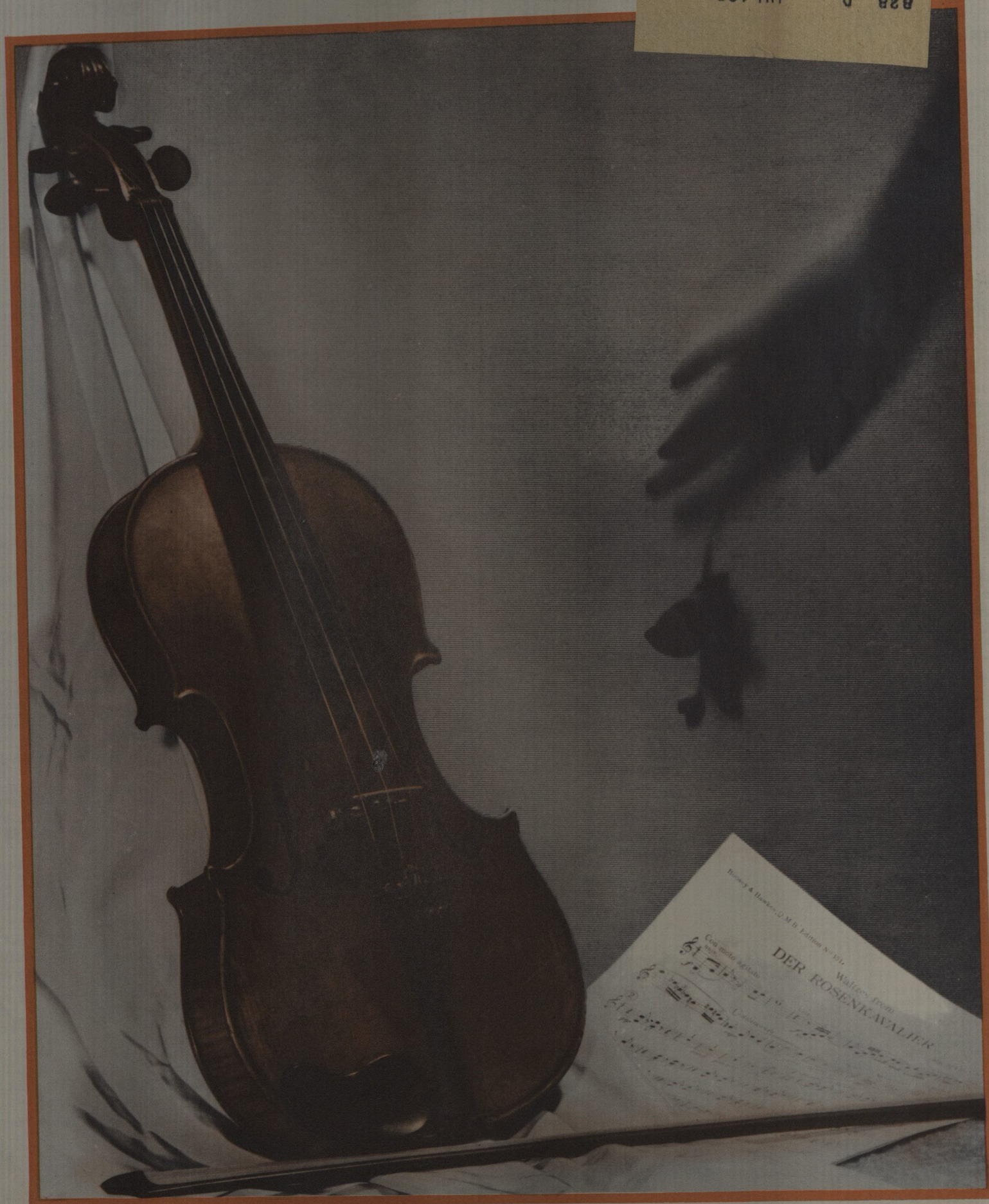
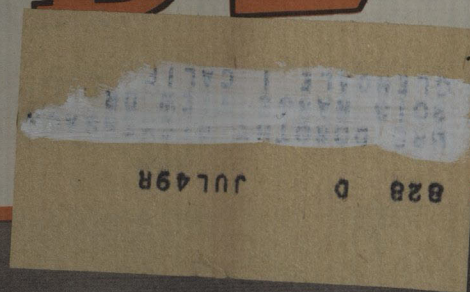


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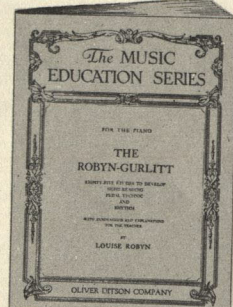
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THE NEW YORK CITY Opera Company, encouraged by its successful revival last season of Mozart's "Don Giovanni," will add another Mozart work to its repertoire for this season, when it will present "The Marriage of Figaro." Roles already assigned indicate that Virginia MacWatters will sing *Suzanna*, while the part of the *Countess* will be sung by Leona Scheunemann, a new addition to the company, coming from the Civic Opera Association of St. Paul, Minnesota. Laszlo Halasz, founder of the company, will begin his sixth year as musical director.



PIERRE FOURNIER

THE FIRST INTERNATIONAL Music Festival of Besançon, France, was held in that place September 12 to 19. Gaston Poulet, one of the leading French conductors and founder of the famous Concerts Poulet in Paris, was the artistic director. Among the artists scheduled to appear were Edwin Fischer, Georges Enesco, Constant Lambert, Arthur Honegger, Georges Migot, Pierre Fournier, Federico Elizalde, Marcelle Mayer, Louis Marcelle Delannoy, and Andre Clutyens.

FRANCIS MORAN, twenty-year-old pianist of Australia, is the winner of the annual overseas scholarship awarded by the Juilliard School of Music in coöperation with the Australian Broadcasting Commission. The scholarship entitles her to three years study at the Juilliard School of Music.

"WOOD NOTES," a set of lyric poems by J. Mitchell Pilcher of Montgomery, Alabama, is the inspiration for the orchestral suite of the same name, written by William Grant Still, noted composer of Los Angeles. The suite will be presented on a number of symphony programs this season, including those of the Charleston (West Virginia) Symphony Orchestra, the Arkansas State Symphony Society, and the North Carolina Symphony Orchestra.

THE METROPOLITAN OPERA COMPANY, after announcing that it would be compelled to cancel the 1948-49 season, due to financial difficulties, has now found a way, with the coöperation of the various unions involved, to promote a subscription season. Shorter by two weeks than previous seasons, the opening performance will be given on November 29, the name of the opera to be announced later. The Metropolitan's sixty-fourth season will include the usual number of fourteen Saturday evening subscription productions which will begin on December 11. No information is at hand concerning the Philadelphia season.

THE TWENTY-SIXTH ANNUAL season of opera in San Francisco opened on September 14 with a performance of "Falstaff" in the Memorial Opera House. The closing date of the season is October 17. Operas scheduled for performance, in addition to "Falstaff," are "Don Giovanni," "Rigoletto," "La Gioconda," "Die Meistersinger," and "Carmen."

WALTER SPRY, for fifteen years on the faculty of Converse College, Spartanburg, South Carolina, has retired. He is widely known as a composer, lecturer, performer and educator.



THE BROOKLYN SYMPHONY ORCHESTRA has been organized, and plans are formulating for a fall and winter series of two concerts weekly. Herbert Zipper is the musical director, and Richard Korn, who appeared during the past summer as guest conductor at the Lewisohn Stadium, will be associate conductor.

THE SIXTH ANNUAL Young Composers Contest of the National Federation of Music Clubs has produced winners from various states of the union. Edward M. Chirdakoff of Michigan is the winner of a cash award of one hundred dollars for his String Quartet in E Minor. Second prize of fifty dollars in this group went to Willard Elliot of Texas for his Quintet for Bassoon and Strings. William Thomson, also of Texas, won the fifty dollar award for his Sonata for Viola and Piano, and Sidney Juvel Palmer, of New York City, was awarded twenty five dollars for his Sonata for Trumpet and Piano. In the choral composition group, first award of fifty dollars went to Theodore Snyder of New York City for his setting of Psalm Forty-Seven. A tie for second place between David Meese of New Jersey and Harold Littledale, Jr., of New York City, resulted in each receiving twelve dollars and fifty cents.

MARGARET HARSHAW, of the Metropolitan Opera, who appeared at the Paris Opera with great success during the past summer, has been engaged for next summer. The Canadian soprano, Mary Bothwell, also has been engaged for next season's production of "Lohengrin."

THE VIENNA OPERA is planning six new productions for its 1948-49 season. "Carmen" and "Die Meistersinger" are to be restaged. Puccini's "Turandot" and Verdi's "Macbeth" will be given, and there will be two revivals by contemporary composers: "Palestrina" by Hans Pfitzner, and "Tarassenko" by Franz Salmhofer.

GUSTAV MAHLER'S Eighth Symphony, "The Symphony of a Thousand," was the highlight of the Hollywood Bowl season which closed September 4. Under the direction of Eugene Ormandy, the symphony was given a true Hollywood style performance with literally more than a thousand singers assembled from fifty-two communities in Los Angeles County.

OPERA 48 is the name of a new opera company recently organized on a coöperative basis in New York City. The young musicians forming the group have

been rehearsing for several months, and they plan to give as their first performance d'Albert's "Tiefeland," which in the English version will be given as "The Lowlands." Siegfried Landau is the musical director.

THE NATIONAL ORCHESTRAL ASSOCIATION continues to send its graduates, in increasing numbers, to organizations throughout the nation. At present there are some three hundred players in thirty-seven orchestras, compared with last season's figure of two hundred and thirty-six players in thirty-one symphony groups.

GUATEMALA CITY recently enjoyed its first opera season in twenty-four years. Eight performances were given, consisting of "Madame Butterfly," "La Bohème," "Rigoletto," and "The Barber of Seville," each opera being given two presentations. The orchestra was the National Symphony of Guatemala, with the chorus made up of native singers. Among the leading singers were Virginia MacWatters, Giulio Gan, and Ivan Petroff.

MAURICE DUMESNIL, concert pianist, author, lecturer, and editor of the Teacher's Round Table department of THE ETUDE, has received the honorary degree of Doctor of Music, conferred on him by the Musical Arts Conservatory of Amarillo, Texas; this, to quote from the citation, in recognition of "his contribution to music education in his native country, France, and in more recent years through his generous and friendly help to musicians and students in his adopted country, America."

### THE BALTIMORE SYMPHONY ORCHESTRA,

conducted by Reginald Stewart, will include a number of novelties in its programs during the season. Among these are Vaughan-Williams' new symphony, William Schuman's *William Billings Overture*, Quincy Porter's *The Moving Tide*, Burrill Phillips' *Scherzo*, and Peter Mennin's *Fantasia for String Orchestra*.

JACQUELINE DRUCKER of San Francisco, is the winner of the first prize of \$1000 in the North American Prize Contest, conducted by the Schmitz Piano School of San Francisco. Madeleine Blais of Montreal won the second prize of three hundred dollars.

EDGAR SCHENKMAN, for fourteen years a member of the faculty of the Juilliard School of Music, has resigned to take over the conductorship of the Norfolk (Virginia) Symphony Orchestra. Inaugurating a new regime, the Norfolk Civic Chorus will be integrated with the orchestra. While at the Juilliard School Mr. Schenkman was director of the Orchestra Department and conductor of the Opera Theatre.



EDGAR SCHENKMAN

## The Choir Invisible

LULA MYSZ-GMEINER, German opera singer of several decades ago, died in August in the Russian occupation zone of Germany at the age of seventy-two. Frau Mysz-Gmeiner had appeared in most of the music centers of Europe. Following her success in Vienna at the age of eighteen, she became a protégé of Brahms and sang many of his compositions.

FRANK WITMARK, youngest of the six Witmark brothers who were formerly members of the music publishing firm of M. Witmark and Sons, died August 3 in Weehawken, New Jersey. He wrote a number of piano pieces and also several musical comedies.

FRANK A. MCCARRELL, for thirty-nine years organist of the Pine Street Presbyterian Church, Harrisburg, Pennsylvania, died in that city on July 20, at the age of seventy-one. Mr. McCarrell was widely known as an organ recitalist and choral conductor. He was director of the Harrisburg Christian Endeavor Choral Union, the Harrisburg Solo Choir, and for a time the Wednesday Club Chorus.

GUSTAVE FERRARI, eminent Swiss composer, organist, and conductor, died in July in Geneva, Switzerland, at the age of seventy-six. From 1916 to 1946 Mr. Ferrari was located in the United States.

FELIX WINTERNITZ, prominent violinist and teacher, died August 20 at Cambridge, Massachusetts. He was seventy-six years old. At the age of seventeen he came to the United States as a violinist in the Boston Symphony. He was on the faculty of the New England Conservatory for many years.

WILLIAM B. CHASE, music critic and editor, died August 25 at Whitefield, New Hampshire, at the age of seventy-six. He had served as music critic of The New York Sun from 1896 to 1916, and as music editor of The New York Times from 1916 to 1935.

OSCAR LORENZO FERNANDEZ, Brazilian composer and founder of the Brazilian Conservatory in Rio de Janeiro, died in that city on August 27 at the age of fifty. He composed many works notable for their native folklore inspiration.

OLEY SPEAKS, world-known composer of songs, including the widely sung *On the Road to Mandalay*, died August 27 in New York City, aged seventy-two. In his early professional years he was a prominent church and concert soloist. Many successful songs came from his pen: *Morning, To You, Sylvia, The Lord is My Light*, and others in great numbers.

(Continued on Page 642)



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# Making Amusements Safe for Youth

AMONG the man-made blessings of this era which bring very great joy to millions are the printing press, the radio, and the motion picture. However, all of these media of communication can be perverted and exploited by thoughtless promoters and do untold damage to juvenile minds. Fortunately, there is a strong and continuous effort upon the part of the high-minded leaders in moving pictures and radio to provide safe amusement for youth. However, there is a great deal that must be done before these forms of entertainment are purged of the menace to which many are attributing much of our present-day juvenile delinquency.

We as a people are slowly growing conscious of the fact that a dangerous plague has fallen upon the children of our land. It is a plague which is gnawing into the morals and character of the little ones in an alarming manner. For instance, a mother in an eastern state missed her seven-year-old boy. She searched for him in the cellar and found him clad in his cowboy suit, toy revolver in hand, hanging from a rafter. Where did the child learn how to do that dreadful thing?

The cost in dollars of juvenile crime runs into billions. Go to any of the cinema thrillers open to children from coast to coast. Look at the cues of kiddies clamoring to get in to see panoramas of depravity of such bestiality and horror that they cannot fail to make a dangerous impression upon the youngsters' imaginations. Listen to the gasps and screams of the boys and girls and remember that they are attending and paying for these lessons in iniquity as regularly as they attend public school. After a child has spent an hour in the company of expert gangsters, western bandits, gun molls and thugs of all descriptions, what opportunity has the parent or the school to wipe out these ruinous influences?

Turn on the radio to some of the similar criminal broadcast serials which are designed to freeze the blood of a polar bear. Then watch the wide-eyed, nervous reactions of the kiddies reading the so-called "comic books," which are often about as comic as a picnic in a morgue. A celebrated psychiatrist called these widely-circulated books "puddles of blood."

Spare us from ever becoming puritanical kill-joys or spoilsports, interfering in any possible way with the normal, happy appetite for exciting fun that little folks possess. We all know that the modern child wants little to do with milk-sop, wishy-washy, goody-goody entertainment. There is a definite field, however, for absorbing books and cinema plays suitable for their ages. Walt Disney has produced a type of moving picture of real genius, in which children revel. We need imaginative writers of distinc-

tion with the gift of writing to children—men of the type of J. M. Barrie, Robert Louis Stevenson, Lewis Carroll, Mark Twain, Booth Tarkington, and others. They should be induced with high rewards to provide a wholesome moving picture fare for youth, so that children might avoid the mental sewage upon which they are often fed at this time.

Of course we are all asked to believe that these attacks upon the moral imagination of minors are part of a great and noble cause to convince children that "crime does not pay." Nonsense! They are produced to pander to the lowest human instincts the public could possibly possess, with the sole purpose of sending a stream of nickels, dimes, and quarters through the little hole in the box office window—a stream which pours into the ocean of wealth at Hollywood, or which enables broadcasters to put on thriller-diller stories—and nickels in the pockets of some advertisers.

This does not, of course, refer to such notable pictures as that of John Nesbitt's biography of a Mauser pistol brought home from Germany by a G. I. Coming into the hands of his little boy, the gun starts on a lethal trail leading to many murders. This movie was a veritable sermon upon the dangers of fire-arms.

The motion picture industry and the radio industries are doing so many magnificent things for the exaltation of the public that it seems pitiful that it should commit such offenses. Particularly at this time of world confusion and distress, when there is so much trouble and disaster, it would seem good business sense to provide

as much sound drama and musical charm as possible. After all wars people long for beauty and happiness, not an echo of murder, hate, revenge, fear, and ruin. True, a few abnormal minds feast upon horror, but why pander to these individuals when the great majority want something quite different—laughter, beauty, charm.

In order to be entirely fair in the presentation of this subject, we sent a copy of the manuscript of this editorial to Mr. Eric Johnston, President of the Motion Picture Association of America, Inc., for his consideration. We are very happy to present his excellent letter in reply to the Editor of THE ETUDE.

"I go along with you wholeheartedly when you say: 'Let your children join choirs, bands, and orchestras. Emphasize the beauty of splendid radio programs, the best in moving pictures, and the charm of worthwhile literature.'

"That's all excellent advice. I hope it will be genuinely accepted. "Speaking of my industry let me say: There are a lot of fine motion pictures. The public has a large selection of photoplays from which to choose. There are a lot of fine and superb motion pictures for children. For instance, we have established a Children's

(Continued on Page 594)



ARE THEY INTERESTED?

A composite picture of groups of little ones at the Wednesday morning children's concerts conducted by Arthur Fiedler on the Esplanade in Boston.



# Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of  
America's Oldest Music Teaching Organization, the MTNA,  
Founded December, 1876, at Delaware, Ohio

Conducted by

*Dr. Theodore M. Finney*

Head, Music Department, University of Pittsburgh  
Editor and Chairman, Archives Committee of the MTNA

THE Boston MTNA Convention ended without any decision having been made concerning the place for this year's meeting. Plans have since been completed for 1948. The meeting will be held in Chicago from December twenty-ninth through January first. The Stevens Hotel, with its spacious convention facilities, will be headquarters.

A tentative description of what will happen in Chicago must be prefaced by a note regarding one of the functions which the Music Teachers National Association has performed unofficially throughout the years of its existence, a function beyond the intentions of the founders, but one certainly welcomed by their successors. MTNA has become, in a very real sense, the parent organization from which has sprung a whole family of organizations with more specialized interests. The National Association of Schools of Music came into being when MTNA members saw the need for a method to develop, maintain, and even enforce uniform standards of high level among professional music schools. The value, the very meaning of degrees granted for study in music, is the result of the high ideals and hard work of the NASM. The American Musicological Society, with somewhat more complex antecedents, came into being when a group of musical scholars, most of whom were members of MTNA, began to meet together not only for the mutual exchange of the results of their work but to pool and thus increase the influence of their scholarship. The National Association of Teachers of Singing and the American String Teachers Association, both with important functions and with increasingly impressive accomplishments, have grown directly from the Forums which have long been features of MTNA meetings. The annual meeting of the Music Teachers National Association will bring with it, then, the meetings, including several joint sessions, of the National Association of Schools of Music, the American Musicological Society, the National Association of Teachers of Singing, and the American String Teachers Association. More than that, Phi Mu Alpha Sinfonia will be holding its Annual Convention, and the National Music Council, the American Matthey Association, the National Federation of Music Clubs, and the many other music fraternities and sororities, will come together for meetings, luncheons, and teas.

Mr. John Hattstaedt of the American Conservatory of Music has accepted the Chairmanship of the local committee. The rich musical life of Chicago, of the whole area of which it is the center, will provide the kind of musical fare which has always been a feature of these meetings.

This page in later issues of THE ETUDE will indicate in more detail what the Chicago program will be. If

the reader has just now felt the slight tingle that precedes the resolve to make definite plans, if he is beginning to say to himself: "I wish I were a member of one of those organizations, so I could go to Chicago," then it is time to quote from the MTNA Constitution: "Its object is the advancement of musical knowledge and education in the United States... any person may become a member." This implies that membership is open to everyone who is interested in the activities and purposes of MTNA, whether he be a professional musician or not. The parent organization with its consciously broad, unrestricted, unspecialized basic area of interest, furnishes the key which will open the door to all varieties of musical activity. If you want to be a better musician, a better teacher, your real object is "the advancement of musical knowledge and education in the United States," as it is, also, if you have a desire to meet and know the men and women who are your co-workers in other parts of the country. You will be welcome. MTNA meetings begin December twenty-ninth. The clans begin to gather on December twenty-sixth with the meeting of the Executive Board of NASM.

## Concerning Psychology in Teaching

In Boston, in 1886, G. Stanley Hall spoke before an MTNA Convention. The title of his paper used the word "psychological," one of the very early appearances of that word in our "Proceedings." The psychological aspects of music teaching and learning, of performance and of listening, and of the use of music in many so-called "functional" situations, has consistently, since 1888, claimed more and more space on MTNA programs. It is interesting to compare Hall with one of the speakers on the 1947-48 Boston program. Dr. Hall had made and was making careful studies of adolescent behavior. He warned teachers, for instance, to handle the adolescent voice, especially during mutation, with extraordinary care. What he had to say, however, when he was speaking from his own experience with music, seems to the present writer to be particularly interesting in the light of some of the things which were said at the meeting in the same city over sixty years later.

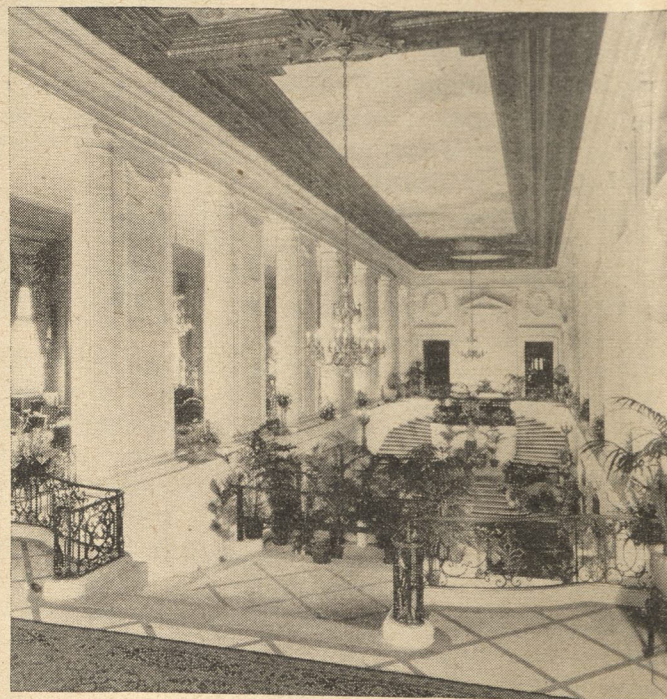
To quote Dr. Hall: "There is with all cultivated people one great difficulty in self-education, that self-education which we all have to carry on after we leave the schools;

it is the eternal war against the second-best books, the second-best reading. There is not a man who has reached a healthy period of maturity who has not had time to read most of the very best literature in the world, no matter how busy he may have been. And some have even gone so far as to say that the very best education in the world is that which prevents us from wasting our time on second-best things. As a boy, taking piano lessons, I learned to finger a very simple arrangement of one of Beethoven's Sonatas. Although I rarely touch a piano now, two or three of those movements linger in my mind, and whenever I do sit down I find myself following them; and I think it is one of the most valuable possessions I have ever enjoyed. The value of even a little of a good thing cannot be over-estimated. It is elevating, it is stimulating; it gives a sample of a world full of worth and merit; it makes one feel that the rest of the universe is healthy, and good, and joyous, and harmonious to the core; it is a resource against ennui and vice."

The italics have been added in 1948, to emphasize a statement made in the early youth of psychology by a psychologist who was willing to say "It is, it gives, it makes, it is," with no hesitation, no reservations. In sixty years, psychologists have been trying to learn how these things are true. Their work is important, because if we knew how, perhaps we, as musicians and teachers, could use those effects of music more often, with more sureness.

The search for the "how" is still going on. In Boston last winter, in an excellent paper summarizing the findings of psychological studies of musical phenomenon, Dr. Alexander Capurso of the University of Kentucky addressed his final paragraphs to teachers of music in general:

"Many worth-while contributions can be rendered to the entire field of research in functional music by the classroom and studio teachers of music without the aid of intricate and expensive laboratory equipment. For example, although some investigations have been made already in studying the question as to whether it can be ascertained that common responses can be associated with specific musical selections by either the average listeners, or even by trained musicians, no light of any significance has as yet been shed on this problem. It must be realized that the moods described in larger musical forms, such as the sonata, suite, or symphonic tone poem, are various in content, not only between the different movements but even in the different themes within a given movement of a single composition. In other words, any major musical work is a composite of (Continued on Page 641)



GRAND STAIRCASE AND CENTRAL LOBBY OF  
THE STEVENS HOTEL, CHICAGO

The 1948 Convention of the Music Teachers National Association will be held here next December 29 to January 1.

THE ETUDE

# Let Your Ear Be Your Master!

A Conference with

*Ferruccio Tagliavini*

The New World Operatic Sensation  
Leading Tenor, Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT



FERRUCCIO TAGLIAVINI  
In "The Barber of Seville."

THE question of how to sing falls into two categories. A person is born with a definite timbre, or quality, of voice which is unchangeable. Whether the quality be good or bad, he can do nothing about it. What he can do is to regulate the use of that inborn voice so that the tones he wishes to sing are transformed into audible reality. For this, he must hear the desired tones in his mind, as the ideal for which to strive. And for this, in turn, he must develop a more than acute ear. It is the ear that guides and directs; vocal tones come only as the result of its dictates. This cannot be too strongly emphasized. The purely mechanical singing of exercises means little unless the singer fortifies himself with an earnest study of musical feeling, sensitivity, interpretation, phrasing, tonal coloring—everything that makes the basic tone come to life. And he builds his fortifications with his ear!

## The Essence of Bel Canto

"Individual voice quality is a relative thing—a matter of preference. But there is neither doubt nor preference in judging the art of *bel canto*. Either it is present or it is not. When it is, it becomes a positive—almost tangible—factor of performance, enabling listeners to say, 'There is an artist!' Indeed, there are artists who have established themselves as magnificent exponents of *bel canto* without possessing magnificent voices! The art of fine singing, then, can triumph over inborn voice quality. And this art, fortunately, can be learned.

"To me, the essence of *bel canto* is that careful refining of musical taste and sensitivity that enables the singer to fuse the tone in his mind with the tone in his voice. Both tones need care; of the two, though, the mental ideal is the more important. My own great maestro, Amadeo Bassi, never made me work at drills and exercises. His constant counsel was, 'Don't play tricks with your voice. Don't "place" it here, there—forward, backward; sing naturally. Sing as you speak. For the rest, listen with your ear, your mind, your heart, to the kind of tones you wish to produce.' Then he would assign me a single phrase from a song or aria. I would repeat it over and over again until I had drawn from it every shade of vocal and emotional value.

"Too much 'method' can be dangerous. The voice is a natural part of the physical organism and hence requires natural rather than artificial treatment. Further, if a student changes teachers, a corresponding change of 'method' can be confusing. The best teaching recognizes and corrects preliminary errors in

breathing, resonance, and so forth; and then allows the student to find his own natural voice from his speaking voice, encouraging him to convert this natural voice into singing by means of a well-supported diaphragmatic breath. The singer's breath is the same as the athlete's—deeply drawn and supported by the diaphragm. Using such a breath as a column upon which his tones 'sit,' he sings as he speaks.

"After a period of sound preliminary study, the singer should learn to free himself from dependence upon any teacher, and to develop his musical taste. Listen to all the voices you can—in performance, on records, over the air. Sharpen your ear to analyze their qualities. Discuss points of interpretation with your teacher or your colleagues. Think about what you hear. Build your own tonal conceptions, imitating no one, but taking a little from here, a little from there, and adapting the best to your own needs. The teacher-student relationship can be a stimulating one when both parties are open-minded enough to talk things over, but it is unwise for a student to accept everything he hears, without giving personal thought to it. Certainly I am not suggesting that teachers are not to be heeded! However, a too slavish obedience destroys independence. If you disagree with your teacher, tell him so frankly; talk things over. Perhaps he will convince you that he is right. Perhaps you will show him that what is good for someone else is not right for you. Discussion sharpens your mind and ear!

## Unorthodox Training

"If I do not speak in detail of vocal problems, it is because my own training was rather unorthodox. When my formal studies began, it was found that my voice was naturally placed and naturally produced. Certainly, I can take no credit for this fortunate act of nature, but it obviously influenced my system of work. I cannot recall a time when I did not sing. My father was manager of a vast estate in the country, and my first twelve years were spent in the woods, studying nature and singing out my heart to the birds and beasts. (Years later, when I saw the picture "Tarzan" I had the happy feeling of watching my

childhood return to me.) My infrequent visits to the city frightened me. Still, we moved to town when I was twelve, and I soon got used to it.

"I sang at school and in church. My voice had the white tones of a child, but a definitely tenor quality. On Saturdays we often had performances in which the children sang. My (Continued on Page 636)



FERRUCCIO TAGLIAVINI  
In "Manon."

"MUSIC STUDY EXALTS LIFE"

OCTOBER, 1948





Chopin: Prelude in F Minor,  
Opus 28, No. 18

**W**HAT superb music the Prelude in F Minor would make for a harrowing scene in a cinema or television thriller! Its twenty-one measures contain all the concentrated elements needed to "throw the audience for a loop" of cold chills. The scene might progress thus: Measures 1-8, the Heroine's inner state of agitation in slowly mounting *crescendo* . . . ominous forebodings of imminent tragedy punctuated by muffled double-raps of Fate. . . By Measure 9, Fate grows more peremptory . . . frantic appeals are now interrupted by sharp single raps . . . in an agony of despair, (Measures 13, 14) Heroine cries, "Is there no hope?" . . . None! . . . Raps change to violent shocks. . . One last terror-stricken appeal (Measure 16). . . Crash! . . . A horrid scream (18) . . . darkness . . . silence . . . and two final chords of doom. . .

Perhaps Chopin will turn somersaults in his Père Lachaise tomb when he reads this. I'm sure, however, that by this time he is inured to such violent dis-

## The Pianist's Page

by Dr. Guy Maier

Noted Pianist and  
Music Educator

### A Continuation of Dr. Maier's Illuminating Analyses of Chopin's Masterly Preludes

locations of his artistic intent. The movies, radio, and juke boxes have long since seen to that!

At any rate, the construction of the F Minor Prelude is simple, its meaning obvious. A single voice, often reinforced by octave doublings, offers a melodramatic and agitated quasi-operatic recitative. The mounting passion alternates with chord-raps. At the end, in a whirlwind of frustrated fury, tragedy strikes.

#### Playing the Prelude

In spite of its impact, the prelude is not difficult. Some editors prescribe 2/2 meter for it; but how could Chopin have directed an *Allegro Molto* piece of such astonishingly varied note-values with anything but a 4/4 pulse?

Students must learn and practice its infinitely varied phrase patterns in strictest metronomic pace. Time enough later to take slight liberties for dramatic emphasis. Practice first with eighth-note metronome strokes—later with quarters.

Play the last three sixteenths in Measure 4 as a triplet, the others in the usual four note groups; the thirty-seconds in Measure 12 are also in four note groups, excepting the last notes, which make a group of five. In Measure 17 the thirty-seconds are all "regular."

This leaves Measure 8, which I recommend playing as follows, to fit into the metronomic pattern:



Measures 1-8 are preponderantly soft, with brief, sudden *crescendos* and *diminuendos*. Use soft pedal much of the time, even on the rapped chords. The first shock comes with the *sfz* chord in Measure 9. The recitatives which follow these unexpected hard knocks should be solid, but not too loud.

With the entering octaves in Measure 13, the recitative grows suddenly loud and terrifying. In Measure 16, accelerate and play *ff*. Practice this tricky measure slowly, without looking at the keyboard; as each chord is played, *flip* instantly and relaxedly over the next one . . . touch key tops of the new chord lightly and wait . . . play it, then *flip* to the next.

Measure 17 must project a kind of horrified amazement to the listeners. Play the C Flat octave solidly *ff* . . . Flip up to the top . . . rip the chord . . . wait . . . and then hurl the arpeggio into the depths. . . Start the trill with a shock on the Fs, and after a few trills change to a kind of kettle-drum roll, thus:



Shut off the Cs in Measure 19 instantly; then, after the awful vacuum of silence (strict time through those rests, too!) give the last chords the most tremendous roars of which you are capable.

Two more suggestions . . . (an anti-climax, I fear!) . . . Often practice the (Continued on Page 586)

**T**O all of us interested in the advancement of music education it is encouraging to note the increasingly large number of pupils studying the art. Children and grown-ups alike are interested, and all teachers worthy of the name are endeavoring to improve their teaching abilities and to make music study as interesting as possible to these pupils. Yet, in spite of the interest evinced, we are still told that a large percentage of them do not continue their music study for more than a year or two. *Why?*

With adults it is readily understood, because in many cases other duties, perhaps more urgent, interfere with the regular allotment of time given to music practice, so that finally, music study is crowded out altogether. But with children (who comprise the larger portion of our classes) it is not so easily understood. How much of the fault, if any, lies with the teacher?

Years ago I heard the well-known Liszt pupil and renowned teacher, Constantin von Sternberg, say to a group of parents that if their children were not interested in music and did not learn to play well, one-third of the fault lay with the parents themselves. Another third lay with the pupil, and the remaining third might be assumed by the teacher. If on the other hand, the child was interested and did learn to play well, the credit should likewise be divided into three equal parts. I do not know if he would make this statement today, but I am inclined to believe he would.

Certainly we teachers are most dependent upon the common-sense and coöperation of the parents of our pupils, and in most cases, we get that so-necessary coöperation. Except in rare instances, I think parents realize that teachers give much time and thought to planning what is best fitted to the needs of each individual pupil and to choosing material which will interest, stimulate, and benefit him musically. This gauging of each pupil's mental, technical, and musical ability is one of the most difficult problems presented to the teacher, and try as we may, we often make mistakes along that line. However, parents as a whole are very understanding and helpful in the adjustment of any difficulties which may arise, for they realize that even in a small family of children, individual dispositions and abilities vary greatly and must be considered. This same fact is even more true with a large class of children, each of whom has his own talents and faults, likes and dislikes, and so on.

#### Don't Use Too Difficult Material

Looking back over a long and interesting teaching career, I am inclined to think that one of the greatest faults of teachers, especially young teachers, is that of choosing material too difficult for the pupils. A youthful teacher is so ambitious and hopeful for his pupils that he is apt to push them ahead too rapidly. This is especially true when the pupil shows unusual musical ability, but in the end it does not pay. Even after years of teaching experience one must be on guard against it, for pupils lose interest when the work given demands more effort than they are comfortably able to make. This does *not* mean, however, that the work given should not demand a reasonable effort.

All teachers, I know, will agree that it is very pleasant and satisfying to teach children who have been well-trained at home in habits of concentration and who know what it means to have regular duties, however small. Music practice should become one of those duties. If a definite practice time is set and adhered to (and this is the parents' responsibility, since only they know what time best suits the family plans) the child will get the habit of regular practice so important to success. These practice periods need not be long; in fact, for the very young child, ten or fifteen minute periods, two or three times a day, are enough, because a young child can concentrate for only a short period of time. As he gets a little older, the length of the period may gradually be increased, but whatever the length of the practice period, it should be regular, if it is at all possible. Many parents see to this as a matter of course, and we teachers are duly grateful. We are also thankful for the parent who is enthusiastic about the little pieces and studies the children play, for the battle is half won when the parent expresses a liking for the piece the child is learning. On the other hand, it is almost impossible to get the child to finish a composition competently

## The Domestic Musical Trinity

Parent—Teacher—Pupil

by Ella Ketterer



ELLA KETTERER

Miss Ella Ketterer, composer of many highly successful pieces for children, was born into a musical family in Camden, New Jersey. Her musical training was received under the direction of the brilliant Liszt pupil, Constantin von Sternberg. Later she taught for years in the Sternberg School of Music in Philadelphia. She then became director of the Sternberg Schools in New Jersey. Miss Ketterer is a very popular judge at students' auditions.

—Editor's Note.

is to have a pupil come from another teacher who has not given any particular thought or instruction regarding fingering. To be sure, most of the pupils have been *told* to use the fingering marked on the music page, but if no explanation has been made as to why that fingering is wise or pianistic, the pupil does exactly as he pleases, and usually does it incorrectly. After a season or two of thoughtless fingering it is very difficult to form the habit of correct fingering, and this is extremely discouraging to both teacher and pupil. Certainly there can be no objection to a pupil changing fingering to something of his own if it is equally good, but the new fingering should be marked on the music and observed strictly, for though fingering in itself is not an artistic thing, there can be no artistic playing while fingering remains faulty or uncertain.

#### The More Difficult Second Season

I have been asked by many teachers to express my ideas as to the second season's work. It is in the second season that one is more apt to encounter difficulties. The first fine enthusiasm for a new thing has abated and the pupil is beginning to suspect that there is a great deal of hard work connected with learning to play well. Most pupils are decidedly not looking for hard work. Thus, it behooves the teacher again to hunt for material which will interest the pupil, develop his technic, improve his musicianship—all with a minimum amount of practice. If the proper foundation has been laid in the first season, dwelling on good tone, fingering, and rhythm, the second year should be a time for the development of those principles learned in the first season. A certain amount of speed (according to the pupil's ability) may be secured through the judicious use of certain types of studies and exercises, and at this time a practical application of the technic being developed, will prove interesting to most pupils. If the pupil is specializing on scales at a certain time, why not feature a piece using scales extensively; or if he is working on trills, why not a piece introducing a trill? Also, the proper kind of study develops the musical side of the pupil as well as the technical, and luckily, there are many study books of this kind from which to choose. But it is wise at this stage to let both pieces and studies be short, attractive, and easily understood. As a general rule, pupils do not mind doing technical work if they see a real use for it. The trouble is that most of them do not understand the purpose for which they are doing the various studies and exercises and therefore do them unintelligently.

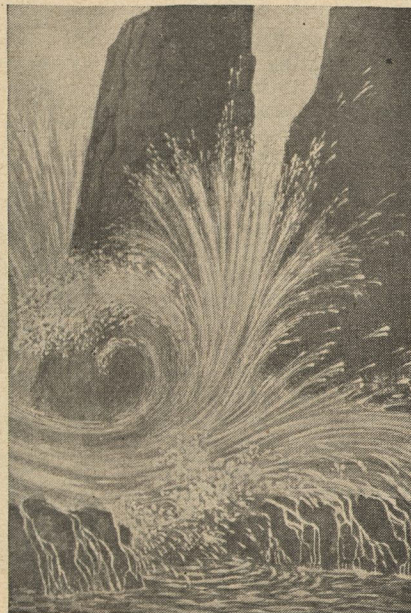
There is no time, except possibly in the very first grade, when pieces cannot be found to demonstrate the use of the various phases of technic. In the lower grades there is a wealth of good material by present-day educators, which shows a practical use of scales, trills, chords, arpeggios, and so forth, and the same thing is true for the more advanced grades. One need not, however, depend upon present-day composers, for the old masters made deliberate use of the very technical points we are teaching our pupils. Our children of today are highly intelligent and they have opportunities of hearing good music on the radio and phonograph which older generations did not have, but the majority of them are not willing to devote either the time or effort necessary for fine playing. This is

(Continued on Page 627)

Prelude No. 15, D Flat



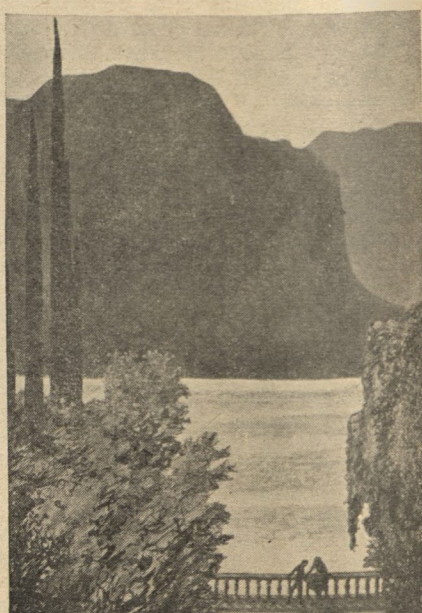
Prelude No. 22, G Minor



Prelude No. 4, E Minor



Prelude No. 11, B



FANCIFUL ILLUSTRATIONS BY THE NOTED GERMAN IMPRESSIONIST, ROBERT SPIES

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

OCTOBER, 1948

"MUSIC STUDY EXALTS LIFE"

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# How the Master Composers Composed

by Max Graf

Noted Austrian Critic and Historian

FROM HIS LATEST BOOK, "FROM BEETHOVEN TO SHOSTAKOVICH"

"Where does the music come from?" is one of the first questions which arises in the mind of the average person when he does any serious thinking about music. We never have seen this question answered with more understanding and human interest than in a chapter entitled "Productive Moods," extracts from which we reprint from the book, "From Beethoven to Shostakovich," by Max Graf (Copyright 1947 by the Philosophical Library). The general philosophy underlying the psychological processes of composition, particularly the sphere of the subconscious, are wisely considered in this work. THE ETUDE recommends it to anyone with the ambition to compose.

—EDITOR'S NOTE

ALL artistic creation is preceded by a condition that can be termed: productive mood.

Productive mood is a condition of expectation. Everything that had accumulated in the subconscious in the way of tone forms presses toward the borders of unconsciousness and conscious soul life. Up to this moment of agitation and tension, the entire musical work had taken place in the darkness of the subconscious. So far, nothing was controlled by conscious thinking. The creative instinct did its work of forming, undisturbed. But now the internal bulk of tones and tonal forms that had accumulated, had gathered so much strength that it drove toward the light of consciousness that was to brighten subsequent work.

The foregoing applies to larger musical forms. Smaller compositions, short poems, can be ejected from the souls of the artists totally finished. Goethe often wrote down poems as in a dream. It happened often that he woke up in the night with a new poem in his head. In such instances, he reports, he would jump out of bed, run to his desk and, without taking time to place a sheet of paper in horizontal position, he "wrote down the poem from beginning to end diagonally across."

In similar manner Mozart often wrote down compositions as though improvising. Once Mozart promised the wife of Privy Councillor Bernhard von Keess, in whose house there were concerts twice a week, to compose a new song. However, Mozart forgot his promise, and also forgot to attend the concert at the Keess home. He was sitting in a tavern when a lackey was sent to fetch him. Then Mozart remembered concert and song. He sat down in the coffee-room and wrote the song then and there, and brought it to the Keess home. Frau von Keess sang it immediately, while Mozart accompanied her at the piano.

When Mozart was in Prague in 1787, he promised to compose several dances for Count Pachtá, but again forgot his promise. When he came to the Count's house, Pachtá handed him paper and ink; Mozart sat down and immediately wrote the orchestra score for nine dances. Mozart also improvised canons, and even double canons, as did Beethoven, too.

Many a song emerged from the fantasy of Franz Schubert completely formed.

One day Schubert and his friends were sitting in the beer garden "Zum Biersack" in Poetzleinsdorf. Schubert was reading the drinking song from Shakespeare's "Anthony and Cleopatra." Suddenly he exclaimed: "I just got an idea for a beautiful melody. If only I had some music-paper with me!" One of Schubert's friends drew the staff on the back of the menu, and Schubert immediately wrote down the song. *The Morning Serenade* from Shakespeare's "Cymbeline" originated in similar manner. One day Schubert called for his friend, the painter Schwind, to take a walk with him. Inasmuch

as Schwind had to finish a portrait, he gave Schubert the poem and a sheet of paper. Within a very short time Schubert had the composition down on the paper.

The first setting of "Erlkoenig" was written equally fast. As Spaun tells it: "One afternoon I went with Mayrhofer to visit Schubert who, at that time, lived with his father at Himmelpfortgrund. We found Schubert, all aglow, reading 'Erlkoenig' aloud from the book. Several times he walked back and forth with the book in his hands; suddenly he sat down, and in the shortest possible time, as quickly as anybody is able to write, the glorious ballad was down on paper. Since Schubert had no piano, we ran over to the convent and there, that very evening, 'Erlkoenig' was sung for the first time and enthusiastically received."

Mahler's song *Tambourgesell* was born between door and hinge, in the very second the composer left the dining room. He sketched it right away in the dark foyer, and ran with the sketch to his favorite spot, a spring near the country-house, where he completed it. One evening in Leipsic, Mahler conceived the second stanza of the song *Ringelreihn*, both lyrics and music. During the night he suddenly awakened, and the first and third stanzas of the song stood before him in tones and words so clearly that he noted them down instantly.

Debussy often put himself in productive moods by staring at the flowing water from one of the Seine bridges, and watching the golden reflections cast by the setting sun.

The rule is that only beginnings, first sketches, first attempts at shaping, enter conscious life. Quite often one sees in Beethoven's sketch books how these original conceptions disappear again in the underworld of artistic imagination. Having turned up in the sphere of conscious thinking, they return to the dark of the underworld, where they lead a second shadowy existence until, years later, they again come to light.

A great part of musical formation takes place in the subconscious mind; automatically, as it were, it is a generative process of musical thoughts that has rules all its own. This unconscious work proceeds without interruption, deep in the subconscious of great musicians. Normal, everyday life takes its course. The composers may be in company, or in the street, or may be busy with trivial matters. In the meantime, though, the subconscious mind is at work.

In the "Parsifal" period, Richard Wagner liked to spend the evening in the midst of his family, and intimate friends, with some one reading aloud to him out of a book. One evening, Schopenhauer's biography was being read. Suddenly, Wagner called out: "An interrupted cadence, it's going to be A-flat major." Just at that moment he had become aware of the work of the subconscious, which had been proceeding undisturbed by the lecture.

A man as astute as Johannes Brahms was well aware of the autonomy of unconscious work when he told Georg Henschel: "That which is called invention, i.e. a real thought, is more or less a higher presentation, an inspiration; in other words, I cannot despise this 'gift' nearly enough; by incessant work I must strive to make it my lawful, well-earned property. And that does not necessarily happen soon. An idea is like a seedling; it germinates unaware, within. When I have thus found, or invented, the beginning of a song such as (he sang the first half-stanza of *Mainacht*) 'Wann der silberne Mond,' then I close the book, go for a walk or start something different, and sometimes don't think of it for half a year. However, nothing gets lost. And when I come back to it after a while, it has unexpectedly assumed shape already, and I can begin to work on it."

Richard Strauss claims similarly: "Musical ideas, like young wine, should be put in storage and taken up again only after they have been allowed to ferment and to ripen. I often jot down a motif or a melody and then tuck it away for a year. Then when I take it up again I find that quite unconsciously something within me—the imagination—has been at work on it."

Beethoven, more than any other composer, made immediate sketches of his ideas; he wanted to save them from submerging in the "active gap." He considered this sketching to be a weakness and spoke of his "bad habit, dating back to childhood, of instantly writing down the first notions."

Beethoven's sketches were a medium to bring to the surface the ideas that had formed in the unconscious. All the counterforces of the (Continued on Page 638)



RICHARD STRAUSS

MUSICAL memory consists of at least four elements 1. Sight Memory; 2. Physical or Touch Memory; 3. Intellectual Memory, or Memory of Form and Content; and 4. Ear Memory.

Memory varies with the individual, and some musicians with a great capacity for it possess only one of the many elements. However, there is much greater security in having all four highly developed. Touch memory is indispensable to the performer, and is particularly useful if he is nervous or distracted by something. The fingers alone will usually bring him out of the woods. While memorizing, the student should look often at the position of his hands on the keyboard, so that his eyes will be accustomed to these positions, and he will not be disturbed by a suddenly unfamiliar look about them during a performance. He should be conscious at all times of the fact of his fingers on the keyboard.

Sight memory is the least secure of all three elements; it is valuable only when the same edition of a composition is always used, and it should never be relied on by itself.

For intellectual, or form memory, one must have a thorough knowledge of harmony. And ear memory is an important part of it. The ear should be developed to such a degree that, in any moment of mishap, the pianist will know exactly what the key will sound like before he strikes it. Playing a great deal by ear, and listening to his own playing, will help the student to develop a feeling for key and pitch; also, reading at sight (*solfeggio*), transposing, and singing the piece through without playing it.

An excellent device to develop memory is to learn the piece silently, by heart, before once playing it on the instrument. Naturally, this exercise must start with only the simplest pieces. It is very beneficial to learn a piece on the dumb piano, or silent keyboard, before playing it on the piano. The silent keyboard is also a wonderful test for the touch part of memory. The silent keyboard should be used only by very advanced students, students with perfect pitch, and a very sure feeling for the keyboard. For the only way of hearing their own mistakes is missing here.

Knowing each hand separately, by heart, adds great security, and it is a very good practice to play the left hand alone, singing the right hand part along with it. The final test is to be able to write it down. It is most important that the piece be consciously memorized from the start; not just trusted to grow into the memory during practice.

## Nervousness Due to Memory

The pianist should be able to play from memory any measure from any part of a composition, since this will be demanded of him during rehearsals of a concerto. I have read that Josef Hofmann advises testing one's memory of a piece by playing a few bars, then humming the next few, and then playing again. Also, humming a composition all the way through will keep the student at all times concentrated on the notes he is playing, and will keep his mind from wandering, either from lack of interest or from nervousness, during a performance. Humming must at all times be inaudible to listeners, and the student should form the habit of keeping his voice very low.

Nervousness during the performance can have many causes, but the chief cause has usually to do with memory. The slightest lack of certainty, even about a piece due to come at the end of the program, can mar the performance of those in the beginning, as Paderewski tells in his "Memoirs."

It is a mistake to consider playing by heart an indispensable feat. Musical memory, after all, is only a part of the musician's equipment; it would be unfair to discourage a student from the pursuit of his career merely because his memory was not strong. But it is very important that he decide definitely whether he is going to play with notes or by heart, as each of these will result in a different kind of performance, and therefore cannot be alternated. Raoul Pugno, one of the greatest French pianists of all times, never played without music in front of him. I know of an admirable European artist who has ruined many a performance by playing from memory and forgetting in the middle of a composition. The music would be brought out to him, and even then the artist couldn't give his best interpretation. To avoid this disaster,

# New Ideas on Musical Memory, Sight Reading, and Programs

by Victor J. Seroff

Distinguished Russian-American Piano Virtuoso and Teacher

This is the sixth and last in a series of extracts from Mr. Seroff's book manuscript, "Common Sense in Piano Study." The previous five extracts have appeared in THE ETUDE in this order: "Look Into Your Piano" (May 1946); "Basic Foundations of a Permanent Technique" (July 1946); "Controlling Tempo and Dynamics" (February 1947); "The Practical Side of Piano Practicing" (September 1947); and "New Fingering Principles of Value to Teacher and Student" (May 1948). This brilliant pianist-author is abroad at the present time, securing new material for future articles.

—EDITOR'S NOTE

one should learn the piece quickly by heart and practice always without the score, only referring to the music to correct mistakes.

Here is, of course, the simplest definition of memory, but I fear some may find it insufficient: All you have to do is to remember what comes in the next bar.

## Sight Reading

Many teachers consider sight reading an art in its own right. They are also apt to think that unless the student began his training in sight reading at the earliest stages, the art can never be obtained. This is definitely not so. Naturally, the earlier one begins, the easier it will be. But it is never too late, as long as the student really desires to master it.

There is an important reason for the pianist to start early to sight read. This lies in the fact that as times goes on, the student's eyes are apt to form the habit of scrutinizing and analyzing all the small details and markings of every bar. Good sight reading demands the development of eyes that can swallow a whole page in the same amount of time. It demands also, just as methodical, day by day practice as any other technical problem. In their later years, pianists somehow neglect to find time for it. There are two definite stumbling blocks to good sight reading. Either the pianist cannot see what the notes are, when he is reading rapidly, or he can read the notes but not their values—their rhythmic place in the measure. Once the student can spot his individual weakness, he can concentrate his work on that. Both of these difficulties can be remedied by writing down a great deal of music, so that the eyes will get used to the sight of the notes and their value-markings.

Good sight reading depends also on the perfect coordination of horizontal and vertical reading. Just as a large orchestral score presents this difficulty for even an experienced sight reader, so does the piano score contain difficulties for some pianists. They may be able to read each line rapidly, each hand separately, but the combination of the two seems to retard them.

Only after reading fairly complicated pieces in the classical literature should the student start reading modern music. The unusual harmonic line and rhythm of even the simplest of these will provide excellent reading exercise.

## Keep Going

When the student's sight reading technique is well advanced, he should start reading songs at the piano, singing the melody himself. This should be followed by violin pieces, the violin part being noted in his mind while playing. And finally, if the student is acquainted with clefs, he should read orchestral scores.

Through all sight reading, the student must de-

velop the all important capacity to read a few bars ahead of what he is playing.

Only a constant change of reading material will provide the necessary exercise for good sight reading. One naturally must start with very simple pieces (in fact, much easier than one's capacity of execution demands), never playing one twice through, and always keeping going, never stopping in the middle. The left foot should keep the tempo all through the piece, holding the reader to the end of his task, so to speak. This beating of time with the foot is necessary only in the beginning. The student must never stop, even if he misses notes, and thus his rapidity will keep pace with his progress to more difficult compositions.

It is a great help to glance through the piece before playing it. Knowledge of harmony and a good ear are just as important here as they are in memorizing. The ability to play "blindfold" is essential. For the good sight reader cannot be taxed with the search for keys and chords.

## Sight Reading an Asset

However, swift sight reading should be an asset and not a liability to the performer. Once the piece is read, and the pianist chooses it for his repertoire, every measure should be carefully analyzed in all its details. The pianist must never rely on his first good reading, for there is the danger that he will always be "reading" it. This is a common fault of many good sight readers. The following story, told me by Jesus Maria Sanromá, an extraordinary sight reader, will illustrate this point. When he was taking his reading test to get his driving license, an Italian workman was in the line before him. The examining officer gave the Italian a paragraph out of a book to read. The Italian was practically illiterate (in English) and struggled from syllable to syllable. When it was over, the impatient officer asked him whether he could tell him what he read. The Italian repeated the whole thing word for word. Sanromá was next. He read off his paragraph at top speed, and when asked to repeat, had to confess he could not remember a word.

Sight reading is very valuable in the gigantic task of learning the immense literature of music. It saves time. It also gives the student perfect ease in acquainting himself with a composition as a whole, instead of absorbing it piecemeal.

And finally, good sight reading will save the pianist those embarrassing moments when he is asked to accompany songs or read a new piece of music.

There is no arguing the great importance of a thorough knowledge of piano literature for every pianist; yet it is amazing how this branch of study is neglected. In these times, when all efforts are made for the earliest possible commercial exploitation of



talent, the young student is apt to be proclaimed a pianist before he is ready to appear. As soon as he has memorized a few pieces, preferably too hard for him technically and musically, off he sails to the concert stage; this is usually accompanied by the blissful certainty on the part of teacher and parents that he will take the place of Josef Hofmann.

Early playing on the stage is advisable, and the appearance of a new prodigy is always admirable. But one shouldn't confuse the wonder child with just any youngster who has learned ten to fifteen pieces by heart. The prodigy is one who can and does learn, develop, and mature musically with extreme rapidity, and is therefore equipped with sufficient knowledge in a far shorter time than the average child.

But there are only a few prodigies, and the rest are youngsters who have been drilled by their teachers in a few pieces, and this at the expense of a general study of the literature, and a thorough gradual musical development.

Very frequently, last winter, I visited a friend above whose apartment a piano teacher was drilling a young student in a Mozart Sonata. Hour after hour the pupil practiced every page with his teacher, seeking perfection. This went on practically every day through the whole winter, with only a few additional pieces drilled at all. Sure enough, at the end of the season, the young artist gave a recital of those pieces in Town Hall.

This pitiful race for fame has this danger—the possibility of real success; and a demand from the public for more performances. For to follow this brilliant beginning, the young victim of success must go into a huddle with his teacher for another season of drill, since he has played all he knows, to the last encore.

It is only repeating the obvious to stress the importance, for every pianist, of a knowledge of all the major works of the Classical, Romantic, and Modern composers. The student is really far from ready to form any opinion on Chopin if he is acquainted with only one Ballade, a couple of Waltzes, or an Impromptu. The more he knows, the richer will be his store of musical understanding from which to draw for interpretation. Chopin and Liszt could be, if thoroughly studied, his best teachers, for technique as well as interpretation. The closer and the more intimate the study of these two masters, the better will the student understand the possibilities of his instrument.

#### Variety in the Program

His repertoire must be enriched every week, and his concert programs should be chosen from the pieces he plays best in his repertoire. Only well digested pieces should be considered, when making up a concert program. No piece that was learned in a hurry, especially for the event, will have a good performance. This is true, nine times out of ten. Memory and technique, shaky under the stress of nerves, will show quickly that the time was not ripe to play the composition. Not until the pianist is completely "on top," and in full possession, of a piece, should he consider it adequately learned—that is, part of his own. For otherwise, he will be playing "fragments" out of the composition, and no matter how well executed, these will not be the piece as a whole. It is only with time that any performer can gain full conception of the sweep of a composition. It is only then that he can communicate a complicated piece to the audience with the simplicity of a master.

In selecting the pieces for a concert program, the pianist must be aware that a program is something like a menu—it must be widely varied, and it must be digestible for the public. The taste and wisdom that a pianist shows in composing his program are just as important as his execution of it.

The pianist should consider the particular public for whom the concert is to be given. What is the size of the hall, and the number of listeners? Is it to be an intimate performance? Will there be others on the same program? He should consider also where the program is to be given. He could play a program made up of serious and heavy pieces in large cities like New York, Boston, or Chicago, where the audience is made up largely of musicians and of people who hear a great deal of music. But he most certainly could not offer the same fare to the audience of a small town.

He could not play something like the Beethoven Diabelli Variations, which last for an hour, or the Max Reger Variations, and expect a huge success with an audience of this type.

The pianist should always be considerate of an audience's wishes—of their desire to enjoy a concert, not to be educated at one. He may do all the educating he wishes when playing for a school or for a group of students. And after all, every pianist's desire is to be popular. Therefore, he should never do anything to stand in the way of that popularity.

You can see for yourself how many excellent pianists are unpopular on the concert stage. It is not their playing or their personality. It is what they stubbornly insist on giving their audiences. The word "popular" has been much maligned, but the pianist will do well to keep it always at the front of his mind.

He should never be afraid to play to the gallery. It is the gallery that can make his success. Practically all the well known pieces in piano literature can, today, be classified as gallery pieces.

In performance, the pianist must play every piece, no matter how complicated, "popularly." This means that he must imagine that he is giving the public its first hearing of the piece; that is, he must play with such logic and clarity that there will be no possibility of the listener losing the thread of the composition. Yet at the same time he must play with thorough, clean execution, as though his audience knew every note.

No matter how subtle his interpretation may be, it must always communicate clearly and forcefully to the listener. No matter how carried away or excited the pianist may be by the music he is playing, he must have such complete control that his feeling for it will excite the audience—not merely the performer himself.

By his playing, the pianist can force an audience to listen to all of the program—but he must never force encores on it against its will. Just as the program should be well balanced, so should the encores. After the pianist has played several breath-taking pieces (full of technical display) at the climax of the program, he should not keep pounding at the public ear with bigger and more brilliant pieces, just because he may have them at his command. He should not come out and play a series of encores merely because he planned them beforehand. His "audience sense" should be as well developed as that of almost any comedian, who can feel instantly the atmosphere, the "temperature" of the house, and knows unerringly what it wants and how much of it the audience can or will take.

The pianist must remember that an audience comes to his concert to enjoy, and not to be exhausted. He must not make it take a beating, for it may tolerate a little, but not much. Instead, he should make his program seem so simple that those in the audience might think that they could do almost as well and thus he will make better friends of them.

Only when all the factors in a public performance have been carefully considered can the pianist make the best choice of concert programs.

### The Pianist's Page

(Continued from Page 582)

recitatives in Measures 3-4; 7-8; 9-12 with hands separately both slowly and rapidly, but always loudly. . . . Use only brief "dabs" of damper pedal through the Prelude, excepting in Measure 17; then hold pedal throughout,—right down to the low Fs . . . change it here and hold again through the long trill . . . off for the sixteenth note triplets . . . on again, of course, for Measures 20 and 21.

#### The "Little" Prelude in A Major

It should not be necessary to discuss Chopin's little Prelude in A major, Opus 28, No. 7, but performances of this miniature masterpiece by pianists and pupils are frequently so wretched that here goes! . . . Why trail its bright wings so drearily through the dust? Chopin has directed "Andantino" (M.M. ♩=69-80) for

it, not *Andante* or *Largo*. Its wafted and luminous quality becomes apparent only with the faster pace.

One of the most perfectly integrated musical compositions in existence, the A major Prelude's rhythmic pattern moves eight times to the long half note; each pattern consists of a single chord harmony until the surprising (and enchanting!) dominant seventh chord in Measure 12 takes us into B minor, and the dominant seventh in Measure 14 brings us back again to A major.

The last three repeated melody tones of each fragile pattern breathe toward the finishing half-note, which should always be played softly with Up touch and held slightly overtime. In preliminary study I require pupils to float their hands off from the piano (with damper pedal sustaining the chord) on all the half-note chords. This is a sure way to promote the necessary floating and breathing quality of each pattern's finish. Later, an unobtrusive Up-swing (up *legato*) is used for the half notes. The preceding quarter-note chords may be played with Down touch.

#### The Surprise Chord

None of the chords must be squeezed or pressed; the entire sixteen measures float upward in disembodied vibration. Some of the half-notes require a slight hesitation before playing, especially the surprise chord (Measure 12) which is often played *pianissimo*. It is advisable to arpeggiate this chord slowly, playing the left hand as written; the right hand plays from A-sharp to A-sharp while the left crosses over to caress the top C-sharp. Most artists make a *fermata* on this chord, playing a *tempo* after it. . . . The final chord of the prelude, scarcely audible, should sound like the brush of a bird's wing.

Whatever you consider the Prelude—a mazurka-like dance, or lovely greetings between the first shy snowdrops of Spring in the woods,—its rhythm must be impeccable. Each of these sixteenth notes must be meticulously in time and smoothly *legato* with the other tones. To achieve this, persist in counting (aloud and rapidly) each quarter note in four sixteenths, thus,—“bah, bah, bah, bah.”

To project the final miracle of this Prelude, think and play the patterns with alternate and exquisite color contrast; that is, first pattern, Measure 1-2, inhale, play actively, richly, and slightly *crecendo*; second pattern, Measures 3-4, exhale, play passively, fragily, *diminuendo*; and similarly with the other patterns.

Be sure *always* to over-wait on every half-note chord. Of the entire Prelude, Measure 11 is of course to be given the fullest sound; then after a moment of hesitation, breathe the magical chord in Measure 12, *pianissimo*.

### Musikwiz Matching Test

by Anne Lowall

#### LOVERS IN OPERA

Instructions: In blank space before the name of each sweetheart, place number which identifies her with lover in left column.

1. Rhadames	.....	Thais
2. Faust	.....	Elizabeth
3. Samson	.....	Chimene
4. Edgar	.....	Manon
5. Escamillo	.....	Isolde
6. Ivanhoe	.....	Arline
7. Tristan	.....	Roxana
8. Tannhäuser	.....	Marguerite
9. Des Grieux	.....	Rosina
10. Siegfried	.....	Elsa
11. Athenael	.....	Aida
12. Rudolpho	.....	Rowena
13. Pelléas	.....	Desdamona
14. Cyrano	.....	Lucia
15. Manrico	.....	Brünnhilde
16. Almaviva	.....	Carmen
17. Lohengrin	.....	Melisande
18. Le Cid	.....	Leonora
19. Otello	.....	Delilah
20. Thaddeus	.....	Mimi

(Answers on Page 637)

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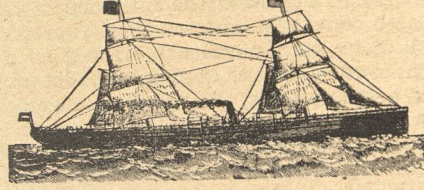
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#### ALL ABOARD FOR EUROPE!

Mr. Presser sailed to Europe for the first time on this tiny "ocean liner" named after one of his favorite poets, Johann Gottfried von Herder. The voyage took nearly three weeks. On the Passenger List his name is given as "Prof. Theodore Presser."

MR. PRESSER, although extremely thrifty, did not have funds to carry out his ambition to go abroad to study in Germany. At this period, however, his beloved stepmother called him to her. She told him that his father had left in her hands a small inheritance. She had managed it and added to it from her means. Then she placed in his lap a lengthy brown envelope containing three thousand dollars. It did not take him long to buy a steamship ticket, and he soon set out for Europe to attend the famous Leipzig Conservatory. He sailed on the two-masted steam packet "Herder" which, judging from the wood-cut here reproduced from the sailing list, could not have been over two thousand tons. The voyage was a calm one and took nearly three weeks. Mr. Presser became great friends with Commander Brandt, who taught him much about the principles of navigation.

He arrived in Leipzig in 1878 and remained there for two years; studying with Karl Reinecke (1824-1910, a pupil of his father, and intimate of Mendelssohn and Schumann), Bruno Zwintscher (1838-1905, a pupil of Plaidy, Moscheles, Hauptmann, and Richter), and with other masters. His stay in Leipzig was like a dream to him. There he saw some of the masters he had never expected to see. He met Edvard Grieg, who played for him his Piano Concerto in A minor. He was also introduced to Johannes Brahms by Reinecke. He put a wreath of flowers upon the graves of Mendelssohn and Schumann, much to the disgust of George W. Chadwick, who laughed at sentiment. Among his American contemporaries at Leipzig were John W. Metcalf (composer of the wonderful song, *Absent*), and Templeton Strong. The latter died in Switzerland, June 20, 1948. Mr. Presser also met Edward MacDowell when he came to Leipzig on a visit, and was so thrilled by his compositions that he immediately became his ardent champion. He said, "This man will become our first American master."

Most of all, he found a new mentor in Dr. Karl

# Theodore Presser

(1848-1925)

## A Centenary Biography

Part Four

by James Francis Cooke

Previous parts of this biography have traced Mr. Presser's family background—his rigid religious surroundings, his sturdy employment as a youth, his experience as a music clerk, his adoption of music professionally, as a life work, his college training, and his higher musical training at the New England Conservatory. —EDITOR'S NOTE.

Presser often referred to this experience.

The first of all the ten Presser-Halls for music study built by The Presser Foundation at colleges was that granted to Hollins. Mr. Presser saw all the plans for this building, but died before its dedication. On the latter occasion, one of the aged men-of-all work who knew Mr. Presser when he was "Professor" saw the new Presser Hall and said, "Where he get all that money? He was powerful poor when he was here, 'cause he give away his money helpin' others. Whenever he had to have his pants mended he had to go to bed in his room until they came back. Never knew no one like Professor Presser." Possibly he was "saving up" to start THE ETUDE, as his salary was one thousand dollars a year, which was considered good pay. He cared so little for show or for dress and was so anxious to save for his altruistic purposes that he neglected his personal appearance. Kindly Dr. Cocke took him to task for this and told him that he could not afford to look shabby and that he should secure better clothes. Repeatedly Mr. (Continued on Page 643)

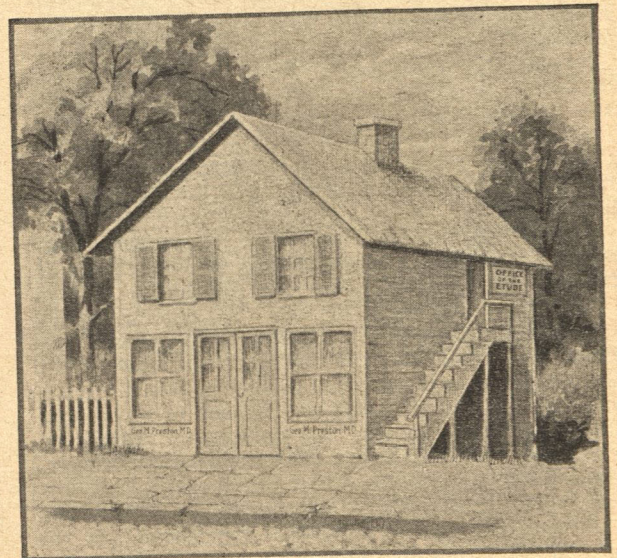
Reinecke, Royal Professor and Director of the Conservatorium. Reinecke was then in his prime, and the successor of Mendelssohn as Director of the Conservatorium. In addition to being an exceptionally fine pianist and the teacher of Kwast and Joseffy, he was an excellent writer upon musical subjects. He was especially noted for his performance of the works of Mozart and Beethoven. His greater renown was as the Conductor, for thirty-five years (1860-95), of the Gewandhaus Orchestra Concerts (established by Mendelssohn). His home was the center of musical Leipzig, and all visiting artists came there. He took an especial interest in his pupil, Presser, and invited him regularly to dinner and tea. He used to comment, "Ich weiss nicht ob sie Musiker oder Geschäftsman wird aber sie sind sicher ein Lehrer" ("I do not know whether you will become a musician or a business man, but I do know for certain that you will become a teacher").

Few men have ever had a greater influence upon musical education than Mr. Presser. He learned much more than music from the kindly, patient, sage, Reinecke, and always revered him. After much effort I managed to secure an article from Reinecke (see THE ETUDE for January, 1908). This came as a great surprise to Mr. Presser. I then sent Reinecke the regular check for such an article. Mr. Presser supplemented this privately with his personal check to his old teacher for one thousand dollars. Later, he assisted members of Reinecke's family who were in distress.

#### Association with Dr. Cocke

Mr. Presser returned to America with reduced funds in 1880 and secured a position at Hollins Institute, near Roanoke, Virginia. Roanoke was then a small village known as Salt Lick, and not the populous city created by the Norfolk and Western Railroad. There he came under the influence of a remarkable educator, Dr. Charles Lewis Cocke, the President and guiding spirit of the institution. Dr. Cocke was "a man of far vision and deep convictions," and an ardent believer in higher education for women. He laid the plans for the Hollins College of today, which is ranked as one of the foremost colleges for women in the south. Dr. Cocke became another of the series of mentors who moulded Mr. Presser's career, giving him lessons in higher mathematics, logic, and moral philosophy (ethics).

During the years Mr. Presser was at Hollins, he and Dr. Cocke were inseparable in their spare time and Mr.



THE BIRTHPLACE OF THE ETUDE

Lynchburg, Virginia. Here, sixty-five years ago this month, Theodore Presser founded The Etude Music Magazine.



# Artistic Recordings Of Recent Issue

by Peter Hugh Reed

COLUMBIA'S new long-playing (microgroove) record is unquestionably an advance over all previous ones except present day transcriptions used by radio. It is practical, and if properly handled, should last as long as almost any commercial disc on the market. The attachment, offered by Columbia, employs a crystal pick-up which, in our estimation, does not do justice to its disc, and the motor furnished is by no means the best of slow speed ones. To get the best reproduction from these long-playing records, we suggest the replacement of one's present motor with a two-way (78 and 33 r.p.m.) and the addition of a special tone-arm with pick-up properly weighted and equipped with the right sized needle (point radius of .001). Almost all of the leading pick-up manufacturers are placing on the market units for use with these discs. (A reliable two-way motor, at a moderate price, is the "Green Flyer" manufactured by General Industries. Whether this can be made to function with one's record changer is a point for determination by a radio service man.)

## Concerning the Record Surface

The long-playing disc is generally quieter surfaced than most ordinary records. However, being made of plastic, it is not free from static and the usual clicks. But inasmuch as the weight of the pick-up is only one-fifth that of ordinary ones, the surface sound is comparably that much less. This record will not reproduce unless the player is on an absolutely level surface. Any scratch or blemish on a microgroove may prevent its performance thereafter, and warpage will hinder playing. Knowledge of these factors will permit the user to acquire the best results from the discs. Make no mistake, the long-playing disc is here to stay, and it is only a matter of time before better equipment will be available for those who wish the best in reproduction.

Borodin: Symphony in B minor; The Chicago Symphony Orchestra, conducted by Désiré Defauw. Victor set 1225.

Schubert: Symphony No. 5 in B-flat; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1215.

Saint-Saëns: Symphony No. 3 in C minor, Op. 78 (With Organ); The Philharmonic-Symphony Orchestra of New York, conducted by Charles Muench. Columbia set 747.

Sibelius: Symphony No. 2 in D major; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 759.

Defauw's performance of the Borodin is more forthright than artful, but the clarity of the reproduction is an advance over all other issues. The *scherzo* is advantageously shortened by the removal of some repetitious material, though the trumped-up ending remains far less satisfactory than the original. Koussevitzky's Schubert seems rather placid and negative in comparison to Beecham's, and despite better reproduction, one can hardly imagine a replacement of the latter's set. Ormandy, who previously gave us a fine performance of Sibelius' First, does equal justice to the Second, although he does not exploit the dramatic expansiveness in this music as do others (notably Koussevitzky in his 1935 recording). But the

rich quality of The Philadelphia Orchestra, and the superior recording, recommend this set. Saint-Saëns' famous "organ" symphony is not heard as often today in the concert hall as in Grandpa's time. Regarded in 1886 as progressive in its instrumentation, it seems somewhat old-fashioned today. As an example of the composer's polished orchestral style, it ranks among his best scores, revealing masterly workmanship. Muench gives a fine performance which is excellently reproduced.



DAVID DIAMOND

Bach: Brandenburg Concerto No. 6 in B-flat; Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1211.

Copland: Four Dance Episodes from "Rodeo" and Waltz from "Billy the Kid"; Dallas Symphony Orchestra, conducted by Antal Dorati. Victor set 1214.

Corelli (arr. Pinelli): Suite for String Orchestra; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia disc 12836-D.

Diamond: Music for Shakespeare's "Romeo and Juliet" and Overture to "The Tempest"; The Little Orchestra Society, conducted by Thomas K. Sherman. Columbia set 751.

## RECORDS

"MUSIC STUDY EXALTS LIFE"

Khachaturian: Gayne-Ballet Suite; Chicago Symphony Orchestra, conducted by Artur Rodzinski. Victor set 1212.

De Falla: "The Three Cornered Hat"—Three Dances; The Philharmonia Orchestra, conducted by Alceo Galliera. Columbia set X-297.

Moussorgsky: "Khovantchina"—Persian Dances; Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 12-0239.

Strauss: "Salome"—Dance of the Seven Veils; Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 12-0344.

Koussevitzky's Bach lacks the intimacy of Busch's. Its mannered conception and sensuous expression are more in keeping with nineteenth, rather than early eighteenth century music. Copland's ballet music is refreshing and appealing, exploiting an ingenious assimilation of folk material. The Corelli music is perhaps a bit inflated, but Ormandy's treatment is admirable and the sound of the Philadelphia strings is lovely. Rodzinski, aided by realistic recording, turns in a telling account of Khachaturian's most popular music, ending up with an extremely impressive sounding *Sabre Dance*. The three dances from De Falla's ballet, brilliantly recorded, are played with pulsating rhythms by the young Italian conductor, Alceo Galliera. This irresistible music, filled with the life and color of the Spanish peninsula, like the Copland, offers a similar absorption of folk material. The American composer, David Diamond, professes the plays of Shakespeare have always been a source of inspiration for him. His "Romeo and Juliet" music is melodically graceful, skillfully scored, and varied in texture and mood. Its facile sentiment does not suggest a truly impassioned compulsion, although its appeal remains irrefutable. Sherman and his chamber orchestra give a most agreeable sounding performance. Beecham's performances of the Moussorgsky and Strauss works exhibit his uncanny gifts for a discerning shaping of melodies, a discriminative exploitation of instrumental timbre and coloring, and a feeling for strength of purpose in climaxes. His "Salome" dance is by far the best we have heard on records.

Glazounoff: "From the Middle Ages"—Suite, Op. 79; Indianapolis Symphony Orchestra, conducted by Fabien Sevitzy. Victor set 1222.

Ravel: La Valse; and Debussy (arr. Ravel): Danse; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia set X-296.

Smetana: The Moldau; and Dvořák: Husitská Overture, Op. 67; The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor set 1210.

Strauss: "Feuersnot"—Love Scene, Op. 50; The Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 12-0289.

Smetana: Wallenstein's Camp, Op. 14; The Czech Philharmonic Orchestra, conducted by Rafael Kubelik. Mercury set 11.

Glazounoff's suite, reminiscent of Liszt, Tchaikovsky, and Glière, seems rather tame and commonplace after the Borodin symphony. It is a piece of program music rather loosely composed in four movements. The performance and recording are excellently achieved. Ravel's "glorification of the waltz" is a difficult score to keep from seeming diffuse in a recording. The scoring is overlaid, especially in its final section. Reiner's performance is admirable for its discipline and pointing up of detail, although the sound texture is not as consistently voluptuous as it might have been. The inclusion of Debussy's attractive *Tantelle Styrienne*, originally for piano, was a happy choice for a filler. It is the consistently clean-textured sound of Fiedler's Smetana performance that makes it so enjoyable. His is a better controlled rendition than the earlier Walter one. The Husitská Overture of Dvořák represents its composer in a more pretentious than auspicious manner. The work, employing the Catholic *Chorale of St. Wenzlaus* and the Protestant Hussite Hymn—*All Ye Who Are Warriors of God*, offers a sort of reincarnation of the Hussite wars famous in Czech history. Fiedler gives it a strong performance. The Smetana tone poem, *Wallenstein's Camp*, by no means as attractive as *The Moldau*, is an early work revealing the (Continued on Page 637)

THE ETUDE

## AN IMPOSING LIST

YOUR reviewer, who has been striving conscientiously for several years to evaluate and reconcile the relation of the books that come to his desk, with his conception of the needs of the readers of THE ETUDE, is herewith forced to a confession. Confronted on one side by the shortage of paper, and on the other by the great number of musical books published during the past year, he finds an accumulation of publications that is so large that there is not room to accommodate them in our pages, in the usual manner, with the space we are able to devote to them. (Gee! Shades of Hegel, Kant, and Schopenhauer—what a sentence that was for a writer with no German blood—sixty words!) Your reviewer has therefore come to the conclusion that rather than omit any books, it is better to list them with a few definitive words. So, here goes!

"TEACH YOURSELF TO PLAY THE PIANO." By Lorene McClintock. Pages, 117. Price, \$5.00. Publisher, Thomas Y. Crowell Company.

This Texas teacher has evolved many new and interesting angles of approach. The method has a freshness and practicability which teachers, as well as amateurs, will find it profitable to investigate.

"THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC." Pages, 639. Price, \$5.00. Publisher, Crown Publishers.

This third revised and augmented edition is probably the most extensive work of its kind in existence. It lists over 75,000 recorded compositions, together with understandable comments and important data.

"NEW MUSIC HORIZONS. Sixth Book." Pages, 236. Price, \$1.56. Publisher, Silver Burdett Company.

The sixth volume in the remarkably fine series of public school music readers, issued by this experienced firm. Editors McConathy, Morgan, Mursell, Bartholomew, Bray, Meissner, and Birge have done an excellent piece of work. The book is handsomely illustrated in color by Jules Gotlieb.

"THE PEOPLE'S SONG BOOK." Edited by Waldemar Hille. Pages, 128. Price, \$2.50. Publisher, Boni and Gaer.

An excellent and carefully chosen, well edited work containing many excellent songs not found in any other collection we have seen, although it contains the revolutionary songs of other nations, such as *La Marseillaise*, *Hey! Zhankoye*, and *Los Cuatro Generales*.

"THE RELATION OF SUPERVISION AND OTHER FACTORS TO CERTAIN PHASES OF MUSICAL ACHIEVEMENT IN THE RURAL SCHOOLS OF UTAH." By N. Woodruff Christianson, Ph.D. Pages, 87. Price, \$2.10. Publisher, Bureau of Publications, Teachers College, Columbia University.

A careful, well balanced study of the musical situation in the public schools of one of our great western states. The book is highly technical but is well worth the close attention of public school music supervisors.

"MUSIC AND REASON." By Charles T. Smith. Pages, 158. Price, \$3.25. Publisher, Social Sciences.

On the jacket of this book the publishers note, "Here is a challenge to the popular illusion, so ardently fostered by sentimental critics and historians, that great music is the fruit of divine inspiration." Your reviewer, who has known many of the world's foremost composers, has an ever growing respect for the development of the technic of musical composition. On the other hand, so many of the masters themselves have stressed the importance of inspiration in the creation of melodic material, and so many have pointed to would-be composers with amazing technical knowledge, who have produced works sterile of any musical interest, that he is inclined to believe that no matter how hard the composer works, if he does not have the inexplicable soul catalyst of inspiration, his composi-

OCTOBER, 1948

# The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

## DEBUSSY'S LITERARY WORK

"MONSIEUR CROCHE, THE DILETTANTE HATER." From the French of Claude Debussy. With a Foreword by Lawrence Gilman. Pages, 212. Price, \$2.75. Publisher, Lear Publishers.

"Monsieur Croche" (Mr. Eight Note) is a series of opinions and criticisms which Debussy wrote for various French journals in the early part of the century under this nom de plume, although, as in the case of Schumann, who also wrote under fanciful fictitious names, almost everyone knew who the author really was.

The book is a very interesting picture of Debussy's mind when he thought about music. His descriptions are adroit and there is a piquant French wit and resiliency characteristic of the Gallic spirit, at times profound and sincere and at times like the chit-chat that one hears at the tables in the sidewalk cafes of Paris.



CLAUDE DEBUSSY

He discusses his predecessors and his confrères in these charming feuilletons with both gravity and fine fancy. His humorous quips are sometimes biting. He admits that he did not like Grieg because he decried France for its treatment of Captain Dreyfus, who was sent to Devil's Island for treason. Therefore he says, "Grieg looks like a genial photographer; from behind, his way of doing his hair makes him look like the plants called sunflowers, dear to parrots (Continued on Page 638)

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tions are likely to be spontaneously forgotten. Mr. Smith's book makes profitable reading and is often very entertaining.

"A COMPANION TO MOZART'S PIANO CONCERTOS." By Arthur Hutchings. Pages, 207. Price, \$5.50. Publisher, Oxford University Press.

This work is an entirely new and distinctive study of Mozart's twenty-four pianoforte studies and cannot fail to be immensely helpful to students of these brilliant works, which must be played with exquisite finesse. The book represents long and careful research and brings out much information not generally known. The author is professor of music at the University of Durham.

"MESSIAH." By Julian Herbage. Pages, 72. Price \$2.00. Publisher, Chanticleer Press.

An excellent brief life of Handel, with seven plates in color and thirty-four black and white illustrations. It is an admirable gift book.

"THE GOLDEN AGE OF VIENNA." By Hans Gal. Pages, 72. Price, \$2.00. Publisher, Chanticleer Press.

The glorious days of the old Vienna of wine, women, and song are brought back in this handsome little volume. The text is finely done and there are seven color plates and thirty-two black and white illustrations.

"TEACHING PIANO TO YOUR CHILD." By Julian Freedman. Illustrated by Andre Dugo. Pages, 43. Price, \$2.00. Publisher, Lothrop, Lee & Shepard Co., Inc.

A very simple and practical book for the purpose, made additionally charming to the child because the illustrations and the notation examples are printed in four colors.

"WILLIAM BYRD." by Edmund H. Fellowes. Pages, 271. Price, \$6.00. Publisher, Geoffrey Cumberlege, Oxford University Press.

This is the second edition of an exceptionally fine piece of research upon one of the greatest of early English musicians. Byrd's keyboard music should be far better known.

"THE TECHNIQUE AND SPIRIT OF FUGUE." By George Oldroyd. Pages, 220. Price, \$5.50. Publisher, Geoffrey Cumberlege, Oxford University Press.

This work is a scholarly piece of musical analysis and synthesis. The fundamental principles of the fugue are laid down with great clarity and the book is invaluable as a stepping stone to higher musicianship. Students working for a university degree should find this book a "must."

"MUSIC STUDY EXALTS LIFE"



### Terms For Tuition

An interesting letter comes from M. M., New Mexico, who evidently has followed some of our suggestions and is no longer afraid to act with a certain degree of independence. In fact, her ideas have changed so much since last year, that she submits the following plan to be put into operation when the next summer term opens:

"From the date of June 1, 1948, all lessons will be charged at the rate of two dollars each, plus school tax, billed by the month and payable on or before the fifteenth of the next month.  
"The year will be divided into two terms: summer (June, July, and August), and School term from September till the close of school.  
"Those enrolling for the School term will be entitled, besides the regular private lessons, to several parties, formal and informal recitals and a Theory and Technic class meeting bi-monthly free of charge (if the response is great enough). Summer term enrollment will include one party, one informal and formal recital, and one Theory and Technic class per week (here again, if the response warrants it). Allowances, of course, will be made for school holidays, and so forth.  
"During the first month of the School term of probationary period will be allowed for; enrollment continuing past this time would be understood to be of school term duration. If for any serious reason (such as lengthy illness, or absence from the city) the parents want to terminate the agreement, they can do so by giving one month's advance notice."

M. M., however, is a little fearful of her students' reaction to the long School term, and she asks: "Do you think the plan will meet with their approval, or will possible objections cause some of them to drop out?" Personally, I hardly think that the latter will happen, because of the probation period, and cancellation clause. And I certainly endorse the extra-activities, for this is good psychology and will make all concerned feel that "they're getting something for nothing."

To be entirely satisfactory to my own way of thinking, the plan should include some system of securing payments in advance. Reports received from various sections of the country point to satisfactory results from this method. But this has to be determined by local conditions, and since M. M. "has frequent days when she likes to declare a holiday, and finds it convenient to charge and bill lessons at the end of the month," here go my best wishes for the success of a plan which sounds practical and shows a commendable business acumen.

### M. E. N. C. Convention Echoes

"The song is ended but the melody lingers on." The eight thousand or so music educators who for one week taxed the Detroit housing facilities to the limit have gone home, grateful for so many valuable experiences, and much new inspiration received. Our fellow Round Tablers will be gratified, I am sure, to hear that the piano was greatly honored during the Conference, and that the eight sessions devoted to methods and problems awakened considerable interest.

Under the efficient leadership of Raymond Burrows of Columbia University; Mrs. Albert Richards, Virginia State Piano Chairman; Polly Gibbs of Louisiana State University, Vice-president of MENC Southern Division; and John Liverman, Alabama Piano Chairman;

# The Teacher's Round Table

Conducted by

Dr. Maurice Dumesnil

Eminent French-American  
Pianist, Conductor, Lecturer,  
and Teacher



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

students, with special emphasis on giving piano experience to those preparing to be music educators.

The idea of "piano in the schools" is started and well on its way. With proper cooperation among private and class teachers, parents, school administrators, and music dealers, there is little doubt that before long the program will be adopted everywhere, for the greatest benefit of all concerned.

### Picks On Pitch, Picks On Pitch

No, it isn't a tongue-twister, though it makes a dandy one. But some time ago, one of my correspondents twice took me to task for some of my conclusions regarding pitch. According to him, perfect pitch was practically non-existent, even among professional musicians, and he quoted a Convention at which only two out of the six hundred present could boast of possessing it. This figure seemed to me rather fantastic, so I asked my distinguished friend, Dr. Owen Reed, to conduct a little investigation. I have just received the results.

"Of course," Dr. Reed says, "what follows can only be an approximation. It is based upon the work done in theory by the Freshmen and Sophomore students in a large college during one term. Some variables may enter into the picture, such as effort, sickness, altitude, etc., none of which are considered in this memorandum. One must also keep in mind that many students get into first term theory (Music 130 a) who do not belong in music at all. That accounts for some of the 'Practically hopeless cases.'"

These reservations being made, here is the classification of 181 students in four groups, as regards "Aural Perception":

Perfect Pitch, 7 (4%).  
Relative Pitch, fair to good, 111 (61%).

Poor Pitch, 45 (25%).  
Practically hopeless, 19 (10%).

Thanks to Owen Reed for his valuable statistics which confirm my own tentative evaluation.

Of course the question of pitch itself is bound to remain a confused issue. Beethoven would be horrified if he heard his Fifth Symphony now performed in what would sound to him as C-sharp minor. For like the cost of living, the pitch has constantly followed an upward trend. Actually the American pitch of 440 vibrations is already higher than the European with 435. Still the Boston Symphony, for reasons known only to its conductor, has raised it to 445. "Where will it go next?" one may ask. Whatever this may be, I continue to disagree with my correspondent and to agree with

the "Harvard Dictionary of Music," that perfect pitch is "a valuable asset, particularly to conductors." For such conductors would not have to fear the practical joke that once was played on a Viennese "Hofkapellmeister" by his friendly, but at times impish musicians. He was a kind, affable elderly man who owed his position more to the prince's favor than to his achievements with the baton. One night at a concert the orchestra transposed a Haydn symphony one-half tone higher, up to the first repeat, then dropped back to the real key. Imagine the stupor of the likeable gentleman, whose ears had failed to perceive the slightest anomaly! Well, it was Carnival time, and befitting the occasion, the merry little prank ended among general laughter.

### Wants Showy Numbers

Would you give me some suggestions as to showy numbers suitable for contest work? The judges here always prefer them, as they think they display more skill. No matter how beautifully the *Fantasy in D minor* by Mozart would be played, a muddy, poorly played *Malagueña* by Lecuona is sure to win. I will deeply appreciate your reply. — (Mrs.) E. W. T., South Dakota.

Hum . . Hum . . What you say doesn't vouch eloquently for the musicianship of whatever umpires are called to judge the contests! But things being as they are, many excellent numbers are available, apart from the ubiquitous *Malagueña*, the inevitable *Clair de Lune*, or the semipiternal *Warsaw Concerto*. For instance, among the lovely light classics:

The *Valse Chromatique* by B. Godard, most effective. The *Fauns* by Chaminade, which displays both singing tone and fleetness of fingers. Spanish composers are attractive, original. You don't have to choose De Falla's over-played *Fire Dance*; why not select his colorful *Andaluza*? Granados' *Allegro de Concert* is a typical contest number, and *Sevilla* by Albéniz sparkles with dazzling rhythms. Rachmaninoff's *Humoresque* sounds more difficult than it actually is, and Debussy's *Golliwog's Cakewalk*, of course, is always sure fire.

By all means, do not overlook Moszkowski. His *Liedeswalzer*, *Caprice Espagnol*, and above all, the Concert Etude in G-flat (*The Waves*), are splendid "pianist's music," falling right into the

(Continued on Page 640)

# Musical Children: Prodigies or Monsters?

by Nicolas Slonimsky

Brilliant Russian American Pianist, Author, and Musicologist

SOME years ago I conducted a few concerts with one of America's major orchestras. After a rehearsal, one of the violinists of the orchestra asked me if my grandmother was from the town of Minsk, Russia. He was a shy, bald-headed, bespectacled man who played the violin in the routine manner of an orchestral veteran. He explained to me that many years ago he used to play at my grandmother's home. When he came to America he changed his

name to make it more pronounceable than the Russian original. As he told me his story, a long-dormant memory came back to me. I remember the stories my grandmother told me about a wonderful boy violinist whom she befriended in Minsk, and who played concerts for the Czar and later received an important position in America. "I hope that you too will some day be a celebrated musician and perhaps even go to America," my grandmother used to add. And this indifferent orchestra player was the erstwhile prodigy!

One wonders how many prodigies grow up to be great violinists or pianists. The number of frustrated ambitions and unfulfilled hopes is disheartening. And this applies to composers as well as to pianists and violinists. There are no child prodigies of the cello, the clarinet, or the flute, and no child has ever appeared in a song recital. Voice is the one faculty that comes only with maturity.

A recent phenomenon is the appearance of child conductors. The first child conductor to attract universal attention was Willy Ferrero, who was born in the United States of Italian parents. Before World War I he made a sensation, and was hailed as the musical marvel of the century. Then he vanished from the international scene, and settled in Milan as an opera conductor. American soldiers returning from Italy reported that Willy Ferrero presented special concerts for them, and that his conducting was competent, though not very exciting.

After a quarter of a century of scarcity of child conductors, a talented Pittsburgh boy, Lorin Maazel, was allowed to make several appearances with the New York Philharmonic Orchestra. The newspaper PM, in its issue of July 6, 1941, succinctly described the event in the headline, "Eleven-Year-Old Wrings Zing Out of Toscanini's Band." The boy showed considerable musical understanding and rhythmical vivacity as he led the orchestra through a series of standard



ARTUR RUBINSTEIN  
As he first appeared in America as a youth of sixteen.



YEHUDI MENUHIN  
When he startled the world with his child virtuosity.



ERICH WOLFGANG KORNGOLD  
At thirteen his "Der Schneemann" was given at the Vienna Opera.



NICOLAS SLONIMSKY  
The author of this article when he was appearing in Russia as a child prodigy.



JOSEF HOFMANN  
When he made his American debut at the Metropolitan Opera House.



Photo by Fritz Kaeser

NICOLAS SLONIMSKY

symphonies and overtures, and the orchestra musicians were joking among themselves that their next conductor would probably be a trained seal.

After the end of World War II, a crop of boy conductors, some not yet ten years old, appeared in Italy. There was Pierino Gamba, nine years old, who led orchestras in Rome and Paris, and Ferruccio Burco, only eight years old and "looking like a curly-headed angel." Burco was quickly snapped up by American managers and in February 1948 led an eighty piece orchestra in Carnegie Hall attended by a crowd of



## Music and Study

hysterical admirers. When he was asked what he thought of Toscanini (who was also 8 years old, only with a cipher after 8), little Ferruccio remarked, scratching a bare knee, "He's a pretty good conductor, too."

The files of old music magazines are strewn with erstwhile music prodigies. The Musical Courier of June 4, 1884, published this item: "A Boston Musical Wonder, Master Herbert Bitwell, is only five years old and yet has excited great astonishment by his remarkable performance of a Bach gavotte. He is considered a prodigy." Where is Master Bitwell now?

The year 1898 saw the appearance of a four-year-old girl Mlada Czerny, a piano prodigy and a lineal descendant of Carl Czerny of velocity school fame. "Thus do the sins of the ancestors fall upon the defenseless heads of descendants," observed the Musical Courier sententiously.

When Clara Louise Webb, a little girl of eight years of age, gave a piano recital in 1890, a doll was brought on the stage and deposited in a convenient chair as she mounted the piano stool.

Another little girl, Hattie Scholder, gave a piano recital in New York in 1900. According to the Musical Courier, she performed Bach and Beethoven in a way "worthy of the most exacting standards, with a dignity, finish and symmetry that would alternately astonish and delight the lovers of music." When someone asked her if she liked dolls, she answered with precocious disdain: "I certainly do not."

The epidemic of child prodigies inspired the famous British magazine Punch in 1893 to publish the following poetic effusion:

"Prodigies here, and prodigies there,  
Prodigies, prodigies everywhere.  
Neat little nimble prodigy girls,  
Short frock, stockings, and corkscrew curls.  
Pert little priggish prodigy boys,  
Long hair, 'knickers,' and lots of noise.  
Prodigy concerts at half past eight,  
Prodigies stay up far too late.  
Prodigies taking by storm the town  
Sketching an octave up and down.  
Swelling fugues with a massive bass  
Fingers all in their proper place.  
Firework fantasies, Oh, so smart!  
Chopin, Schubert, and old Mozart.  
Some with Beethoven making free,  
Wagner as easy as ABC.  
Prodigy A deserves a medal  
For skill in the use of the softer pedal.  
Prodigy B should have a prize  
For her manner of using her hazel eyes.  
Prodigies playing quick or slow,  
Piano, Forte, FORTISSIMO.  
Little females and tiny males,  
All of them thumping out their scales.  
Little fellows in socks and shorts,  
Beating their Broadwood pianofortes.  
Little maidens in frill and frock,  
Scraping away like one o'clock.  
Little and clever—but why proceed?  
Basta, basta! agreed, agreed!  
Prodigies are such an awful bore;  
We've enough, and too many, and don't want more."

About ten per cent of child prodigies make good and become adult virtuosos. Jascha Heifetz was a child prodigy with flowing locks of hair, and he certainly did make good. So did Mischa Elman and Yehudi Menuhin. Among piano prodigies of our time, Josef Hofmann was undoubtedly the greatest. His American tour in 1887-1888 was sensational. He also ran into trouble with the Society for the Prevention of Cruelty to Children. On January 28, 1888, the Society addressed the following letter to the Mayor of the City of New York, Abram S. Hewitt:

"Dear Sir: On November 29, 1887, Your Honor issued the following permit, under Section 292 of the Penal Code: 'Permission is hereby given to Josef Hofmann to perform on the piano at the Metropolitan Opera House upon not exceeding 4 days in each week, pursuant to the provisions of Section 292 of the Penal Code.'

"Since that time, the boy has been exhibited pursuant to the permission in this city, but in addition to the public performances given under your license he has also been exhibited at private entertainments, and on the days intervening taken strain upon his physical system has been such that this Society is in receipt of numerous complaints from reputable citizens insisting that the child is overworked, and to such an extent that there is danger of his physical health giving way.

"On Saturday last, a lady writes me, he was seen crying when the door was opened for him to come on the stage, and they had to wait until he recovered sufficiently to appear.

"It is further stated that the excuse given by the father for subjecting the child to such an overstrain is the necessity of procuring means for his musical education; but I am also credibly informed that the father has refused an offer from a gentleman in Boston to give him the necessary education until he is 21 years of age if the father will withdraw the child from the stage.

"There can be no question about the extraordinary talent which the child possesses, but I very much fear that his future existence is being discounted in order to put money into the pockets of those who have succeeded in contracting his services, or else to gratify the vanity of a parent who certainly ought to consider what will become of any child of such years, forced to work thus mentally and physically to an extent entirely incompatible with the laws of health."

Hofmann's manager, Marcus Meyer, heatedly denied the imputations of the S.P.C.C. "It is a lie that Hofmann has been exhibited at private entertainments," he declared. "Since the 25th of November he has played thirty times, including twenty matinees and one private performance at Mrs. Cornelius Vanderbilt's in the afternoon. We have a license from the Mayor for him to play four times a week. He has only played here once a week. Certainly he has played elsewhere, but what business is that of Mayor Hewitt's? He is playing over in Brooklyn now. The longest distance Hofmann has travelled is from here to Boston, and he has always gone in the daytime. I don't believe he ever cried. He is too bright and cheerful for that. As to this story of somebody paying for his education, that's another. Somebody in Boston said some man ought to give it. Nobody offered it. They are not that kind of philanthropists in Boston."

As a result of this agitation, the artistic tours of Josef Hofmann were interrupted for a period of several years, and he was given full opportunity to study and relax. He returned to America as an adult virtuoso at the age of twenty-two.

While child violinists and child pianists are practically common occurrences in the musical prodigy market, child composers are relatively rare. After all, it takes more ability and mature concentration to compose an organized piece of music than to play through a piano sonata or a violin concerto. Mozart's music composed at fifteen shows unmistakable genius. Schubert wrote some of his greatest songs at seventeen.

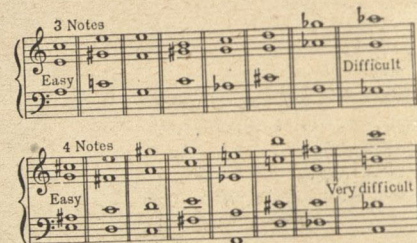
The most extraordinary child composer of the twentieth century was Erich Wolfgang Korngold, the son of the Vienna music critic, Julius Korngold. When his father sent young Erich's Trio to Richard Strauss for examination—the composer was only twelve years old at the time—Strauss replied: "My reaction is not merely an admiration for your son's talent; it is more in the nature of hushed awe."

When Korngold was only thirteen, his opera "Der Schneemann" was performed in Vienna. True, the orchestration of the opera was fixed by Alexander Zemlinsky, the competent Austrian composer and teacher of a generation of Austrian musicians, including Arnold Schoenberg, but Korngold's achievement still stands high. Musicians and critics freely compared Korngold with Mozart. They saw a peculiar significance in the fact that Korngold's second name, like Mozart's, was Wolfgang. H. T. Parker wrote in the Boston Evening Transcript of April 12, 1913: "As Mozart was born armed *cap-à-pie* into his musical world of the eighteenth century, so Korngold seems to have been born into the musical world of the twentieth.

He works as by the freest of instincts." Another critic wrote: "Korngold is emphatically Wolfgang II in the precociousness of his genius. Everything points to the probability that he will be at least one of the greatest composers of this generation." But there were also dissenting voices. When Nikisch conducted young Korngold's Overture in 1911, Philip Hale offered this caustic comment: "The Overture deserves an honorable place in the Museum of Infant Prodigies. If Master Korngold could make such a noise at fourteen, what will he not do when he is twenty-eight? The thought is appalling."

In 1938 Korngold came to America and became a successful composer for the movies. But when his *Violin Concerto* was given its première in New York in 1947, Irving Kolodin snapped: "More Korn than Gold." Korngold is still a successful middle-of-the-road composer, but he is no longer compared with Mozart.

How can the unsuspecting parents tell whether their hopeful offsprings are or are not child prodigies? One definite sign is the possession by a child of absolute pitch, the ability to name any note or, still better, a chord played on the piano. The tests of absolute pitch should be conducted scientifically, starting with simple chords of four notes, and progressively increasing the difficulty up to highly dissonant combinations. Try, for instance, this one: D, C-sharp, C, B, arranged in major sevenths, or D-flat, C, G, F-sharp. Or any other chord composed of chromatic tones spread over in open harmony. They will surely stump the little absolute pitchers, and even grown-up ones, too.



The prodigies themselves do not enjoy their sheltered existence. Their parents are constantly fearful of any injury that may befall their musical fingers. One of them, the fifteen-year-old Jacqueline Horner, a Hollywood film pianist, decided to get away from it all, and vanished from her parental home on January 15, 1948. She was soon located in San Francisco and brought back to Hollywood as a stubborn child. But she had her story to tell, too. "They made me practice the piano eight hours a day," she complained bitterly. "I could never play with the other kids because they were afraid I might hurt my hands. I could never go swimming because they thought the water would injure my ears and spoil my sense of musical hearing. I always had to go to bed early. I was exhibited like a trained animal. I couldn't even go to school with the other kids. The only people I ever saw were my music teachers—three of them!"

Brave Jacqueline Horner! The hearts of many another child prodigy will go out to her. Three music teachers! Where was the Society for the Prevention of Cruelty to Musical Children all this time?

## A Letter from Pepito Arriola

(Famous Child Prodigy of 1910 Located in Spain)

THE furore created by the astonishing child prodigy, "Pepito" Arriola, when he appeared in New York in 1910, has made many people curious to know what became of this genius. The Editor of THE ETUDE interviewed Arriola at that time and this interview has not only been widely quoted, but was made a part of the book, "Great Pianists on Piano Playing," by James Francis Cooke, which included numerous educational interviews with the foremost piano virtuosos of that time.

Arriola was born on December 14, 1897. His real name was José Arriola, but he was known as Pepito, from the Spanish word "Pip" or little seed, because he displayed amazing genius (Continued on Page 648)

THE 'French school,' as I understand the term, centers about the beautiful music of Debussy, Fauré, Duparc, and others of that period, not forgetting Reynaldo Hahn who, though not a Frenchman by birth, is closely associated with the France of the early 1900's. To understand this music, one must, quite naturally, understand what it represents. It has been loosely covered by the name 'Impressionism' (particularly the music of Debussy) and marks the effort of the composers of that time to break with formal traditions of composition and to express their own feelings—their impressions—about life and nature. Debussy was a prime mover in innovating novelties in melodic line and harmonic structure, and in doing pretty much as he pleased. Now, the great mistake that many young singers make in approaching this music is to believe that they, too, can do pretty much as they please! Although Debussy wrote what he pleased, he demanded the greatest care, on the part of his interpreters, in giving back what he pleased—not necessarily what they pleased. Thus, the 'free' music of Debussy must be performed within the strictest tradition of what Debussy wished.



MAGGIE TEYTE

### "Lessons" with Debussy

"I had the good fortune to learn what he wished from Debussy himself. For some ten months I coached with him, working out the rôle of Mélisande, as well as numerous songs, under his guidance. Looking back upon them I suppose they were rather odd 'lessons.' As I knew him, Debussy was a silent man, reserved, introspective. He almost never spoke! He did not teach as many teachers do, using the services of an accompanist and giving directions by word of mouth. He sat at the piano himself, playing his own accompaniments—and playing them like a conductor. My task was to follow him—minutely, exactly. As he played, so I sang. He did not stop for explanations; indeed, he gave none! Rarely, he might go back, after a song was finished, to point to a place on the page and say, 'A sharper attack here' or 'A longer note there.' For the most part, he simply played the music as he wished it to sound and expected me to perceive what he desired. Fortunately, I was quick at perceiving!"

"For the general understanding of the French style, however, some more detailed explanations may be necessary. First of all, interpretative values (of the French school or of any other) should be postponed until the singer is perfectly, absolutely sure of his vocal emission. The voice must be ready to support the music it is expected to convey. Jean de Reszké had us work for months on scales and vocalises before we were permitted to sing. As I worked then, I work today; every morning of my life I go through the ex-

# Mastering the "French Style"

A Conference with

Maggie Teyte

Internationally Renowned Soprano

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Maggie Teyte is regarded as perhaps the foremost exponent of pure singing before the public today. Her tonal quality, the perfection of her emission, and the impact of her projection are accepted as standards. Born in Wolverhampton, England, Miss Teyte gave evidence of her remarkable musical endowments at the age of three. Her father was a fine amateur pianist and the family home contained several pianos. The child trod about from one to the other, singing and playing whatever airs she heard, and preferring music to toys. Her father discovered that she possessed absolute pitch as well as a genuine gift for communication, and encouraged her studies. At fifteen, she entered the Royal College of Music, London, as a pianist. It was found that she had a more than promising voice, but, because of her extreme youth, she was to wait a while before training it. When she was not yet seventeen, she was accepted as a pupil by Jean de Reszké, in Paris, and coached with Reynaldo Hahn. At seventeen, she made her debut in a concert version of "Don Giovanni" (Zerlina) with a cast that included Lilli Lehmann, Edouard de Reszké, and Mario Ancona. During the same week, she appeared in a concert with Paderewski and made her operatic début in Monte Carlo, again in the rôle of Zerlina. Since 1910, Miss Teyte has ranked among the outstanding world figures in music. Her first visit to America was in 1911, when she appeared as a member of the Philadelphia, Chicago, and Boston opera companies. In 1945, when Miss Teyte returned to America, after an absence of six years, the floodgates of enthusiasm for her art were reopened through a series of concert and radio performances. In 1948, she achieved her dream of singing her first American *Mélisande* (Pélleas et Mélisande), with the New York City Opera Company. Although she had coached this difficult rôle with Debussy himself and had earned laurels abroad for her delineation of it, circumstances had always prevented her from presenting the part here. Thus, her March performance assumed historic value and drew the highest encomiums both from listeners and critics, for its vocal perfection, its beauty of characterization, and its complete, illusive charm. In the following conference, Maggie Teyte discusses for readers of THE ETUDE the "French style" of singing for which she is famous throughout the world. —EDITOR'S NOTE.

ercises de Reszké gave me, exactly as he gave them. It is impossible to project finished singing with an unfinished voice. Assuming the voice to be ready, then, let us go on to the next step.

"To master French songs, one must realize that their chief characteristic is an *absolutely equal* balance between voice value and word value. This is not precisely the case with the music of other lands; the melodies of Italian operas, of German *Lieder*, can reach out without any words at all—transcriptions have been made of them and one can even whistle them! With the French songs, half the charm is lost without the words. Thus, the important thing is to master French—not merely phonetically, but as a spoken tongue. To sing in French, one should know the character of the language, the feeling of it, over and above an understanding of the words themselves.

### Concerning French Accent

"In singing French songs, the 'trick' (if trick it be!) is to exert the exactly proper and suitable pressure of voice upon the syllables of the song. I do not necessarily mean syllabic accent—indeed, French is much freer of syllabic accent than English is. (In English, for example, we say *certainly*; in French, we do *not* say *certainment*—neither do we accent any of the other syllables; all are accented, as syllables, more or less alike.) By pressure, I mean the same sort of thing that differentiates the various bow-strokes on a violin—that the pianist means when he talks of the release of body-weight through the fingers. You must learn just how much of this weight pressure you can exert on a word without marring either vocal tone or meaning.

## VOICE

"MUSIC STUDY EXALTS LIFE"

"This, again, presupposes a knowledge of French and of French poetry. The English line of poetry consists of a fixed number of accents (or stresses) occurring at fixed intervals. The French line of poetry does not place the accent at fixed intervals; accents occur according to meaning. Take, for instance, the line (in Verlaine's 'Green')"

*'Et qu'à vos yeux si beaux l'humble présent soit doux.'* Shall one stress 'beaux' or 'si'? There is no fixed indication in the versification of the line itself. Some singers may stress 'beaux'—I put my vocal pressure on 'si.' Debussy taught me the song that way.

"French singing, then, demands the most perfect, most craftsmanlike balance between music, declamation, color, and rhythm. None may be slighted; none is more important than the others. Because the history of the Impressionistic School is one of freedom, because the music tends towards a rather nebulous, moonbeam-like, sensuous quality, many young singers make the mistake of thinking that it can be approached with rather more personal freedom than the traditional classic forms. What a mistake! In order to achieve the perfect blending of elements, the singer must discipline himself to the most rigorous precision. Precision of rhythm, of feeling, of word values, of melodic line are the only keys with which to unlock the door of the 'free' French School!"

### An Interesting Link

"There is yet another interesting link between the music of the Debussy era and the words of the songs. Just as the composers of that day struggled to free themselves from traditional strictures, the poets, too, sought freer, more personal expression. The poets, called *les Symbolistes*, sought an improvement on visual description and turned to music as their model. In his *'Jacis et Nagueire,' Art Poétique*, Verlaine expressly states that he wishes *'Pas la couleur, rien que la nuance!'*—not color, only shading. They wished, not a picture, but a feeling. Now, (Continued on Page 628)



## Making Amusements Safe For Youth

(Continued from Page 579)

Film Library, which makes some of the greatest classics of the cinema art available to theatres all over the country.

"Frankly, I don't think the picture as a whole is nearly as dark as you paint it. I discussed this subject recently in my keynote address as chairman of the National Family Life Conference in Washington. I want to tell you what I said then:

"I suggest that we analyze the causes of the family life problem with thoroughness and acumen before we decide on curative measures of any kind.

"There is a tendency to blame phases of the family crisis on the handiest scapegoats available.

"Sometimes we say that the automobile has contributed to a break-up of the family as it existed a generation or so ago. What are we supposed to do? Scrap the automobile?

"Sometimes we say the whole industrial system is responsible for the uncertain perpetuation of the family circle. No one will deny the impact on the family of the industrial system, but what are we supposed to do? Scrap the industrial system?

"We find convenient villains for the cause of juvenile delinquency. It's the radio serials, we say, the blood and thunder kind; or the comic strip; jive music and the juke box joint; the motion picture, newspapers with the sordid details of family crackups and sensational stories of scandalous characters.

"I put a big question mark after every one of those easy ways out. I didn't come here to defend the communications industries or the popular entertainment media of the day, but it is quack and futile diagnosis to assess the blame so handily and so glibly.

"What is more, it's dangerous. There are many causes for broken homes and for juvenile delinquency. They range all the way from the restless spirit of a post-war period to Mama's bridge club and Papa's golf game. We all know some Mama who is so busy saving the Hot-tentots she hasn't time to worry about her own tots, but there again is a glib but foolish answer.

"Any study of this subject must take into account the deep and profound impact on family life of two world wars and a major depression during our generation. We have been living through a cyclonic era—a swirl of storms, a period of high tension and swift changes. And it requires no crystal ball to foresee the years ahead as times of struggle, uncertainty, and perhaps more cyclones."

"Consequently, if we center on any one cause—or two or three causes—of the family crisis, we aren't approaching the roots of the problem. By trying to find a single cure, we'll be in danger of finding no solution at all. We could confine ourselves to the realm of the possible and stay away from clichés."

"Time" in its issue for March 29, 1948, reported a meeting of the Association for the Advancement of Psycho-Therapy called to discuss the psycho-pathology of comic books. The report is a telling one, and we reprint it herewith with the permission of the publishers:

### Puddles of Blood

"The villain threatens to flog the half-naked heroine . . . The beautiful girl is beaten to death on a sacrificial altar . . . The men are stabbed and have their arms, legs and heads cut off . . . The bride is kidnapped . . . Fists that smash against faces settle all problems."

"These are typical scenes from the so-called 'comic books.' What is such stuff doing to the minds of U. S. Children? Determined to find out, the Association for the Advancement of Psychotherapy last week held a symposium in Manhattan on 'The Psychopathology of Comic Books.' Specialists were asked to give their views.

"Manhattan Folklorist Gershon Legman, author of a historical treatise on comic books, showed the psychiatrists some grisly samples and presented some shuddery statistics. Every year 500,000,000 comic books are printed; the average city child reads ten to a dozen a month. If there is only one scene of violence a page, this gives him a diet of '300 scenes of beating, shooting, strangling, torture and blood per month.' Every city child who was six years old in 1938 has by now, Legman figured, 'absorbed an absolute minimum of 18,000 pictorial beatings, shootings, stranglings, blood puddles and torturings-to-death from comic books alone.'

"A diagnosis was offered by Dr. Fred-eric Wertham, Manhattan psychiatrist and founder of Harlem's Lafargue Clinic (Time, Dec. 1). The increase of violence in juvenile delinquency, he said, goes hand in hand with the increase of comic books. Said Dr. Wertham: 'We are getting to the roots of one of the contributing causes of juvenile delinquency. . . . You cannot understand present-day juvenile delinquency if you do not take into account the pathogenic and pathoplastic influence of the comic books.' In plainer language: comic books not only inspire evil but suggest a form for the evil to take."

The great religious organizations and the public schools have a professional obligation to combat these evils and they have fought fearlessly and still continue to fight. Unfortunately they do not give as much attention to other forms of crime as to sex offences.

Music has been found to be one of the most powerful weapons against the march of crime upon unprotected youth. Ask any settlement school director from coast to coast and he will confirm this. Police annals will also attest to the fact that children who are brought under musical influences rarely figure in law evasions and do not work out their youthful enthusiasm in destructive escapades. Let your children join choirs, bands, and orchestras. Emphasize the beauty of splendid radio programs, the best in moving pictures and the charm of worthwhile literature.

The broadcasting companies have spent hundreds of millions of dollars in presenting truly magnificent programs of the finest music in the world. Many of these programs have had no advertising sponsors. That is, the broad-

casting company foots the bill. Moreover, the movies censor all scripts, to keep profanity and vulgarity out of the cinema. However, the crime and murder serials do much to pull down all radio programs, just as the cow, which puts its foot into the milking pail, spoils the milk.

Music alone, however, will not remove the cause. Do your part by getting as many of your friends as possible to write sizzling letters to their congressmen, their governor, their mayor, their newspaper publishers, their radio stations, their movie managers, telling them in bold, courageous words that they intend to fight the march of crime unrelentingly and need their help. The situation calls for a crusade, a holy war. Ring the tocsin and organize against this menace to posterity!

Since this editorial was drafted four months ago the Associated Press has informed the public as of July 2 that fourteen members of the Association of Comic Magazine Publishers have adopted a

code pledging them to "good, wholesome entertainment or education," requiring that "Sexy, wanton comics should not be published. Crime should not be presented in such a way as to throw sympathy against law and justice or to inspire others with the desire for imitation. No comics shall show the details and methods of a crime committed by a youth."

"No scenes of sadistic torture should be shown. Vulgar and obscene language should never be used; slang should be kept at a minimum. Divorce should not be treated humorously or glamorously. Ridicule of any religious or racial group is never permissible."

This tacit confession of reprehensible practices in the past and the resolve to refrain from anything which might promote juvenile delinquency is one of the most healthy signs of willingness to co-operate. Inasmuch as the comic publishers are guilty of sending out several hundred million harmful books in the past, this is indeed a very great triumph for decency.

## How Well Do You Remember Great Hymn Composers?

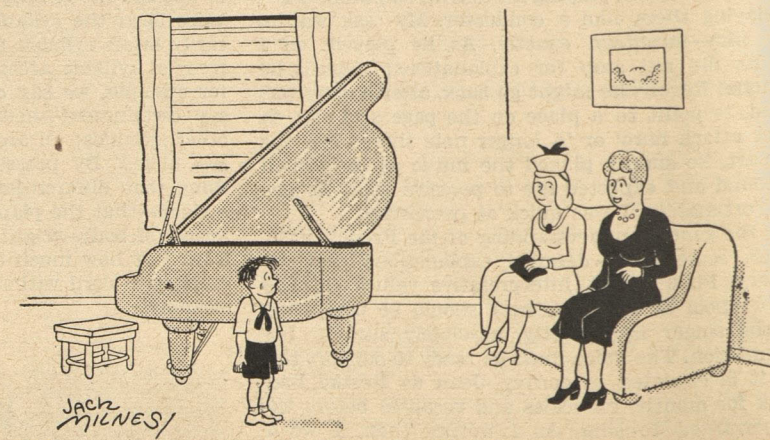
### A Memory-for-Music Quiz

by James Aldredge

IF YOU have made a point of carefully noting the composer's name each time you sing a hymn in church, this quiz will be a "walk-away" for you. Below are listed fifteen well known hymns, with the names of the authors and the hymn tunes to which they are usually sung. There is a blank beside each one, however, and this must be filled in with the correct composer's name from the jumbled list given.

If you can place eight composer's names correctly, you show an average knowledge. Ten is good, and twelve is excellent. The answers will be found on Page 627.

COMPOSERS			
Johann Michael Haydn	Henry Smart	John B. Dykes	
Samuel S. Wesley	Lowell Mason	William H. Monk	
Martin Luther	Ludwig van Beethoven	Arthur S. Sullivan	
John Hughes	George C. Stebbins	Robert Schumann	
H. Percy Smith	Ithamar Conkey	William Croft	
HYMN	AUTHOR	TUNE	COMPOSER
1. In the Cross of Christ I Glory	John Bowring	Rathbun	.....
2. Nearer, My God, to Thee	Sarah F. Adams	Bethany	.....
3. A Mighty Fortress Is Our God	Martin Luther	Ein' Feste Burg	.....
4. Lead, Kindly Light	Cardinal John Henry Newman	Lux Benigna	.....
5. O Worship the King	Robert Grant	Lyons	.....
6. O God, Our Help in Ages Past	Isaac Watts	St. Anne	.....
7. Lead On, O King Eternal	Ernest W. Shurtleff	Lancashire	.....
8. Onward, Christian Soldiers	Sabine Baring-Gould	St. Gertrude	.....
9. Joyful, Joyful, We Adore Thee	Henry Van Dyke	Hymn To Joy	.....
10. Abide with Me	Henry F. Lyte	Eventide	.....
11. Saviour, Breathe an Evening Blessing	James Edmeston	Evening Prayer	.....
12. God of Grace and God of Glory	Harry Emerson Fosdick	Cwm Rhondda	.....
13. O Master, Let Me Walk with Thee	Washington Gladden	Maryton	.....
14. The Church's One Foundation	Samuel J. Stone	Aurelia	.....
15. Lord, Speak to Me That I May Speak	Frances R. Havergal	Canonbury	.....



"Play something for Mrs. Findley on the black keys—your hands are dirty."

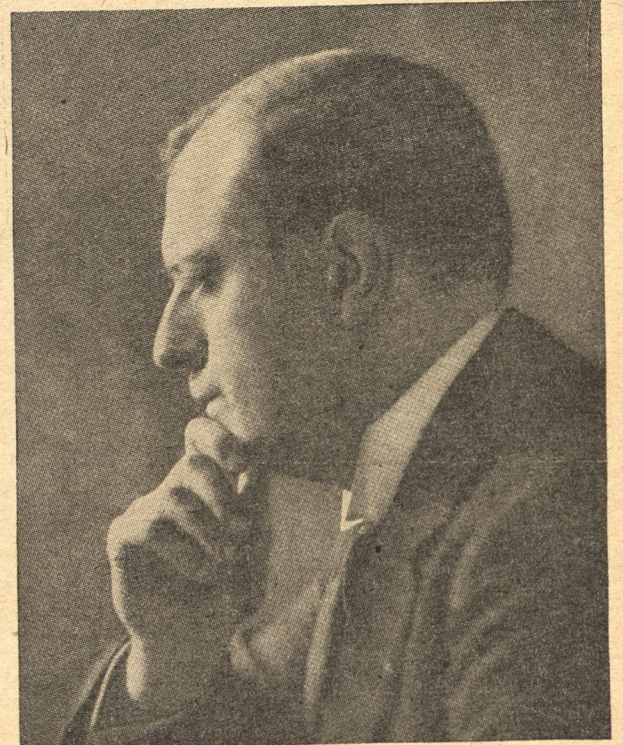
"MUSIC STUDY EXALTS LIFE"

THE ETUDE

## César Franck's Three Chorales for Organ

An Appreciation of the New Edition by Joseph Bonnet

by Alexander McCurdy, Mus. Doc.



JOSEPH BONNET

ONE of the most recent and significant contributions to the organ world is the new edition by the late Joseph Bonnet, of the "Three Chorales for Organ" by César Franck. We are all agreed that the Three Chorales, in their beauty, reach great heights and represent César Franck at his finest. They have always presented tremendous problems in interpretation, in registration, and perhaps, most of all, in technique. Even for an organist who has done much studying, their difficulties are almost insurmountable. César Franck "says" so much in his Chorales that it is not always easy to listen to them carefully.

In this edition, Joseph Bonnet gives much help; not only to organists who play the pieces, but also to teachers who use them as teaching material. In his preface, which is dedicated "To my dear friend Seth Bingham," Bonnet gives much helpful information which is quoted in part here:

"César Franck, born December 10, 1822, in Liège, left Belgium when he was between ten and twelve years of age, became a French citizen, and lived permanently in Paris. He was awarded several First Prizes at the Paris Conservatory, became organist of Notre Dame de Lorette and later of St. Clotilde, where he served until his death on November 8, 1890.

"In 1871, César Franck took an active part in the founding of the Société Nationale de Musique, of which he soon became the president. In 1872 he was appointed professor of the organ class at the Conservatoire National de Musique in Paris. The 'Three Chorales for Organ' which the master annotated on his deathbed may be considered his artistic testament. Although the dedications were changed in the posthumous edition of these works, they were originally dedicated to Alexandre Guilmant, Théodore Dubois, and Eugène Gigou.



"In composing his *Trois Chorals* César Franck might be said to have had in mind the glorification of the Most Holy Trinity. The first chorale seems to express the Majesty of the Almighty Father, the second makes one think of the advent of the Divine Redeemer, of His Passion, His Cross and our only Salvation, and of His triumphant Resurrection; the third, with its animated beginning, the modal flavor and spiritual character of the chorale itself, the loving

melody of the *cantilena* and its flowing development in combination with the chorale theme, suggests the coming of the Holy Spirit and His work among us. Furthermore in each of the chorales the different themes are superimposed and blended in a really symbolic way.

"César Franck was a great and devoted Christian. His life was hard and difficult; he accepted his trials with a noble and firm courage, finding his strength and consolation in his Faith, and in playing the divine service at St. Clotilde. The only time available for composition was from five to seven in the early morning and during summer vacation months. At seven thirty he had to begin his tour of Paris, going from place to place giving poorly paid music lessons to un-gifted young boys and girls. His genius was not recognized except by his faithful pupils at the National Conservatory: Vincent d'Indy, Henri Duparc, Guy-Ropartz, Charles Tournemire, Louis Vierne, Mahaut Pierné, and others. But most of the 'officials' of the world of music were entirely opposed to him and to his works. After the performance of *Les Beattitudes*, Gounod was heard to say, 'It is just the opposite of music.' Perhaps the sound Christian accent of Franck's art could not be understood by these men, fine musicians indeed, but spoiled by worldly thoughts and materialistic satisfactions. Their works have become more and more neglected in the course of the years, while César Franck's music has increased in popularity.

"In this new edition I have always kept in mind the necessity for making a fair adaptation of the score, written for the resources of French organs (and especially the one at St. Clotilde), to American instruments with their modern mechanical improvements. It was my good fortune to know the organ at St. Clotilde thoroughly, for during my first years as a student in Paris, while assistant to Charles Tournemire, I played it constantly. This is a beautiful Cavaille-Coll instrument, one of this genial builder's most remarkable works, noted alike for the distinction and charm of its individual stops as for the power and clarity of its ensemble. But, as can be seen from a study of the specification, Cavaille-Coll, in building this instrument, indulged in some peculiarities. It is obvious that, in writing his organ works, César Franck was much impressed by this special organ, and planned his registration according to the resources of the St. Clotilde instrument. As the voicing there was quite unusual, some of the registration that would be beautiful on this organ would not be practical elsewhere.

"For example, the Swell Trompette at St. Clotilde is quite powerful, but has a light, clear, smooth quality; its use in combination with the Hautbois and foundation stops (as demanded by Franck in many places for solos) results in a rich and warm ensemble tone. But the same combination when used on other instruments would be too loud and too heavy for solo work."

Then Bonnet proceeds to give the specification of the St. Clotilde organ as it was when César Franck

### ORGAN

"MUSIC STUDY EXALTS LIFE"

played it. He discusses the organ and its apparent limitations and, with his immense knowledge of American organs, "translates," so to speak, for our organs, the effect that César Franck had in mind. He gives the registration, measure by measure, for each one of the three chorales.

### Proper Preparation Necessary

We, as teachers of the organ, have always had to make long and careful study of these pieces. Everyone who studies the organ strives to play the Franck Chorales as soon as possible. Perhaps many students work on them too seriously, before they are really ready for them. At any rate, there are many preparations for the study of César Franck, particularly for the *legato*. Bonnet goes into this rather thoroughly, which will do much for the teacher, and most of all, for the student. There may be those who will not agree with his method of achieving results; but it certainly provides food for thought and should be looked into carefully.

The greatest difficulty for most of us has been that we are not endowed with César Franck hands. They must have been tremendous. The only organist I have ever known who really could "wrap" himself around all the notes that César Franck wrote, the way Franck wrote them, is our own Carl Weinrich, of Princeton University. I never cease to wonder at him. For most of us it is imperative that we use the couplers to pedal without stops, in numerous places in the Chorales. It will be remembered that in the original edition in the E Major Chorale, the first part is on two staves. Note how Bonnet does it (Ex. 1). Throughout the Chorale, Bonnet offers solutions whereby small or even average sized hands can surmount the difficulties. For those of us who, with the help of our teachers and with the use of our own ingenuity, have been able to overcome them, it is enlightening to see how the great master Bonnet does it.

He is extremely careful to give the fingering in detail, with little helps here and there for the use of the other hand, as well as suggestions for interpretation, and so on, as follows: (Continued on Page 630)



# Staging the Concert

by Kenneth O. Snapp

IF YOU are one of the countless band or orchestra directors who finds that every concert leaves its toll of gray hairs, sleepless nights, and uneaten dinners, perhaps your organizational procedure needs some "fall housecleaning." To see how preparation done well in advance can pay high dividends, let us look at the organization of a director, whom we shall call Mr. Arthur Smith of Central High.

Our Mr. Smith knows that a concert can be a "worrisome thing" if he allows himself to become bogged down with details that often prove irksome in proportion to their importance. Thus, he begins the school year by enlisting the aid of some well-chosen student assistants and using a time table to serve as a constant reminder to himself and his helpers. Perhaps his guide, which follows, may be adapted to your school situation with gratifying results:

## First Week of School

1. Select a business manager with the following duties:

- Handle publicity throughout the entire year.
- Take charge of ticket sales and ushers for concerts.
- Act as liaison between band or orchestra and the public.

Mr. Smith chooses the student for this position after conferring with the journalism teacher. Usually they decide on a capable member of the newspaper staff who is interested in music but for some reason is not actually playing an instrument. Journalism credit is given the student for his work as business manager, but at Central High the position has been glorified to an extent that most students would consider the appointment an honor even if no credit were involved.

2. Choose other officers from the organization itself:

- Librarian, who assumes responsibility for filing, checking, repairing, and distributing all music.
- Property manager, who "sets up" for rehearsals and concerts, handles instruments and uniforms owned by the school, and arranges for necessary transportation, lighting, and sound equipment.

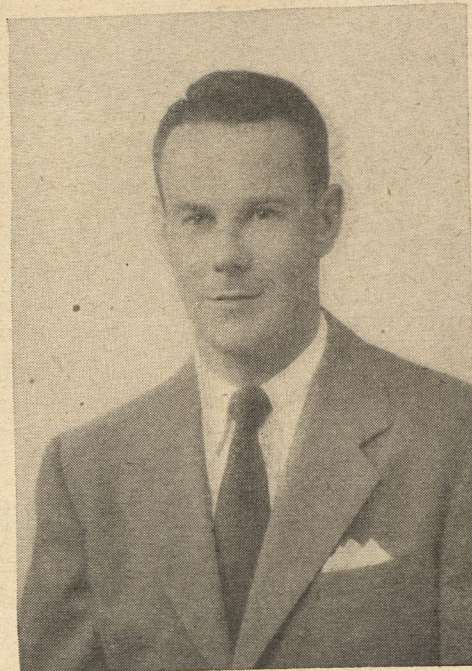
These officers, with their assistants, have their names printed on all concert programs, and no opportunity to add to the prestige of their positions is overlooked. In schools where awards are based on a point system they might be given extra points, but at Central High they are rewarded with weekly private lessons, financed from the band or orchestra fund. Mr. Smith carefully briefs each new officer to insure a thorough understanding of his duties and then leaves the job to the student with a minimum of supervision.

## Third Week of School

1. Meet with Principal to choose date and place for concert, taking into consideration:

- Total school schedule—keeping at least two weeks from other large productions.
- Time for preparation.
- Holidays, such as Lenten period.
- Best time in evening or afternoon—8 o'clock for Central High.
- Best night of week—Thursday for this community.
- Availability of stage for two dress rehearsals.
- Acoustics and size of proposed auditorium.

2. Enlist cooperation of art teacher and that of her classes in making posters for concerts. Mr. Smith found



KENNETH O. SNAPP

Mr. Snapp is one of the most promising young band conductors and teachers in the field of Music Education today. He is a member of the St. Louis Philharmonic Orchestra; and was guest lecturer on cornet at the 1948 Summer Session of the University of Michigan. His subject is extremely important insofar as it affects the final results of the public performances of the school band and orchestra. Mr. Snapp, as his discussion proves, is as efficient and methodical in the preparation of his concerts as in his rehearsing and conducting of the groups presented under his direction.

—Editor's Note.

that this is better than having printed posters, as the more people who help in preparing for a concert, the more interest there will be.

3. Discuss with vocal teacher use of the high school chorus with band or orchestra accompaniment in one or two numbers. This adds to the general interest in the concert and helps build cooperation so lacking in some systems between the vocal and instrumental departments.

## Three Months Before Concert

1. Decide tentatively on the program and start work on music. In program selection, Mr. Smith is careful to consider the concert, both as entertainment for the audience, and as education for the participating students. He selects numbers which will be both musically and technically challenging and even goes so far as to program numbers featuring one of his weaker

sections, if he feels the responsibility will speed its development.

He includes various types of numbers to please all his listeners and plans the program around two or three main numbers with attention to key, tempi, and artistic quality. As he is a brass player himself, he often opens a band concert with a chorale, which gives the players an opportunity to warm up, tune, and get the "feel" of the ensemble. He follows this with a more lively number and then programs his "heaviest" numbers to round out the first half of the concert.

The second half, which is usually much lighter than the first, includes novelties and a stirring climax. His entire program is seldom over ninety minutes in length.

2. Mr. Smith selects more soloists than he plans to use, with the understanding that the best prepared students will be featured at the concert. He is particular that these specialties are played early in the program, while the performer is at his best.

## One Month Before Concert

1. Decide definitely on the music to be played and make up the exact program.

2. Plan any special features needed to heighten the effectiveness of the music. One of the most successful presentations at Central High was done in radio style. A script was prepared by the Speech Department from program notes submitted by the Director, and was read over the public address system by a student with radio experience. A musical background chosen from the most familiar work of the composer whose music was being announced was furnished on the piano.

3. With the Property Manager, determine what additions or changes should be made in lighting, stage size, decorations, back drops, and risers.

4. With aid and advice from the Director, the Business Manager gets his part of the preparation under way by:

(a) Starting publicity with a story about the band, mentioning soloists and stressing names and human interest. This preliminary article is given to all local papers and printed in the school newspaper.

(b) Giving information to art teacher for posters. Mr. Smith, the Business Manager, and the art teacher meet to discuss designs for the posters. They decide to make them quite large and colorful and to use a picture of the band, as well as a complete program.

(c) Preparing an announcement to be sent to neighboring schools, directors, and other interested persons. A satisfactory and inexpensive notice may be mimeographed on the back of a postal card.

(d) Arranging for tickets to be printed, after deciding with the Principal or Superintendent what admission charge shall be made. Although Central High gives several free concerts annually, they have found that the students and townspeople are glad to pay for at least one concert, the proceeds of which are used to build up the organization fund.

(e) Taking the program to the printer.

## Two Weeks Before Concert

1. Mr. Smith announces dress for the concert, so that necessary purchases or cleaning of clothing may be arranged.

2. He invites some well-known musician to attend a rehearsal and to help by criticizing. Occasionally the visiting musician's comments are used as publicity material.

3. He reminds each student to polish his instrument and to get it in the best possible condition. Woodwind players are requested to prepare and save good reeds for the concert. String players check condition of instruments, strings, and bows, and procure mutes and other necessary accessories.

4. The Business Manager distributes posters. He offers complimentary tickets to merchants displaying them.

5. Since the instrumental and vocal departments at Central High work together in close harmony, members of the Chorus are invited to usher and distribute programs at the concert. The Business Manager then instructs them as to their duties and decides with them whether dress shall be formal or informal. If the Chorus is appearing on the program, some other group is invited to usher, in return for guest tickets.

(Continued on Page 635)



FLUTE QUARTET, TOPEKA HIGH SCHOOL, TOPEKA, KANSAS  
(Left to right) Dorothy Simmons, Lenora Melzer, JoAnn Fisher, and Norma Owen.



STRING TRIO, TOPEKA HIGH SCHOOL, TOPEKA, KANSAS  
Roberta Collins (violin); Jean Fernstrom (cello); and Lenora Melzer (piano).

# The Music Education Curriculum

Some Observations and Reactions

by William D. Revelli, Mus. Doc.

THE Music Education curriculum as offered by our leading schools of music is, indeed, a most complex and variegated program. The development of a curriculum designed to include all aspects and phases necessary for the complete training of a music educator is a most challenging task. Although many unsolved problems remain before us, it is most encouraging to note that program standards and instruction quality are constantly improving.

For many years, much effort, study, and planning have been given to the formulation of our present music education curriculum. Throughout these years many changes, deletions, and additions have taken place. Unfortunately, such changes have not always been uniform. As a result, present day standards are quite inconsistent with the various teacher-training schools.

For example, we find some colleges requiring very high standards in applied music, while others neglect performance but emphasize methods of teaching. Others devote much more attention to ensemble, theory, and music literature, while sacrificing teaching techniques and methods. In one college, practice teaching will be directed with efficiency and excellent leadership, while in another, similar courses are unorganized and poorly taught. Naturally, such inconsistencies can lead only to a lack in uniformity of standards, not only in the quality of students representing these institutions, but unfortunately, with the students of the secondary schools, whose fate it is to be taught by unqualified teachers.

## Three Objectives

With the development of our present-day music education curriculum, a program of three routes and objectives has evolved. In one instance we traverse the route planned for the music educator who desires to limit, or at least emphasize, his talents and skills in the vocal program. In this instance, he will pursue a course of study designed to prepare him as a choral specialist.

In program two, our candidate elects to devote his talents to the teaching of instrumental music; while in plan three, he might decide to follow the general program and thus elect courses designed to prepare him to teach both vocal and instrumental music.

In many teacher-training institutions, the student has but one choice; namely, a "general program" which seems to include "a little of this" and "less of that."

Unfortunately for music education as well as music

educators, the failure of our universities and colleges to agree upon a definite program possessing tangible standards has resulted in the graduation of teachers and conductors whose training and background fail to establish them as competent educators in their respective field.

A course of study, as outlined in a school of music announcement or catalog, does not necessarily indicate the quality of instruction offered by such institutions. Neither do twenty semester hours of applied music, nor fifteen hours of theory assure the student that his qualifications in those particular fields are sufficiently adequate to cover the demands of our music education standards.

For more than two decades our music education curriculum has emphasized the need of, and has encouraged students to elect the "general program." The product of such a curriculum was intended to be prepared as an organizer, administrator, teacher, and conductor of all phases of the music education program. The vocal classes, from kindergarten through high school, the beginning instrumental classes, Junior and Senior high school bands and orchestras—all were a part of the daily schedule of the "general music educator." That such an individual possessed sufficient courage to attempt such a program "without tongue in cheek," speaks more for his ignorance of such responsibilities than for his abilities to carry them out.

Perhaps in the "good old days" such assignments and programs were a dire necessity; just as in those

same days, high school academic teachers were required to teach all academic subjects. Such conditions still exist, particularly in our rural communities and in small villages. However, they are gradually disappearing, and specialization is rapidly assuming its rightful place in the program of music education today, just as it is finding its rightful place in many other fields, including medicine, surgery, dentistry, engineering, and law, as well as on other professional programs.

## Specialization to the Fore

Yes, the day of the "triple threat" music educator is rapidly on the wane. Our music educator is less frequently expected to "cover the range." Fading over the horizon are the days when the teacher of music is required to direct the school band, the orchestra, the choir, and in his "spare time" repair instruments, tune the piano, build music racks, or drive the school bus. It is indeed fortunate for school music and music educators that school administrators are coming more and more to realize the absurdity and futility of such demands.

In a recent survey of 106 members of my summer classes at the University of Michigan, results proved that but four per cent were responsible for both the vocal and instrumental program of their respective schools, while only seven per cent were assigned a schedule of teaching and conducting both band and orchestra. Of these 106 school music teachers, the survey showed fifty-eight to be conductors in schools of Class "C" enrollment; thirty-four in Class "B," and fourteen in Class "A." The evidence becomes even more interesting when we discover that not only large high schools but also Class "C" schools employ the "specialist."

(Continued on Page 634)

## BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

## BAND and ORCHESTRA

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

OCTOBER, 1948

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# Canceling the Drudgery in Music Practice

by Shirley Stewart

"ONE—two—three, one—two—three. Johnny, for the last time will you forget about baseball and get this practicing done? These piano lessons are costing us money, you know."

"Aw, Mom!"

"I'm going to tell your Dad tonight if you don't get busy. Now let's go at it again. One—two—three, one—two—three."

Wouldn't it be pure magic if this never had to happen again in any home, particularly yours? Well, that magic isn't a dream. In Cedar Falls, Iowa, a teacher, who has discovered such an unconventional way of teaching music that children like it as well as baseball, has first mortgage on just such wizardry. He is canceling the drudgery of practice for the kindergarten children at the Campus School of Iowa State Teachers College. And students whom he is training will soon be doing the same thing in many Iowa kindergartens.

Must the children be Quiz Kids? No indeed. These tots, with notes in their eyes and songs on their lips, are average, normal Henrys and Susies, like yours and mine. But here's the difference. Their teacher believes in learning through fun. And what child can't understand fun?

The amazing experience of watching their children lap up music as a kitten does milk is the happy lot of the mothers of these youngsters. And they themselves haven't had to raise so much as a little finger since home practicing isn't necessary unless the child wants it.

These children have neither the desire nor the opportunity to get out of practicing that one boy had. Martin was ten years old and had been taking violin lessons for six months, to the despair of everyone in the neighborhood. He finally wheedled his mother into promising he could discontinue his lessons if he could persuade his father to agree.

Martin knew that his father was made of sterner stuff, but he nevertheless was sure of himself. That evening he approached his father on the subject. "Daddy," he asked, "can I quit my violin lessons?"

"Certainly not," his father answered. Some day you'll be very glad we insisted on your playing an instrument."

"Well, it's Mother I'm thinking about, not me."

"How's that, son?"

Martin picked up his violin and began drawing the bow across the strings. The violin emitted a series of shrieks, groans, and heart-rending screams. After a smashing climax, Martin looked up at his father. "Could you stand to listen to that every day, Daddy?" he asked.

Martin's father agreed that he couldn't. He was not as fortunate as the fathers of Mr. Schneider's pupils.

## A New Slant

About twenty years ago Mr. Melvin Schneider was doing research work under the direction of Dr. James L. Mursell of the Columbia University Fine Arts School. He realized that one of the sorest spots in family life is the moment when Johnny is hoisted by the ear to the family piano and forced to sweat out his sentence—all in the name of good music. Being interested in both children and music he set out to bring harmony into their relationship.

Mr. Schneider and his wife discovered a new slant to an old truth: catch them young. They found that kindergarten children learn most easily, for they are old enough to understand and enjoy music and still young enough to be pliable. Surprisingly enough their

tiny fingers have much less trouble picking out the right pitch on a violin than their older brothers and sisters. With the same amount of practice as third grade children, five-year-olds give a much easier, smoother performance, and they are less self-conscious about it. There's no drudgery in their classroom. Every day is an adventure for the little virtuosos. What child wouldn't love music when he has an instrument just his size and a little stand in front of him with music on it which he can understand?

To top it all, each one of his playmates is doing the same thing. The loneliness of practicing at home vanishes, and playing a violin becomes as much fun as playing baseball.

The first rule of this system is group playing. It's not only more fun; it also teaches the children how to cooperate and it makes them better musicians.

Johnny is so used to mother's nagging about his mistakes that it bounces off him like an India rubber ball, but let his playmates point out an error, and he'll mend his ways fast. He discovers soon that if a note is wrong he's going to hear about it from the cute little blonde playing the viola, so he makes a greater effort to learn his notes correctly. Playing a piece through without any mistakes brings as much prestige and satisfaction as hitting a home run.

The children are divided into string quartets and quintets. They start with strings rather than with the traditional piano, as they have to hear the right pitch and adjust their fingers to the correct place on the string. They must also listen to the other members of the ensemble, and thus they learn to hear music as a

whole, not merely the melody alone. With this experience as a background, those who wish to study piano do so with more interest, because they hear the music they are playing.

Music should never be taught as an end in itself, but always as a means of expressing human experience. And so, blessed thought, the pupils do not begin with scales and exercises. A small child should play music which expresses something he has experienced. Can you imagine a scale expressing anything?

## Music Must Express Something

As soon as they can draw a bow across the strings, the children begin with songs, many of which they make up themselves. Their first piece is a children's march song played on an open string at a lively tempo. After playing that, one little boy suggested, "Now let's play a soldier's march." They knew that a soldier's march would express seriousness, so it was played on a lower string at a slower tempo. Then they tried an elephant march in a slow, ponderous rhythm, on a still lower string.

All children love repetition in stories and songs. These kindergarten children have their favorites, which they like to sing and play over and over. The elephant march is currently at the top of their hit parade. They greet it with happy smiles minus a tooth here and there, and always insist on singing the verse first:

"The elephant carries a great big trunk.

He never packs it with clothes.

It has no lock, and it has no key,

But he takes it wherever he goes."\*

\* Anonymous.

The children don't realize when they are being taught new techniques. It's just like a game. In fact, when they begin to play from one string to the other, they do play a game of see-saw first. Then they try to express this experience on (Continued on Page 642)



Photo by Harry A. Hollett

A JUNIOR STRING QUARTET

Note the smaller size of the instruments.

## Studies for Higher Positions

"... I am using a good book for teaching the positions up to the fifth, but cannot find one for the sixth, seventh, and above. Will you please list some good books to teach the sixth and upper positions in order."

—Miss V. R., Connecticut.

The second Book of the Laoureux Method, together with its Supplement, provides a good deal of excellent material for taking the student up to the seventh position. Then should follow the third Book of the Kayser Studies, Op. 20; the first and second Books of the Mazas Studies, Op. 36; Kreutzer; and Fiorillo. With these you should use the second Book of Sevcik's Op. 1 (for the sixth and seventh positions); the Shifting Studies, Op. 8; and, later, the third Book of his Op. 1.

Perhaps you have overlooked the value of three-octave scales for training in the positions. Starting with G Major and Minor and progressing upwards by half-steps, they very soon give a student ease and facility in the upper reaches of the fingerboard.

One consideration should be borne in mind: While a good knowledge of each position is essential for the student, even more important is the ability to move smoothly and easily between them. It is in this that the Op. 8 and the Op. 1, Book 3, of Sevcik are particularly valuable.

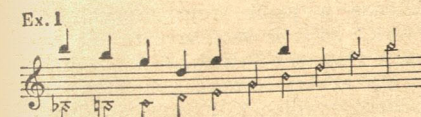
## To Play Harmonics

"If in playing violin I touch the G string very lightly with the finger on G position one octave higher than the open G string, is that called harmonics or only octaves? How are harmonics played on the violin?"

—J. J. A., South Dakota.

The effect you describe is a natural harmonic; that is, the light touching of the string causes it to vibrate in one of its natural divisions.

Several other natural harmonics are possible on the G string, and similarly, on the other three strings. They are shown in the following example. The open notes indicate those that must be touched lightly with the finger; the black notes indicate the resulting sounds. Where no black note is given, the result is the pitch of the note at which the harmonic is played.



So much for natural harmonics. Artificial harmonics are rather different. They are produced by pressing the first finger firmly on the string and touching the string very lightly with the fourth finger a perfect fourth above the first finger. For example:



In this harmonic, the first finger presses firmly on E, the fourth finger touches lightly on A, and the resulting tone is two octaves above the note pressed by the first finger.

But the correct left-hand technique is by no means all that is necessary for the satisfactory playing of harmonics. The correct bow technique is an essential factor. To produce harmonics, natural or artificial, with a full, round tone, the bow must be drawn firmly and steadily, and

# The Violinist's Forum

Conducted by

Harold Berkley



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

close to the bridge. If the bow wobbles or drifts towards the fingerboard, the harmonic will be weak and sickly, and is likely to break.

The practice of harmonics encourages good tone production and can be recommended to anyone who is not satisfied with the quality of his tone.

## To Practice Glissando

"I should be very grateful if you would be kind enough to tell me the best way to practice the Chromatic Slide (Glissando). I have been studying Sarasate's Gypsy Airs and Wieniawski's Légende, and find my execution of the glissando passages very unsatisfactory. My former teacher did not give a concrete method to work on."

—R. L. H., Illinois.

It is not easy to explain the Glissando by means of the printed word alone, for it is a complex motion and is more easily understood when it can be observed. Essentially, it is a semi-involuntary movement made by tensing the upper arm and keeping the wrist loose. The upper arm is stiffened somewhat, and the finger moves down the string while the hand makes a vibrato-like motion from the wrist. The forearm moves only in that it carries the hand down the fingerboard.

Some violinists can produce an acceptable glissando as soon as they understand how the effect is obtained; others, finding difficulty in coordinating the vibrato motion with the movement of the forearm, have to proceed step by step. And the first step should be to divide the chromatic scale into groups of four notes and practice it slowly, sharply articulating each half-step with a backward snap of the hand. At first it may not be easy to keep the forearm moving uninterruptedly while the hand is performing its series of backward snaps, but a few days of slow practice will develop a sense of

Prominent Teacher  
and Conductor

the relationship between the two movements. Then the tempo can be gradually increased.

When the chromatic scale can be played, with a relaxed arm, in sixteenths, at a tempo of about  $\text{♩} = 92$ , the upper arm should be tensed a little. This will tend to quicken the vibrato motion of the hand, and soon afterwards a satisfactory glissando will result.

But the left hand is not alone responsible for effective glissandi: the speed of the bow stroke plays a very important part. The oscillations of the hand are communicated to the violin, causing it to move in slight up-and-down motions, which, when the bow is slowly drawn, produce a quasi-staccato effect that helps to articulate the individual notes of the glissando. If a rapid bow is taken, this staccato effect is lost, the notes tend to blur each into the next, and the well-intentioned glissando becomes instead a despairing whine.

Some few glissandi—for example, those in the first movement of Wieniawski's D minor Concerto—must be played strictly in time; the majority, however, can be taken quite freely. Those in the latter category should be started slowly, the speed being increased to the end of the scale.

## A Measure from De Bériot

"Will you please explain how to play these measures near the end of Concerto No. 9 by De Bériot?"



I don't see how it is possible to slur and shift at this speed and still keep the E string sounding continuously."

—Miss N. G., Illinois.

With a normally arched bridge one cannot play this passage exactly as it is written. With a noticeably flatter bridge, such as was extensively used in De Bériot's day, it can easily be played. But the ability to play such passages is but a small gain in comparison with the price one must pay for using a very flat bridge.

The violinist of today, using the modern bridge, must resort to a small and quite innocent fake. As he shifts to the fifth eighth note of the passage you quote, his bow must momentarily leave the E string and take the D and A strings firmly; then the D string is immediately released as the E string is again taken with the A. If the movement is made with the utmost rapidity, the E string will continue to sound, even though the

bow is not in contact with it, for the vibrations of an open string last longer than those of a stopped note.

Some young players of the present day, bedazzled by the effects called for in the compositions of some of the old-time virtuosos, deliberately use a flat bridge. They can obtain some interesting effects, particularly in the playing of sustained, three-part chords, but these are at the sacrifice of a round, full tone production. The flat bridge should be allowed to die with most of the compositions that called for its use.

## The Kreutzer Studies

"... Some years ago you wrote an article showing how some of the Kreutzer Studies could be used to develop trills. I cannot find the article, and I should be glad if you will tell me what the studies are and how to use them."

—H. T., Kansas.

All the trill studies of Kreutzer are extremely valuable; in fact, no better ones have ever been written. Two of them, Nos. 19 and 15, are particularly useful because of the ease with which they can be adapted and simplified. I think you refer to some comments I made on these two studies in the January 1944 issue of THE ETUDE.

No. 19, in D major, stands in the original as follows:



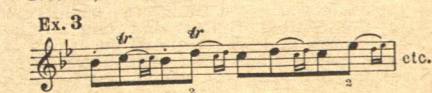
Most students find the shifts between the beats so difficult that they are unable to give sufficient attention to the actual trills. Therefore, it is well to adapt the study so that the shift can be made more easily. This can be done by turning each beat of the original into a four-beat measure:



This adaptation allows the shift to be taken twice as slowly and therefore much more easily. The speed of the trill can be increased, when advisable, by substituting three groups of thirty-seconds for the three groups of sixteenths.

This method is beneficial even when the trills are played in the ordinary way, but its value is greatly enhanced if the trills are played as a pianist would play them: that is, by lifting the fingers alternately. If the fingers are lifted with alacrity and "snap," and dropped with vigor on the string, this way of practicing trill exercises will develop strength and independence in the fingers in half the time required by the traditional method of playing violin trills. But it should be emphasized that this is a method of practicing, not a method of performance.

No. 15, in B flat,



is essentially a study in short trills, and a most important one. When it is played in this manner each trill should be started with a pronounced bow accent. This rule can be followed with all short trills.

However, the study can and should be (Continued on Page 633)



## About Piano Classes

Q. I am a piano teacher in a small high school with a class of about thirty-two, and I notice on your page that you are an advocate of piano classes. I can see that such classes would be of help to those who want to begin music soon, and I wish you would send me suggestions as to books to use, and so forth.

—Mrs. A. P.

A. I do not recommend specific materials in this department, nor can I give you definite methods to follow, but here are a few suggestions: There are usually from six to twelve in a beginners' piano class, and those who are not at the piano at any particular time sit at a table with a music rack and a dummy keyboard on it. They follow the notes with their eyes and the keys with their fingers, as the one at the piano plays. Sometimes two are seated at the piano, playing in octaves, or one playing the treble clef part and the other the bass clef one; or even a duet. Each child is kept busy during the entire period, and each one has several "turns" at the piano. The teacher emphasizes ear training, chord construction, key signatures, and other items of what is called "musicianship." Usually there is a good deal of singing, too, and in the very early steps the little piece is often taught by ear and sung before it is played.

I suggest that you write to the publishers of *THE ETUDE* asking them to send you an "on approval" selection of material suitable for piano class work.

## Did Schubert Write A Ninth Symphony?

Q. I am a regular reader of your page in *THE ETUDE* and I find it most helpful. Now I too have a question that has puzzled me for some time: Are there two Franz Schuberts, or did Franz Peter Schubert write a ninth symphony? I had thought he wrote only eight, but I have heard a work called Symphony No. 9 by Franz Schubert, and I am wondering who wrote it.—M. K. H.

A. The reference works list another Franz Schubert but he evidently ranked as a very minor composer and did not write any symphonies. However, the "International Cyclopaedia of Music and Musicians" lists a sketch of a symphony in E minor among the works of the great Schubert, and I seem to recall that some modern musician once "completed" this work and that it was performed by some modern orchestra. I am very uncertain of this, however, and if some of our readers can supply authentic information the editor of this department will be glad to have it.

## Requirements For A Music Doctorate

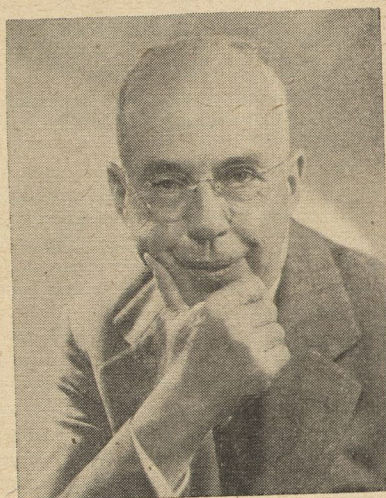
Q. I am a teacher of music in a large city school system in California, and although I am interested in getting a doctor's degree, I feel that I cannot study except during the summer vacation. Will you send me a list of all the institutions in the United States that offer music doctorates, and will you tell me if any of them confer the degree without requiring residence during the school year?—E. O.

A. I do not happen to have authentic information to all your questions, but my guess is that no high-grade institution would confer a doctorate of any kind without requiring at least one year in residence. In addition to this condition, you would also find that it would take you a great many years to accumulate enough knowledge and enough credit for

# Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus  
Oberlin College  
Music Editor, Webster's New  
International Dictionary

group so as to get a well-rounded musical experience.

As for music schools, the requirements for admission vary considerably, and the best way to find out about them is to make a list of the schools which you might possibly want to attend, and then write to the Secretary of each one, asking for a catalog, telling him what units of credit you have had in each high school subject and what additional hours of credit you will have in junior college; and requesting him to tell you whether these credits would satisfy the entrance requirements of his particular school.

a doctor's degree at the rate of only six weeks' study per year. The usual requirement for a doctor's degree is three full years beyond the requirements for the master's degree, and although one may be able to work on one's thesis away from the institution and also prepare for certain language requirements, yet my judgment is that you ought to take leave of absence for at least one year, and preferably for two years.

The National Association of Schools of Music has interested itself in graduate study and has issued several reports which I advise you to get. Copies of these reports and probably also a list of institutions granting the doctorate in music may be secured from the Secretary, Professor Burnet Tuthill, Memphis College of Music, 1822 Overton Park Ave., Memphis 12, Tennessee.

## I Want To Be A Musician

Q. I am an ardent reader of your "Questions and Answers" in *THE ETUDE*, and I would like information on several questions. I am seventeen years old—a freshman in junior college. I have studied piano for five years and play such pieces as *Polonaise in A* by Chopin and *Polyphonic* by Rachmaninoff. I have also had four years of violin lessons and I play the organ in Church. My teacher tells me that I have exceptional talent in sight reading and memorizing, and I have decided to go in for music as a career. Would you kindly suggest any further music that I should study, and also tell me where I can get information about the entrance requirements of such schools as Oberlin?—R. V.

A. You seem to have a very good start in piano and violin, but you do not mention having had any harmony, so I suggest that you plan to begin work in harmony or some other phase of what is called "music theory" as soon as possible. I advise you also to sing in some choral

accenting them a little for the sake of fixing the natural measure accents in mind.

## A Mother Gives Testimony

Mrs. A. G. writes us a little testimonial concerning the wording of our advice that parents should interest themselves in their children's music lessons. We are glad to have her letter, which reads as follows:

"Your article mentioning that you wish more mothers would be interested in their children's musical development was quite an encouragement for me. Although I am twenty-five years old and never knew a note of music, I began studying the violin. Now our five-year-old son is also taking violin lessons from the same teacher. Naturally he is more interested in learning and practicing his lessons because Mother plays the little songs he has learned to sing."

## Music Lessons During School Hours

Q. Your answer to E.S. in the November, 1946, issue has made me so happy, for I am in the same position as she is. I am thirty-seven years old and have taught for some time. I have studied for years from fine teachers but have no degree. However, I have put out some very fine students, and I will not accept any one who will not practice and study hard at home. I don't have to scold my students, as they know that I will not tolerate any laziness. The result is that my students and I work together, and they love me as well as I love them.

Will you advise me how I can get my students excused from school so that they can come for their lessons during school hours? I am only a block or two from three different schools, and I should like to teach during school hours as well as on Saturdays and on other days in the late afternoon. I have studied harmony as well as piano, and I believe I am a competent teacher, so it seems to me the Board of Education ought to make some provision for allowing me to teach children, even if they have to be excused from school for a short time in order to take their lessons. I shall be waiting anxiously to hear from you.

—A. P.

A. The attitude of public school teachers and principals varies greatly. In some schools pupils are excused for a music lesson at almost any time, but in other schools no one is excused at all, and the pupils have to take their lessons entirely outside of school hours. I agree with you that this is unjust, but usually the room teacher does not have the authority to excuse a pupil from "regular school work," so it is necessary to get permission from the Principal of the building.

My advice is that you first make a schedule which will bring a fairly large proportion of your pupils to you on Saturday or in the afternoon after school. Now find out which school each of the others attends and go to the Principal of each building, requesting permission for your pupils in that school to come to you for a music lesson once a week during school hours, the time to be arranged by you and the room teacher for an hour that is convenient for you both.

If the above plan does not produce results, I suggest that you call on Mr. Charles Dennis, Director of Music in the public schools of your city, telling him your troubles frankly (but not belligerently!) and asking for his advice. The fact that you do not have a degree does not affect your teaching of grade children at all, but it may prevent your high school pupils from getting school credit for their music taken outside of school. However, I am sure there must be some solution for your problem, and I believe Mr. Dennis will be glad to help you to find it.

Mitchell Miller, who ranks as perhaps the foremost of American oboists, has built a distinguished career from an accidental start. Born in Rochester, New York, he attended East High School, which enjoys friendly relations with the Eastman School of Music to the extent that the great conservatory helps to train the members of the orchestra. When young "Mitch" joined the high school orchestra, the only instrument that had not yet been assigned was the oboe. After accepting it as a left-over, he discovered an authentic affinity for the instrument. Mr. Miller continued his study of the oboe at the Eastman School and was graduated *cum laude*. All during his student years he played in various orchestras in Rochester, and over the local radio station, laying the foundation of a solid reputation before he had attained professional status. From Rochester he came to New York where he was associated with the National Orchestral Society, under David Barzin; the Metropolitan Museum Concerts, under David Mannes; and George Gershwin's "Porgy and Bess." While on tour he heard that the first oboe desk with the CBS Symphony Orchestra was about to become vacant. Flying back to New York, he obtained the post and began his duties that same day. Mr. Miller has punctuated his varied orchestral duties with solo performances, conducting, and recording. He has appeared as oboe soloist with the Bach Society, the CBS Orchestra, and on the Percy Faith, André Kostelanetz, and Alec Templeton programs. His recordings include the oboe concertos of Handel, Cimarosa, and Vaughan Williams. Mr. Miller also teaches at the Mannes School of Music.

—Editor's Note.

THE OBOE still ranks among the less popular instruments, for no musical reason whatever. It is capable of moving and beautiful tone; it has a rich varied literature; and it offers its performers gratifying results, both artistically and commercially. The reason for its being in less general use than the violin or the piano roots in the fact that a mastery of the oboe requires not one, but a combination of qualities.

First, of course, there must be solid musicianship, which implies an inborn gift, plus a driving capacity to strive for perfection. But that's only the beginning! In addition, the oboist needs a definite mechanical bent, and a better-than-average ability to keep mentally flexible. Whereas pianists and violinists take their instruments pretty much for granted, the oboist has to help manufacture his. As soon as he is sufficiently advanced to play at all, he is confronted with the Problem of the Reed. This all-important reed consists of two pieces of bamboo, tied together on a brass tube which fits into the oboe. The end of the tube is fixed as to shape; the end into which one blows is not—indeed, the performer finds it necessary to shave it to suit his own style of blowing. Hence most oboists end by making their own reeds, and for this they need supple fingers and a genuine mechanical sense.

Further, reeds are so extremely sensitive to atmosphere that the one you make in the morning may give you an entirely different tone by afternoon! Thus, besides being his own mechanic, the oboist needs an uncanny awareness and alertness to adjustment. Constant temperature changes so vary adjustments on the oboe that you have to keep in a state of constant adjustment yourself. (The best man, perhaps, for repairing oboes is Hans Moennig, in Philadelphia—still, you have to take a good share of the work upon yourself.)

## Not Easy for Beginners

"Another element that makes the oboe less popular than it deserves to be is the fact that the beginner has anything but an easy time! On the flute or the clarinet, the beginner can reach a certain level of performance rather quickly, and this, of course, encourages him. The oboe, however, is difficult from the start!

"It is the only instrument for which you have to exhale before you inhale. Which brings us to the vital problem of breathing. The oboist, like the singer, finds his best lesson in observing the breathing of a baby. Watch the deep, regular intake of air—watch the abdominal wall push out as the air goes in—watch the little body become a well-filled air-tank. That's the way we all breathed before we unlearned natural habits and acquired unnatural tendencies of top-breathing, shoulder shoving, and getting red in the face. So the first trick is to relearn the taking of a natural breath, supported by the strong abdominal muscles and controlled by the diaphragm.

"The next step is to learn what to do with a correct inhalation of air, once you have it! Perhaps the greatest error of the average oboe student is to confuse

# About the Oboe

A Conference with

Mitchell Miller

Distinguished Oboist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES



MITCHELL MILLER

valuable only when the player realizes that tone begins neither with the breath nor with the lips, but in the mind! A conception of tone must precede any attempt to produce it.

"As to actual techniques, the beginner does best to work on attacks and on long tones. He will doubtless cause distraction to all who listen to him, including himself, but that's the way to start. Attacks should be well placed, without the least trace of slurring from nearby tones, and they should be made without accent. Long tones should begin *pianissimo*, work up to a good *crescendo*, and then taper down again to *piano*—like the singer's spinning of tone. Such a drill gives valuable practice in breathing and makes a habit of good dynamic control.

## Early Exercises

"Scale work is essential to the perfecting of oboe technique. A good drill is to build your scale gradually, going up chromatically and coming back to your starting note, before beginning the next sequence—as, for example: Do-Di-Do; Do-Re-Do; Do-Ri-Do; Do-Mi-Do, and so on, all the way up through an octave, always working as *legato* as possible. A routine of this drill develops attack, tone, scale fluency, and *legato*.

"When the foundation is firm enough to permit it, the oboist works for speed and facility. There are a number of exercises or methods—the best, perhaps, are those of Barrett and of Gillet—but I have always found it more helpful to build my own drills. First of all I recommend scales, taken regularly and then in varying combinations of articulations. Then scales *legato* and scales *staccato*. Then arpeggios, again both *legato* and *staccato*. Then on to selected passages (both solo and parts) from the standard oboe works. Finger technique must also be flawless and sure, and is best developed by diligent work at scales, thirds, fifths, and so on. The oboist practices constantly, and practices like mad!

"Oboe problems, unlike those of the piano, are not confined to the technical execution of musical thought. Besides weighing his musical meanings, besides developing the technical means of conveying them, the oboist needs to be intelligently alert to the hundred-odd unpredictable emergencies that can (and frequently do!) arise during actual performance. I have spoken of the great sensitivity of the reed. If a reed goes ever so slightly 'off' during performance, you simply have to adjust to it, in tone quality, intonation, and so forth, and keep going! Another constant threat is the condensation of water in the instrument. In orchestral work, the oboist can usually snatch a split second of time to take the instrument apart, get rid of the water, and put it together again—either he has a few bars of rest or the second oboe can cover up for him. But the soloist cannot stop. He can do absolutely nothing but hope for the best while he makes adjustments to keep the watery gurgle from 'sounding.' Fortunately, few movements require more than ten or twelve minutes of continuous playing, and in this way time itself helps with the water problem! Again, unlike the piano, the instrument is not one of fixed pitch. Reeds are made (Continued on Page 639)

"Another problem is eased when you remember that tone is completely controlled by the breath, and only moderately adjusted with the lips. Don't fight your instrument! Don't grip the reed with the lips. Curve them gently around it (something in the shape of a Mickey Mouse kiss!), pulling the lips in slightly, so that they cover the teeth. Then watch the tone improve. But hints for the improvement of tone are





HELENA MORSZTYN

# "Zal" the Secret of Chopin's Genius

by Helena Morsztyn

Distinguished Polish Piano Virtuoso and Teacher

Mme. Helena Morsztyn, one of the foremost women pianists of our day, traces her ancestry to many of the great Polish statesmen and poets. Her great-grandfather, M. Malhomme, a Frenchman, like the father of Frédéric Chopin, emigrated to Poland after the French Revolution. The two patriots were firm friends, so that their children came to know each other well. Mme. Morsztyn's grandmother became Chopin's pupil, and at various times followed him to Paris to continue her piano instruction. Among her ancestors was Zbigniew Morsztyn, one of the outstanding Polish poets, and also soldier, who fought against the Turks. An even more distinguished seventeenth century poet was Andrzej Morsztyn. Under Sobieski, he was Treasurer of Poland, and was sent to France as Ambassador. Louis XIV was so pleased with his services that he presented him with a chateau and made him a count. Still two other Morsztyns were later on successful Polish playwrights. After piano instruction in Warsaw with her grandmother, the young Helena was sent, at the age of eleven, to Vienna, to study with the great teacher of virtuosi, Theodore Leschetizky, and later with Emil Sauer at the *Meister Schule*. At sixteen she was graduated from the Vienna Conservatory with the

State Prize, the highest honor that a pianist could receive. Emil Sauer had planned a concert tour of Spain, but was unable to go. He chose Mme. Morsztyn to fill his engagement. Her success was brilliant. Later tours in other countries confirmed her standing as a virtuoso of first rank. Her tours have carried her to many curious engagements. Once in India, when she was engaged to play for the Maharaja of Kapurthala, the country was so mountainous that there was difficulty in conveying her piano to the palace. She looked out of the window and saw her Steinway Grand running through the street like an animal with twenty-eight legs. Then she discovered that her piano was resting on the heads of fourteen female porters, who had carried the instrument for miles with safety. Mme. Morsztyn has taught over three thousand pupils here and abroad. Coming to America, her initial appearance was in Minneapolis and subsequently she has made a notable contribution to the art in this country. She is particularly famed for her impressive performances of Chopin's music. Since the war Mme. Morsztyn spends part of the year in New York and part of it in Minneapolis, where her influence as an artist and musician has reached out to great distances. —Editor's Note.

AS WE approach the centenary of the death of Frédéric Chopin, it is with considerable emotion and pleasure that I undertake to record my personal recollections of some traits and characteristics of this great composer, as handed down to me by my grandmother, who had the privilege of being his pupil and friend, as well as sharing with him a common Polish and French background.

The Poles, I believe, have as strong a nationalistic impulse as any other race, and because of the many unfortunate vicissitudes of their country, inherit a peculiar sense of nostalgic longing which gives their patriotism a particular coloring—a quality of its own, due to the blending of sorrow with dreams and unsatisfied desires. The Polish word for this feeling is "Zal," and has no equivalent in other languages, nor is there quite the same degree of emotional sentiment among other peoples. The German word *Sehnsucht* perhaps comes nearer to expressing a similar state of mind, though it conveys predominantly the idea of desire rather than of sadness. Only Poles understand the word and the feeling in all its implications, and when they apply it to their country they sum up in it all their national pride and aspirations. This "Zal" plays a prominent part in their art, their poetry, and their music. It imparts to them that unmistakable combination of pathos and liveliness which characterizes Polish inspiration.

## Early Instruction

Generally, Poles are noted for their patriotism, but there are certain families whose activities single them out in the historical and artistic development of their country. I am proud to belong to one of them. I was a young girl of six when my musical grandmother discovered in me signs of musical talent and convinced my mother that I was destined to become a professional in music. In her time, young ladies of good family were not permitted to play in public except as amateurs. This rigid conventionalism no longer held sway at a later date, and Grandmother's advice proved decisive in giving me an early start. In fact, I had never forgotten my early instruction from my grandmother, one of The Master's own pupils, and, in playing the works of my illustrious countryman, I drew on my Polish background and upon my knowledge of Polish history, as well as upon what my grandmother had told me about the master himself. It was well known how deep was the attachment of Chopin for his native Poland, whose plight in 1831, when Warsaw had been conquered by the Russians, left an indelible

impression on his soul. Poland was the country of his mother and always remained the country of his heart, even if Paris later captivated him with her life of elegance and refinement. It has ever been a characteristic of Poland to stamp her mark deeply on those who come in close contact with her; more deeply still, when her blood flows in their veins. Strains of her popular melodies have colored the music of all musicians belonging to her entirely or in part. I recall stating this fact to the Italian composer, Arrigo Boito, whose mother had been a Pole and whose music retains harmonies and rhythms betraying his origin.



PIANO MOVERS IN INDIA

Fourteen female porters went miles up the mountain side to the palace of the Maharajah of Kapurthala with Mme. Morsztyn's full concert grand on their heads. Who can say after this, that the women of India do not support music?

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

## SOMBER SHADOWS

The melody in the first section of this composition is distributed between the right and the left hands. It is always advisable in such a case to prepare for this by playing the melody apart from the accompaniment (without the pedal) several times through, first with the right hand and then with the left hand. Next, sing or whistle the melody until you have it well in your mind. Play the section with the accompaniment (still without the pedal), insisting upon a perfect *legato* in the melody. Finally insert the pedal. Grade 4.

CHESTER NORDMAN

**Andante espressivo** (♩=60)

*p* *mf* *simile* *poco rit.* *a tempo* *rall.* *Fine*

**Pochetto più mosso**

*a tempo* *rall.* *a tempo* *ten.* *dim.* *p rall. molto* *D.S.\**

\* From here go back to the sign (§) and play to *Fine*; then play TR10.

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**TRIO** Poco meno mosso

*mf* *f* *espansivo* *rall.* *mf* *a tempo* *p* *rall.* *D.C. al Fine*

## YESTERMOODS

HUGH BRYSON

A good melody holds itself together by its rhythm. The ingratiating rhythm in *Yestermoods* will carry you along irresistibly. Grade 4.

Moderato (♩ = 60)

*mf* *pp* *poco rit.* *similo* *Wistfully* *tempo rubato* *pp* *l.h.* *tempo rubato* *pp* *l.h.* *a tempo* *To Coda*

Poco più animato

*mf* *p* *a tempo* *mf* *p* *Tempo I* *pp* *p* *pp* *poco rit.* *CODA* *mp* *p* *rall. e dim.* *pp*



# MAZURKA

Chopin's mazurkas differ greatly in difficulty. The four mazurkas in Op. 33 are among the more difficult. No. 4 represents not only the strong national Polish background of Chopin, but also the composer's dream-like fantasy. This is particularly true of the first part of the movement in B major, which Mr. Paderewski used to perform with a delicacy and *pianissimo* as though he were breathing the note upon the keyboard. Grade 5.

FR. CHOPIN, Op. 33, No. 4

Mesto (♩=152)

The musical score for Mazurka No. 4, Op. 33, by Frédéric Chopin, is presented in a single system on page 606. The piece is in 3/4 time and B major. The tempo is marked 'Mesto' with a quarter note equal to 152 beats per minute. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, f, mf, dim, sotto voce), and fingerings. The piece is divided into several systems, with a 'To Coda' section near the end.

The musical score for Mazurka No. 4, Op. 33, by Frédéric Chopin, continues on page 607. The piece is in 3/4 time and B major. The tempo is marked 'Mesto' with a quarter note equal to 152 beats per minute. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, f, mf, dim, sotto voce), and fingerings. The piece is divided into several systems, with a 'To Coda' section near the end.



First system of the musical score for 'Moonflowers'. It consists of two staves. The upper staff features a melody with grace notes and fingerings (5 4, 4 2, 5 4, 4 2). The lower staff provides harmonic accompaniment with fingerings (1 3 2 3, 2 3 1, 3 1 2, 1 1, 1 3, 1 2). Dynamics include *pp* and *poco rit.*. The system concludes with a Coda section marked *piu p* and *mf*.

## MOONFLOWERS

The very graceful and "catchy" themes in this novelty piece will make it a welcome addition to the teaching repertoire. Play it in sprightly fashion but do not make it boisterous. Grade 3½.

Allegro moderato (♩=126)

CHARLES E. OVERHOLT

Second system of the musical score. It continues the melody and accompaniment from the first system. Dynamics include *p*, *f*, and *mp*. The system ends with the instruction *Ped. simile*.

Third system of the musical score. It continues the piece with various dynamics and tempo markings. Dynamics include *cresc.*, *f*, *dim. e rit.*, *p a tempo*, *Poco meno mosso*, *Fine*, *p*, *rit.*, *p a tempo*, *cresc.*, *mf*, *p a tempo*, and *p*. The system concludes with *D.C.* (Da Capo).



# FORGOTTEN MELODY

Another ingratiating and well-developed composition by Mr. Federer, with a fine climax and an effective ending. The nostalgic character of the composition will add to its popularity. Grade 3½.

RALPH FEDERER

Moderately slow

In smooth, flowing style (♩=69)

mp freely pp slower pp p simile mp<sub>1</sub> mp<sub>2</sub> mf dim. pp slower mp in time again mf full-toned f dim. mp tenderly slower dim. ten. very slowly pp Fine ten.

with intensity mf with increasing warmth; broadly sf ff mf hold back p much slower pp D.S.

# LEAD, KINDLY LIGHT

JOHN B. DYKES  
Arr. by Clarence Kohlmann

Grade 4.

Andante con espressione

a tempo

mp rit. cresc. quasi arpa con Pedale dim.



Più mosso

First system of musical notation for 'Più mosso'. It consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Più mosso'. The first measure has a dynamic marking of *mf*. The notation includes various chords and melodic lines with slurs and fingerings.

Second system of musical notation for 'Più mosso'. It continues the piece with similar chordal textures. A dynamic marking of *dim. e rit.* is present in the first measure, and *rit.* appears later in the system.

Tempo I

Third system of musical notation for 'Tempo I'. The tempo changes to 'Tempo I'. The notation features more active melodic lines in the treble clef and sustained chords in the bass clef. A dynamic marking of *mp* is present.

Fourth system of musical notation for 'Tempo I'. It continues the piece with similar melodic and harmonic patterns. The notation includes triplets and slurs.

Fifth system of musical notation for 'Tempo I'. The notation includes a dynamic marking of *mf* and a section marked 'quasi arpa' (quasi arpeggio). The piece is marked 'volante' (flourish).

Sixth system of musical notation for 'Tempo I'. The notation includes a dynamic marking of *f* and a section marked 'rall.' (rallentando). The piece concludes with a final chord.

STARLIGHT DANCE

EDNA TAYLOR

Grade 3.

Andantino (♩ = 44)

First system of musical notation for 'Starlight Dance'. It is in 3/4 time and marked 'Andantino (♩ = 44)'. The key signature has two flats. The first measure has a dynamic marking of *mf*. The notation includes various chords and melodic lines with slurs and fingerings.

Second system of musical notation for 'Starlight Dance'. It continues the piece with similar chordal textures. A dynamic marking of *p* is present in the first measure, and *slower* appears later in the system.

Third system of musical notation for 'Starlight Dance'. The notation includes a dynamic marking of *mf* and a section marked 'l.h.' (left hand). The piece is marked 'in time'.

Fourth system of musical notation for 'Starlight Dance'. The notation includes a dynamic marking of *p* and a section marked 'Fine'. The piece is marked 'in time'.

Fifth system of musical notation for 'Starlight Dance'. The notation includes a dynamic marking of *p* and a section marked 'l.h.' (left hand). The piece is marked 'in time'.

Sixth system of musical notation for 'Starlight Dance'. The notation includes a dynamic marking of *f* and a section marked 'rall.' (rallentando). The piece is marked 'in time'.



# DUTCH CLOG DANCE

N. Louise Wright has a gift for the picturesque. If this piece is prepared for a pupils' recital, a "behind the scenes" effect might be achieved by keeping time with a baton or a pencil on a hard table or bowl, to imitate the clatter of the wooden shoes of the dancers. Grade 3.

N. LOUISE WRIGHT

Moderato (♩=80)

*CLOG (rather mechanically)*

*Ped. simile*

*rit. D.C.*

# IN LAVENDER SILK

STANFORD KING

Allegretto (♩=72)

*mp*

*mf*

*mf*

*mp*

*p cresc. mf p dim. D.C.*



# COME UNTO ME

WILLIAM H. THOMPSON

Matt. XI: 28-30

*Andante, con molto espressione*

ORGAN

*mp* Come un - to

*mf* me, — Come un - to me, All ye that la - bour and are

*p* heav - y lad - en, All ye that la - bour and are heav - y

*f* lad - en; Come un - to me, — and I will give you rest.

*To Coda*  
*a tempo*  
*poco rit.*  
*mf*  
*mp*

*mf* Take my yoke up-on you, — and learn of — me, For I am meek and

*p* low-ly in heart, For I am meek and low-ly in heart. Take my yoke up-on you,

*mf* and learn of — me, For my yoke is eas-y and my bur - den is light.

*mp poco rit.* Come un - to me, — Come un - to me, and I will give you

*rit.* rest, — rest, un - to — your souls.

*p* *pp morendo*  
*mf* *poco rit.* *pp* *rit.* *D.C.*  
*fritardando* *mf* *mp*  
*ritardando* *morendo*  
*Ped.*



FROM CONCERTO No. 11 IN G MINOR

*Hammond Registration*  
*(A<sup>2</sup>) (10) 00 5761 540*  
*(A<sup>2</sup>) (10) 31 7756 212*  
*No Chorus Control*

Arr. by Robert Leech Bedell

Allegro

**Allegro**  
No Chorus Control

MANUALS

PEDAL

*ff* *p* *Ped. 62*

*f* *p* *Ch.* *p l.h.*

*mf* *p*

*mf*

Handwritten musical notation for a piano and guitar. The score is written on three systems of staves. The top system has a piano part (p) and a guitar part (Gt.). The middle system has a piano part (p) and a guitar part (Gt.). The bottom system has a piano part (p) and a guitar part (Gt.). The notation includes various musical symbols such as notes, rests, and dynamic markings like p, mf, pp, f, and allargando.



ROMANZA

ROSE EVERSOLE

Moderato con sentimento

VIOLIN

PIANO

Moderato con sentimento

8va

div.

f

mp

p

pp

poco dim.

poco rit.

pp

8

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*THE ETUDE*

*a tempo e sostenuto*

*a tempo*

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in four systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The music is written in G major (one sharp) and 4/4 time. The first system includes dynamics like *p* (piano) and *ppp* (pianissimo), and a tempo marking *a tempo*. The second system features a *f* (forte) dynamic. The third system includes a *f* dynamic and a tempo marking *sostenuto slowly*. The fourth system includes a *poco cres - cen - do* (poco crescendo) marking, a *ff* (fortissimo) dynamic, and a *poco rit.* (poco ritardando) marking. The notation includes various musical symbols such as notes, rests, beams, and slurs, as well as performance instructions like *poco a poco dim.* (poco a poco diminuendo). The handwriting is in ink on aged paper.

OCTOBER 1948

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# ROBIN REDBREAST

SECONDO

FRANCES TERRY

Allegretto grazioso (♩=84)

# ROBIN REDBREAST

PRIMO

FRANCES TERRY

Allegretto grazioso (♩=84)



# HAPPY DAYS

J. J. THOMAS

Grade 1½.

Moderato (♩ = 60)

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# SYLVAN SPRITES

HERBERT ROWBOTTOM

Grade 1.

Allegretto (♩ = 69)

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# THE OLD WITCH

GEORGE ANSON

Grade 2.

Mysteriously (♩ = 76)

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# GHOST IN THE SECRET ROOM

HAROLD WANSBOROUGH

Grade 2½

Moderato (♩ = 88)

In a mysterious manner

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THE ETUDE

## The Domestic Musical Trinity

(Continued from Page 583)

especially true of Junior High and High School pupils who like music, but with the heavy schedules many of them carry at school and various outside interests (sports particularly) experience difficulty in finding time for music. In school they are often spurred to renewed effort by hearing played either on the radio or on phonograph records, certain compositions which most of them hope to play some day. One of the favorites is the Chopin *Minute Waltz* which shows them plainly the beautiful use made of the scale and trill. There is the C Major Sonata by Mozart, with its many smoothly flowing scale passages, the splendid records of the Chopin Etudes, using every known technical device, and the Beethoven "Fifth" Concerto, using no fewer than one hundred twenty measures of pure scales, both diatonic and chromatic. While few of these pupils will ever attain the proficiency needed to play numbers such as these, at least they can listen intelligently and so acquire a wholesome respect for technic itself, including their own. Technical facility however, without musical imagination or feeling, is not our aim, but it is the mechanical means through which we express our musical emotions.

### To Parents Especially

Children do not particularly like to practice, but they do like music. For that matter, musical history does not relate that even the great musicians were fond of practicing when they were children, but casually mentions the fact that some of them discontinued their music study for a while. (Probably their parents got disgusted or discouraged once in a while, even as you or I.) But back of the musical success of each one of them there was probably a mother or father, or both, who encouraged and helped, day by day. Children like to do things in the company of other children, but unfortunately, most piano practice must be done alone. That is its chief drawback. The music lesson itself is usually enjoyed, probably because the teacher is there to help and encourage, but when all is said and done, the child sees the teacher only once or twice a week, so it is upon the parents that most of the responsibility falls. After you have chosen a teacher in whom you have confidence, give him or her your whole-hearted coöperation, so that all of you may work together for the best interests of your child. This means regular attendance at lessons (even though the lesson may not be well-prepared at times), regular practice periods, and lots of encouragement. A skipped lesson retards your child's progress and if satisfactory progress is to be made, your appointment for a music lesson should be kept as meticulously as any other important engagement. Your teacher is vitally interested in the child's welfare, but needs your help to do his or her best work.

If you have read thus far in this article the preceding paragraph probably voices your own opinions, because all of us have the same teaching problems, but we also have heavy responsibilities toward our pupils and their parents. Do

we always shoulder those responsibilities? Undoubtedly we must like teaching music or we would not have chosen it for a profession. Any work which depends, as ours does, upon the coöperation of both parents and pupils, is bound to be discouraging very often, and for most of us the teaching hours (late afternoon and evening) are not desirable. Then too, we spend many hours outside of the actual teaching time planning and choosing material to suit each individual pupil, even then sometimes not getting the desired results. But all of these disadvantages are offset by the pleasure and satisfaction derived from teaching pupils who are interested and show real progress, so I doubt if many of us would care to change our profession. Music, of all the arts, makes the most direct appeal to the greatest number of people, and certainly a knowledge of music greatly enriches the lives of all of us who are fortunate enough to be able to participate in the musical activities of our various communities. We who teach music have a great privilege and responsibility. Let us be proud of our profession.

### Know Your Own Worth

MUSICIANS may have a reputation for being impractical at times but this is often refuted by actual experience. Paderewski, for instance, at one time refused to give a recital at Torquay, England, when he learned that the manager of the hall at which he was to play had sold the tickets below the price he really thought they were worth. Paderewski believed that if he departed from the established standard at which he valued his skill and played at Torquay for half a crown instead of a crown, there was nothing to prevent some other manager from selling tickets at two shillings or even one shilling. Thus he proved himself to be an economist and an astute business man; and he did himself a service, as well as his fellow musicians, who might otherwise have been tempted to make an exception by giving a concert, just once, for a sum less than the one stipulated.

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7. Henry Smart (Lancashire)
8. Arthur S. Sullivan (St. Gertrude)
9. Ludwig van Beethoven (Hymn to Joy)
10. William H. Monk (Eventide)
11. George C. Stebbins (Evening Prayer)
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## Mastering the "French Style"

(Continued from Page 593)

this communication of feeling, as the Symboliste poets acknowledged, is clearly the realm of music! Thus, the relationship between the poem and the melody of a French song is doubly a close one. With this in mind, the young singer should acquaint himself more than passingly with the value of French poetry, and should learn to declaim it as would an actor. Only in this way can true precision be attained.

"One of the finest means of training for precision is to study Mozart. Directly, perhaps, there is not much connection between Mozart and Debussy (although I always think of Debussy as the modern Mozart); yet the absolute precision—of rhythm, of vocal surety, of diction, of projection—that is so necessary for the older master is equally necessary for the French school. This should be thoroughly realized.

"You can count rhythms, you can practice diction—but the subtleties of feeling are another matter. Teaching people how to feel is extremely difficult! I well remember that when I first came to Paris, not yet seventeen, my teachers said I was the real British schoolgirl—reserved, not well able to communicate what I felt. They said I had to be 'waked up.' Accordingly, I was given lessons in declamation. For hours on end, I was made to recite a single line of

poetry. When I came to my singing lesson, Monsieur de Reszké asked me what had happened to my voice—had I caught cold? No, no cold—I had been reciting! In time the diction lessons stopped—and what woke me up was life itself! Now, we often hear that young artists must learn to know life. True! But the intelligent thing is to understand what is meant by knowing life. To my mind, the actual things that happen to you are not so important as the spiritual use you can put them to. 'Living' does not mean a series of wild experiences! It means entering fully into whatever experiences come your way. It is possible to live deeply, intensely, while taking a walk through the woods—if you are alert to the beauties of nature around you, able to see them, take them in, enjoy them, make them part of you. This kind of intense, aware living is just the opposite of the trend towards 'taking things easy,' towards being casual, nonchalant, 'hard-boiled.' Don't be nonchalant! Live fully your own life, and that of others, through sympathy and compassion. I suppose I should be ashamed of crying when I hear lovely music, or when I see a child cry; but I am not. I'm glad to be able to live! Living, refracted through the precision of music, will help you master not merely the French School, but any school!"

## "I Do Not Die Altogether"

by Eleanor M. Marshall

"I DO not die altogether," the inscription which a student placed upon the grave of Josef Haydn about six years after his death, holds ironic implications that have grieved and angered the entire world of music lovers. For it has recently been revealed that Haydn's grave was opened, and that the vandals took the noted composer's head.

Protests poured in from all sides. This is a great tribute to be paid this famous composer who died in 1809, over one hundred thirty years ago. But during all these years Haydn's compositions have been played wherever good musicians and lovers of good music congregate. This has kept his memory alive.

Because even great composers must have food, clothing, and shelter, and the world of Haydn's times was none too kind in supplying these material needs, most gifted people had patrons, who helped financially, just as Prince Esterhazy helped Haydn. It was because of the kindness of this patron's grandson, Prince Nicholas Esterhazy, that the gruesome facts concerning the condition of the corpse came to light.

The Prince ordered that the body be removed from its humble grave in a cemetery in Vienna and reburied on the magnificent Esterhazy estate in Eisenstadt, a distance of only about twenty-five miles. But somewhere along the route, curiosity proved too much for those who were accompanying the body and they opened the coffin.

They were almost petrified with horror to find that the illustrious corpse had

no head! Immediately an investigation got under way, and some startling facts were unearthed.

Johann Peter, a superintendent of prisons in Vienna, collected skulls in an effort to determine whether or not persons with special faculties had heads with bumps in particular places, or varied greatly from the heads of less gifted people. Under cover of night, he and three other assistants had stolen to the cemetery two days after the burial and dug up Haydn's body. The thieving rascal cut off the head, carried it to his home, and verified the fact that Haydn had prominences at his temples which denoted musical faculties.

One of these despoilers of graves was a secretary to Prince Nicholas Esterhazy, and it was to him that the skull was given. Until he knew that he was about to die, he kept the gruesome relic in a lined box which he guarded carefully. Because he did not want it to be found in his possession, he sent it back to Johann Peter. Peter, too, kept it carefully until he died. In his last testament he willed it to Dr. Karl Haller.

The new owner put it on display at the museum of the Anatomical Institute of Vienna. Although he disclosed that it was Haydn's skull, he did not reveal any of the facts as to how it had come into his possession. On his death he gave the skull and all the data concerning it to the Society of the Friends of Music in Vienna, and that is how musicians everywhere learned what had happened and began sending protests from all over the globe.

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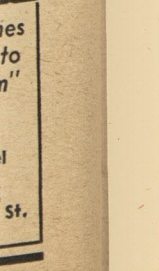
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## VOICE QUESTIONS

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### Stiffness at the Back of the Neck Which Interferes With The High Tones

Q. I would appreciate some advice on singing and relaxation technique. I have been studying with a fine teacher but she has not been able to overcome a tension in the back of the neck when I sing the head tones F and G. I do not feel relaxed. It is probably due to the fact that I have not acquired the exact technique to produce the tone "front" enough and resonant enough in the "sounding box." Also it sounds breathy. My range is from B-flat below Middle-C to D above High-C, and my voice is a lyric soprano of good quality with lilting, natural tones throughout. These tones F and G are not too high for me and they do not sound strained to anyone else except me, but I feel tense in the back of my neck. I do not over sing these tones either, for I enjoy singing songs in the middle, mezzo voice. I suppose that correct relaxation exercises and different vocal exercises would help. I do hope this is clear, and I would appreciate your advice.—L. G. J.

A. There are several reasons why the F and G might be neither so easy nor so comfortable as the tones a bit higher. If you really possess a high lyric voice, and you have hit upon two of them, merely that you do not employ the proper resonance at this point, and that you stiffen the muscles on the tones above. It is quite likely that this tension may extend into the muscles under the chin and around the jaw where it may be readily seen, and even into the palatal arch and the internal muscles of the throat where it can be felt rather than perceived by the eye. You should practice with a mirror and carefully look for any sign of tension. You say that you have a good teacher. It is part of her job to discover where the tension is and to explain how to overcome it either by careful observation, by exercises, or by a combination of the two. It may be that at this point in the scale you throw your head back too far, or depress it until your chin is too close to your chest, thus spoiling the poise of the whole body. Nobody could tell without seeing you while you are singing. You ask for relaxation exercises. Tension and relaxation are opposite physical conditions. If you can manage one we cannot understand why you cannot achieve the other. Your teacher should suggest exercises to us, get Gutman's book "Gymnastics of the Voice." On the pages from twenty-one to thirty-four many exercises are given, purporting to develop the muscles of the neck, the trunk, the muscles of respiration, and so forth. Do not try them without first consulting your teacher.

### The Girl Who Works All Day and Takes Lessons at Night When She is Tired

Q. I am seventeen and I have a coloratura voice with a range from A below Middle-C to G above High-C. Whenever I sing anywhere people almost always remark about the quality and clearness of my voice, but my voice is never like that unless I am nervous or frightened. When I take my lessons my voice is never as good, because I am not frightened. Therefore my teacher never thinks I am any good and does not take much interest in me. What is my trouble and how can I correct it?

2. I work all day and take my lessons at night when I am tired. Do you think this may have anything to do with it? Shall I arrange for a different lesson period?

3. When I start to sing my voice is always clear, and singing is no effort. After I have sung for half an hour my voice tightens up so that I can scarcely sing at all. My teacher says that some muscles in my throat are not developed and that in time this tenseness will disappear. Is this true? If not how shall I correct this?

A—1 and 2. Perhaps inadvertently you have hit upon the true cause of your inability to sing well for your teacher. You work hard all day and at night you are too fatigued to do yourself justice vocally. Like many another young coloratura soprano you may not be very large and heavy and you may not be blessed with the strength to adequately perform the

double task that you have put upon yourself. Try taking your lesson at another time, on a day when you do not work, even if it be a Sunday. It may surprise both you and your teacher to find your voice clearer and your production more comfortable.

3. We cannot agree with your teacher that your inability to sing for half an hour is due to an undeveloped muscle or muscles in your throat. Look at yourself in a mirror during your vocal practice and see if you can determine just where this muscle stiffness is. If you can see it, perhaps you and your teacher, working together, can cure it. When throat, jaw, soft palate and tongue are tense, it is impossible to produce a clear, comfortable, beautiful tone and to form the vowel and consonant sounds purely and well.

### Books for Sight-Singing

Q. Please give me the title and place of procurement of some work devoted to the study of ear training and sight singing which does not use the movable "Do" system.—S. W.

A. The safest, sanest, and best method of learning how to read music is to learn to play some instrument, particularly the piano or the organ, and to acquire a knowledge of harmony, counterpoint, and musical form. A great many books exist which purport to teach reading from several different points of view. The list is too long to be fully printed here. Among them are: "Ear Training for Teacher and Pupil," by Alchen; "Musical Dictation," by S. W. Cole; "Ear Harmony," by Abbott; and "Harmonic Ear Training and Theory—Aural Culture Based Upon Musical Appreciation," by MacPherson & Read.

### The Effect of False Teeth Upon the Singing Voice

Q. About six months ago I had a radio audition of my voice and I was told by the program director that I had a voice of good quality, but that I needed experience and coaching, and he sent me to a personality singing teacher. She also told me that I had a voice with unusually good quality. After two months of lessons with her I moved to another town, where I had no opportunity to study.

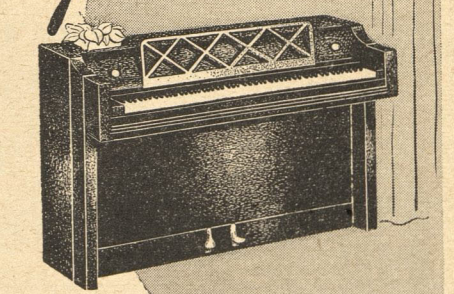
I am twenty-nine years old and for five years have worn false teeth. No one seems to know it and I never told my teacher. Do you think false teeth should keep me from studying or singing in public or over the radio? Should I tell my teacher? I would like to have your thoughtful opinion before going to a new teacher or trying out at the radio station here.—M. G.

A. The fact that both your former teacher and the program director of the radio station in your former home town told you that you have a voice of good quality should encourage you very much. Neither radio program directors nor honest singing teachers are very much given to exaggerating the merits of those who perform before them. Rather are they prone to truthfully criticize, even though their words may give some pain to the aspirant. The program director told you frankly that you need experience and coaching and it is up to you to get both of them. Therefore, find the best known teacher in the large town that is your home at present. Prepare with him a short program of songs in several languages, selecting carefully only those which are best suited to your voice and style. When your new teacher thinks you are well enough prepared, write to one or two of the radio stations in your immediate vicinity and ask for another audition. Perhaps you will be successful. But even if you are not, you will have learned by experience more than any letter from us can possibly bring to you.

The modern dentist is so skillful that a well-made set of false teeth is very little handicap to the singer or the public speaker. It all depends upon how carefully the teeth are fitted to the individual shape of your mouth. Tell your singing teacher about it, by all means. At twenty-nine you are not in your first youth, but you still have fifteen good singing years before you. Therefore, start working immediately.

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**TIDINGS OF JOY**—By Louise E. Stairs—This recently published cantata has many opportunities for solo voices, and has flowing, joyous numbers that are simple enough for the average choir. Time, 40 minutes. Price, 60¢.

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## Cesar Franck's Three Chorales for Organ

(Continued from Page 595)



Note the use of the heel and toe which he clarifies in this passage:



### For Mixed Voices (S.A.B.)

**CHILD OF BETHLEHEM**—By Louise E. Stairs—Arr. by Danforth Simonton. A cantata for three-part mixed voices (Soprano and Alto, with Baritone ad lib.), or two-part (S.A.). This cantata is also published for mixed voices, S.A.T.B. Time, 45 minutes. Price, 60¢.

**THE AWAKENING**—By William Baines—A desirable Christmas offering in two parts for Soprano and Alto chorus, yet it is not beyond the reach of a Junior Choir. Time, 30 minutes. Price, 60¢.

### For 2-Part Treble Voices (Or Junior Choirs)

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**THE KING COMETH**—By R. M. Stults—An excellent cantata arranged for two-part chorus. Time, 45 minutes. Price, 60¢.

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**THE CHRIST CHILD**—By C. B. Hawley—A very popular arrangement by Rob Roy Peery for three-part singing by the treble voice section or by a Junior Choir. Excellent organ accompaniment. Time, 40 minutes. Price, 75¢.

## "Zal," the Secret of Chopin's Genius

(Continued from Page 602)

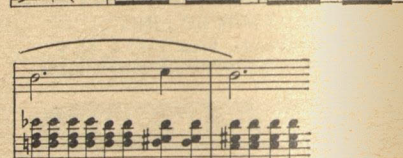
choly into the "Zal" of his country, suffering under foreign domination. His nostalgic sensitiveness expresses itself, at times, with the vividness of passion; at other times with the delicacy of tender sadness. The result is music unique in its character and appeal. Emotions for which other composers needed the whole range of the orchestra, Chopin enshrined in pieces for the piano. Through the tones of one instrument he conveyed the anguish of his soul, as well as his moments

of carefree gaiety and zest for life. In this again, he is truly Polish to the core. That is the reason why so much can be discovered in apparently simple music, and why his compositions are so difficult to interpret, although seeming at times to present little difficulty. It is this elusive quality that constitutes their charm and presents their problems.

### A Self-Imposed Exile

Chopin was too sensitive to become reconciled to the tragic fate of his beloved Poland. He went into a self-imposed exile, living in countries where liberty of thought was an inspiration to artists and thinkers. This is why we meet him outside of his native country, especially in France; but he never could forget his happy childhood surrounded by picturesque villages and romantic meadows and woods, nor could he ever forgive the oppressors of Poland. This explains the scale of emotions expressed in his compositions. All those regrets, those melancholic reminiscences of times gone but still remembered with longing for his past happiness, create this special state of mind called "Zal," which is reflected in most of his works.

### Prelude No. 4, in E minor



### Prelude No. 13, in F-sharp major



### Prelude No. 17, in A-flat major



The Preludes are typical examples of emotional tone pictures. Nos. 4, 13, and 17 illustrate the melodic nostalgia glowingly. Also in the theme of the *Largo* from the B minor Sonata we contact this "Zal" feeling. There are numerous other specimens to be found in the mazurkas, nocturnes, and other pieces, which disclose this trend in various ways and moods. They must be sung through the fingers on the keyboard, from the very depths (Continued on Page 632)

## ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

**Q.** Please advise if any of the following are available in original or reprint editions: "The Organ," Hopkins & Rimbault "Church Organ," Hunt "Organ Building for Amateurs," Wicks "Dictionary of Organ Stops," Wedgwood "L'Art de Facteurs d'Orgues," Dom Bedos (2) Is there a possibility of "Art of Organ Building," Audsley, being reprinted in the near future? What would you consider a fair price for a used set of these two volumes? (3) Can you list any works that are available that deal thoroughly with construction and voicing of organ pipes, other than Barnes' "Contemporary American Organ?" —A. S.

**A.** The first four books you list are of English origin, and we understand the plants were largely demolished in the war. It is just possible the plates have been destroyed, in which case a reprinting is rather unlikely. The French book we are not familiar with, and do not know where it could be obtained. We are sending you the name of a leading second hand book store who might possibly have or be able to obtain one or more of these. (2) The same firm might possibly be able to obtain the Audsley books. It would be difficult to suggest a "fair" price, as ordinary price standards hardly apply to rare books of this sort. (3) There really is very little literature of this sort available today, other than the volume you mention. "Organ Stops" by Audsley is quite a complete work at a reasonable price, and as far as we know it is still available. "Organ Registration" by Truette contains also much information regarding tonal qualities of different stops in addition to the subject of registration itself.

**Q.** I am playing a two manual organ with Violin Diapason, Stopped Diapason, Salicional 8', and Flute Harmonic 4' on SWELL; Melodia, Dulciana, Open Diapason, and Principal on GREAT; and Bourdon 16' on PEDAL, with tremulant and couplers. The organ has not been tuned or repaired for five years, and is an old instrument. If the Swell to Great Coupler is used, one or more keys sometimes stick. The sub-Octave coupler cannot be moved. In damp weather many keys stick, and some notes vary in volume. Without the Swell to Great Coupler the keys respond so instantly as to require extra care not to touch wrong notes. Is there any way of remedying these conditions without an organ tuner? Could a piano tuner do anything? I have had no organ training, but considerable piano study, and play fairly difficult piano music, but have opportunity for only an hour and a half to two hours practice once a week. With a straight pedal board is it permissible to play the notes at the extreme ends with toes instead of heel? What combination of stops would you suggest for (A) hymn playing; where there is no choir and the congregation is not musically inclined? (B) What stops for funeral services, and for solo or duet? What books will help me in "self instruction"? The congregation is inclined to drag the hymns. Should I try to lead them slightly faster, should I play as slowly as they sing, or should I keep with the minister? —J. J. Q.

**A.** By all means get a competent organ tuner and service man to go over your organ; the conditions you mention might result from different causes, and only a qualified man should be engaged. Even though the organ is rather small and old, it can be improved considerably with proper attention. We suggest writing to the manufacturers first, and they may have some connection in your neighborhood who could do the work. We are also sending you the names of a couple of servicing firms. We realize the difficulty of using the heels on the extreme notes of a straight pedal board, but do your best, for by using the toe only it is not possible to get a proper legato effect in the pedals. The capacity of your organ does not give you much choice of stops, but for congregational

hymn singing you will probably need full organ most of the time, allowing for contrasting softer effects by using full Swell. For funeral services we suggest the soft stops, which would be Stopped Diapason on the Swell and Dulciana on the Great. For solo passages the Stopped Diapason makes a nice solo stop, with the Dulciana as accompaniment, Swell to Great coupler off. The Salicional may also be used for soft effects if it is not too harsh or strident. For medium volume solo passages, try the Melodia on the Great for solo, with the Stopped Diapason or Salicional on Swell for accompaniment. The volume pedal controls only the Swell manual, because it is evident the Great is not enclosed in the Swell Box.

As to tempo of hymns, if the minister is the song leader, follow his leading. If he feels that the congregation needs a little "stepping up," you may accomplish some results by giving the congregation plenty of organ support, including 4 foot stops, and by playing with a certain amount of staccato effect without becoming "choppy." Some congregations enjoy the "draggy" type of singing, so we suggest going a little slowly in changing the habit unless there seems to be a demand for it. For a book to help you, we suggest the "Organ Method" by Stainer for general instruction, and for aids in registration the "Primer of Organ Registration" by Nevin. Both of these may be had from the publishers of THE ETUDE.

**Q.** Our present organ is a tubular-pneumatic, about forty years old, the makers no longer in business. It has a beautiful tone, and full organ is very deep, with tremendous volume for the auditorium. However, its dependability is not all that is to be desired, and the church has ten or eleven thousand dollars either to modernize the present organ, or for the purchase of a new instrument, using the present pipes wherever possible. I am enclosing sketch of present layout, with dimensions, and a comparison sheet showing specifications of the old organ, and those proposed by an organ builder, which will cost \$10,000. I feel we will have far less organ in the new instrument, and will appreciate your ideas, and if possible answers to the following questions:

1—Do you believe the new organ will provide the richness of tone and volume we now have? 2—What would be your suggestions as to the stops to be purchased other than those on the new specifications? 3—Would you suggest fewer ranks of pipes in the Great and Swell organs, thereby making a Choir organ also possible? 4—Do you believe it would be wiser to remodel the present instrument, spending the money available, rather than purchase a new one? The important thing as far as the congregation will be concerned is the fullness and richness of tone, which I feel is not inherent in the recommended specifications. I would very much consider what you would specify as an ideal organ for the size auditorium in question, which could be purchased for the \$10,000 available. —F. J. H.

**A.** First, we are sending you the names of reputable organ manufacturers, and suggest that you have one or two others submit specifications and suggestions. Those you have given do not impress us too strongly. In this connection we answer Question No. 4 by saying we recommend remodeling, improving, and enlarging the present organ with its proved tonal quality, rather than an entirely new instrument. This also answers Question No. 1. Question 2—In addition to present specifications, we suggest the following additions: GREAT, Trumpet 8', Clarabella 8', Chimes, SWELL, Lieblich Gedect 16', Violina 4', Flautina 2', Nazard 2 2/3', Cornopean 8', PEDAL, Diapason 16' (rather than your 8'), Lieblich-bourdon 16', Flute 8'. We believe you will be better satisfied with the more complete two manuals, than with the distribution of the same stops to three manuals.



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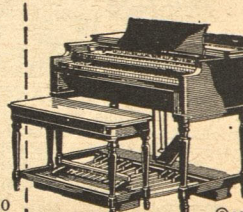
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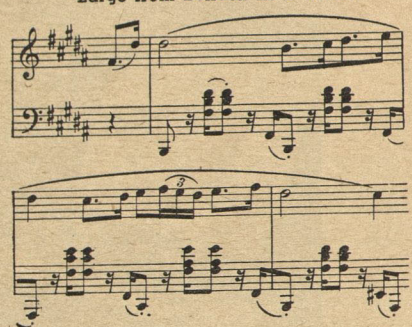
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## "Zal," the Secret of Chopin's Genius

(Continued from Page 630)

of the soul.

Largo from Sonata in B minor



To pass on the spirit of Chopin's music, to reflect its various moods, one must first feel and understand it, then try to reproduce it by his methods of interpretation. In this respect my grandmother's teaching proved invaluable to me because it left me with a very vivid impression. Later on, I realized that I not only had been learning single pieces in a particular way, but that this was the novel way Chopin had found and which made his playing different from that of preceding composers. His originality lay not only in the form of his composition, but in the fact that his inspiration had always been able to evolve a melody as if it were sung by a human voice. Therefore, the art of reproducing his music depends on giving the greatest beauty to tone, and in playing it as if it were an improvisation. To render the tone soft, full, and melodious, Chopin tried many devices. One was to change the finger on a note without striking it again, but simply to renew the pressure so as to prolong its tone. This can be seen from old editions of his works. In his day, the piano had not been perfected, so that it was difficult to sustain the tone. Chopin's preoccupation of making the piano sing like a human voice induced him to favor the *legato* style, and since the pedal, properly used, greatly increased the length and resonance of the tone, he perfected this technic as no one else before had done. It must always be borne in mind that good tone cannot exist without good pedaling, and that in playing his music, this is the first requisite.

### Chopin Characteristics

The essential points to be observed are:  
1. Quality of the *legato* tone. 2. Use of pedal to help and prolong the singing quality of the tone. 3. Rhythm and tempo

*rubato*. 4. Embellishments (trills, arpeggios, grace notes, and so on), of which he made a much greater use than other composers, and which ought to reproduce the flexible *gorgheggios* (florid passages in vocal music) of the human voice as closely as possible. The richness and variety of Chopin's inspiration was such that, even during a lesson, he sometimes changed a passage. I recall having seen music at my grandmother's home which he had corrected in this manner.

Because his compositions were first improvised on the piano, then written down and elaborated, they present the characteristic spontaneity so peculiar to Chopin, and must be played in a particular way. It is not a change of tempo, as unfortunately many students interpret it, nor does it interfere with the rhythm of the beat. For instance, as in the *Valse*, the rhythmic accent is on the first beat of the measure; in the *Polonaise* it is on the second beat, and the same in the *Mazurka*, with the difference that in the latter it varies from time to time, as does the dance. Thus, music and dance influence each other in turn, and make for alternating accentuations.

Whatever the rhythm of a composition, it has to be maintained; but within this rhythmical framework there is allowed a certain license of tempo with which a series of notes can be played. This change, though, should never be brusque and sudden. Like an improvisation, it has to grow gradually under the fingers of the player—a transition from one mood to another.

Embellishments, which are *always* melodic, are never inserted for mere purposes of brilliancy, and have to be played as Chopin intended them, with a kind of abandon. Trills, grace notes, and arpeggios begin on the first note, together with that in the bass. Runs have to be played by giving importance to the melody, rather than to the technicalities. They are more free—more cadenza-like, that is, they must begin slowly, and develop by quickening the pace, and finish with a gradual *rallentando*. Mordents should never be played abruptly, but always in a gentle manner. Chopin's music, though it may seem simple to those who do not understand the supreme elusiveness of its charm and power, requires everything in the way of technical perfection and artistry to be adequately interpreted.

Those who take the trouble to study the momentous history of Poland and its romantic people will come nearest to comprehending the magic of "Zal," the spirit which embodies centuries of love for one's native land and its ages of accomplishment, and which has led to the survival of a people who have probably suffered more from wars than have those of any other land.

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## VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

### Vague Inquiries

Mrs. J. Y., Indiana—From your letter I cannot tell what information you wish, for there is not a direct question in the letter. If you want to know the value of your two violins, I can say that the Hopf may be worth anything between fifty and one hundred and fifty dollars. Regarding Ernest Kreusler, there seems to be no information available. If the instrument is typical of the Saxon work of the period, it might be worth a hundred and fifty dollars. Of your two bows, each stamped "Tourte," all I can tell you is that there are almost as many imitations "Tourte" bows as there are imitation "Stradivarius" violins. I am glad that the tone of your Hopf violin pleases you more than the tone of the \$35,000 instruments you have tried. It is a grand thing to have a violin with a thoroughly satisfying tone.

### Suggested Solos

Miss E. I., Georgia—Your advancement is about average for the length of time you have studied. It has not helped you, of course, to have changed teachers so frequently. It is rather difficult to recommend solos for a player one has never heard, but I think the following would please you: Bach-Herrmann, *Sarabande and Loure*; Tchaikovsky-Mittell, *Chant sans Paroles*; Simonetti, *Madrigale*; Borowski, *Adoration*; Danchi, "Six Airs Varies, Op. 89."

### Maintaining a Repertoire

Miss F. M. G., British Columbia—I remember the article to which you refer and I think it appeared about two or two-and-a-half years ago. That is the nearest I can come to the exact date as the only index I keep is of my own articles and replies. I did not write the article in question. The problem of keeping up a repertoire is not a difficult one if the player learns each solo thoroughly in the first place, and then gives it a careful going-over at gradually lengthening intervals.

### On Buying a Violin

Mrs. J. G. R., California—To buy a satisfactory violin for your daughter, I would suggest that you and she go to the leading violin dealer in San Francisco or Los Angeles and

try out several instruments. Then, having decided which your daughter likes best, ask the dealer to let you take it home for ten days further trial. If you can give a bank reference, any dealer would let you do this. As for how much you should spend, that is entirely up to you. If your daughter is gifted as a violinist, you should spend as much as you can comfortably afford, for the better violin she has the greater the incentive it will be and the better the results she will obtain from it.

### Not a Violin Broker

Miss B. J., Kansas—I am sorry, but I cannot undertake to act as a broker for the sale of violins. Such an activity would be quite outside my line. But you should have no difficulty in disposing of your half-size violin. If you cannot sell it privately, one of the dealers in Kansas City would no doubt be glad to handle the matter for you.

### Ferron of Chicago

G. W. B., Illinois—I have not been able to obtain any information regarding the maker Ferron of Chicago. His name is known, but not the quality of his work.

### An Article on Violin Vibrato

J. C., Indiana—A lengthy discussion of the vibrato appeared in the October 1947 issue of *THE ETUDE*. You can doubtless find a reference copy of this issue at your public library, as the publishers report it is out of print. The article will answer all your questions.

### Books of Daily Studies

S. K., New Jersey—There are two books of daily studies for the advanced violinist, either of which should be what you are looking for. They are the "Urstudien" by Carl Flesch and my own "Basic Violin Technique." You can obtain both of these books from the publishers of *THE ETUDE*. (2) So far as I know there is no school for violin making in the New York area at the present time. (3) A violin by Raffaele Calaca would retail anywhere from \$150 to \$300.

## The Violinist's Forum

(Continued from Page 599)

adapted for the practice of long trills. This can be done by taking each pair of eighths and making a slow four-quarter measure out of it. As follows:



Everyone who is studying long trills should make use of this variant, for no other of the Kreutzer trill studies is so free of technical difficulties.

When it is being practiced in this manner, each trill should start fairly slowly and be gradually increased in speed to the end of the measure. The finger should be lifted high while the trill is slow, but lifted less and less as the speed increases.

### The "Russian Method"

"... I have heard a lot about the 'Russian Method' of holding the bow, but I have never had it explained. ... Can you tell me just what is this method? ..."

—H. M. G., Oregon.

In the so-called "Russian Method" the

outer side of the first finger presses on the bow-stick at the second joint (counting the knuckle joint as No. 1), while the first and second phalanges of the finger are folded closely around the stick. There should be only a little space between the first and second fingers. When the bow is drawn to the point, the second and third fingers are in contact with the stick diagonally at an angle of about forty-five degrees. These fingers, too, are wrapped firmly around the stick, while the tip of the little finger touches it only when the lower half of the bow is in use.

This way of holding the bow has two main advantages: (1) it allows the hand and arm to function with complete physical naturalness, no matter what part of the bow is being used; and (2) it permits the forearm to turn inwards from the elbow joint, thus enabling the first finger to maintain its pressure on the stick without any tension in the arm or the hand.

In the near future I expect to discuss in detail the older and newer methods of holding the bow, and I suggest that you watch for the appearance of this article.

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## The Music Education Curriculum

(Continued from Page 597)

Another proof that specialization in our music education program has arrived is manifested through recent communications with sixty-eight administrators of our secondary schools. Of the sixty-eight inquiries received, requesting recommendations for candidates to fill vacancies in the instrumental music departments of their schools, only five requested that the applicant be qualified to teach and conduct both band and orchestra.

Here again, evidence points clearly to the attitudes of the administrators, and

their desire to elect specialists to the music posts of their schools.

The curriculum of our music education program is a most important document. It serves to influence and affect the lives of every person with whom it becomes associated. Its contents are responsible for the development of the musicianship, teaching skills, personality, culture, social qualities, philosophy, and general educational concepts of every candidate who chooses to accept it as his program.

To acquire the skills and technics necessary to the successful teaching and conducting of all three—band, orchestra, and choir—is humanly impossible.

To assume that one can acquire such background and training in the span of four years would only prove one's lack of comprehension of the interminable demands of the program.

Yet, many music education programs are attempting to assume just such responsibilities. That these schools are achieving certain worthwhile results can be attributed only to the devotion, interest, and tenacity of the staff concerned with such a program.

We recognize also the fact that music training alone does not suffice as a background for the musician who wishes to qualify as a teacher of music in our schools. It is also necessary and desirable that he have an academic, social, and general educational background.

Much discussion relative to this subject has recently taken place. On one hand, the argument is evinced that so much emphasis is now placed upon educational and academic subjects, students are finding little time for the study of music itself. On the other hand, we have the

argument insisting that it is most essential for our teachers of music to acquire a liberal background of general education, equal at least to that of the teacher of the academic subjects. Both arguments have considerable merit and deserve support.

In defense of the "pro-academic" minds, it would seem logical that we demand considerable academic background and additional study of the general educational subjects, if we are to expect proper cooperation and recognition of our program from school administrators. In support of the "pro-music" minded folks, suffice to say that the music educator should be prepared to meet his colleagues on an equal basis. He should be a competent musician and one whose musicianship is not limited to a study of the academic subject, but

as thorough and complete in the field of music education as is the professional violinist or clarinetist.

For many years music education departments of some schools of music have been in the unfavorable position of having been the "dumping grounds" for students who failed to satisfy the requirements of other departments of those schools. For example: Mary Jones and Paul Adams enter the college school of music—Mary a violin major, Paul a wind instrument major. Following a period of study in these particular programs, Mary and Paul are advised that due to a lack of background or capacity for completing the requirements of their particular program, it is recommended that they consider some other field of concentration. Now, where do Mary and Paul decide to go? To which program would you guess they will turn? To which field can they most conveniently transfer without injury to their pride and yet assure themselves of a position upon completion of its degree requirements? Indeed, you are correct! "Give the gentleman the sixty-four dollars!" *Music Education of course!*

Fortunately, some music education departments have placed obstacles in the course of Mary and Paul; hence, they must take tests and prove their ability and musical qualifications in this field. Occasionally, some Marys and Pauls will honestly endeavor to prepare themselves for careers as music educators, although

usually they are only casually interested and look upon the program as "good insurance." Thus, the field of music education again must suffer because of its lack of standards of musicianship.

If our music education program of the future is to attract talented young musicians, students whose chief interest in the world of music is in teaching and conducting, rather than in solo or ensemble performance, it will do so on the basis of our ability to design and foster a curriculum which will challenge such talents.

Many excellent musicians of my acquaintance, men and women who possess every qualification of the successful music educator, have refused to enter the field because of its "low musical ceiling." Other experienced music educators, some within the boundaries of my own state, have forsaken the field because of those same and other limitations.

If our music education curriculum is to be geared to the development of students who possess less than average musical talent, or to those whose musical abilities are so restricted that they elect to follow the music education program by necessity rather than by choice, it becomes most difficult to foresee a progressive or fruitful future for music educators and music education.

We shall continue the discussion of this important subject in the next issue of *THE ETUDE*.

## Staging the Concert

(Continued from Page 596)

### One Week Before Concert

1. In rehearsal, Mr. Smith devotes time to the final polishing of musical numbers and uses the school's new tape-recorder to study the performance and show students the results of their work. He also introduces two new easy or medium grade numbers which he has saved until the last week to keep the students alert and interested.

2. Soloists usually appear at civic clubs, with a short talk by the Director about the concert, to further its publicity.

3. Ticket sales begin. Mr. Smith has discovered that the sale goes better if handled by a group that is representative but not too large. Thus the freshman class is offered the opportunity each year. A free ticket is given for every ten tickets sold, and at the concert a prize is awarded to the person selling the most tickets. The Business Manager, together with the freshman sponsors, launch this drive. They give pep talks to the classes each day, as well as announce names and totals of sales leaders.

4. The publicity campaign goes into high with news stories in all the papers, together with announcements on the news program of the local radio station. A series of humorous jingles, written for the school's daily bulletin, winds up something like this:

*This is the end! No more you'll hear  
Our doggerel until next year.  
Don't stand the band up on this date!  
We'll see you in the Gym at eight.*

5. The Property Manager and Director see that any construction or changes in the concert stage are completed or in progress.

6. The Property Manager has transportation ready for the equipment and sets the time for moving and setting it up.

### Two Days Before Concert

1. All equipment is moved to the place where the concert will be held.

2. Mr. Smith holds his first full dress rehearsal. After the group has tuned carefully, each number is played in its entirety, after which detailed work is done on faulty passages. He asks someone to sit in the audience and point out imperfections in stage deportment. Although he uses the same general discipline in rehearsal as in concert, he restates rules concerning holding of instruments, position of feet, standing to acknowledge applause, when to raise instruments, and so on.

3. The route to be taken by soloists to the front of the platform is arranged, and they are rehearsed in the proper acknowledgment of applause. Mr. Smith tries never to use a piano accompaniment at a band concert; but when used as a solo instrument or with strings, the piano is placed in its proper position at the rehearsal. If it is found necessary to move it during the course of the program, this is also carefully planned and practiced.

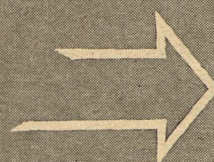
4. If the chorus is to sing, care is taken to insure an orderly and effective entrance and exit. The balance is checked in different parts of the hall by the Choral Director.

### Day Before Concert

1. Everything is ready. Mr. Smith merely checks with his band officers to be sure their part in the planning is going according to schedule.

2. The Librarian checks to see that all

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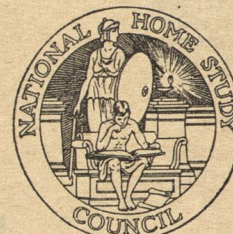


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3. Mr. Smith holds the second full dress rehearsal, which is given as a matinee for the elementary school. He makes the program especially interesting for the students by having instruments demonstrated, and by discussing the value, as well as the fun, of being a member of the band or orchestra. This is the finest kind of groundwork for securing the interest of prospective musicians. Students already enrolled in the instrumental program are asked by the director to stand and be recognized as future members of the organization.

### Day of the Concert

1. If necessary, Mr. Smith holds a very short rehearsal to polish any rough edges appearing in the matinee performance. However, since the main work of preparing for the concert is finished, the Conductor and students can relax, certain that everything is in order for an outstanding performance.

2. The musicians report thirty minutes before curtain time to the concert hall, where they carefully tune and warm up their instruments. Mr. Smith is cheerful and confident, because he knows that no detail has been overlooked. His mood is reflected by the students, who play their best and enjoy the experience.

3. At the concert, Mr. Smith gives credit to all individuals and groups who have contributed to the success of the concert. The Business Manager announces results of the ticket sales and awards the prize to the winner. Announcement of the school's next student production is made by a representative of the group involved.

### After the Concert

Now that his concert is over, let us leave the imaginary Mr. Smith to bask in his imaginary glory. If he has contributed any worthwhile suggestions, then he has no doubt justified his creation for this brief literary span of life.

## Let Your Ear Be Your Master!

(Continued from Page 581)

nickname was 'Little Ball' (I was always chubby!) and Little Ball sang *Vesti la giubba* from 'Pagliacci,' with such success that the next week, he was called on to sing *Di quella pira* from 'Il Trovatore.' My costume included a tremendous grenadier's hat (the genuine thing), and a long, heavy sword. I was proud! Only great dramatic effects suited me. I planned to draw my sword when I took the final high note, finishing the phrase and flourishing the weapon simultaneously. The moment came—but the sword wouldn't budge. I held the top note, tugging at the scabbard. Still it wouldn't come. Almost breathless, I gave a mighty wrench; the sword leapt out and flew into the audience. I loved all this, but only as fun. My passion was electricity. I had a chum whom I called 'Tom Edison' and together we set up dazzling experiments. I sang in church and enjoyed it. (Once I gave the *Ave Maria* with such distressingly theatrical effects that someone applauded and the good priest scolded me), but I also enjoyed the five *lire* my singing brought me and which I used to buy electrical materials.

"Contrary to most similar cases, it was my family who urged me to a career while I held back. Later I realized that my reason for resisting was the subconscious fear of failure. At the time, I thought only that singing would take me away from electricity. So I became an electrical engineer and worked at it for seven years, during which time my parents never stopped prodding me about music. Once my father took me to Parma, for a holiday. We stopped before a great building. My father said there were some gentlemen there who would like to hear me sing. To please him, I said I would. Then, to my horror, I found that the building was the Parma Conservatory (where Toscanini had studied) and the gentlemen, the Director and faculty. I sang and they offered to admit me free of charge. While my father was busy drawing up the papers, I ran away. I had sung to please my father, but I wanted no lessons!

"Some time later, I got the bicycle fever. Every Sunday I took a wheel trip. Once I rode to Parma. Having nowhere else to go, I dropped in to visit the maestro, Italo Brancucci, a famous teacher and composer. We talked, and again he suggested study. Again I left in haste. During the next months, I saw a lot of Brancucci (I suspect my father engineered our meetings) and finally I agreed to take a few—a very few—lessons. Just at that time, there was news of the National Contest. Brancucci urged me to try the regional competition, in Parma. I won it. Next came the inter-regional meeting and I won that, too. Finally I won the National Award Magglo Musicale, Florence. The prize was a gold medal and the promise of a debut. I laughed. My electrical business was more interesting and I wanted no study. I went home.

"But the award brought new pressure to bear on me. It was pointed out that perhaps I could do something in music—anyway, I needn't be ignorant of the art. Then I realized that it was simply fear which had held me back so long. Early in 1939 I made my decision. I would study singing and put my heart and soul into it. I would work as hard—harder than I had worked at electricity. I gratefully accepted and went to Florence, to Amadeo Bassi. Later that year, I made my debut.

"I was past twenty when my single year of formal study began and I had a certain discipline of work and responsibility behind me. That is a good thing to have. It makes for independence. But in the purely vocal sense, my start was an odd one. Fortunately, my vocal habits were correct and my great maestro helped me by bringing out the natural qualities of my voice. As I have said, we did not work on mechanical drills but concentrated on refinement of projection, evenness of texture, breath support.

"I was taught to sing as I spoke (which I had done unconsciously all along). This means to find the natural position of the normal speaking voice that feels best, and to project the tone from there, over a well-supported breath, into resonated singing. My sensations, rather than rules, were the guide for what was right, for singing is not like mathematics, in which a given premise works out to a predictable result. It is a highly individual development of qualities which vary with each throat. Most of all, I was encouraged to sharpen my ear so that I could be aware of tones—my own, those of

others, those I wished to project. And that, I believe, is the greatest advantage the young singer can acquire. You cannot sing well until you truly hear what good singing is. You cannot project a tone that you have not first heard in your mind. The art of singing, then, is the use of limpid, unblemished, well-supported tones to project emotion through music. And this is accomplished with the ear as much as with the voice!"

## Artistic Recordings of Recent Issue

(Continued from Page 588)

influence of Liszt. Those who like music of martial spirit will do well to hear the superb performance and recording which Mercury sponsors in a re-pressing from original Czech Ultraphone discs. The Strauss operatic work is glowingly scored and splendidly performed by Beecham. There is more than a suggestion of Wagner in this music which abounds in romantic lyricism.

Beethoven: Concerto No. 4 in G major, Op. 58; Robert Casadesus (piano) and The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 744.

Khatchaturian: Violin Concerto; David Oistrakh and the Russian State Symphony Orchestra, conducted by Alexander Gauk, Mercury set 10.

Lalo: Symphonie Espagnole, Op. 21; Yehudi Menuhin and The Colonne Orchestra, conducted by Jean Fournet. Victor set 1207.

Strauss: Burlesque in D minor; and Weber: Konzertstück in F minor, Op. 79; Claudio Arrau (piano) and The Chicago Symphony Orchestra, conducted by Désiré Defauw. Victor set 1216.

Vaughan Williams: Concerto for Oboe and Strings; Mitchell Miller and Saidenberg Little Symphony, Daniel Saidenberg, conductor. Mercury set 7.

Casadesus' rendition of our favorite Beethoven concerto is appreciable for its refined sensibility and executive polish. The performance is one of admirable musicianship from all concerned, although lacking in the depth of prospectus found in the Schnabel set. Khatchaturian's Violin Concerto was written for the Soviet violinist, David Oistrakh, who emerges from the recording as a soloist of marked distinction with a rich, glowing tone and full technical competency. This performance, made in the U.S.S.R., is much better than a domestic one, issued earlier. Menuhin, who recorded the Lalo work fourteen years ago, when he was eighteen, reveals in this new set his progress as a musician and a virtuoso. The violinist plays all five movements with a bright tone and the requisite *élan*, and Fournet and the orchestra provide a brilliant accompaniment. Strauss' *Burlesque* is an early work, aiming at satire in its melodic angularity. Its best pages are in its closing section. Some people endeavor to find humor in this music, but the late James Huneker rightfully said "There is less humor than mordant irony in the *Burlesque*." Arrau strives for subtlety in his performance which, in our estimation, does not reveal the fantastic qualities of the score too well. Defauw's

orchestral direction is far from companionable. The Weber work, best described as an operatic *scena* in concerto form, is much better served by both the pianist and the conductor. The Vaughn Williams' work is a pastorate of rare poetic beauty. The melodic writing is pure ecstatic song, by turns lively, elative, and contemplative. The performance and recording are completely praiseworthy.

Beethoven: Quartet in B flat, Op. 18, No. 6; Budapest String Quartet. Columbia set 754.

Debussy: Quartet in G minor, Op. 10; Paganini Quartet. Victor set 1213.

The Budapests are in top form in the Beethoven, turning in the best performance, perhaps, of this work on records. Too, the ensemble is better balanced than in previous Columbia recordings. The Paganini group offers a tonally rich and technically smooth performance of Debussy's ingratiating Quartet in a recording that for lovely sound texture remains unmatched.

Among recent piano recordings Columbia's Charles Ives Second Piano Sonata (Concord) (set 749) holds the greatest interest, for this strange work is truly "deeply and essentially American in impulse and feeling." Written in 1909-10, its harmonic devices were decidedly forward-looking. Ives, long an insurance executive, wrote music as an avocation, and not until comparatively recently has found public acclaim. The "Concord" Sonata's four movements are described as being "tonal evocations of that Massachusetts city, as it was in the days of Emerson, Hawthorne, the Alcotts and Thoreau." This is music which the "modern" will perhaps enjoy best, but others should hear and decide on its relative merits. It is an uneven opus—one in which deeply felt and truly inspired pages are mated to others of commonplace and completely banal thought.

William Kapell's recording of Liszt's *Sonetto del Petrarca* No. 104 (Victor disc 12-0342) has tonal warmth and technical mastery. The young pianist expertly handles the trill in thirds. José Iturbi, playing Tchaikovsky's *June (Barcarolle)* and *November (Troika en traineaux)* (Victor disc 12--0242), gives crisp, clean performances in an intimate manner. Those who remember Rachmaninoff's broader treatment of the yearning melody of *Troika en traineaux* may find Iturbi's a bit pallid, though the *Barcarolle* is quite proficiently handled.

Those who know and admire the vocal music of Bach will do well to look up Vox set 367, in which a group of cantata arias are well sung by the Bach Aria Group, under the expert direction of William H. Scheide. (The September issue of THE ETUDE contained an interesting article about the work of this group.—Editor's Note.)

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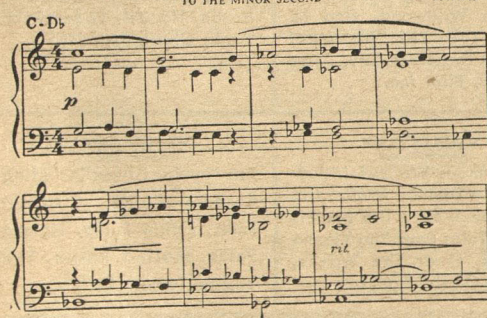
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## How the Master Composers Composed

(Continued from Page 584)

subconscious clung to these musical ideas, as did everything that had been repelled to the subconscious; all the forces of forgetting, all the shadows and demons of the underworld that would draw the musical figures back into the night. On the side of light, consciousness struggled to win these ideas over.

Mozart liked to spend the summer in the country or in a garden. He composed "Don Giovanni" in Prague in a summerhouse (Bertramka's), and wrote "Zauberflöte" in a small wooden hut that stood in the yard of the "Freihaus" (Baronial house). The duet between Papageno and Papagena in the "Magic Flute" was composed by Mozart under the oaks and beech-trees of Kahlenberg.

In the summer of 1788, after Mozart had moved into a garden flat, he wrote to Puchberg: "In the ten days that I have been living here, I have worked more than in the two months during which I lived in the other dwelling." Mozart had spent his childhood in Salzburg, where the mountains look down upon the old city; he knew, therefore, that nature tends to intensify productive moods. "It is very silly," said Mozart, "that we have to hatch our work in the room."

Among modern musicians, Richard Strauss is one who has his productive mood in summer only. Says he: "Cherries do not blossom in the winter, nor do musical ideas come readily when nature is bleak and cold. I am a great lover of nature. Hence it is natural I do my best creative work in the Bavarian highlands during the spring and summer. In fact, I usually compose from spring to autumn and then write out and polish the detailed scores in the winter."

Igor Stravinsky is another who composes only in spring and summer. During these seasons he spends three hours every morning at his bureaucratically neat desk. As a young composer, he wrote the scores here in many colors, so that they looked like the choral books of Byzantine churches. Later he wrote in black and white.

Schiller clearly recognized dependence of productive mood upon light and sun when he wrote to Goethe under date of February 27, 1795: "With all our boasted independence, how greatly are we tied to the forces of nature, and what is our will if nature fails us. For five weeks I have been brooding over something without results, and within three days a single mild ray of sunshine released it in me. To be sure, my perseverance so far may have prepared this development, but the development itself was brought to me by the warming sun."

Goethe's reply was this: "We can do

nothing but build the woodpile and let it dry well; it catches fire at the right moment, and we ourselves are surprised by it."

The difference between day and night is likewise important to the productive mood. Normally, the productive mood is animated by the light of day. Dependency of the productive mood upon night may be considered a pathological variant. Haydn, Mozart, Beethoven, Richard Wagner were all day workers.

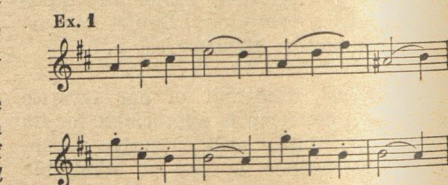
The one night worker among modern musicians was Claude Debussy. He needed the quiet and solitude. The world had to vanish in shadows if he was to hear his subtle, melting harmonies. Nothing loud and shrill was allowed to disturb him.

Similarly, Balzac only worked at night, by candlelight, garbed in the cowl of a Dominican monk. Romantic fantasy seems to depend on the night; classic fantasy on daytime.

It may come as a surprise to many to find the waltz king, Johann Strauss, among the night workers; but the singer of the joy of life considered the night hour not so much the hour of romanticism as the hour of eroticism. In the adjoining room, his wife lay in bed, and when Strauss sat at his work table and composed his waltzes—with pencil—he needed the erotic atmosphere. He wrote waltzes and, in the midst of his work, he would send amorous notes into his wife's room.

One of these *billet doux* read: "Monday night, 1 A. M. You whispered so much into my ear today that made me happy—you must not blame me if I sip from the cup of joy, longing and bliss. Let us be merry—on ne vit qu'une fois."

There follows on the slip of paper the opening measures to "Cagliostro" that had just occurred to Johann Strauss,



and were later changed to the whirling



The sensuous waltz melodies of Johann Strauss originated in sensual night hours. They are caresses and kisses.

## The Etude Music Lover's Bookshelf

(Continued from Page 589)

and the gardens that decorate small country stations. Despite his age, he is lean and vivacious and conducts the orchestra with care and vigor, stressing the lights and shades, and apportioning the expression with unflagging attention."

You will enjoy this book if you have not read the edition of the same work brought out twenty years ago by the Viking Press. The Foreword in this volume must have been written at that time,

as the late Lawrence Gilman states: "There exists in English no life of Debussy; not even any exhaustive study of his art." There are now three or four that we have seen. Most notable of these is "Claude Debussy, Master of Dreams," by Maurice Dumesnil, virtuoso pianist and director of THE ETUDE's "Teacher's Round Table," who was with Debussy for seven years as one of the master's few pupils.

## Band Questions Answered

by Dr. William D. Revelli

### The Size of Tubas

Q. I have two questions which I will appreciate your answering. 1. What is the difference between a symphony and a philharmonic orchestra? 2. I would like information about the size, shape, and type of basses and tubas.—R. C., Palatine, Illinois.

A. 1. There is no difference between a philharmonic and a symphony orchestra. Philharmonic is the name of the society which was founded as a sponsorship of some symphony orchestras. 2. There are several types of basses, one being the upright tuba, which, as the name implies, is an upright instrument. It is usually in Eb or Bb. The Helicon Bass is larger and is so designed that its bell points upward. The Sousaphone is the large bass which has its bell to the front, and like the Helicon model it is carried over the shoulder. The recording model bass is designed so that its bell faces the front. However, it is much larger than the upright bass and is usually supported by a bass stand, rather than being held by the player. The Sousaphone is the more practical for marching purposes, while the upright is more desirable for orchestral performance.

### Instrumentation for Concert Band

I am planning to organize a fifty piece concert band. Following are some questions I would thank you to answer:

1. What is the difference between a concert band and a symphonic band?
2. Are cellos practical for the concert band?
3. Are trumpets preferable to cornets?
4. Do you recommend the Eb or BBb basses?
5. How many clarinets should I have in a fifty piece band?
6. Are oboes and bassoons necessary to the instrumentation?
7. Should I use the soprano saxophone?
8. Are the Eb or F horns desirable?

—H. C. R., California.

Your questions are well conceived and will have an important bearing on your ultimate results.

1. There is no difference between a symphonic and concert band except in name. Symphonic does not imply any specific instrumentation or type of music, other than literature for concert purposes.

2. I do not personally approve of 'cellos in the concert band unless they are specifically called for in the score, or unless that particular tonal color is necessary.

3. Cornets are preferable to trumpets, although two trumpets are essential to modern instrumentation.

4. The Eb and BBb are both required. The proportion I prefer is two BBb to one Eb, as for example, four BBb balance two Eb basses.

5. A minimum of fourteen, preferably sixteen, clarinets is required for a fifty piece concert band.

6. Oboes and bassoons—two of each are most vital to modern-day instrumentation, although one of each may be used effectively if two are not available.

7. The soprano saxophone is not used

extensively in our present-day bands.

8. The F horn is most desirable, as its tone is much better than the Eb horn.

### He Lacks Control

I am taking the liberty of writing you of a problem that is causing me great anxiety and worry and unless I am able to solve it, will likely end my professional music career.

At present I am tympanist and percussionist in a symphony orchestra. The gist of my difficulty is that when called upon to perform a solo on tympani or snare drum, my hands and arms seem to become paralyzed and I lose all stick control and, of course, a bad performance follows. During rehearsals and my private practice I am relaxed and have good control, but am always ill at ease when playing in public. Can you suggest anything which will help me?

—M. W., North Carolina.

Your problem is undoubtedly mental and emotional rather than musical. I am sure you can master this difficulty. Confidence and encouragement are what you need. Do not take your mistakes so seriously; expect a few errors and do not become disturbed when your conductor criticizes your playing. Cultivate the friendship of your conductor and ask for his help in acquiring more confidence, poise, and assurance, and remember that hundreds of millions of people will not hear your mistakes; so relax, be more "free and easy on the sticks."

### About The Oboe

(Continued from Page 601)

in pitch, but, like the strings of a violin, they often get off, and then more adjustments are necessary. Finally, good oboe playing requires a good oboe, in good condition. A master violinist may make an inferior instrument sound beautiful, but the best oboist can't struggle against a structural quality that just isn't there. Then, besides being constantly alert to all these interesting little idiosyncrasies of his instrument, the oboist must be a solid musician, absolutely at home with theory, transposition, sight reading, musical forms and styles, and standard repertoire.

"Perhaps all this contributes to the less-than-popular status of the oboe? Really, it shouldn't! It is a charming instrument with which to spend one's life and offers splendid opportunities to the serious musician. True, I have never heard of oboe recitals, but there is no good reason, beyond that of custom, why they should not be given. The solo phases of oboe work center in concertos and passage work, and new oboe literature is constantly appearing. The big field for the oboe is in the orchestra, whether on the platform, in radio, or on recordings. In this field the really fine oboist is in constant commercial demand—the only difficulty is that there aren't enough of them. The challenge of the oboe is open to all who really wish to learn to play it!"

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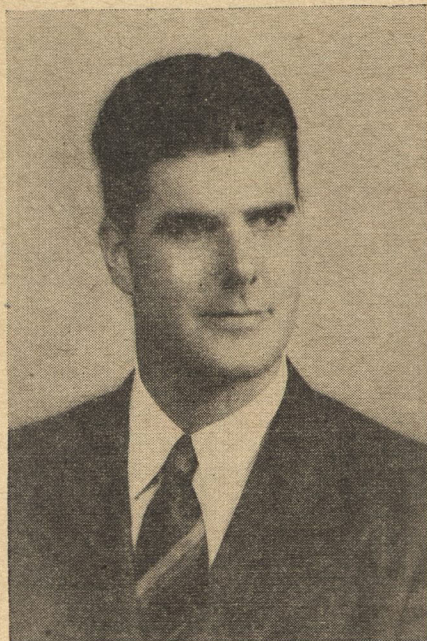
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## An Important Announcement

THE ETUDE is pleased to announce the election of two new officers of the Theodore Presser Company: Mr. James W. Bampton, President, and Mr. Wilbur E. Roberts, Vice-President and Comptroller.

This announcement in no way implies any change in ownership, ideals, or major objectives of the Company, its affiliated companies, or THE ETUDE Music Magazine, but it does point to a marked,



James W. Bampton

forward step in the development of our properties and our service, through the complete modernization of methods of production, sales and accounting, and so on, that will in time be of great advantage to all of our hosts of loyal patrons. The same practical, educational help, the same warm and cordial personal bond between our friends and our staff will be advanced along the broad lines established by Theodore Presser. We invite the cooperation and suggestions of all ETUDE enthusiasts in this great work, which thrives upon collaboration.

Mr. James W. Bampton was born of a musical family, in Cleveland, Ohio, in 1908. His sister, Rose Bampton, is the well-known prima donna of the Metropolitan Opera Company. Her husband, Wilfred Pelletier, internationally known conductor, is the Director of the Metropolitan Opera Auditions of the Air, which has discovered so many gifted young singers.

Mr. Bampton's early education was received in the schools of Massillon, Ohio, and Buffalo, New York. After being graduated from Hobart College, N. Y., he received his Master's Degree of Business Administration in the Graduate School at Harvard University. This was followed by various marketing positions with the Goodyear Tire & Rubber Company, including foreign assignments which took him and his wife around the world in a period of thirty-five months, during which he visited thirty countries.

During World War II he served as a member of the Board of Economic Warfare in the Pacific War Area and in Washington, D. C. He has had also important positions with the Firestone Tire & Rubber Company, the Bethlehem Steel Company, and the James Lees & Sons Co., in the fields of marketing, advertising, promotion, commercial research, public relations, and so on.

Mr. Bampton is married and has a son and a daughter. Mrs. Bampton is a contralto soloist and is active in musical circles. Mr. Bampton is an accomplished violinist.

Mr. Wilbur E. Roberts was born in 1911 in Dallas, Texas. His early education was received in the schools of Dallas and Fort Worth. He was graduated from Texas Technological College with the degree of B. S. in Business Administration. Thereafter he attended St. Louis University School of Commerce and Finance for two years. Through all of his college work he supported himself entirely as a musician, conducting his own orchestra. After college his assignments in the steel industry, the rubber industry, the automotive industry, and the oil industry. For some years he was associated with the firm of Robert Heller and Associates, one of the foremost management consulting firms in the United States. Mr. Roberts has an exceedingly active and fertile mind and is acquainted with modern business and industrial processes. He is married and has three children.

As most readers of THE ETUDE know, Mr. Theodore Presser at his death bequeathed his estate, including the Theodore Presser Company and THE ETUDE, to The Presser Foundation. The net profits of the Company and the affiliated companies (acquired since Mr. Presser's death) together with the income derived from Deeds of Trust which Mr. Presser had previously made to The Foundation, are devoted to the purpose of assisting educational and philanthropic musical objectives. Since his death in 1925 The Presser Foundation has made grants for philanthropic and educational musical purposes, under the conditions set down by the Founder, which exceed many times the total net profits of the Companies since his death.

JAMES FRANCIS COOKE

Editor of THE ETUDE  
President of The Presser Foundation

## The Teacher's Round Table

(Continued from Page 590)

fingers and delightful to play . . . and to listen to.

Naturally, Chopin's *Military Polonaise*, the other *Polonaise*, and the *Fantaisie-Impromptu* will remain perennial favorites; but more accessible—and not so hackneyed—are the *Waltzes* Op. 34 and 42, and *The Maiden's Wish* arranged by Liszt. The latter's *Eleventh Rhapsody*, for some reason, has appeared conspicuously of late. And finally, may I suggest another rhapsody: Ernst von Dohnányi's in C major. It is fiery, romantic, and perfectly suited to contest display.

All the above numbers may be purchased from the publishers of THE ETUDE.

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FOR SALE: Fine Lyon and Healy Harp. Write Nels Remlin, Red Wing, Minn.

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and be sure of an adequate supply of Christmas and New Years Greetings

### THE 1949

## "Favorite Symphonies" CALENDAR

The annual Presser calendar for 1949 will soon be ready, and it is none too early for orders to be placed at this time. The calendar will be reproduced in the same general attractive style which created such a demand for the 1947 and 1948 calendars. It will be devoted to "Favorite Symphonies." Twelve of the greatest symphonic composers of all time have been selected, one being featured for each month of the year. A picture of the composer, a thematic of his most popular symphony and a short biographical sketch will be included. Each complete calendar in its own envelope makes a perfect holiday greeting, or it may be used as an advertising medium.

"Favorite Symphonies":  
Haydn—No. 6 ("Surprise"); Mozart—No. 41 ("Jupiter"); Beethoven—No. 5; Schubert—No. 8 ("Unfinished"); Mendelssohn—No. 4 ("Italian"); Schumann—No. 3 ("Rhenish"); Brahms—No. 3; Franck—D. Minor; Tchaikovsky—No. 5; Dvorak—No. 5 ("New World"); Sibelius—No. 1; Rachmaninoff—No. 2.  
Price each, 15 cents  
\$1.50, a dozen  
(Price includes envelope)

## Music Teachers National Association

(Continued from Page 580)

many moods, though one might predominate. Therefore, it is advisable to present for listening purposes in research, only single themes, complete and in their original form: harmony, key, instrumentation, tempo, dynamics, etcetera. It is further realized that the listener will interpret the mood of certain musical works in terms of previous associations; or for other psychological reasons, his mood reactions will be controlled according to the state of the organism at that particular moment. Nevertheless, despite the fact that such variables, and many others, may appear on the scene, there exists an urgent need for the accumulation of a mass of data, representative of the various geographical, economic, educational, and social differences throughout the country.

"In the final analysis, regardless of whether or not you, as teachers of music become actively interested in formal research, you are—in the daily practice of your profession—assuming great social and psychological influence. Even centuries ago, Plato realized this when he summed up the cause of psycho-social music in these words: 'Musical training is a more potent instrument than any other because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated, graceful.' After all, the combined wisdom of the world's great thinkers, in their search for truth, reveal to us the three absolutes, namely: Knowledge, Beauty, and Goodness. In what field of human endeavor could you find these three absolutes blended more inspiringly than in that of Music?"

The use of music in hospitals—the at-

tempt to use music as a therapeutic agent—has made a great appeal to musicians in recent years. Medical men who have appeared on MTNA programs invariably warn us to move forward slowly and with extreme caution in this area of our interests. At Boston Dr. Sidney Licht repeated these warnings:

"The recent resurrection of hospital music has been promoted largely by musicians and whereas the physicians are the only people legally and professionally qualified to use the term musical therapy, there are almost none who do. Musicians on the other hand frequently use this expression and it has been my impression from conversations with physicians that the frequent and loose use of privileged terminology together with untenable claims has done more to prevent the use of music in hospitals than any other factors. Merely because an activity takes place within a hospital does not make it therapeutic. Patients who receive normal diets in hospitals are not getting food therapy and patients who are engaging in musical activities more often than not are just engaging in musical activities.

"To be therapeutic, a word derived from the Greek word meaning 'servant,' and later, 'cure,' a substance or method must be able to effect the same or similar results when used under given circumstances in any group of patients with a similar disease. Music cannot do this any more than it can equally affect any sizable group of unselected, healthy people."

These subjects, and many others of equal importance, will continue in Chicago. Why not become an acting partner in a great tradition?

## POISE

by Russell Snively Gilbert

"MY nerves were in such a state that I did not know what pedal my foot was on," declared a pianist making a recent debut. Naturally, the press was unable to write a good report of such a debut.

Poised means a state of being balanced. Some people are always poised, but most of us seem to be in such a turmoil that our sense of balance flies out the window at the least disturbance. Poise should be practiced along with scales, in order that a smooth performance may be given. This will enable the critic to write that the artist was composed throughout the recital.

We are living in an intellectual age. Old and young are eager to study and advance along cultural lines. In their haste for short cuts, everything presumably of a cultural nature is accepted, without sifting the good from the false. A poised mind will accept only the good.

In order to recognize the true, the mind must be quiet and relaxed. By clearing away all foreign thoughts, the mind will be free to concentrate upon the work at hand. Quietness implies tranquillity and freedom from rush and agitation. To this state of mind must be added expectancy.

Mistakes will not occur if the student keeps expecting to express only the idea of the composer. Fear of making a mistake causes the mistake. Careless playing results from a lack of poise. A well balanced state of mind holds the pupil alert to what he is doing.

A poised mind is filled with equanimity. Work accomplished in a quiet, concentrated mental state will be permanent. It remains like the impressions on a phonograph record.

Many a lad dashes home from a ball game, gulps down his dinner, and rushes to the living room to practice or to do his home work in a state of agitation that produces failure and even ill health.

The girl who goes to the piano with her mind thrilled by the radio murder she has just heard, will express little harmony and beauty in her music. Our music reflects what is in our minds. If parents would take the time to listen to the practicing of their children, they would hear a record of the feelings of the child and sense the working of his thoughts.

A moment of stillness should precede each practice period. A poised mind gives freedom to advance in all lines of work and offers a rich and lasting reward.

# New BOOKS in MUSIC

## THE BOOK OF MUSICAL DOCUMENTS

By PAUL NETTL, Introduction by CARLTON SPRAGUE SMITH

A survey of music history by presentation of original documents. Much of the material offered appears in English for the first time, and some of the documents were never previously published. It begins with the roots of human civilization, the music of the primitive and Asiatic peoples, of the Hellenes and Hebrews. Statements of medieval writers alternate with unknown memoirs; letters of musicians, poets, and philosophers are followed by excerpts from poems, diaries, archives, etc. Nor does it overlook the most recent developments of European and American music. *Profusely illustrated.* \$5.00

## THE HUMAN SIDE OF-MUSIC

By CHARLES W. HUGHES

Reveals music as an art which has developed in response to human needs, and has been continuously influenced by the attitudes of those who make music and those who listen to it. In simple and broad strokes it describes the music of the great periods down to the present day and shows how music either reflects the characteristic emotional tones of its time or revolts against them. Finally, it reveals the musician as a craftsman molding sound in accordance with its own possibilities and the moods which he wishes to express. \$3.75

## THEORY OF HARMONY

(Harmonielehre)

By ARNOLD SCHOENBERG

Now available in English, this epochal volume on modern theory of musical harmony. \$7.50

## FROM BEETHOVEN TO SHOSTAKOVICH

By MAX GRAF

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**HAPPY DAYS, BOOK II** continues exactly where Happy Days, Book I ends. The two books together constitute Grade I requirements.....**Price, 75 cents**

### Busy Days—Book I

A supplementary book to be used with Happy Days, Book I. Supplies that extra music for sight-reading, in order that this important phase of piano playing may progress simultaneously with the lessons in harmony and technique. ....**Price, 75 cents**

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### Piano Normal and Teacher's Manual

An efficient teaching manual that contains all the information necessary to teach the fundamentals of good musicianship .....**Price, \$1.00**



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For voice students, chorus & choir singers



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**THEODORE PRESSER CO.**  
 1712 Chestnut St., Phila., Pa.

## Canceling the Drudgery in Music Practice

(Continued from Page 598)

their violins, and just like that they have mastered a new technique.

They learn to slur by expressing the experience of swinging. It's as simple as that and as much fun.

In first grade the children who were not yet ready for a musical instrument in kindergarten are given another opportunity to start on strings. In second grade, lessons are offered on woodwind instruments; in third grade, on brass instruments; and in fourth grade, lessons on percussion instruments are given. By the time they are in fourth grade the children will all be members of a symphony orchestra. When they are in high school they should have the best teen-aged orchestra in the country, unless parents and teachers in other towns set out to capture this magic in music for their children.

Already these tiny pupils can read notes and identify major and minor thirds and chords when played on the piano, a feat which stumps most of their parents. They can sing in two-part harmony, and they have a good-sized repertoire of pieces for their string instruments. Furthermore, they have started on the road to composing music. They are bubbling over with ideas for songs which express things they see, hear, and do.

They are not like the girl who thought that pizzicato was a "kind of nut like they sometimes put in ice cream." These children know their musical terms, and they can toss around words like *arpeggio* and *pianissimo* as casually as they would a ball.

### Lessons from Self-Confidence

Just as important as the lessons they are learning in their music is the valuable lesson of poise. Like adults, children are self-confident when they can do something well. There are many youngsters like the little girl who scrambled up a tree in the back yard, rather than play the piano for a neighbor. That little girl refused to come down until her mother assured her that the neighbor had gone home. But the Campus School children like to take their instruments home and show Mother and Daddy how well they are doing.

They are more like the little girl who, with a little help from her mother, made her first cake. Fortunately, the cake turned out very well, and the rest of the family complimented her very highly on her success. She sighed happily as she finished her own piece and said, "My, isn't it containing to make good things?" The five-year-old violinists act as though they feel that their success is "containing" too.

After each piece, several small voices pipe up anxiously, "Did I do it all right?" The answer is emphatically "Yes!" These tiny tots play with a natural ease and smoothness which is amazing and refreshing, particularly if you have ever lived in the same neighborhood with a struggling virtuoso and his screeching violin.

Herein is found the secret of mixing children and music together into a charming and delightful concoction. Just take four or five kindergarten children,

mix well with an equal number of pint-sized instruments, add songs they can understand, and a piano accompaniment; frost the whole with smiles and games, and presto! The young'uns will beg for their music lesson and will grow up loving music.

## The World of Music

(Continued from Page 577)

**ALBERT SANDLER**, prominent British concert violinist, died August 30 in London. He was forty-two years old. Mr. Sandler was widely known in England, where he had been before the public since the age of sixteen. He was especially known for his broadcasting of the lighter classics.

**OSCAR BRADLEY**, prominent conductor of the Columbia Broadcasting System, and a veteran director of musical comedies and film music, died August 30, in Norwalk, Connecticut. His age was fifty-five. Mr. Bradley had conducted many Broadway successes, including many of the late Florenz Ziegfeld stage shows. For two years he was conductor of the St. Louis Opera Company.

## Competitions

**MONMOUTH COLLEGE**, Monmouth, Illinois, announces an award of one hundred dollars for the best setting of a prescribed metrical version of Psalm 90 for congregational singing. The competition is open to all composers and the deadline for submitting manuscripts is February 28, 1949. All details may be secured from Mr. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

**THE PEABODY CONSERVATORY of Music**, as part of its eightieth anniversary celebration, is conducting a composition contest, offering a one thousand dollar prize to the composer of the best symphony. The contest is open to composers of any country between the ages of twenty-one and thirty-five. Details may be secured by writing to the Peabody Conservatory of Music, 1 East Mt. Vernon Place, Baltimore 2, Maryland.

**THE NATIONAL FEDERATION of Music Clubs** announces the seventeenth Biennial Young Artists Auditions, the finals of which will take place at the Twenty-fifth Biennial Convention in Dallas, Texas, March 27 to April 3, 1949. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the early spring of 1949. Entrance blanks and all details may be secured by writing to Miss Doris Adams Hunn, National Chairman, 701—18th Street, Des Moines, Iowa.

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

## Theodore Presser

(Continued from Page 587)

Presser said, "I am big in big things. In little things I am little. I have always been frightfully economical." But he took Dr. Cocke's advice to heart, and for many years when his salesmen went "on the road" he made it a custom to buy each man a fine new suit in order that he might present the best possible appearance.

He was always planning to spend for others what he was unwilling to spend upon himself. Once he asked me to accompany him down Chestnut Street in Philadelphia to the office of a large trust company. It was raining slightly, and as the bank was ten squares away I suggested taking a street car. Mr. Presser objected, saying that we needed exercise. We stopped at a lunch counter where we each had a fifteen-cent lunch. Then we walked across the street to the bank, where he handed over a million dollars in securities—his first deposit in a trust fund for the Foundation. "Self-abnegation for others," was always his motto.

### The Etude is Born

It was with Dr. Cocke that he discussed the publication of a journalistic organ to promote the ideals and objectives of the Music Teachers' National Association. Finally the time for parting came. Dr. Cocke was loath to see the popular teacher leave Hollins, but he encouraged him to make the break for what seemed to him a portentous venture.

Mr. Presser gave up his work at Hollins and went to the nearby city of Lynchburg, Virginia. To side-track high costs, he avoided starting his journalistic undertaking in a very large city. With no previous publishing experience he plunged right into a new occupation with his accustomed energy and vim.

The first issue of **THE ETUDE** appeared in October 1883. It was a magazine of ten pages. The cover was plain white newspaper printed in black ink and the cover design was made of a conglomeration of stock type cuts of Egyptian columns and palm trees. Naturally there was, as previously noted in this biography, a motto upon the title page. It was from Horace (Horatius) and ran, "*Omne tulit punctum qui miscuit utile dulci*," which he translated, "He who mingles the useful with the agreeable carries off the prize." A more literal translation would be "He has gained every point who mixes the useful with the agreeable." On the second page were editorials by Mr. Presser, in which he made a note of the thirty-nine musical magazines published in America at that time. He was thoroughly aware of the musical competition he expected to meet. He also noted that he had made a translation and editing of Urbach's "Piano Method" (Published by the John Church Co.) which was tried out at Vassar and highly recommended by the well-known professor, Dr. F. L. Ritter. The first music pages (six in number) consisted of pages from the Urbach "Method." Then followed pages of text. His love for maxims is shown by a column of quotations from Shakespeare, Keats, Johnson, Franklin, Longfellow, Carlyle, Bach, Mozart, Beethoven, and Chopin. This column was called "The Wisdom of Many." It was continued for nearly two decades and was a part of Mr. Presser's

ideal of combining music with cultural ideas, upon which he insisted during his entire career.

### Concerning the First Issue

On the back page of the first issue were nine advertisements. Six of them were from music publishing firms; The Oliver Ditson Co., The John Church Co., S. T. Gordon and Sons, The Johnson Publishing Company, and Mr. Presser himself. Of these companies three have continued in active existence: The Theodore Presser Co., The John Church Co. and The Oliver Ditson Co., and all are assets of The Presser Foundation. Their profits go to the philanthropic and educational objects designated by Mr. Presser in his Will and in his Deeds of Trust.

The subscription price of **THE ETUDE** of ten pages was one dollar a year. At the end of the first year the circulation records boasted one hundred and seventy-one annual subscriptions.

In his first issue Mr. Presser, in an editorial with his characteristically broad spirit, said, "Every live teacher should read one or more of the many musical periodicals published in this country. To keep pace with the current events of one's calling is a simple duty. Show me a one-sided, unbalanced musician, and I will show you one who does not read musical literature. Goethe's saying, 'Licht, Mehr Licht' (Light, More Light), should be the motto of every teacher." In a later issue he gave a list of eleven of his most active competitors, suggesting that readers of **THE ETUDE** subscribe for as many of them as possible. In those days it was considered a more or less legitimate practice to try to ruin a competitor when possible. Mr. Presser's mind worked the other way. He sought to help the art of music by helping his worthy competitors to success. It is significant that, of all of the eleven competitors he mentioned in his editorial, none is now in independent existence, save the S. T. Gordon Company, which is owned by J. J. Robbins and Son.

In the first issue of **THE ETUDE** a quaint advertisement appeared:

### FOR \$82.50

A LADY STUDENT can secure Tuition for ten weeks, 20 Lessons, with the very best teachers in either Piano, Organ, Violin, Voice Culture, Elocution, Drawing, Painting, Modelling, English Literature, common or higher, Modern Languages, Physical Culture, etc., together with first-class board and room, including Piano Rent, Washing, incidentals, etc., all the collateral advantages, which are unparalleled in this or any other country, in the Beautiful New Home of the **NEW ENGLAND CONSERVATORY OF MUSIC**, Franklin Square, Boston. New calendar, beautifully illustrated, sent free to yourself and friends.

E. TOURJEE,

Director, Franklin Square, Boston.

Imagine, for eight dollars and twenty-five cents a week the student received everything! Since that first issue, the New England Conservatory has been a consistent advertiser in **THE ETUDE** to this day. What publication in America, after sixty-five years, can boast of retaining an advertiser from its first issue?

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invites your attention to the following—

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 2 pianos, 4 hands. Arr. by **Kathleen Dickey**—\$1.00.  
 Choral arrangement as sung by **The Hall Johnson Choir** featured in "BANJO ON MY KNEE," Twentieth Century-Fox Production—50¢.

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Arr. by **Alberte Chiffarelli** from "ST. LOUIS BLUES." Conductor's Score—\$6.00; Orchestration—\$5.00, \$7.50 & \$10.00.

### 4 HANDY BAND NUMBERS arranged by Joseph Paulson

"Ode to Harlem," "Opportunity," "St. Louis Blues (Fantasy)" "Pasadena"—Standard, \$2.50; Symphonic, \$4.00.

### BOOKS

**FIVE VIOLIN SOLOS**—(Spiritual with piano accompaniment), by **George Morrison**—\$1.00.

**FIVE SKETCHES**, for Piano—by **Noah F. Ryder**—\$1.00.

**TWELVE NEGRO SPIRITUALS**, Volumes 1 & 2—by **William Grant Still** \$1.50 each.

**UNsung AMERICANS SUnG**—37 literary and musical contributors with 38 songs that sing the story-lives of 24 pioneers, including musical setting to Lincoln's Gettysburg Address, edited by **W. C. Handy**—\$3.50.

Our catalog has everything  
 From Symphony to Spirituals and Swing.

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## An Important Book by ERNST TOCH!

**ERNST TOCH**, the eminent composer, leader in contemporary music, brilliant teacher, and distinguished scholar, here reexamines the materials and concepts of music. Analyzing and clarifying the fundamental

processes of music, he builds up a new viewpoint, uniformly applicable to music of all kinds and of every period. He unifies the active principles of Harmony, Melody, Counterpoint and Form.

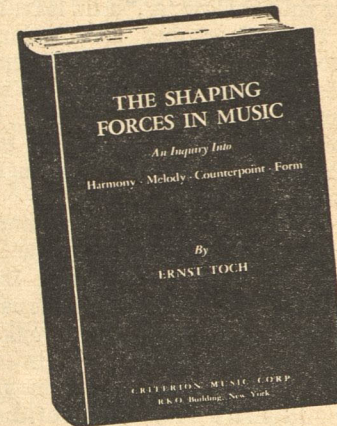
**NOT**—just another textbook  
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 —a mere rehash of old theories  
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 —a bridge between conventional theory & contemporary composition  
 —a mine of basic concepts for the teacher, student & composer

**For the Teacher**—A means of reconciling conventional preparatory work and actual music; of relating traditional music and contemporary. It converts the static rules of musical theory into dynamic principles of musical growth.

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**For the Composer**—A challenging and liberating philosophy of the dynamic interaction of musical forces. It substitutes for dry patterns and moulds active methods of organization and workmanship.

**For the General Reader**—Gives a new orientation toward music as a constantly changing interplay among creative principles. Stimulates participation by the listener in the musical process. Offers insight into the composer's problems and his thinking. Formulates with exquisite clarity and wit.



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COVER—"The Cavalier of Roses" might be an excellent title for the fantastic and delicate cover of THE ETUDE for this month. The photographer, who resides in California, has inserted a page from Richard Strauss' famous opera, "Rosenkavalier," first produced in 1911 at Dresden.

The phantom hand tossing the rose toward the old violin is a subtle touch, giving a dream-like atmosphere to this charming picture.

NOW IS THE TIME YOU NEED US—The new teaching season and also the season for other musical activities in church, school and home is full upon us. No doubt many teachers and other musical workers have already replenished their stocks of material for the season, but, as is so often the case, some may have failed to secure adequate materials to carry them through, while others may have been just a little delinquent in making the necessary preparations along this line. Then, doubtless, there are many who will be wanting additional materials to examine as the teaching months go by. In whichever group you may fall, never forget that the THEODORE PRESSER Co. and its staff of experienced clerks can supply you with practically anything you want from its tremendous stock of music.

The convenience of our mail order service is enjoyed by many thousands of music buyers. Our liberal examination privileges make it a simple matter for music teachers and other music workers to secure just exactly what they want in any category of musical activity.

If you are unacquainted with our service and its many unique features we suggest you write to the THEODORE PRESSER Co., 1712 Chestnut Street, Philadelphia 1, Pa., for complete details. You will be surprised and pleased by the advantages of our "On Approval" and "On Sale" plans of mail order service.

We especially invite your attention to the advance-of-publication items, with special pre-publication prices, listed on this page and on the following page. At the extremely low prices collected for these outstanding publications but one copy is available to a customer.

HOW TO MEMORIZE MUSIC, by James Francis Cooke—Problems in music memorizing all but vanish when the magic of Dr. Cooke's methods is applied to them. The Editor of THE ETUDE contributes the results of his own wide experience in this field together with first-hand advice presented in letters of Harold Bauer, Rudolph Ganz, Percy Grainger, Josef Hofmann, Ernest Hutcheson, Isidor Philipp, and many other notables. Practical methods of music memorizing are couched in a highly readable style in this comprehensive book.

Piano teachers who have the advantage of the expert advice contained in How to MEMORIZE MUSIC can expect improved results from their pupils. One copy may be ordered now at the special Advance of Publication Cash Price of 80 cents, postpaid.

THE AL-JO-EL  
MUSIC REPORT CARD  
5 cents each, 20 for \$1.00

THEODORE PRESSER CO.  
1712 Chestnut St. Philadelphia 1, Pa.

## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

October, 1948

### ADVANCE OF PUBLICATION OFFERS

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

All Through the Year—Twelve Characteristic Pieces for Piano.....Ketterer	.30
Basic Studies for the Instruments of the Orchestra.....Rohner	
Student's Books, each	.25
Conductor's Score	.60
The Child Schubert—Childhood Days of Famous Composers.....Coit and Bampton	.25
Echoes from Old Vienna—For Piano Solo.....Lowry	.40
First Choral Book—A Collection of Secular Choruses for Two-part Treble Voices.....Lowry	.30
How to Memorize Music.....Cooke	.80
Ivor Peterson's Piano Accordion Book.....Lowry	.65
Keyboard Approach to Harmony.....Lowry	.75
Little Pieces from the Classic Masters—For Piano Solo.....Beer	.30
Noah and the Ark—A Story with Music for Piano.....Richter	.35
Second Piano Part to Streabbog's Twelve Easy and Melodious Studies, Op. 64.....Gauntlett	.40
Songs of Worship—A Collection of Songs for the Church Soloist, For High and Low Voices.....each	.40
Stanford King's Party Piano Book.....Lowry	.60
Sousa's Famous Marches—Adapted for School Bands—Individual Scores.....each	.25
Conductor's Score	.75
Technic Tactics—Twenty-one Short Studies for Piano.....Stevens	.25
You Can Play the Piano!—A Book for the Older Beginner, Part III.....Richter	.35

SONGS OF WORSHIP, A Collection of Sacred Songs for the Church Soloist for High and Low Voices—This new volume of sacred songs will be a useful addition to the repertoire of the church singer who is so often called upon on short notice to sing at a worship service. Of an easy to medium grade, these songs may be sung with a minimum of preparation. The texts offer a useful variety of subjects from scriptural, hymn, and contemporary sources.

SONGS OF WORSHIP will be published in volumes for high and low voices.

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The First Christmas, A Story with Music, by Ada Richter, is the latest book in a favorite series by this prolific American composer which includes Tchaikovsky's Nutcracker Suite, Grieg's Peer Gynt and others. The story of that wonderful night in Bethlehem is told in language children can understand, and the eleven Christmas Carols interspersed throughout the story are beautifully illustrated. The carols, presented in arrangements within the playing abilities of young pianists, also give the texts, thus making the book useful as recital material, for home playing during the holidays, and for school playlets. Price, 75 cents.

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## A Letter from Pepito Arriola

(Continued from Page 592)

at such a very early age. His family was notably musical. His father was a physician, but his mother was a musician. As a child, Pepito spoke French, German, and Spanish fluently, but little English. Honors were rained upon him by European monarchs. His playing of the most complicated works was meticulous and he rarely missed a note, even in the performance of well-known piano concertos and the rhapsodies of Liszt. When he was four years of age Arriola was highly praised by Arthur Nikisch. His principal teacher was the famous Spanish master, Alberto Jonás, with whom he started to study at the age of seven. After tours of Europe and the United States for three consecutive seasons, he returned to Europe. Subsequent to the First World War, Alberto Jonás, who was an intimate personal friend of the Editor of THE ETUDE, lost track of his brilliant pupil. During the Second World War someone sent Señor Jonás the false information that Arriola was working as a mechanic in a garage in Berlin. Señor Jonás was broken-hearted over this. He died not knowing that his pupil, through all these years, had been continuing his music.

Through a peculiar wind of destiny, information came to THE ETUDE that Arriola was active in Spain and he sent THE ETUDE the following letter, which we are reproducing just as it arrived:

My dear Dr. Cooke:

With great surprise I read your remarkable letter, and are quite astonished about the fact that we have met so long a time ago.

I remember very well the interview for THE ETUDE because it was the first one for a Magazine, having given before only interviews for the dailies. Naturally it is impossible for me to remember you exactly when I have seen since thousands of persons for a few minutes or more, but I am very, very glad to have found someone who remembers me as a child in those days.

I am dreadfully sorry about the news of Alberto Jonás being dead, I have admired and loved him, as a great musician, teacher, and person.

Now I will satisfy your curiosity and give you a short account over my musical activities since 1910.

As you may know, I have travelled all over the States in three consecutive seasons from Miami to Boston and from San Diego to Seattle, including Cuba and Mexico. Afterwards I went to South America (1912-1913). In May 1914 I gave two recitals in the "Scala" Milano then I went to Berlin to prepare an European tournee, but the first world war begun, this surprised me in Spain where I remained through the whole war.

1919, I went again to South America, and 1920, I settled definitively in Germany with my whole family, living there since, till the Russians occupied that city. I was the first pianist there who played a Debussy recital. I also introduced Darius Milhaud (Sonata), Poulenc, and some others. 1923 I made a very extensive tournee in Poland, and 1925 I married in Berlin.

Since then my concerts have been given exclusively in Germany, but only those I liked to do, I had earned enough

money to live absolutely independent, and I resolved to play those works I wanted. I begun composing, and to study by myself the Organ. I also taught my sister Carmen, an extraordinary gifted pianist. In the last years I have made a great lot of broadcasting specially to South America. Then came the second world war, I remained through the whole time in Berlin Wilmersdorf.

Now I must rectify your informants, as you see I always played, even at home every day for nearly four hours, and never in my life have I been employed in a garage as mechanic, I even do not know anything about mechanics, the only mechanics I know very well are those of my fingers and wrists. This can be testified by the musical world of Berlin and all my friends there.

Two remarkable dates, the 23th of November of 1943 I lost my home, (burned up) and my whole library, musicnotes, and manuscripts in the Kaiserallee 21 Berlin Wilmersdorf, and the 10th of May of 1945 the Russians gave order to all foreigners to leave the city.

So we went, myself and my son and my two sisters and my brother-in-law, on foot to the Elbe line, (my wife and my daughter remained in Austria), we arrived in Magdeburg where the Russians put us in a Camp for Displaced Persons. There we stayed seven weeks, making music for the officers and lazarets then we passed the english zone very good attended by the english forces, and the "UNRRA," and through Holland and Belgium to France where they put us in jail because we had no transitivum. After some not very handsome experiences there we arrived at the Spanish border, and took the train to Barcelona where I am now.

A few months later I played here, and since I have been concertising through my country. I joine two programs from my auditions in Barcelona.

In March and April I give two concerts here, one of them with orchestra playing in first audition a piano concerto from a Brazilian composer Radames Gnattali.

I also have finished a "Divertimento Concertante" for two pianos, string orchestra and flute, which I hope to play with my sister Carmen very shortly, and I am planing a Musical Drama about Sophocles "Philoctetes".

This are in big lines my activities. As for the next season I have no plans at all, I liked very much to go to the States, and to show that I am still playing at least so good (I can not speak otherwise from me) than before.

Actually Barcelona has not a very great musical life I guess if you could glance it now, you would find it decreasing, as I am sure myself would find the musical life in the States powerfully increased.

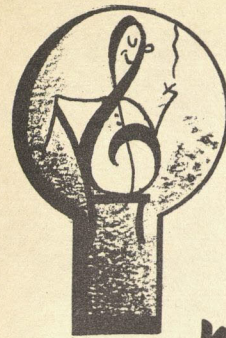
Well, this looks like a interview number two, and perhaps interview number three may take place in Philadelphia, if the future has reserved this to me.

Please consider me as an old friend, and with many thanks for your information about my teacher Jonás, and expecting your answer

I am always very cordially yours

JOSÉ ARRIOLA

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Before he wrote the review in final form,  
we asked Mr. Clef for his private opinion. He  
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(Please excuse Mr. Clef. He's getting ready for his next review—Ed.)

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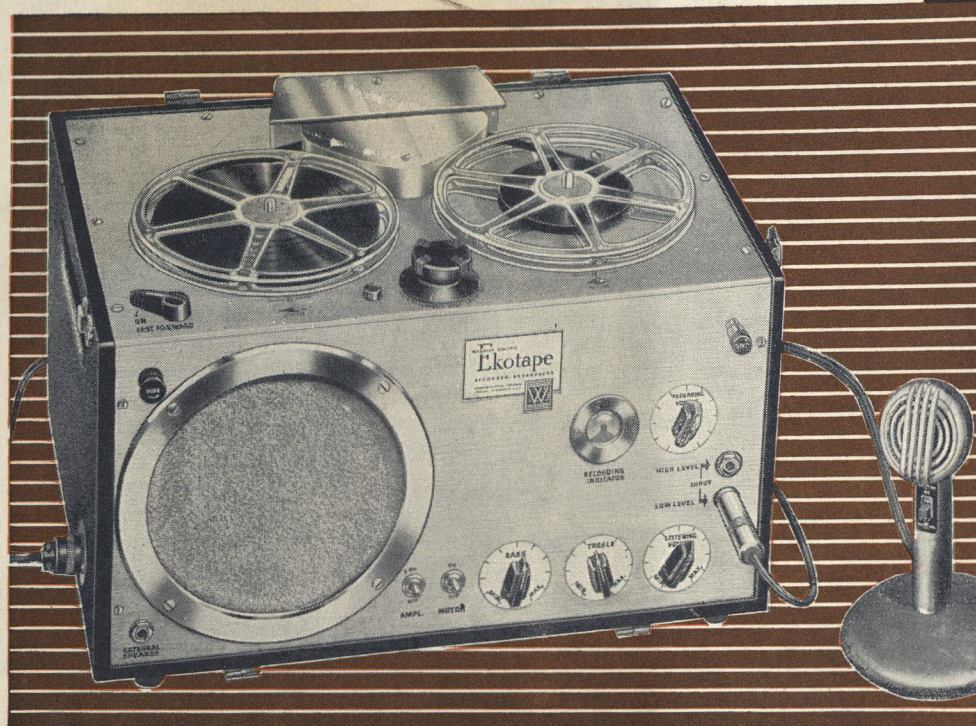
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