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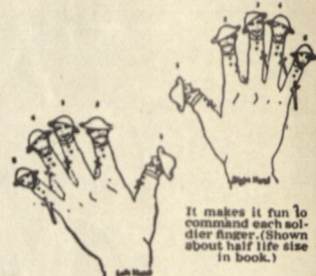
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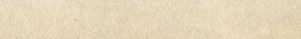
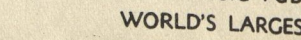
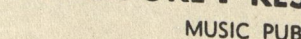
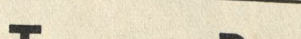
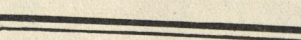
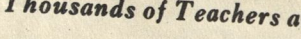
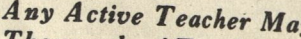
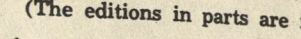
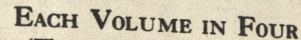
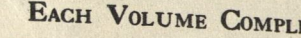
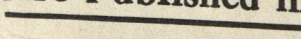
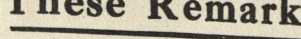
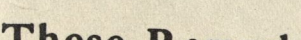
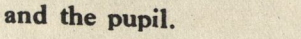
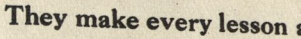
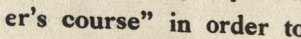
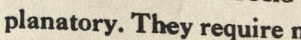
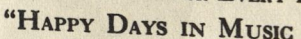
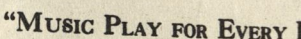
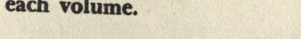
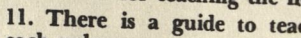
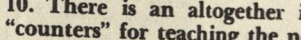
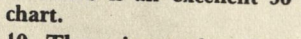
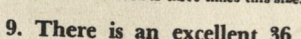
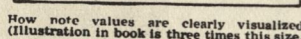
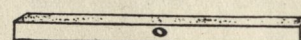
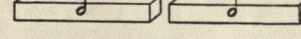
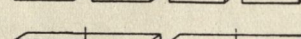
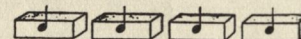
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Eight Young Singers, all of them American born and trained, are appearing as soloists this summer at the Berkshire Music Festival. They are: Ellabelle Davis, soprano; Ellen Faull, soprano; Frances Yeend, soprano; Eunice Alberts, contralto; Carol Brice, contralto; David Lloyd, tenor; James Pease, bass-baritone; and Nan Merriman, mezzo-soprano.

The American Symphony Orchestra League—an organization of community non-professional symphony orchestras—held its third national convention in Charleston, West Virginia, June 18 to 20. During the session, Ernest La Prade, director of symphony music for the National Broadcasting Company, received, on behalf of NBC, an award to the network "in recognition of its interest in fine music and American orchestras, as shown through the Orchestras of the Nation broadcasts." The presentation was made by A. H. Miller, president of the American Symphony Orchestra League.

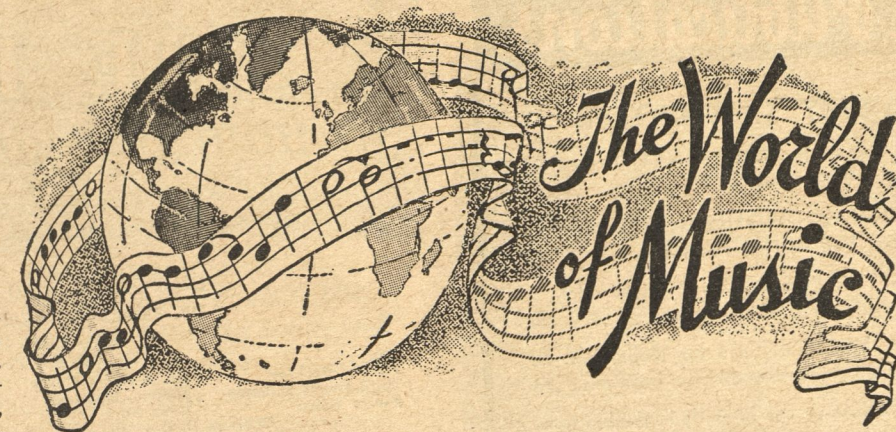
An Operatic Work by Rossini, lost for practically a hundred years, is to be the stage production at the Berkshire Music Center this summer. Boris Goldovsky, head of the opera department of the school, will produce the work, "The Turk in Italy," on August 9 and 11. It will be sung in English with a newly revised libretto by Mr. Goldovsky. "The Turk in Italy" is Rossini's thirteenth opera and was first produced in 1814 at Milan.

At the Invitation of the Library of Congress, a Theodore Presser Week, during which documents, letters, and other memorabilia of the founder of THE ETUDE were exhibited, was held in honor of the one hundredth anniversary of Mr. Presser's birth, July 3, 1948. THE ETUDE very greatly appreciates this distinguished honor which is paid to the memory of Mr. Presser, for his monumental accomplishments in American musical history.

The American Guild of Organists held its first post-war biennial convention in St. Louis, Missouri, July 5 to 9. Lectures and recitals were the principal events on the program, these commanding the services of some of the most notable figures in the organ world, including E. Power Biggs, Arthur B. Jennings, Edward Linzel, Richard Purvis, Robert Baker, Charles Peaker, Roberta Bitgood, Rowland W. Dunham, Senator Emerson Richards, and G. Donald Harrison.

Pietro Deiro, world-famous accordion virtuoso and teacher, has been appointed head of the newly established accordion department of The Eastern Conservatory at Roselle, New Jersey, of which Virgil W. Bork is the director. Mr. Deiro is one of the original pioneers of the accordion. He has appointed Edward Pankowski as accordion instructor at the conservatory. Mr. Pankowski, concert artist and student of the Royal Conservatory of Music at Toronto, has been teaching accordion at the Pietro Deiro Accordion Headquarters in New York City.

The First Annual Hood River (Oregon) Music Festival which was held August 5, 6, 7, 8, included five concerts, a feature of which was the appearance of the world-famous bass-baritone, Ezio Pinza, star of the Metropolitan Opera Association. Also appearing on the program was the Alma Trio, consisting of Roman



Totenberg, violin; Adolph Baller, piano; and Gabor Rejto, violincello; the Hood River Symphony; and the Portland Chamber Orchestra. The festival was conducted by Boris Sirpo, internationally known Finnish composer-conductor, now well established in the Northwest.

Patricia Travers, young American violinist, has returned from a sensation-making tour of Germany. She made six appearances in Berlin, three of which were with the Berlin Philharmonic Orchestra. She also appeared with the symphony orchestras of Munich, Stuttgart, Frankfurt, Wiesbaden, Bremen, and Hamburg. The tour was sponsored by the United States Government.

The Brevard (North Carolina) Music Foundation will present the third annual Brevard Music Festival from August 13 to 22. James Christian Pfohl, director of music at Davidson College, will direct the festival and serve as conductor of the Festival Symphony Orchestra. Soloists will be Mary Rothwell, soprano; Joseph Battista, pianist; Eileen Farrell, soprano;

Tossy Spivakovsky, violinist; and William Hess, tenor.

Bohuslav Martinu, distinguished Czech composer, now resident of this country, has been appointed visiting professor in composition in the music department of Princeton University.

The Chicago Symphony Orchestra will have six guest conductors next season to Walter, Fritz Busch, Pierre Monteux, take the place of Artur Rodzinski, whose contract has expired. They are Bruno Charles Münch, Eugene Ormandy, and George Szell. Tauno Hannikainen, present assistant conductor, will continue in that capacity.

The Dallas (Texas) Symphony Society has commissioned William Schuman, American composer, president of the Juilliard School of Music, to write a symphony, the work to be completed by December 1. It will be given its premiere by the Dallas Symphony Orchestra, Antal Dorati, conductor, in the spring of 1949.



## AVIARY OR CONSERVATORY

For Twenty-One years the American Radio Warblers, a group of trained canaries, have been singing on the Mutual Hook-up every Sunday at 12:15. Now records of the singing of this bird choir have been made for use by other canary owners to inspire the birds back to song after the moulting period. These have been distributed to the "Five and Ten" stores. The birds sing an impromptu obbligato to Johann Strauss' *Voices of Spring* and Waldteufel's *Skaters' Valse*.

Winifred Heidt, Nadine Conner, Astrid Varnay, and Leonard Warren were among the American singers who appeared during the season of Mexico's Opera Nacional at the Palace of Fine Arts. Among the operas performed were "La Gioconda," "Samson et Delila," "Carmen," "Otello," "La Traviata," "Rigoletto," and "Il Trovatore."

Eight Awards for "outstanding achievement and furtherance of the cause of American music" during the year were made recently by the National Association for American Composers and Conductors, of which Robert Russell Bennett is president. Those honored included Charles Ives, Henry H. Reichhold, Dr. Karl Krueger, Geoffrey O'Hara, William Schuman, Dr. Douglas Moore, Frederick Fennell, and Charles Triller.

The Jewish Young Men's and Women's Association in Rochester, New York, has organized an amateur symphony orchestra. The conductor is Carl Fuerstner, head of the opera department of the Eastman School of Music. The group is in need of orchestral scores and parts, and solicits aid in securing used copies of any of the standard works for orchestra.

## The Choir Invisible

George Frederick Boyle, widely known pianist, composer, and teacher, died June 20 in Philadelphia, at the age of sixty-one. A native of Sydney, Australia, he had lived in Philadelphia since 1922. From 1910 to 1922 Mr. Boyle was head of the piano department of the Peabody Conservatory in Baltimore. Following this, he taught for several years at the Curtis Institute of Music in Philadelphia and the Juilliard School of Music, New York City. Later he became co-director with his wife of the Boyle Piano Studios, Philadelphia.

Franz Bornschein, widely known composer whose works have been played by leading symphony orchestras, died June 9 in Baltimore, Maryland. His age was sixty-nine. He had been a member of the faculty of Peabody Conservatory for forty years. His compositions for orchestra and choral groups won many prizes.

Dr. Eugene Allen Noble, executive secretary of the Juilliard Foundation from its beginning in 1920 until 1937 and organizer of the Juilliard School of Music, died June 28, in New York City, at the age of eighty-three.

John Warren Erb, composer, conductor, and since 1920, professor of instrumental music at New York University, died July 2, in Pittsburgh, Pennsylvania. He was widely known through his choral conducting. In 1939, 1941, and 1943 he was national president of the chamber music and orchestra sections of the National Federation of Music Clubs.

Dr. William H. Berwald, widely known composer of church music, and works for organ and orchestra, and who for fifty-two years had been a faculty member of Syracuse University, died May 8 in San Bernardino, California. Dr. Berwald, born in Germany in 1864, came to the

(Continued on Page 504)

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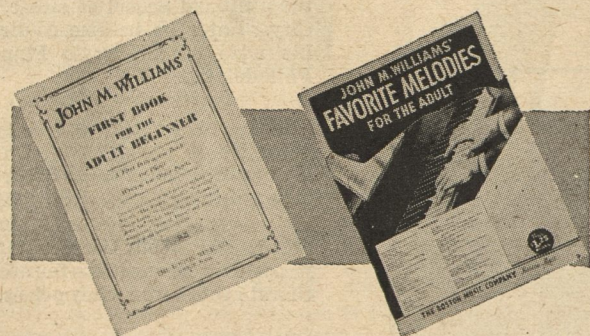
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# Symphysis

THERE, perhaps, is a new word for you, "symphysis." But it has been between the covers of good dictionaries for a very long time. It has to do with the binding together of a great many factors to make a coordinating whole. This woefully confused world at this moment needs nothing so much as symphysis—a world-embracing getting together of the right-minded peoples of all countries. It does not want and will not have totalitarian doctrines imposed upon helpless people by force.

We need symphysis in all walks of life; particularly in our homes, to protect our loved ones from the destructive discords of a social condition still staggering from the blows of two world wars. Because music making brings joy and cooperation to the home, as can few other things, we present this editorial, which we hope readers of THE ETUDE will find helpful.

There is a joy in making music and there is a joy in listening to music, but the joy of making music is a higher joy. This is because music then becomes a game, a goal for achievement, a road to the understanding of the ever alluring mysteries of the most fascinating of arts. Music that you make yourself becomes a mysteriously intimate part of you. You and the instrument become one. The experience is markedly different from that of merely hearing music. The symphysis of the body, the mind, and the soul reaches its highest level in the actual performance of the player and the singer.

The difference between making music and hearing music is much the same as the difference between taking part in a game of golf and in looking at professional players on the moving picture screen. The flowers you raise in your own garden seem much dearer to you than those which bloom in the Nabob's greenhouse. Even the ability to master a little composition at the keyboard often gives keener pleasure than listening to a great symphony on the ether waves. Mind you, we find huge enjoyment in the fabulous electronic home devices which have put us in touch with the greatest music of the world. They are indispensable to our modern life. Yet they can never duplicate music we create ourselves. The kind of music that American music makers create themselves varies greatly. It ranges from the hill-billy group, playing the fiddle, the banjo, and the git-tar on the cabin porch down by the branch, to the accomplished amateurs in a Park Avenue penthouse. It may come from an evangelistic group lustily singing gospel hymns, or it may come from a choir of perfectionists doing the "St. Matthew Passion." It may be created by a chamber music group on the college campus, struggling with Hindemith or Prokofieff, or it may come from a jive group whooping it up with a bunch of hep-cats. No matter how simple the piece you may play, the ability to play it gives you a sense of possession that is hard to describe. The piece is yours, and as Touchstone says about Audrey in "As You Like It," "An ill-flavoured thing, sir, but mine own!" the music that is all our own is always more personal and interesting than that of the other fellow.

Home is the place for music making. The magnificent musical training done in our public school system of America has fitted millions of boys and girls to form groups for home music. In a momentous address made for the Mary Gaston Barnwell Foundation in Philadelphia, Dr. Edward A. Strecker, eminent psychiatrist of the School of Medicine of the University of Pennsylvania, said:



MUSIC IN AN EARLY EIGHTEENTH CENTURY HOME  
From the painting, "Lady at the Clavier," by the famous Dutch master, Frans van Mieris (1689-1763).

"Our whole civilization and our whole concept of it, the thing that we speak of so loosely as our way of life, particularly in our own democratic civilization, depends for its very survival upon the existence and the continuance of the family as we know it.

"It was expressed much better than I could ever hope to express it in the noble language of Mr. Justice Birdseye in a New York State Supreme Court decision of 1857 when Justice Birdseye said, 'The family is the origin of all society, of all government. The whole frame of government and of the law exists only to protect and support the family.' Let us never forget that."

The family can be brought closest together by working together. Its members are engaged in many separate interests. Music, however, may make a really marvelous common interest in which many may join. Music, like family prayers, brings cohesion to the home. There are millions of homes in America in which music is not only an exciting incident but a regularly revered part of the domestic routine. Family singing, piano duets, solos on various instruments, and even string quartet performances contribute continually to the domestic harmony. THE ETUDE is receiving weekly photographs of family musical groups which give us continual assurance of the lofty aspirations, common sense, and sane judgment of our people.

The great present prosperity of teachers all over our country is

(Continued on Page 501)

# On Time Off Time

I have observed that Walter Gieseking plays most of his Debussy selections pretty well in strict time while giving one the opposite illusion. Is this the rule or exception, and how does he do it? The effect is particularly noticeable in the *Clair de Lune*. Thank you for any light you may shed on this question.

—D. C. M., Canada.

Your observation is correct and Gieseking is right. May I refer you to my paragraphs concerning the interpretation of Debussy in the May, July, August, October 1947, and February 1948 issues of *THE ETUDE*. Paradoxical as this may appear, one must play Debussy "on time off time," or if you prefer, "off time on time," which is in perfect accord with his own dictum: "Look for discipline within liberty." How can it be done? Well, that's another story. A mathematical approach would lead you nowhere, for here we deal with an elusive system of compensation and elasticity which must be felt, not calculated. You will be on the right path, however, if you allow your sensitiveness to guide you safely toward the regime of controlled flexibility through which this exquisite music will bloom forth in all its atmospheric loveliness.

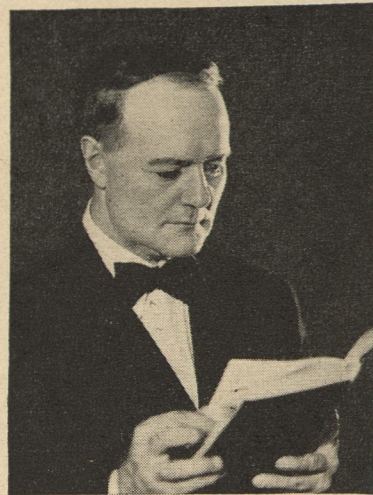
# Stage Fright Again

When I discussed stage fright in the January 1948 issue of *THE ETUDE*, I certainly started something! Letters have come in, showing the interest attached to this unfortunate condition which plagues so many excellent artists, actors, or speakers. Better still, several correspondents actually volunteer to help; among them D. P., California, who sends the following interesting communication and asks me to call B. C. W., New Hampshire's, attention to the method he used in curing his own extreme case:

"I believe that stage fright has to be overcome the hard way, that is, by practice. The cure starts with the assurance that stage fright is a good sign of a sensitive artistic conscience and dramatic fervor. The point is to prevent the emotion from having a deleterious effect on the performance. This is accomplished not by psychology, but by common sense practice, repeating what one has to perform until it becomes automatic; in short, fool-proofing it. Then try it on a small audience—family or friends—and keep trying it, increasing the audience if possible. Between each test, brush up on rough spots or memory lapses. Learn to play for people by playing for people. Given that experience, stage fright will buoy you up instead of letting you down, and it will be turned into drama and sensitiveness in your performance."

Well, that sounds good, and this rehearsing ought to be profitable. Did not the great Anton Rubinstein say that to keep himself at highest pitch he had to play for an audience every day? "If it's not in concert," he added, "it's before a few friends. If friends don't come in, I play for my cook." However, there are a couple of flies in the ointment. No. 1 fly: "Would it be merciful to submit friendship to the test of listening repeatedly to try-out performances of Opus 106, or the Prelude, Choral and Fugue? No. 2 fly: The cook. Where on earth can you

# The Teacher's Round Table



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

Conducted by

**Maurice Dumesnil**  
Eminent French-American  
Pianist, Conductor, Lecturer,  
and Teacher

lovely and poetic? Incidentally, Manuel de Falla lived for many years within the shadow of the Alhambra, and this marvel of Moorish architecture brought to him the inspiration for his *Nights in the gardens of Spain*.

Now to the remaining musical terms: With sharp contrasts of extreme violence and passionate tenderness; slowing down and vanishing away; almost inaudible (as soft as ever possible); gradually coming out of the mist; augment the tone volume steadily without getting faster; this rhythm must have the tonal value of a dreary and icy landscape background; floating and muffled; like an echo of the phrase heard formerly.

For more Debussy translations, may I refer you and all other interested Round Tablers to my paragraph "Wants English Titles" in the November 1947 issue of *THE ETUDE*.

# Personality

In your opinion, what "makes" a great pianist? Is it the pianist's interpretation of the music he is playing? Could one who is thoroughly familiar with the great artists determine who is playing, simply by the pianist's style?

—(Miss) M. J., Pennsylvania.

Here they are, in the same order as above:

*The Wind on the plain; What the West wind has seen* (meaning, of course, a storm on the ocean); The alternated thirds; as heard from afar; very brilliant (in this case, like a clear and sharp trumpet call); prolong the tone (let it vibrate); smooth and distant; slightly detached without dryness; the tone of the notes marked with the sign—must be softly colored (discreetly brought out); holding, or held back; marked.

*La Puerta del Vino*. I get a good laugh occasionally, when I see some program carrying the translation "The Wine Gate"! Here the original Spanish must remain untouched, for no foreign wording is possible. This celebrated *Puerta* is one of the gates of the Alhambra palace in Granada. But its connection with wine is far from realistic: when admiring it on a clear day and in the bright Southern sunshine, one experiences a feeling of exhilaration comparable to the slight intoxication felt after absorbing a few glasses of delectable sherry wine. So, at least, say the Spaniards! Isn't this

ship, his dignified but always kindly attitude. We who heard him in person could identify any of his recordings among thousands...

Will this be possible with the interpreters of today? I doubt it very much, for with a few exceptions, the actual trend which prompts too many virtuosi to treat the piano like a marimba and to play faster and louder than anyone else can only produce a stereotyped brand of pianism from which individuality is banished. Paderewski, instead, was a poet who knew how to awaken the soul of his instrument, and to his incomparable interpretations of Chopin the following lines from the pen of a distinguished Uruguayan author may well apply:

"Soft lights . . . soft shadows . . . taciturn dreamer . . .  
Under the starry veil of nocturnal silence  
Thy lyricism blends with the ineffable mystery,  
And in an ecstasy replete with fragrant sighs  
Ascends in tender cadences, eternal harmonies,  
Vanishing, far away, into shimmering moonlight rays."

# The Flatterer

After my Recital for Young People from Eight to Eighty at the Music Hall in Detroit, a bevy of children invades the artists' room in order to get their programs signed. (I wonder what becomes of all those programs later on.)

"I like your playing real much," a little starry-eyed girl remarks. "You play better'n my brother, and he's taken two and a half years."

Now I've got the big head. . .

# "How You Do Talk!"

So said Shakespeare in "Henry VIII." Second Act, Scene 3, Line 44, to be specific. And it was Théophile Gautier who, in his preface to "Mlle. de Maupin," called for a protective wall to be erected around certain names, with a sign posted: "Do not commit nuisance here." The following letter has been received:

"I like Beethoven very much and I am studying the 'Pathétique' Sonata; but I am disturbed by something I read in a weekly magazine, Benjamin Britten, the English composer, says about Beethoven: 'Let's face it; it was very sloppy music.' What do you think?"

—(Miss) E. J. W., Michigan.

What do I think? Simply this: Beethoven's immortal name cannot, and will not be hurt by this ill-mannered utterance from a publicity seeker. If Beethoven were alive, his opinion about the Britten music would likely be that very same one (though worded in more distinguished fashion).

Now, I want you to use your judgment, to think in terms of respective values and of who says what.

Then you can draw your own conclusions.

# Building the Glee Club

A Conference with

**Kay Holley**

Associate Director, Radio City Music Hall Glee Club

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST



Photo by Bruno of Hollywood

KAY HOLLEY

ALTHOUGH the Radio City Music Hall maintains a permanent Glee Club of but twenty-five voices, we are constantly searching for new singers, if only to build a backlog of interesting available material. Since most of our solo singing is done by members of the Glee Club, the vocalists have to be of better-than-average quality. Keeping our special and rather high requirements in mind, I audition candidates about twice a week, and after listening to singers week in, week out, over a period of years, I have been forced to the conclusion that the average youngster-with-a-voice gives far more attention to getting his tones out than he does to general musicianship. Now, when an ambitious singer gets to the audition stage, it is a pity to see him holding himself back through lack of ability to read music—through insecurity of style—through the curious inflexibility of type-singing that allows him to get through a very slow *largo* number but which trips him up the moment he is asked to try a quick, robust song with many words. The average American voice is of excellent quality and in most cases, it is well produced—but the general practical musicianship of the voice's owner leaves much to be desired. That is not a desirable state of affairs. Music study should be a unified, evenly-paced education in which languages, theory, piano, and style progress along with the training of the voice.

# Choral Singing and Musicianship

"A helpful means of rounding out vocal study with these other elements (which properly form part of it) is to work in a vocal ensemble. Many communities have glee clubs or choruses; where they do not exist, alert young singers can form their own. And I can think of no better way to bring home the practical values of musicianship. For one thing, singing with others enforces greater alertness in reading music—a most necessary skill without which one cannot pass the audition tests of any first-rate professional chorus. The best way to promote reading fluency is, quite simply, to read! There is a great gain, however, in trying to analyze one's sight-reading habits. When people say that they 'can't read well,' their difficulties usually fall into one of two categories. Either they have trouble with rhythm, or with intervals. Try to find out which difficulty is yours, and then work at it! If rhythm bothers you, learn all rhythms and practice beating them out, either silently or by intoning a simple Dah-dee-dah, always accentuating the first beat. Read for

to learn and to thoroughly understand more music. "The choral singer needs to manage his voice (which should be kept forward, brilliant, and well-resonated, with a good even scale and no breaks between the various registers of range); he needs to read music fluently, and establish the feeling of pulling along with others. After that, he gives his attention to the interpretative directions of his group director, and fares well. Only one special point needs emphasis—diction. Whether you sing alone or with a hundred others, remember that the song is lost if the words are lost. Clear, firm, understandable (and understanding!) diction is the very soul of group singing. I have no one system of diction to recommend—each song is built according to its own inner needs. In *legato* passages, for example, syllables are carried over, and consonants (especially M's and N's) are held. In bright, fast numbers, normal speech diction becomes a little exaggerated, with every consonant clipped and definite.

# The Director's Problems

"So much for the singer himself. The choral leader, or director, has his own problems, the chief of which, perhaps, is the realization that his job is to act as the hub, or pivot, about which every least bit of the group work must turn. The stick-waving activities of a choral leader are the least of his tasks! The success or failure of a chorus depends on the musicianship of its leader. This leader, then, must possess a better-than-average ear, a thorough knowledge of piano, theory, harmony, composition, and orchestration (he frequently needs to make his own arrangements), and an ability to read notes—any kind or style of notes—as fluently as he reads a page of printing. (Continued on Page 502)



THE FAMOUS RADIO MUSIC HALL GLEE CLUB  
Kay Holley at the piano.

# An Entirely New Motion Picture Experience!

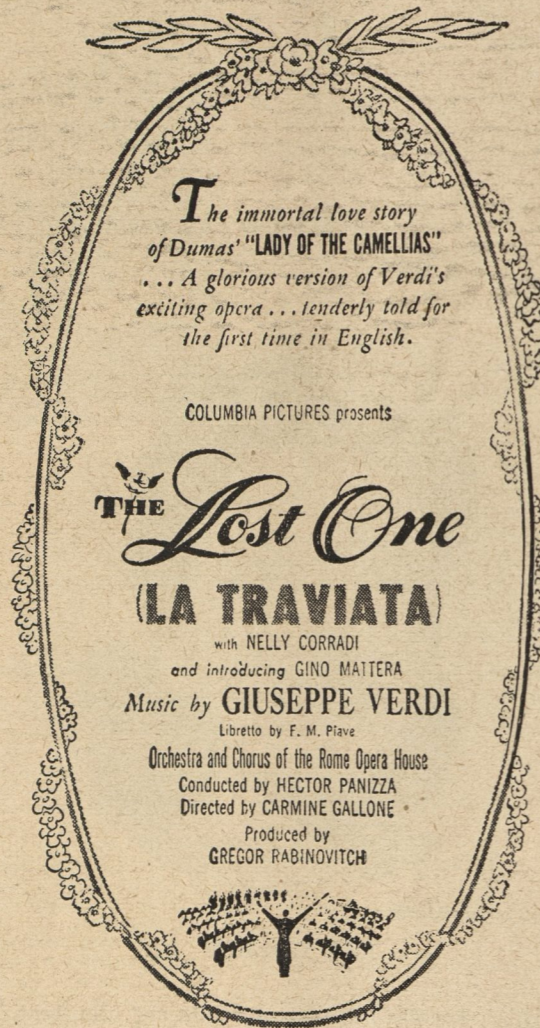
## The History of "La Traviata"

ALEXANDRE DUMAS (1824-1895), famous playwright known as "Dumas, fils," was the son of Alexandre Dumas (1803-1870), one of the greatest of French novelists and also a playwright, known as "Dumas, père." Dumas, père wrote "The Three Musketeers," "The Count of Monte Cristo," "The Man in the Iron Mask," and other famous works. The son, Alexandre Dumas, fils, is known principally for his famous drama, "La Dame aux Camélias" ("The Lady of the Camélias"), which was first published as a novel in 1848 and then produced as a play in 1852. On the English stage the drama was known as "Camille" and the star rôle was the ambition of every leading actress of the period.

The play created such a furor that Giuseppe Verdi, then thirty-nine years old, induced Francesco Maria Piave to write an operatic libretto under the title, "La Traviata" ("The Lost One"). The opera, due to incongruities of performance, was a fiasco when first given at the Fenice Theatre in Venice, March 6, 1853. One year later it was again produced in Venice and became recognized as one of the greatest works of the Italian master. It was produced successively in London, May 24, 1856; in Paris, December 6, 1856; and in New York (Academy of Music), December 3, 1856. An interesting feature of the opera is that it usually is set in the period of the day, although at its second production it was set in the period of Louis XIV and costumed accordingly. Patti, Sembrich, and others sang it in contemporary dress.

While "Otello" and "Falstaff" represent Verdi's highest musical attainments, the melodic inspiration in "Traviata" is distinctly original and exceptionally beautiful.

The film version represents a departure, in that the story is told in English and the operatic scenes are given in Italian. The scenic production is superb, and the singers are exceptional.



## The Story of "La Traviata"

ACT I opens in the midst of a gay party in the palatial home of Violetta Valéry (*La Traviata*), who is living a life of gaiety and pleasure in Paris. Alfredo Germont, a young man of fine family, irresistibly attracted to Violetta, has fallen deeply in love with her. She is greatly moved and realizes for the first time the higher meaning of love, as ill with the first suggestion of lung disease, she feels the need of his support.

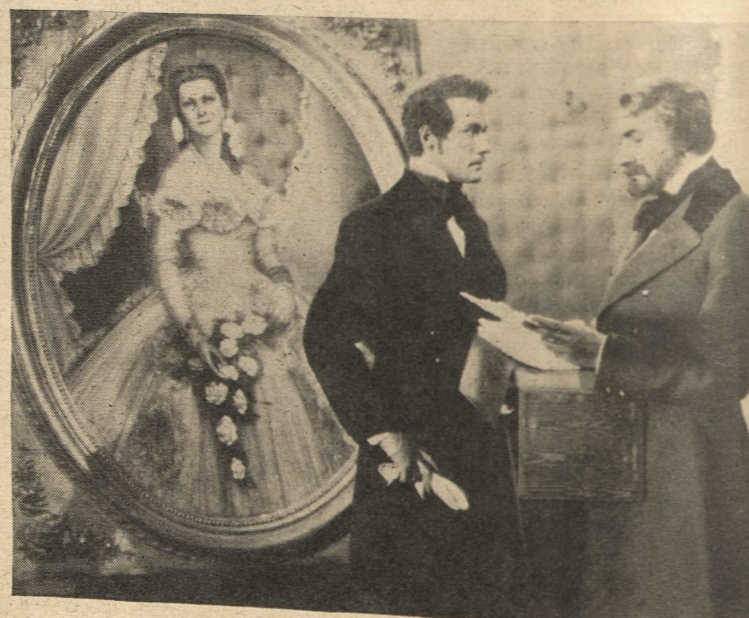
Act II. The scene is in a villa in the suburbs of Paris, to which Violetta has removed. Alfredo leaves her for a visit to Paris. While he is away, his father, George Germont, arrives and tries to persuade Violetta that she is ruining his son's career as well as that of Alfredo's sister, whose fiancé, a wealthy young Parisian, threatens to break the engagement if Alfredo does not give up Violetta. He implores her to renounce Alfredo. This she agrees to do, and departs for Paris. Alfredo returns and is broken-hearted when he finds Violetta's note to him. Refusing to listen to his father, he follows Violetta to Paris. In the second scene of this act, in the Parisian salon of a friend of Violetta's, Alfredo finds her under the protection of Baron Douphol. Unaware of the sacrifice she has made for him, he condemns her violently and flings at her feet his winnings at the gaming table. His father arrives and reprimands him for insulting Violetta, whom the elder Germont is learning to admire.

Act III. Violetta, affected by her life tragedy, is in the advanced stage of consumption. The repentant Alfredo, learning that his father had urged Violetta to leave him, hastens to her bedside to implore her to become his wife. This brings a supernatural joy to the dying Violetta, who expires in Alfredo's arms as the curtain falls, concluding one of the most touching tragedies in operatic art.



I

Alexandre Dumas, fils (Massimo Serato) and Giuseppe Verdi (Nerio Bernardi) visit the grave of Alphonsine Plessis (Dumas' inspiration for "Camille").



II

Alexandre Dumas, fils and Giuseppe Verdi discuss the carefully kept diary of Violetta's life in her mansion in Paris.



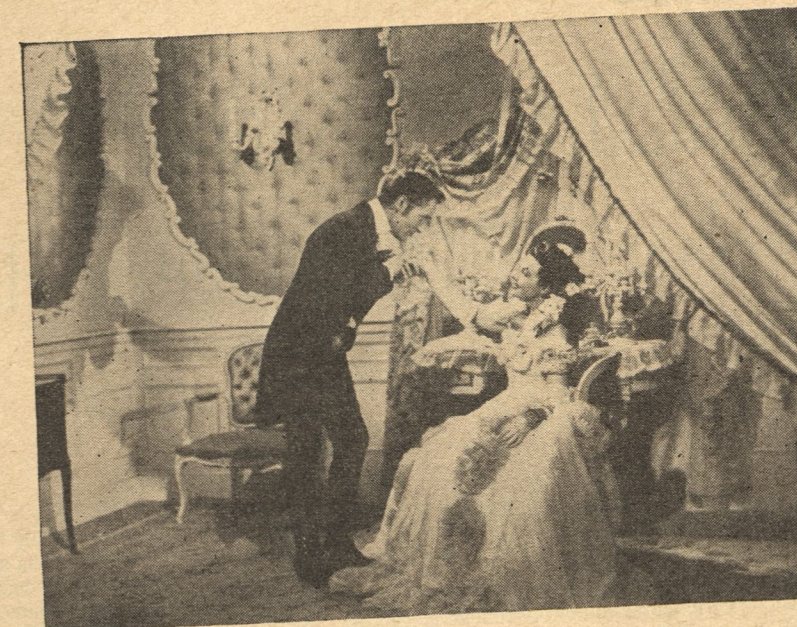
III

The famous ballroom scene from "The Lost One" in which Alfredo (Gino Mattero) meets the lovely Violetta (Nelly Corradi).



V

Alfredo and Violetta revel in the beauties of nature at Violetta's country home, on the outskirts of Paris.



IV

In this scene at Violetta's home Alfredo declares his eternal devotion to her.



VI

The Elder Germont (Manfredi Polverosi) implores Violetta to give up his son, stating his objections very severely.



VII

Violetta in despair writes a letter to Alfredo, stating that she is in love with another, although actually she is still devoted to Alfredo.



VIII

Alfredo follows Violetta to Paris. After learning that his father urged her to leave him, he rushes to her death bed, begging her forgiveness.

"MUSIC STUDY EXALTS LIFE"

# Musical Enchantment On Modern Records

by Peter Hugh Reed

**Delius: Brigg Fair:** Sir Thomas Beecham and the Royal Philharmonic Orchestra. Victor set 1206 or DV-14.  
**Franck: Rédemption—Morceau Symphonique;** Désiré Defauw and the Chicago Symphony Orchestra. Victor disc 12-0187.  
**Grieg: Piano Concerto in A minor;** Oscar Levant, Efreim Kurtz, and the Philharmonic-Symphony Orchestra of New York. Columbia set 741.  
**Grieg: Peer Gynt Suite No. 1;** Eugene Ormandy and The Philadelphia Orchestra. Columbia set MX-291.  
**Kabalevsky: The Comedians;** Efreim Kurtz and the Philharmonic Symphony Orchestra of New York. Columbia set X-295.  
**Lalo: Symphonie Espagnole;** Yehudi Menuhin and Orchestre Colonne, Jean Fournet, conductor. Victor set 1207.

Delius' *Brigg Fair* is a rhapsodic poem based on an old Lincolnshire folk tune. It is an enchanting pastiche, "redolent of the English countryside," of which the writer has never tired. The performance by Beecham is one of discernment and affection. The orchestral interlude from Franck's oratorio, "Redemption," is music of devotion. Defauw stresses its exultation rather than its spirituality in his performance.

Levant's traversal of the familiar Grieg Concerto does not challenge the splendid Gieseeking performance, being without decision of character and almost too sentimental. And Ormandy's "Peer Gynt" is more efficient than subtle in mood. Familiarity with the Beecham version leaves us unwilling to be wooed by better recording.

The Kabalevsky suite is taken from a children's play. It is bright, sparkling, and exhilarating music, well played and recorded. Menuhin plays the Lalo work in an earlier recording made in his eighteenth year. At thirty-two, he reveals himself a firmer, surer technician who knows how to produce a lovely tone. This new set, far better recorded, has all five movements of Lalo's ingratiating Spanish excursion.

**Milhaud: Symphony No. 1;** Columbia Broadcasting Orchestra, conducted by Darius Milhaud. Columbia set 704.

**Ravel: Concerto for Piano;** Leonard Bernstein (pianist and conductor) with the Philharmonia Orchestra of London. Victor set 1209.

**Ravel: Rapsodie Espagnole;** Serge Koussevitzky and the Boston Symphony Orchestra. Victor set 1200.  
**Rimsky-Korsakoff: Antar Symphony;** San Francisco Symphony Orchestra, Pierre Monteux, conductor. Victor set 1203.

**Schumann: Piano Concerto in A minor, Op. 54;** Rudolf Serkin, Eugene Ormandy, and The Philadelphia Orchestra. Columbia set 734.

Milhaud wrote his symphony in 1939 after the outbreak of World War II. The work was commissioned by the Chicago Symphony for its fiftieth anniversary in 1940. This is one of the French composer's finest works. In the three fast movements the impetus is wholly elative and spontaneous, the melodic material consistently distinguished. Only the slow movement, with its emotional gravity, suggests war-thoughts. Both

performance and recording are excellent. Ravel's Piano Concerto is a scintillating score, with some amusing jazz elements in its opening and closing movements. Bernstein plays it brilliantly and the recording is of matched brilliance. The composer's *Rapsodie Espagnole* is vividly colorful and rhythmically fascinating. The work has always seemed to this writer a more convincing engrossment with the Spanish idiom than the composer's *Botero*, and its orchestration a more engaging study in virtuosic effects.

Rimsky-Korsakoff's "Antar" is more of a tone poem than a symphony. It is a sort of Berlioz-symphony-tone-poem based on an old Arab tale. Like "Scheherazade," it is impressionistic and fantastic, full of tonal splendor and orchestral coloring. The performance is an efficient one.

Serkin's poise and consistently beautiful tone (so splendidly recorded) make his performance of the Schumann concerto most appealing. This Viennese-schooled pianist has the true "feel" of the music. And Ormandy backs him with as fine an orchestral accompaniment as exists on records. Excellent recording.

**Strauss: Heldenleben, Op. 40;** Fritz Reiner and the Pittsburgh Symphony Orchestra. Columbia set 748.

**Strauss: Rosenkavalier Suite;** Eugene Ormandy and the Philadelphia Orchestra. Columbia set 742.

**Tchaikovsky: The Sleeping Beauty Music from the Ballet;** Leopold Stokowski and his Orchestra. Victor set 1205.

**Tchaikovsky: Symphony No. 4, Op. 36;** Eugene Ormandy and The Philadelphia Orchestra. Columbia set 736.

**Stravinsky: Divertimento from The Fairy's Kiss;** Igor Stravinsky and the RCA Victor Orchestra. Victor set-1202.

It is doubtful that those who own Ormandy's version of *Heldenleben* will turn to the new Reiner set, though the latter performance reveals some appreciable pointing up of detail and definitely more rhythmic freedom. The acoustic qualities of The Philadelphia Orchestra are better than those of the Pittsburgh Symphony. Yet this is one of the best recordings of the latter orchestra and deserves all record buyers' attention.

The harmonic richness of the "Rosenkavalier" music is played with sumptuous color and beauty of tone by The Philadelphia Orchestra. And Stokowski's engrossment with the Tchaikovsky ballet music is similarly gorgeous in sound, being one of the finest recordings of its kind extant. Ormandy's performance of the Tchaikovsky Fourth is free from dramatic and sentimental

excesses—an admirably forthright interpretation of a much abused score. It is undoubtedly the best version available at this time.

Stravinsky's ballet music is based on melodies of Tchaikovsky but few will recognize them. For the composer has treated them in a dry, angular manner—which becomes quite fascinating, however, in repeated hearings.

**Puccini: La Bohème;** Bidù Saïao, Richard Tucker, Francesco Valentini, Mimi Benzell, Salvatore Baccaloni, George Cehanovsky, Nicola Moscona, Metropolitan Opera Chorus and Orchestra, Giuseppe Antonelli, conductor. Columbia set OP-27.

The recording was made in the Metropolitan Opera House. The performance is fairly representative of what is heard these days in that famous edifice. The cast is uneven though competent. Saïao is a lovely Mimi, more personable and affecting in the third and fourth acts than in the first. Tucker has a pleasing voice, but sings almost too cautiously. Those who know



HERTA GLAZ

Gigli's *Rudolfo* will miss the latter's inflections of text and his more spirited treatment of the music. Valentino's *Marcello* is on the heavy side, while the *Musetta* of the young American soprano, Mimi Benzell, is competent. The rest of the cast are thoroughly capable. Where this set falls down in our estimation is in the orchestral direction, which is more admirable in pace than spirit. A not too formidable rival to the Gigli-Albanese set (Victor 518/19) unless one is swayed by the Metropolitan's name!

**Handel: the Messiah;** Elsie Suddaby (soprano), Marjorie Thomas (contralto), Heddle Nash (tenor), Trevor Anthony (bass), the Luton Choral Society and Special Choir, the Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor sets 1194/95.

Those who knew the earlier performance by Beecham and find it more satisfying than the recent Columbia, directed by Sargent, will be interested in the present release. Beecham's treatment of this famous score is more imaginative and inspired than Sargent's. His fluent rhythms, his controlling dynamic levels of singers, choruses, and orchestra reveal a more searching musicianship. Though the recording is not so brilliant as in the Sargent set, it is tonally cleaner and better balanced. Neither set has an ideal group of soloists—one returns to Sir Thomas' earlier version for the best soprano, contralto, and bass. Yet, the soprano and the tenor here are more appealing singers than those in the Sargent set, and the other two possess pleasing voices. It is in the choruses where Sir Thomas' mastery is most apparent—take, for example, *For Unto Us a Child is Born*. Here, the conductor achieves rare articulation and resiliency. Indeed, (Continued on Page 470)

## CRITICAL LITERATURE

**"The Art of Judging Music."** By Virgil Thomson. Pages, 315. Price, \$4.25. Publisher, Alfred A. Knopf, Inc.

Musical criticism has been literature for many a year in all of the countries of Europe. Our early American critics, from the days of John Sullivan Dwight (1813-1893) and Alexander Wheelock Thayer (1817-1897) have frequently been scholarly, sometimes pedantic, sometimes uninspired, sometimes poetic, and often witty, but usually factually correct and informative. This does not take into consideration the cascades of amateur trash which has been poured out by some American newspapers who have converted marine reporters and retired coutouriers into music critics. Nor does it include the rhapsodists who frequently seem to be writing to an audience of one person, and that one the rhapsodist himself. The critic is not hired to do bits of fine writing, but to make clear to as many readers of the newspaper as possible what went on at the musical performance, supplemented by understandable historical, biographical, and technical information regarding that performance. Gustav Mahler once said to your reviewer, "The critic knew so much more about the performance than I did that I couldn't make out what he was talking about." The critic in that case was a college sophomore who had recently mastered *Chopsticks*.

James Gibbons Huneker, the first editor of *THE ETUDE* selected by Mr. Presser, set a style of criticism as distinctive in its way as that of George Bernard Shaw. Properly speaking, the ideal musical critic should be a musical savant with the grace of a poet and the accuracy of a scientist.

Mr. Thomson is a composer in the modern mode whose works have been attracting wide attention and some abuse. In his criticism he is courageous, stimulating, and always interesting. He presents scores of different musical aspects from his widely discussed columns in the *Herald Tribune*, which may well be studied by those who aspire to become distinguished critics. He has given us two hundred and thirty-five samples of his opinions and has embodied a vast amount of musical information in the book. It is an excellent reflection of the musical picture in New York during World War II and the following days of confusion. Whether you like Mr. Thomson's music or not, you will certainly like his book.

## RUSSIAN MASTER

**"Stravinsky. His Life and Work."** By Eric Walter White. Pages, 192. Price, \$3.75. Publisher, The Philosophical Library.

One of the most brilliant stars in the Russian musical firmament, Igor Feodorovich Stravinsky was born at Oranienbaum on the Gulf of Finland, June 18, 1882. His father was a bass singer at the St. Petersburg Imperial Opera and he was brought up in a distinctly musical atmosphere. He was a brilliant pianist from his childhood, but it was not until he was nineteen and came under the influence of Rimsky-Korsakoff that he decided to devote himself to musical composition. He studied theory and composition for many years with Kalafati and with Rimsky-Korsakoff. When he was twenty-six his first Symphony was produced in St. Petersburg. It followed more or less conventional academic lines. It was not until 1910, when the great ballet impresario Diaghileff induced him to write the music for "The Fire Bird," that Stravinsky's genius burst with pyrotechnical brilliance upon the world. This was followed by the incandescent "Petrouchka." His first great revolutionary work was "Le Sacre du Printemps" (debut in Paris, 1913) and immediately stirred up a rumpus in the world of musical criticism. But Stravinsky had established himself as one of the greatest figures in the musical world of his time.

Since the Russian Revolution in 1917 Stravinsky has been an exile. In 1934 he became a naturalized Frenchman, but more and more of his time was spent in the United States of America, where his works appeared with increasing frequency and where his services as a virtuoso pianist and as a conductor were in great demand.

Mr. White's story of this great musical genius is

AUGUST, 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

graphic and picturesque. The book is illustrated with pictures relating to Stravinsky's volatile life and works.

## EMINENT LITERARY FIGURE ON MUSIC

**"Romain Rolland's Essays on Music."** Pages, 371. Price, \$5.00. Publisher, Allen, Towne and Heath.

This collection of extraordinarily acute and understanding essays on music, with an introduction by David Ewen, first of all reveals that however great the fame of Rolland as one of the dominating literary figures of our time, he is also a musician and musicologist of high ability, excellent training, and great sensitivity. Born in 1868 at Clamecy, he was educated at the École Normale Supérieure in Paris and at the École Française in Rome, where he received the degree of Doctor of Letters in 1895. His thesis was upon opera in Europe before Lully and Scarlatti. He became President of the Music Section of the École des Hautes Études Sociales and lecturer on musical history at the Sorbonne. He wrote many novels, dramas, and biographies which won him the Nobel Prize in literature in 1915. His inclination, however, has always been toward music and his magnum opus is his ten volume novel upon the life of a musical genius, Jean Christophe. Notwithstanding this, we find him, as early as 1926, moving aside to mundane matters to write a life of "Mahatma Gandhi."

Recognized as one of the greatest musicologists and



ROMAIN ROLLAND

"MUSIC STUDY EXALTS LIFE"

## MUSIC AND THE REFORMATION

**"Luther and Music."** By Dr. Paul Nettl. Translated by Frida Best and Ralph Wood. Pages, 174. Price, \$2.25. Publisher, The Muhlenberg Press.

Readers of *THE ETUDE* are familiar with the many articles contributed by Dr. Paul Nettl and will be pleased to welcome this masterly work upon Martin Luther as a musician. Dr. Nettl, a member of the Presbyterian Church, has written without religious bias of any kind one of the best descriptions of the whole musical picture in the fifteenth, sixteenth, and seventeenth centuries. Luther's firm belief in music in the service of the Church, as well as his own interest in the art, have never been more eloquently described by any research writer. Luther's famous statement, "Music rouses all the emotions of the human heart; nothing on earth is so suited to make the sad merry, the merry sad, to give courage to the despairing, to make the proud humble, to lessen envy and hate as music," has been an inspiration to millions. Your reviewer found the work interesting from cover to cover and recommends it cordially to church musicians of all creeds.

## A SHORT HISTORY OF MUSIC

**"Our Musical Heritage."** By Curt Sachs. Pages, 400. Price, \$5.00. Publisher, Prentice-Hall, Inc.

Curt Sachs, eminent musicologist who came to America when Hitler rose to power, has written a different kind of history of music, in that it has little to do with the lives of the composers but is rather a panorama of the art itself. One-half of the work is given over to a masterly study of music prior to 1600. Some sixty pages are devoted to music from the time of Wagner and Brahms, up to and including music of this day. Dr. Sachs has a lucid and engaging style. The book is illustrated with contemporary cuts of real significance.

## MUSICAL CHATTERBOX

**"Music For The Multitudes."** By Sidney Harrison. Pages, 328. Price, \$3.50. Publisher, The Macmillan Company (Michael Joseph, London).

A century ago the English "Chatterbox," an entertaining compendium about this and that and everything that could interest a child, was the Christmas delight of little folks in many parts of the world. Mr. Harrison's book is a genial "look around" at the subject of music, when music (Continued on Page 501)

RECORDS

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

# Paderewski — Pianist and Patriot

by Antoni Gronowicz

ON a balmy June morning, in the year 1941, an old man with flowing, snow-white hair was walking slowly along Fifty-seventh Street in New York City. He had a firm step, and he held his shoulders and his head erect in spite of his more than eighty years, but he walked slowly so that his companion, a plump little gray-haired woman, could keep pace with him.

Immediately there was a murmur among the passers-by on that busy street. One stranger spoke a single word to another, and others caught it up. The word was "Paderewski." Paderewski—for the old man with the majestic walk and the smiling countenance was Ignacy Paderewski, and his companion was his sister Antonina. They had just left their home in the Hotel Buckingham to take their usual stroll along Fifty-seventh Street, up Fifth Avenue to Central Park.

"Paderewski"—people said the name easily. There was no stammering over unaccustomed syllables, and no uncertainty. It was spoken as glibly as a household word, as indeed it is. Everyone in the civilized world knows the name of Paderewski and everyone, surely, knows the gentle lines of the famous pianist's face and the kindness that beamed in his eyes.

In a few short weeks after that summer morning, Ignacy Paderewski's life journey was over. It had been an adventurous course, one that had never been charted before by any musician. It had had many turnings and many blind alleys of disappointment and sorrow, but every twist and bend in the road had led him to one exceedingly lofty pinnacle of great success. It had been a strange journey, begun in a humble cottage in the muddy village of Kurylowka in Poland, in the year 1860, and ended in the Hotel Buckingham in New York

Seven years have passed since the death of Ignace Jan Paderewski, one of the most distinctive figures in the history of music. His long friendship for *THE ETUDE* was a great asset for this publication. Here is a graphic, sensitive commentary upon his life, from his fellow Pole, who writes with deep feeling about his "Ignacy." Many of his books have been translated into English, as Antoni Gronowicz is a famous Polish poet and novelist. Those in English are "Bolek"; "Hitler's Wife"; "Paderewski"; "Chopin"; "Four from the Old Town"; "The Pianists of Poland"; "Tchaikovsky"; "Rachmaninoff"; and "Gallant General."

—EDITOR'S NOTE.

in June, 1941. In making his life's journey, Mr. Paderewski traveled over four hundred thousand miles and gave at least two thousand concerts. He voyaged over the seven seas; he lived in humble boarding houses, in luxurious hotels, and in the palaces of kings and queens; and to each he brought grace and beauty and the rare treasure of music interpretation.

## Artist and Patriot

He was a great artist and he gave his talent generously, with very little thought for himself; he was an ardent patriot, and from his earliest youth he strove with unabating diligence to help bring about the freedom of his beloved motherland, Poland.

The unquenchable fire of patriotism leaped up in him when he was no more than a baby. He and his sister, Antonina, were playing in the garden of their home one day when a party of Cossacks rode up to their door and dismounted. Some entered the house, while others stood guard outside. The two frightened children crept close and watched. Antonina, for she was six years

old, knew the meaning of the startled exclamations and the rush of hurrying footsteps that emanated from the house. In a few minutes the Czarist soldiers came out leading Jan Paderewski, the children's father. Before Antonina could stop him, little Ignacy rushed forward and cried to one of the soldiers, "What are you going to do with my father?" The soldier laughed and struck the boy. In that moment of grief and anger, Ignacy Paderewski became a patriot. The resolution was formed then, in the mind of the child, that was to be strong in him throughout his life, "Poland must be free."

At this time Poland was divided into three parts, governed respectively by Russia, Austria, and Germany. The reason for Jan Paderewski's arrest was that he had been working with a group of Polish patriots who were trying to bring about their country's liberation from Czarist Russia.

Until their father was released, the two youngsters lived with their aunt. Afterwards, they went with their father and stepmother to live on the estate of Count Tyszkiewicz in Sudykow. Their father had become the Count's estate manager, and there, in this rich and beautiful country, the two Paderewski children had a happy childhood, even though, on many occasions, they had to see the Cossacks ride past their door.

It was a beautiful world the Paderewski children entered when their father took them to Sudykow, a world of kindness, of privilege, and of new friends. Ignacy had one special friend, who was the sole companion on many country journeys; together the two ventured into the dark forest and rode along its narrow aisles of trees. Sometimes a wild dog would leap out at them, and occasionally a timber wolf would glare and growl, but young Ignacy had no fear. He had complete confidence in his friend's ability to protect him, for this friend was a stalwart horse called Siwek. Once, so the boy told his sister proudly, Siwek seized a daring wild dog and flung it from the path into a heap of underbrush.

## Days in Warsaw

One day, when he was twelve years old, Ignacy had interesting news for Siwek. "I'm going away, Siwek," he said breathlessly, "I'm going to Kiev. The Baron Horoch is going to take me. I shall hear wonderful music. I shall go to the opera and to the theater."

Perhaps this news prepared Siwek somewhat for the more startling information that came soon after Ignacy's return from Kiev. It was that the boy was going to Warsaw to attend the conservatory. He was to study in the same school where Chopin had studied. It was all arranged—everything.

Hope and ambition were like twin flames burning in Ignacy Paderewski as he set off for the stately old capital of his native land. He was to study composition and piano technique—or so he thought when he registered for classes. The director of the conservatory had a different idea, however. He assigned the boy to a place in the orchestra and commanded him to play the trombone. Ignacy was disdainful. He was given

another wind instrument, but this did nothing to alleviate his scorn. Soon the director, Apolinary Kontski, lost patience with the "young upstart" from Sudykow, and wrathfully told him so. He must do as he was told, or else—. The threat was ominous, but Ignacy was resolute. No wind instruments for him! The result was expulsion from the conservatory. Days of chagrin and misery followed, but at last Ignacy's friend, Edward Kerntopf, came to the rescue.

From the time of his arrival in Warsaw, young Paderewski was boarded with the Kerntopf family. Mr. Kerntopf, senior, who was a manufacturer of the pianos, had from the first expressed delight in the boy's ability to interpret music on the piano. "He has not a gift merely, but genius," he told visitors to his home, and now his son, Edward, decided to embody his father's opinion in a letter of apology which he would write on Ignacy's behalf to the wrathful director, Kontski. The letter was written, and to Ignacy's astonishment and Edward's satisfaction it achieved two things—the boy's recall to the conservatory and permission to study the piano. No more wind instruments!

## A Golden Year

Ignacy Paderewski returned to the conservatory with even more ambition burning in him. He had to prove to Director Kontski that he, Ignacy, had been right.

The year 1879 was a golden one for young Paderewski and for his father—who was then old and more

Modjeska persuaded him to go to Berlin and study under the famous Kiel.

After a year of hard work in the German capital, Paderewski returned to Poland, anxious to begin a concert tour and yet without confidence enough to do so. While he was hesitating, Madame Modjeska, home from a successful season in America, came to his assistance with sage advice; he should come to her home in the Tatra Mountains for a rest. It was while he was in her sequestered and beautiful chalet that he wrote his *Tatra Album*, *Opus 12*, which he later played for the first time at a concert in Krakow. With the money he earned at this concert, Paderewski went to Vienna to study under a friend he had made in his student days, Theodore Leschetizky, who taught him technique and assisted him in arranging programs for several concerts.

From Vienna Ignacy Paderewski went to Paris, where he was called "the Lion of Paris," not because of his music triumphs, even though they were great, but because of his flowing, golden hair, like the streaming mane of a lion. Amusing though the appellation was, it gave promise of causing Paderewski some difficulty when he crossed from France to England. The English people had no wish to do homage to an artist acclaimed so extravagantly by Parisians. They preferred to hear and judge for themselves. At first they perched their ears reluctantly, chiefly because of the persuasion of a few of Mr. Paderewski's friends. Then, one day, the court circular carried a piece of news that



PADEREWSKI AS A BOY

and who, very many years later, after the first World War, assisted a starving Poland.

When Paderewski returned to Europe after his long tour in America, there were at least three people awaiting his return with restless impatience.

One was Mr. Jan Paderewski, who lived in a comfortable house which his son had bought for him in the Ukrainian town Zhitomir—and to him Ignacy Paderewski went at once from Hamburg. He found him very frail, but eager as a child to hear descriptions of every concert his son had given, and to have concert programs and press reports read to him.

Another person who looked forward impatiently to the musician's arrival was his son, Alfred, an invalid who suffered much pain. In Alfred's babyhood a strange disease, which today would probably be diagnosed as infantile paralysis, had assailed him and he could not walk. He and his father had a deep affection for each other, and now almost for the first time in their lives, they were going to have a long holiday together.

The third person who eagerly awaited Ignacy Paderewski was Madame Helena Gorski, who, when Alfred was a little boy, had undertaken to look after him while his father was busy with his music. In their love for Alfred, Ignacy Paderewski and Helena Gorski had come to love each other, and had made preparations to be married. It was a joyous homecoming. From Zhitomir, Paderewski went to Switzerland, and there Alfred and Madame Gorski joined him.

## Startling News

On a day in early August of the year 1914, there was great excitement in the Chalet Riond-Bosson in Switzerland. The mistress, Helena Paderewski, was busy preparing a sumptuous dinner in honor of her husband's name day. Guests were coming from New York, Berlin, Paris and London.

It was when the party was ending, in the clear, pale dawn of a Sunday morning, that the startling but not unexpected news came—Europe was plunged into war. Mr. Paderewski's guests left the chalet with the strains of the *Marche Militaire* ringing in their ears, and several of them, at least, must (Continued on Page 506)



THE LAST PHOTOGRAPH OF PADEREWSKI'S HANDS

than half blind—for in that year the boy was graduated with honors from the conservatory. Jan Paderewski, who was present for the occasion, had the happiness of hearing Professor Roguski say confidently that his son, of all his pupils, gave the most promise of winning fame. This made young Ignacy Paderewski happy too—but there was another reason for his happiness, and that was his love for Antonina Korsak. Shortly after his graduation, they were married. In this year, too, his first composition, *Impromptu in F major*, was published.

The young couple set up a modest household in Warsaw. Antonina gave music lessons to children, and Ignacy taught at the conservatory. In their spare moments they talked eagerly of the future when Ignacy would study in Berlin and afterward start concert tours. Before the tours there was to be a glorious holiday in the Tatra Mountains. Then suddenly, all their happy plans were shattered; Antonina Paderewski died giving birth to their son Alfred. For four years, Ignacy lived in grief and solitude. Finally Madame

attracted considerable attention—the Polish pianist, Ignacy Paderewski, had been to Windsor to play before Queen Victoria.

## First New York Triumph

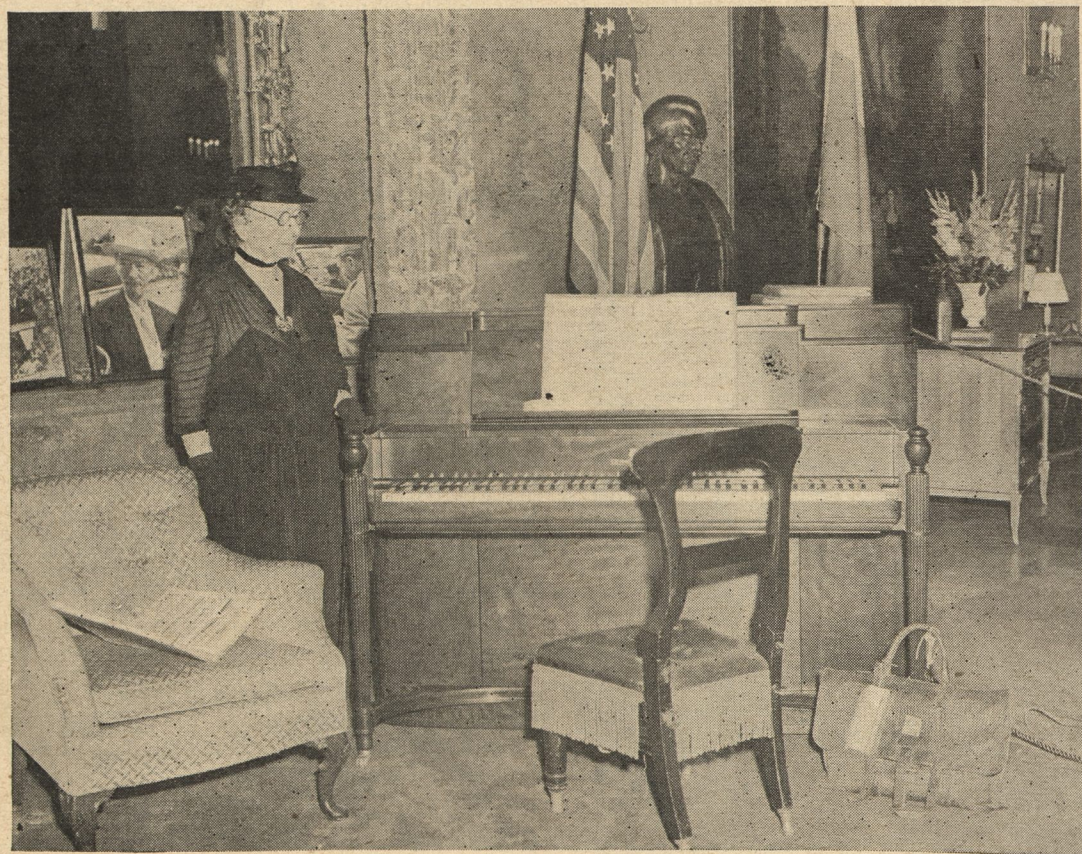
After London and Windsor came New York. The time was November 3, 1891, and Paderewski was thirty-one years old. He had come to the United States under the auspices of the piano firm of Steinway. On a cold and windy evening, toward the end of that gloomiest of months, Paderewski went from the Windsor Hotel to Carnegie Hall to give his first American concert. Walter Damrosch conducted the orchestra.

The concert was a triumph—and it was something more. Triumphs come and are forgotten, but this concert was the beginning of a lifelong friendship—Paderewski's friendship with the American people. Here he made many friends; Mark Twain was one of them. Andrew Carnegie was another, Joseph Pulitzer was another—and he never forgot a young man named Herbert Hoover, whom he met first in San Jose, California,

"MUSIC STUDY EXALTS LIFE"

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THE ETUDE



MME. ANTONIA WILKONSKI-PADEREWSKI VIEWS THE LAST PIANO PLAYED BY HER DISTINGUISHED BROTHER Paderewski's concert piano chair and his music satchel are also shown.

"MUSIC STUDY EXALTS LIFE"

# The Pianist's Page

by Dr. Guy Maier

Noted Pianist and  
Music Educator



## Shall I Major in Music?

A LONG-VIEW SUGGESTION FOR GIRLS AT  
COLLEGE

AS Consultant in Music for Stephens College, Columbia, Missouri, I am often asked by young women students, "Shall I major in music?" When I counter with "Are you interested in music more than anything else?" the answer usually comes back, "No, I enjoy it very much, but my interest is almost equally divided between music and psychology" (or biology, sociology, chemistry, or anything else).

When again I ask, "Do you plan ultimately to earn a 'living' through your major, or to pursue its study intensively for many years?" a swift, frank reply follows: "Oh, no; of course not. I expect to marry and raise a family—but one *should* specialize in something at college, I suppose."

Then I observe: "Let's assume that you have worked diligently at your major through the college years—you marry—bring up a family—reach the age of forty or forty-five to find your children grown up and off at school, your husband and your home life pleasant, secure, but unexciting, your friends and projects no longer stimulating, the externals of your life—bridge, teas, shows, trips—stale. You are suddenly frightened. Life is empty—living has lost its savor. What of the bleak years to come? Your 'holy discontent' threatens to become unholy. You are in a trap. Is there no escape? Only one, I think, through your already developed skills and talents. You examine these. What training have you had? Oh, yes, an A.B. degree in English or Mathematics. No go! You can't turn to Proust or Algebra at forty-five. Bitterly you throw these into the discard. Even if you *could* get a job teaching any of those college subjects you wouldn't want it! As for experiment, research, further academic study, phooey! You wouldn't consider them. You'll be a lucky lady indeed if at that age you discover some latent, undeveloped *creative* potentialities to stave off maladjustment."

"Or, let's say you chose some branch of music—piano or voice—as your major in college. You weren't exceptionally talented but you loved it, had good teaching, and built up a fairly solid foundation in it. Years of domesticity somehow crowded out practice, performance, and development; but now at forty that good early training comes to your rescue by opening up an engaging vista of many years of giving pleasure to yourself and others, of fascinating creative work, of

financial reward, of good works, and—very important at this age—of solid nourishment for your ego, and the best kind of safety valve for emotional release.

"Any good teacher will now help you to improve your technic and give you the means to interpret the inexhaustible treasures of the great masters. You will play or sing with a maturity and understanding you never suspected in your youth. The early years of preparation plus the hours you now spend in study and practice will pay off in bringing you the happiness that only an artist ever knows—the supreme joy of creation: If then you can share this with your family, friends, or the public, the satisfactions will be even deeper.

"Also, you can teach a small or large number of students, privately or in groups or classes, without disrupting your domestic duties. Your students, young and old, adore you, your teaching, and your playing. You are a minister of music in your community—no small calling—your pocketbook is fattened (oh, that wonderful feeling of financial independence which every middle-aged woman craves!), your ego is flourishing mightily (a sure cure for that useless-after-forty feeling). Besides, you can play, teach, or sing for hospitals, veterans' administrations, or settlement schools, take a Music Therapy course, organize and conduct a local chorus or orchestra, give a neighborhood course in the 'Enjoyment of Music' or organize much needed (and well paid) music classes for pre-school children.

"You don't even have time to count your blessings . . . you're too busy and happy. Your husband, family, and friends view you with a new respect that sometimes approaches awe (an indispensable ego-massage for all middle-agers!)."

Most of the girls who consult me simply love music and enjoy playing and singing. That's all. They are far from concert-giving or operatic calibre, and do not feel the call to teach. Even when not exceptionally gifted, their progress under good teachers is steady—often gratifying. They have no trouble making their grades. It is a mistake to assume that one must become a professional musician if one specializes in music at college. If the major study is French, does that require the student to set her sights on becoming an authority on the French language or even to earn her living teaching it? Not at all! She wants to learn as much as possible about the language for her own pleasure and development. Such should also be the average college music major's objective.

If the college can put the student through one year of a good "normal" music training course (never very arduous) so much the better. Who knows when it will stand her in good stead? If ever she wants or needs to teach music, a good college course is the best insurance I know for any girl, married or unmarried. Some of the women's colleges offer excellent training in applied music—which to my mind, is the only way to study it.

For long years I have taught music to many women from thirty-five and up. I am convinced that an astonishing number of them have found at least a partial solution to the difficult adjustments and conditions of

middle age through their music. I know of none who were made happy by "math" or zoölogy or even nursery training after forty-five!

## Shop-Talk

Piano teachers at colleges and universities have lately come in for some severe criticism. To be sure, the indictments are by no means general, but enough letters have reached this department to warrant some questions:

Are college instructors, even with their A.B.'s, M.A.'s, B.M.'s and M.M.'s competent *teachers*?

Are too many of them mainly interested in their own careers? Are they frustrated concert pianists from well-known music schools, who not only have no real interest in teaching but are without adequate pedagogical training? Does the fact that they are assured of their clientele and salaries tend to lessen their effort and zeal—in other words, are some of them just plain chair-warmers? Are they perforce so concerned with passing their students for credit or "getting them by" curriculum requirements that the important imponderables of music study, the inspiration, stimulation, release, fun, and the all-round development of repertoire, interpretation, technic, sight reading, are lost in the shuffle?

Here are samples of the complaints: "My gifted pupil is not getting what she wants or needs in her piano work in college, and I am much concerned about her. She is brilliant in her work—an all 'A' student. Why don't we have more teachers at college where our advanced, talented students may continue their progress? In all our region there is not one college piano teacher I consider competent for such young people."

And this from a gifted and intelligent student: "I've been working hard at the University this year, but don't feel that I've accomplished a great deal. Something about the teaching and the atmosphere here seems to warp one's ambition and talents. The interest of my teacher—a fine concert pianist—lessens week by week. He seems wrapped up only in his own playing."

These are serious accusations. Better think them over if you are a college teacher or the director of an academic music department. We all know the pressures of extra-musical studies and activities in college curricula. These are unmitigated nuisances, yet resourceful teachers find ways of circumventing even such obstacles. It is my opinion that we need better prepared and more vitally interested college piano teachers, as well as more intelligent requirements in applied music courses. There are three ways to tackle this:

(1) Let universities themselves establish adequate teacher-training methods. I know only two colleges offering acceptable normal courses—which is an appalling situation indeed. (2) Let colleges offer adequate salaries to applied music teachers, and put piano teachers on equal academic footing with faculty members of other departments. (3) The inhuman teaching schedules prevalent in many colleges must be reduced. Instructors cannot "deliver the goods" with a load of thirty or more hours per week.

## Master Lessons

Some of us have been looking with a critical eye at the "Master Lessons" which appear from time to time in THE ETUDE. One young student writes to complain that some of them "beat around the bush too much and don't give us enough of a lesson." . . . Is this true?

Should three-quarters of the precious "lesson" be devoted to facts about the composer, which can be found in Grove or in any biography, or to sentimentalities about the composition? I think not. It is unwise to give too much space to matters not directly pertaining to practical study. Historical data or emotional vapors on the composer or composition can be offered in a few sentences. What we require is, first, some clear, concise technical help, then some interpretative know-how. By the time the brief lesson is finished we should know what the composition means and how to study it. Facts and fancies do not give the practical help we have a right to expect. . . . (I'll try harder to make the Chopin Prelude series appearing on this page shorter, more concentrated, and more helpful.)

WHAT urges me to write this little article is the frequent discussion that one hears in musical circles and studios about the right or wrong tempo which this or that artist or student uses. One often hears a certain violinist criticized for his unprecedented speed in well known works, customarily heard in slower tempo. One hears talk about traditionally fixed tempi in classical Sonatas. "Authentic" editions are quoted to support the arguments. The futility of most differences of opinion is realized when it is understood that a tempo is not a fixed speed, nor a rigidly consistent pace, but an integral part of the entire conception of a composition, dependent on the temperament of the artist, the breadth of his phrasing, the intensity of accentuation, the volume of his tone, his *legato*, and his dynamics.

With the increasing search for authenticity in interpretation, many a young artist today submits himself rather slavishly to certain tempi as indicated by instructive editions. These lead him to think that a tempo is a fixed speed; that, to be authentic, all he needs to do is to follow the metronome mark, as indicated by a celebrated interpreter in his printed editions or recordings, or, better still, by the composer himself. Although all such records are useful and interesting, the young artist should guard himself against copying them blindly.

That a tempo is not a fixed speed that can be mummified into a permanent metronome number is proved by the great divergence of interpretation among great artists, and even by the change of heart that is often noticed in one artist playing the same composition from year to year. Some artists have recorded the same composition twice, at an interval of only a few years, and with a very noticeable difference in the tempo.

## Significant Discrepancies

The sense of tempo is not controllable by a machine. Tempo is a fluctuating pulse; not a dogmatic number-of-speed. Not even the great composers themselves were completely certain as to the tempo of their own works. Consequently, their tempo markings, though they must be given consideration, cannot be taken as final and unmodifiable prescriptions. Mr. Tovey, the great English musicologist, relates in his edition of the Beethoven Sonatas how Beethoven, after having marked his Ninth Symphony at a speed of 126 for the first movement, found it necessary to change his tempo. This change was so astoundingly great that one begins to think that the two arts, that of composing and that of interpreting, operate through entirely different media of musical perception. Beethoven, namely, marked his tempo down from 126 to 88 and made the same proportional change in the other movements. Mr. Tovey rightly shows the danger of adhering too slavishly to Beethoven's own metronome markings. He



JAN CHIAPUSSO

AUGUST, 1948

# The Sense of Tempo

by Jan Chiapusso

Well-Known Piano Virtuoso and Teacher

Jan Chiapusso, distinguished Dutch pianist, has established himself as one of the foremost artists and teachers in the world. He toured all the important musical centers of Europe and the United States, following which he has become a leading pedagogue of the Middle West. His previous articles in THE ETUDE have been most helpful to teachers and students alike. Dr. Chiapusso is a member of the faculty of the University of Kansas.—EDITOR'S NOTE.

refers especially to the performance of Sonata, Op. 106. The complete history of Beethoven's tempo indication for this work is too long for this article; all one needs to do to realize the protest among all interpreters is to compare various editions and recordings of the work. In Weingartner's scoring the metronome mark shows 80 per half note for the first movement, while Beethoven's original has 138 for the same note value, and Hans von Bülow advises 112.

Brahms at times felt uncertain about the tempi of his own works. Mr. Schaeffer, in his "The Unknown Brahms" (Page 97), relates how this master, when conducting his own Third Symphony at the *Berliner Hochschule*, confessed that he felt "very shaky about . . . the tempi." Brahms also admitted to having marked the *Andante* of his F minor Quintet wrong, changing it to *Meno Mosso*. This new marking, however, never found its way into print. Mr. Schaeffer (Page 180) further records a conversation between Sir George Henschel and Brahms, in which Sir George asked Brahms whether he should follow his metronome markings accurately; upon which Brahms is said to have replied: "So far as my experience goes, everyone has later repented of the figures he has given out."

What then are some of the criteria for the correct speed?

## Italian Terms Reliable

One of the most direct ways of determining a tempo is by the character of a composition. The age-old terms *Adagio*, *Lento*, *Andante*, *Allegro*, *Presto*, and so forth, with their intermediate shadings of meaning, still function reliably as tempo indications. As is well known, Schumann and Beethoven

have tried to replace these classical terms with German words, but both composers realized their fallacy and returned to the old use of the international Italian terms. The reason these terms are still successful lies in the fact that they express the *character* of a movement rather than its *speed*. A careful composer generally interprets these Italian terms by more specific adjectives, such as *Andante Amabile*, *Presto con Fuoco*, *Andante con Moto*, or *Allegro Moderato*. With this terminology the composer does not attempt to arrive at a precise speed; but he gives a more detailed description of the psychological content of his music. When Beethoven, in his String Quartet, Op. 59, No. 1, writes above the slow movement, *Adagio Molto e Mesto*, one feels that the char-

acter of the time values, here specifically expressed as two-four, must be treated with slow and measured step: That is, with severe regularity and in as slow pace as one can honestly feel the flow and melancholy expansion of the phrases. It must be remembered that the Italian tempo terminology generally applies to the time value given. This rule, however, can not always be followed. The character of *Adagio Molto e Mesto* is easily changed to an *Andante Moderato* if, in this particular case, it is applied upon two beats per measure instead of upon four. The latter division brings out the character of "very slow and with measured step" more convincingly than the division in two quarter notes. If a phrase is divided by four slow pulsations, it naturally will seem much slower than if divided by two slow beats. Just imagine yourself conducting this quartet movement in two: in order to maintain the character of the Italian inscription the beats would have to be so far apart that their rhythmic pulsation would be lost. One therefore would be forced to increase its speed; but by so doing, one undoubtedly would lose the intended character. It seems, therefore, that the two-four time signature should be interpreted as four-eight.

A similar case of a highly problematical time signature is found in the *Arietta* of Op. 111. If the *Adagio Molto Semplice e Cantabile* were applied to nine conductor's strokes (nine-sixteen being the time signature), the tempo would drag insufferably. Here the *Adagio* is undoubtedly intended for the three beats. The term, *Adagio Molto Semplice*, is slightly ambiguous, as *Molto* might refer to *Adagio* as well as to *Semplice*. From the saintly character of the music it appears to refer to both.

## Seek the Basic Tempo

Another criterion for the correct tempo is in finding a basic speed for the various themes of a movement. In sketching the conception of a newly undertaken work, one may find what seems a suitable tempo for the opening theme; but this does not always fit the mood of the other themes. If one can feel the average tempo with equal conviction on one theme as well as on another, then one may begin to believe that one has found the basic tempo suitable for the entire work. One need not think that this basic tempo has to be kept metronomically rigid. Fluctuations between the pace of the first and second themes of a Sonata movement are often necessary to bring out the character of the themes. Beethoven's Sonata, Op. 7 furnishes an interesting example of this case. The marking is *Molto Allegro e con Brio*; literally, "very gay with speed." (*Allegro* and *brio* both mean literally "gay," as well as "fast"). The time signature is six-eight. Again, the speed indication can be applied only upon two beats per measure. The problem here is to find a tempo that suits the opening theme as well as the second theme (Measure 60), and also the difficult closing theme at Measures 111 to 126. Suppose one chooses a metronome speed of 120 per 3 eighths. This tempo would at first resemble an *Allegretto*, if applied on the opening theme, and would have a dulling effect upon it. At this pace it would no longer be *Molto Allegro con Brio*. It seems,

\*Dodd, Mead and Company.

"MUSIC STUDY EXALTS LIFE"

## Music and Study

therefore, that the rigidity of the tempo must be relaxed, as it is almost impossible to forge ahead from the beginning till the close, in a uniform pace. The lyrical beauty of the second theme and the following transition (Measures 60 to 94) would thereby suffer. On the other hand, without a strong driving force the preceding passages would lose their dramatic character.

The important thing to realize is that the problem cannot be solved merely by a fixed prescription of tempo. The tempo, rather, must be found as the result of the musical content. Here, of course, is lots of room for divergence of opinion and temperament.

Whatever one's conception might be, neither the listener, nor the performer should be aware of speed. The musical thought should always be foremost in the mind. If phrases are monotonously read, if they are not molded by rise and fall of accent, but are presented with stiff regularity of the beats, then one is made too aware of the tempo; and under such conditions any tempo will seem wrong. Music must not be accentuated with the dullness of a high school youth reading a poem with the sole ding-dong aim of beating out the metre.

### The Evils of Dragging

The distressing effect of a dragging tempo in slow movements cannot be cured by just speeding the tempo. If a long and sustained melody is well phrased, it will not drag, even in a slower tempo. The attention of the listener must be drawn to the aural perspective of a long phrase by a fascinating and compelling *crescendo* or *diminuendo*, by a poetic pronunciation of the accents, and by an even tonal distribution over the entire rise and fall of the phrase. The rhythm, no matter how slow, must be made to be felt. This requirement is even more imperative in slow movements than in fast ones. Think of the opening long note in the *Largo* of Handel, or the slow movement in Schubert's *Impromptu in G flat Major*, or the *Air on the G String* of Bach.

In some cases a slight forward pressing of the tempo is necessary, followed by a slight relaxing of the speed at the end of a long phrase. I am here thinking of the Ballades of Chopin, notably the second and the fourth. These melodies cannot be hurried, for they have a quaint and ancient sounding narrative tone, as those of the old medieval ballades that were told by and to people who had unlimited time to spend with long stories. In most concert halls, however, one hears these passages either rushed or dragged out. The reason for this fault generally lies in the lack of skill in distributing the tempo. No matter how slowly one might take these phrases, the accompaniment figures should always keep the basic tempo moving until the end of the complete period is reached. Then the movement may relax, without actually retarding. Care should be taken not to cause the tempo to relent between phrases, but rather to suggest to the listener that another supplementary phrase, needed to complete the musical narrative, is approaching. Then, when the entire sentence has been pronounced, the accompaniment figure should indicate this also by fading into the background dynamically, as well as rhythmically. This process can be accomplished successfully in a slower as

well as in a faster tempo. The actual metronome speed matters less than the meaningful pulsation, the give and take of *rubato* in the melody, the suggestive fluctuation of the accompaniment around the basic tempo.

It is always a sign of immaturity when a young artist is not capable of remaining faithful to a basic tempo. And adherence to a basic tempo, as well as an elastic treatment of it, is necessary; for only very few types of compositions, such as marches and similar pieces in the more "popular" field can stand a rigid treatment of tempo.

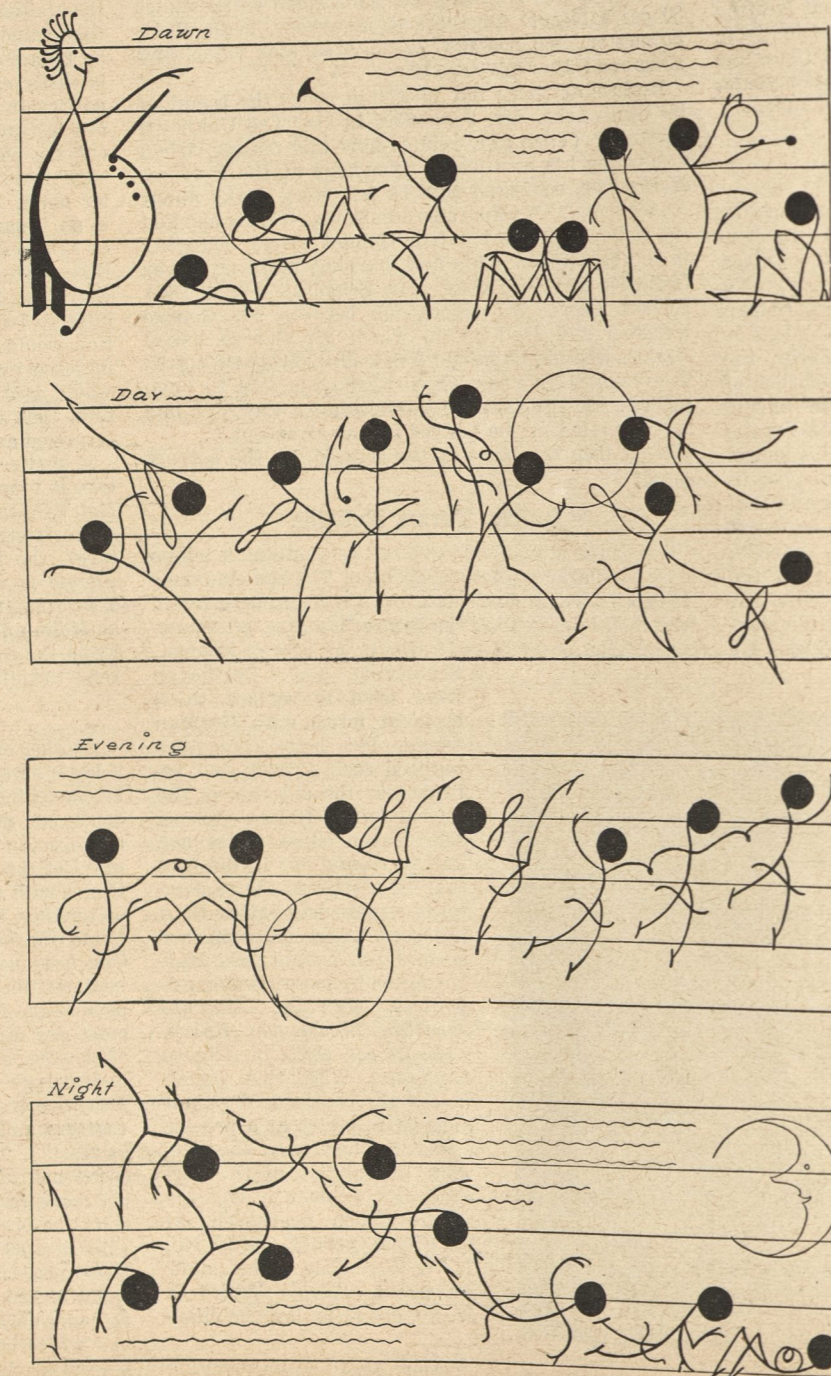
There is a school of thought that demands rigid regularity in all classical forms such as Sonatas and Fugues. That this conception is based on error can be proved by the writings of numerous seventeenth and eighteenth century critics, composers, theorists, and historians, who have given their opinions on *rubato* play- ing. As long as music has had life and meaning, performers have imbued their songs and play with those fluctuations and accelerated or retarded pulsations that of old have been the life of speech, poetry, song, as well as instrumental music.

## Music for a Ballet:

### The Dance of the Hours.

Dawn — Day — Evening — Night.

A Notagraph by Harvey Peake



## Musical Enchantment On Modern Records

(Continued from Page 464)

as one critic has said, "Each of the choruses carries its own kind of thrill." To sum up, one can only repeat what another has said: "I doubt if this performance will ever find a formidable rival for many years to come." For Sir Thomas has lived as closely with this music as any living conductor. In the opening record the conductor tells us about the outstanding novelty in his new interpretation of the score.

Since space does not permit a detailed discussion of the many recordings being issued these days, we shall recommend a few of the recent best releases. Readers interested in comments on any special records are invited to drop us a line.

Recommended: "Eight Little Preludes and Fugues" (Bach), played by Ernest White on the organ in his studio at Church of St. Mary the Virgin in New York (one of the best organ sets) (Technichord Set T-10); "The Bach Suite," played by Andres Segovia on his guitar (Musicraft set 90.) *Nocturne in E major* and *Nocturne in E minor* (John Field), played by Dennis Matthews (Columbia disc 72525-D.) *Feux-Follets* (Philipp) and *Jeunes filles au jardin* (Mompou), played by Guilomar Novaes (Columbia disc 17522-D.) Operatic arias from "Ariadne auf Naxos" (Strauss), "Die tote Stadt" (Korngold), "Der Freischütz" (Weber), sung by Polyna Stoska (Columbia set X-294); "Die Meistersinger"—Aria and Quintet, sung by Herbert Jansen, Polyna Stoska, Torsten Ralf, Herta Glaz, John Garriss (Columbia disc 72518-D.) *Blick ich umher* and *O du mein hold- er Abenstern* from "Tannhäuser" (Wagner), sung by Joel Berglund (Victor disc 12-0185). *Der Hirt auf dem Felsen* (Schubert), sung by Dorothy Maynor with David Openheimer (clarinet) and George Schick (piano) (Victor disc 12-0186). Operatic arias from "Il Barbiere di Siviglia" (Rossini); "Le Coq d'Or" (Rimsky-Korsakoff); "Les Contes d'Hoff- man" (Offenbach).

### Current Musical Business Conditions

THE ETUDE again regrets that owing to strikes and other conditions, it has been impossible to make deliveries on time. The publishers have no direct contact with the unions, but the printing firms manufacturing our publications have had great difficulty.

We have just received from one of the leading European publishers a letter with the following printed notice at the bottom of the stationery: "Owing to fluctuating industrial conditions, all prices are subject to withdrawal without notice, and delivery times cannot be guaranteed." The condition is universal but we are confident and optimistic in the thought that these disturbing influences, which unfortunately affect all of our patrons, will be properly and justly rectified in the future.

### The Hand in the Higher Positions

"... I have a particular problem I'd like to consult you about. Because I hold my violin in a different position than my present teacher, my left hand behaves differently. When I am playing in the higher positions, especially in the F scales, my thumb slips as I ascend, and I have no support from it. Could you tell me the correct position of the thumb and hand when playing in the higher positions?"

—Miss A. S., New Jersey.

The February issue of THE ETUDE had not appeared when your letter was written. On the Forum page of that issue was a discussion of a question very similar to yours. Doubtless you read it and, I hope, benefitted from it.

The correct shaping of the hand for the higher positions is a very important point of violin technique. Essentially it boils down to this: For all playing in the fifth position or higher, the tip of the thumb should be in the curve of the neck of the violin and the hand brought as far forward as the flexibility of the thumb will permit. From this position, only an abnormally small hand is unable to reach the end of the fingerboard.

You do not mention whether your hand is especially small, nor do you say in what manner your hold on the violin differs from that of your teacher. If your hand is of normal size you might do worse than to emulate him in his method of dealing with the high positions.

True, your difficulty may arise from the fact that your thumb does not separate easily from the first finger. No opinion on this could be given without watching you play; but if this is the case, then the exercises suggested last February will undoubtedly help you a great deal.

### A Rebellious Thumb

"I am reading your book, 'The Modern Technique of Violin Bowing,' which I find most interesting and valuable. I wonder if you would help me by explaining the position and movement of the thumb in the Wrist-and-Finger Motion. Should the thumb remain curved in its first joint in playing your exercises? I think my thumb straightens too much on the Down bow, for I have difficulty returning my hand to its original position because of the caved-in thumb. . . . Does the rotary motion of the forearm take place in the wrist-and-finger motion?"

—R. B., Province of Quebec.

What your thumb does in the process of bowing must depend very largely on the type of thumb you have. If it is long it should bend noticeably more than if it is short. In fact, a short thumb can bend very little if the fingers are to be held correctly on the bow. But long or short, straight or bent, it must always be flexible.

That, I think, is your trouble. In making the Down bow of the Wrist-and-Finger Motion, you probably allow your thumb to stiffen. Your use of the word "caved-in" suggests this. The thumb should straighten on the Down stroke, but it should not bend inwards. If this happens, it will surely stiffen. Perhaps you are trying to take too long a bow with the wrist and fingers alone. Four to five inches are quite sufficient to attain the needed flexibility. If your fingers and thumb are short, you will not be able to take as much bow as you could if they were long.

You must get rid of the "caved-in" effect. That's the first step. When you have accomplished this, concentrate on bending the thumb, to a greater or lesser extent, as the fingers bend for the Up

## The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher  
and Conductor



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

stroke. But don't start bending it without thought: decide whether it is long or short, and therefore how much it can bend.

There is one other point to be considered: the position of the thumb on the bow. It must not be held flat against the stick; that way stiffness lies. Rather, it should be held so that the middle of its tip presses against the projecting corner of the frog and the inner edge of the tip presses against the stick. This hold of the bow promotes flexibility.

The Rotary Motion of the forearm is not used in the Wrist-and-Finger Motion unless an alternation of strings is called for. When you are playing at the frog such studies as the *A Major* of Kreutzer, No. 13, or the *A Minor* of Fiorillo, No. 23, the Rotary Motion is essential, but for a study like the Second, of Kreutzer, it is not necessary.

### Scale Fingering and Memorizing

"What in your opinion is the best fingering for three-octave scales? I am thinking more particularly of the descending higher octaves. In memorizing scales, is it better to concentrate on one system of fingering?"

—Miss N. G., Illinois.

Until quite recently, opinion differed widely on the best scale fingerings. One prominent teacher would advocate a certain system, another would maintain that a quite different system was the only one worth using, a third would conscientiously teach still another system, while a fourth could prove, at least to his own satisfaction, that there could be no codified system of fingering and that each scale must be fingered according to its own special characteristics. And so it went.

But in the past decade or two, and largely through the influence of the late Carl Flesch, one system has gradually superseded the others and is now generally taught by progressive teachers. In

this system, all scales from B-flat up start with the second finger on the G string, and the first shift is made from the second finger to the first on the A string. In other words, in the scale of B-flat the first shift would be from C to D (in Minor to D-flat) on the A string; in the Scale of C, this shift will be from D to E—that is, from the second to the fourth position.

I am sorry that there is not enough space available to give you the complete scale fingerings, but the following examples will show the patterns for the third octaves in all keys above B-flat:



You will notice that I have given two fingerings for the Harmonic Minor Scale. The upper is the one most generally used, while the lower is the one I personally prefer and which of late has gained increasingly wide acceptance. In the Melodic Minor, and in the Harmonic when the lower fingering is used, the final shift to the original starting position is made with the second finger on the A string.

The very real value of this system of fingering lies in the fact that all descending shifts are made on a half-step, a great help in rapid playing. This, incidentally, is the main reason I prefer the lower fingering for the Harmonic Minor: the generally accepted fingering has one shift on a whole-step.

The G, A-flat, and A scales are somewhat irregular, as they do begin or end with the second finger, but the principle remains the same. In all these scales the first upward shift is made with the first finger to the third position, the remaining shift or shifts following the usual pattern. The descending fingerings are as follows:

G Major: 4, 4, 3, 2, 1, 2, 1, 4,  
G Minor (Melodic): 4, 3, 2, 3, 2, 1, 3, 2,  
G Minor (Harmonic): 4, 4, 2, 3, 2, 1,  
3, 2,  
A flat Major: 4, 4, 3, 2, 1, 3, 2, 1, 2,  
A flat Minor (Melodic): 4, 3, 2, 3, 2, 1,  
2, 1, 4,  
A flat Minor (Harmonic): 4, 4, 2, 3, 2,  
1, 2, 1, 4,  
A Major: 4, 4, 3, 2, 1, 3, 2, 1, 2,

## Music and Study

A Minor (Melodic): 4, 3, 2, 3, 2, 1, 2, 1, 4,

A Minor (Harmonic): 4, 4, 2, 3, 2, 1, 2, 1, 2,

There is another fingering for ascending scales that has qualities to recommend it. In this, the first shift is made on the A string from the third to the first finger, and a second similar shift made on the same notes one octave higher. In the scale of B-flat Major, for example, the shifts will be made between D and E-flat on the A string, and again on the E string. This fingering is good for Major scales because the shifts take place on half-steps. But it is not so good in the Minor, nor is it an advantage, even in the Major, when the tempo is rapid. The reason for this latter qualification is the distance of the shift, which is one position further than in the orthodox fingering. In rapid playing it is usually better to take, when possible, two short shifts rather than one long one.

With regard to the memorizing of scales, I firmly believe that it is better to concentrate on one set of fingerings and to learn it so thoroughly that it can be played "in one's sleep." The system I have outlined here will hold good for ninety-nine out of a hundred scales to be met with in concerti and other solos. The occasional exception is usually found when one has to start a descending scale with the fourth finger on a note that is not the Tonic. In such a case, a compromise has to be made, though the principle of shifting on half-steps would be carried out as far as is possible, and the scale must be practiced with the same special attention that would be given to any other difficult passage.

### To Develop Flexible Wrist

"When I practice scales, and so on, my tone has a rasping sound. Is this due to an accumulation of rosin on the string? And I notice at times a thinness of tone on the E string. How can I remedy this? (2) How can I get a more flexible wrist? . . . Before I was inducted into the Service in 1946 I had studied the following books. . . . Can you give a schedule to follow on from there?"

—J. I. G., Pennsylvania.

One or more of several causes may account for the rasping sound. It may, as you say, be caused by an accumulation of rosin on the strings, or perhaps you put too much rosin on your bow; your violin may be unresponsive, or it may be in need of adjustment; or possibly you use strings that are too thick. It might be a good idea to take your violin and bow to a reputable repairman—there are several in your home town—and take heed of what he has to say.

There is another possible reason for the rasping effect and for the thin E string tone, and it may be inferred from your second question: If your wrist is not flexible, your touch on the bow will surely be insensitive, and this will adversely affect your tone quality. You should immediately set about acquiring a flexible wrist and hand. A good tone production depends as much on supple fingers as it does on a supple wrist.

The key to both is complete control of the Wrist-and-Finger Motion at the frog of the bow. This Motion has been described a number of times in these pages, particularly in December, 1943, January and December, 1944, November, 1945, and April 1946. If you are unable to buy these back numbers from the publishers you can certainly consult them at the main branch of your Public Library. Essentially, the

(Continued on Page 507)

# Let Music Help Make the Peace

by Doron K. Antrim

Man's weapons of death in war are in themselves as harmless as acorns, until they are put into operation by a thought signal from a human brain. THE ETUDE concedes that peace in the world is an impossibility as long as the seeds of a militaristic spirit are sowed in the minds of the youth of all countries. What Dr. Albert Einstein calls "an entirely new type of thinking," which we discussed at length in our leading editorial for May 1947, is the imminent need of mankind. THE ETUDE cannot concede, however, that we are yet ready to neglect to defend and suppress, through all means possible, attacks upon the safety and security of our nation. To this end a defense force, call it what you will, of police or military might, will be an imperative need until the regeneration of the people of the world is attained. Meanwhile, it would be an ungrateful people which did not remember the blood of its heroes, in defending the ideals of its homeland. The sacrifices of our families afflicted by war, in behalf of freedom, must never be forgotten. That most of the patriotic songs and hymns of all countries are based upon a militaristic spirit is, as Mr. Antrim intimates, true. However, it is impractical and Utopian to imagine that in this hour of world confusion, songs such as "The Star-Spangled Banner," "The Marseillaise," and others of a militant type will disappear for many decades to come. Katharine Lee Bates' magnificent hymn, "America, the Beautiful," (set to the music of Samuel Ward whose life story was told in THE ETUDE for December, 1947), is splendidly adapted to mass singing. Its harmonic and melodic structure is virile and inspiring. When sung by large groups it is overpowering in its grandeur. It bears a worthy sentiment for a nation with peace-loving foundations, noble ideals, and broad objectives, such as ours. "America" (My Country 'Tis of Thee), with its international melody, is likewise lofty in spirit and is entirely without any suggestion of militarism. The dream of a higher, finer plan for living throughout the world will not come from the cannon's mouth, but from the soul of a great and enlightened people, anxious to rid the earth of wars, through all practicable means, at the earliest possible moment. That music will have a signal part in the peace of tomorrow makes the importance of the art greater than ever. —EDITOR'S NOTE.

MUSIC and song have had a subtle but powerful influence on people for ages, particularly as applied to war, worship, and healing. From the earliest times, music has abetted war and goaded men to battle. We all know how the *Marseillaise* fanned the spark of the French Revolution into a flame. Few countries in history have tied music to their war aims in so many ways as Germany in the past war. *Two thousand songs* were implemented to serve its goals; to impregnate youth with the Nazi ideology, to create hatred for Jews and Communism, to play up the idea of racial superiority, to inflame the war spirit, as propaganda in psychological warfare.

We didn't go so far in this country, but we did mobilize music for war on the home front by piping it into factories, by community sings; on the fighting front by bands, V-Discs and other ways. The vital part music plays in war is universally conceded.

## Music and Brotherhood

Why can't it be as effective in promoting peace? It's a universal language. Songs have long proven their value in selling ideas. They're now used via radio to sell soap and sardines. Why not use them to sell the idea of one world, peace, and brotherhood?

Already, groping steps are being taken in this direction. Our government has recognized the need of creating a better understanding of America, its aims and ideals, among nations of the world, and has set up two agencies for this purpose, one of which is the United Nations Educational, Scientific and Cultural Organization, with headquarters in Paris. The other is the Office of International Information and Cultural

THE ETUDE will welcome the opinions of any readers who care to participate in answering the question "Which of the following do you prefer as our National Anthem?"

1. America
2. The Star-Spangled Banner
3. America, the Beautiful

An answer, upon a penny postal addressed to THE ETUDE, 1712 Chestnut St., Philadelphia 1, Pa., will be greatly appreciated. All replies must be limited to fifty words.

Affairs (OIC) in New York. The latter uses press, radio, motion pictures, music, libraries, and printed material to promote understanding of the United States abroad. Russia spends twice as much for this purpose as we do, and Britain has two agencies, the international and cultural branch of the Foreign Office and the British Council.

OIC's music department has an important place in its activities. The idea of "Project Music," as it is called, is to present a broad and comprehensive picture of musical life in the United States in all its aspects. The eleven categories from which music is selected for presentation abroad are: opera, symphony, concert, special events, semi-classical, operettas, popular, jazz, Negro spirituals, folk music, Latin-American music. Recordings from each of these categories are taken from the actual performance as heard in this country and made available in transcription form for broadcast abroad.

## Radio Plays Its Part

Since inaugurating this fairly recent program, the OIC has not been able to supply the demand. In general, people in Europe are agreeably surprised to learn of the quantity and quality of music heard here. One result has been to break down old prejudices; namely, that America is retarded culturally. A well known French composer was amazed to learn that the United States has three hundred fine symphony orchestras while the whole of Europe can muster fewer than fifty. The demand for American produced music, which in many ways is often superior to that heard abroad, is growing daily.

Radio networks are collaborating with the Office of International Information and Cultural Affairs by short-waving their own music programs to South America and Europe. Terig Tucchi, music director of the CBS Network of the Americas, is building a library of American folk songs and these melodies are being used on some of these programs. Broadcasts feature

music and artists from all the Americas. South American countries reciprocate by sending to us music and folk lore from the various Latin-American capitals, which are in turn rebroadcast.

United States programs, with commercials deleted, are also sent abroad. Some favorites are the New York Philharmonic broadcasts, "Invitation to Music," "The Family Hour," and "The Hit Parade." The NBC International Division, under the direction of Fred B. Bates, shortwaves programs in eight languages. The number of letters from abroad concerning these programs, has doubled since the war. There's a lively interest in our music and music culture.

Another way in which understanding between nations is being promoted, is by interchange of music and artists through good will tours. More of this is now going on between North and South America than ever before. A mother whose son attended the National Music Camp at Interlochen, Michigan, last summer wrote its director, Dr. Joseph Maddy, as follows: "Wouldn't it be a grand peacemaker now if the Music Camp would include a certain proportion of gifted young musicians from foreign lands, learning lessons of coöperation and loyalty to something that transcends nation and race?"

This gave Dr. Maddy an idea. He has in mind the formation of an orchestra and choral group of many nationalities, and taking it on a good will tour of the world, singing and playing the songs of the nations. And when Dr. Maddy gets an idea, he generally goes through with it.

In addition to what is being done to mobilize music for peace, and there are hopeful indications, some things remain to be done. One of the first and foremost is to take the drum beats and battle cries out of our national anthems and patriotic songs. This is as important as taking the bias, half-truths, and intolerance out of our text books and histories, a consideration which has come before the United Nations.

## National Songs Outmoded?

In this age, when the world must find a formula for peace, "or else," the majority of our national songs are outmoded. They are not geared to the pattern of "one world," but rather to a nest of ancient enemies. Sixty per cent of them are of war, either a call to arms, as the *Marseillaise*, a battle-born song as *The Star-Spangled Banner*, or a warning to foes. One way to encourage "bombs (atomic) bursting in air," is to continue singing about them in *The Star-Spangled Banner*. Other objectionable features to patriotic songs are their stressing of nationality, superiority ("Germany Over All"), and isolation.

It would be well to set up a committee in UNESCO to look over the national anthems of the world and to suggest changes in words and phrases that are objectionable. These suggestions could then be submitted to the nation in question and revised versions made. Sometimes only a word or so need be altered. It is not too difficult for a skilled lyricist to change the words of a song. England deleted several verses of *God Save the King* because they were outdated and warlike.

*The Star-Spangled Banner* celebrates a victory over Britain when she was our enemy. Its words are archaic and jarringly out of step with the times. Besides, it's an affront to our ally. Controversy over this song has raged for years and it was not until March 3, 1931 that Congress reluctantly decided to decree it the national anthem. The words of this could be changed and the tune retained if desired, although some would like to see it thrown into discard. Parts of *The Star-Spangled Banner* are almost unsingable for the average voice. Then, too, its tune is not particularly reputable, having derived from an English drinking song. If this song must be kept, let it become the special property of the armed forces, since it is plainly a war song, and let's have a national anthem that more truly reflects America.

## International Songs

*America the Beautiful* would make a much better one and I'll wager if you put it to a vote of all the people, they would make it their first choice. *America the Beautiful* is sung over and over by our people because they like it. *The Star-Spangled Banner* is sung only on occasions that call for it. It's seldom if ever requested, at song festivals (Continued on Page 511)

# Building Organ Recital Programs

by Dr. Alexander McCurdy

Editor, Organ Department

MUCH has been written regarding interesting and uninteresting organ recital programs. There are all sorts of ideas as to why a program is good or why it is not good. Sometimes the length of a program is blamed for the fact that it is uninteresting. Then, too, there are various ideas about the way the music is played, and the type of selections chosen. Shall we assume that generally organ recitals are well played, and consider the make-up of the program itself? Many of us can remember when people were critical of the fact that some composers were on programs too frequently. There were letters to the editor of one of our well-known organ magazines that much too much Vierne was played, as well as too much Bach; that there was not enough Bach; or that pre-Bach never should be played; and so forth. Perhaps they were right!

However, in the past there were many wonderful organ recitals given, which were appreciated by large audiences; and when one looks at the recital programs of twenty-five years ago, and compares them with the programs of today, one is amazed at the advance that has been made in their make-up. I am sure that we have come up in the world a bit, musically. For instance, whereas, at that time transcriptions were in vogue, today we have practically none. Then one hardly ever found a chorale prelude by Bach, or anyone else for that matter, on an organ recital program; but today this would be nothing unusual.

Let us look at a program of the type that Clarence Eddy or Edwin H. Lemare would have played from 1915 to 1923:

Overture to the Occasional Oratorio . . . . .Handel  
Sonata No. 1 . . . . .Mendelssohn  
Prelude to "Lohengrin" . . . . .Wagner  
Melody . . . . .Charles Davies  
Toccata and Fugue in D minor . . . . .J. S. Bach  
Andantino in D-flat . . . . .Edwin H. Lemare  
Will o' the Wisp . . . . .Gordon Balch Nevil  
March and Chorus from "Tannhäuser" . . . . .Wagner

First, it is interesting to note that Mendelssohn was represented on the program; second, that there was at least one Bach number included; and third, that there was plenty of color because of the Wagner transcriptions. Eddy and Lemare were really fine organists, and their recitals, played in such places as the Exposition Auditorium in San Francisco and the Auditorium in Chicago, drew tremendous crowds. One wonders sometimes whether, if we chose to play programs like this, our churches and auditoriums would not be filled again. The above program is well thought out, and has variety and appeal. It is very doubtful, however, if we could use a program of this nature at the present time. There are places where similar programs are used, with results which I shall mention later.

We do take our music more seriously than we did, and today the organ is regarded much more seriously than it was when the above program was presented. This is evidenced clearly, I believe, in the music that is recorded these days by Biggs, Fox, Weinrich, Courboin, and Dupré; also by the Adelphi Record Company of Wynnewood, Pennsylvania, which is doing high fidelity recording of only the best organ music. Organ records are being sold in tremendous numbers. On the other hand, if all the transcriptions available for organ were recorded, I doubt if their sales would be anything like that of the music written originally for the instrument. Check up on the number of records of the *Ninety-fourth Psalm* by Reubke (played by Biggs) which have been sold, and also the recordings of the Bach Chorale Preludes (played by Weinrich). I have nothing against a first-class transcription; in fact I like to play some of them; but for the most part they have little place on good recital programs.

## Programs of Merit

There are programs played today which are certainly worthy of study. These are the programs played each year in Carnegie Hall, Pittsburgh, by Dr. Marshall Bidwell, and which are published annually in book form. An enormous amount of music has been played in these recitals, and it is an education in itself to study Dr. Bidwell's programs. He plays a so-called "popular" program on Saturday evenings, and on Sunday afternoons he plays a (shall we say) "heavy" pro-

gram. At any rate, these programs are well-attended and have been for many years. The popular programs include numerous transcriptions, and this is without doubt an argument for their use. However, on the Sunday programs there are few transcriptions. This program is taken very seriously in the community musical life. If there are readers who wish to see these programs, I suggest that they write to Dr. Bidwell and ask for a program book.

One of my friends recently played the following recital in a large eastern city on a beautiful organ of modern design for an audience of one hundred people:

Prelude, Fugue and Chaconne . . . . .Buxtehude  
Chorale Preludes . . . . .J. S. Bach  
(a) *Jesus Christ Our Savior*  
(b) *Kyrie Eleison* (five voices)  
Fantasie and Fugue in G minor . . . . .J. S. Bach  
Chorale and Fugue . . . . .J. Brahms  
Fantasia in F minor . . . . .W. A. Mozart  
Variations on a Recitative . . . . .A. Schoenberg

The audience thoroughly enjoyed this program, which consisted of thought-provoking, beautiful music. There was much discussion regarding the new work by Schoenberg. For most people, I fear, this program would be "roast beef for breakfast, dinner, and supper." One could not expect that this program would be appreciated by most audiences; for as one individual expressed it, "That program is caviar to the masses." However, it was beautifully played, and of course a program such as this does have its place.

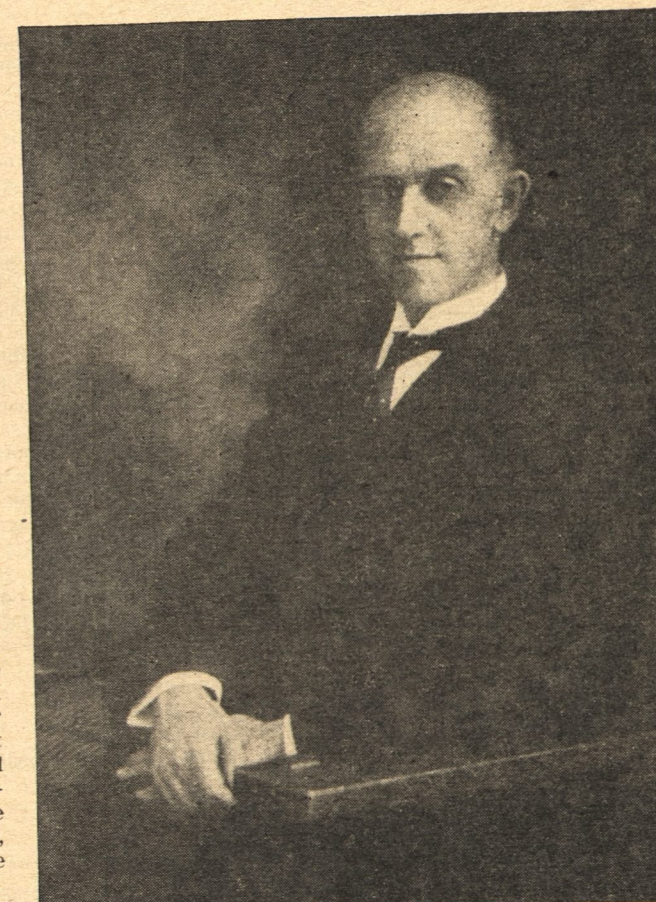
For many years a notable series of organ recitals was given in Philadelphia on Saturday afternoons in January by Ralph Kinder in Holy Trinity Church on Rittenhouse Square. These recitals were models of their type in program building, and were attended by thousands. In the twenties Lynnwood Farnam played wonderful programs at the Church of the Holy Communion in New York City. In fact, there are those who think that the whole idea of organ programs today resulted from these recitals. I can remember when at first he played his programs to twenty-five or thirty people. Later they became so popular that he was compelled to play the same program three times in one week to take care of the crowds.

Just what constitutes a good program? The first principle of a good program is that it be well prepared and well played; the second, that the music be good; the third, that the program be varied. It is not necessary to entertain an audience, but we must play something interesting at all times. Here is one conception of a good program which should appeal to musician and layman alike:

Sinfonia, *We Thank Thee, Lord* . . . . .Bach

## ORGAN

"MUSIC STUDY EXALTS LIFE"



LYNNWOOD FARNAM, A.R.C.M., A.R.C.O. (1885-1930)

Noted Canadian-American organist and teacher; student at the Royal College of Music, London. Immensely brilliant and successful organ virtuoso. Dr. Alexander McCurdy was one of his most prominent pupils at The Curtis Institute of Music, Philadelphia, where Dr. McCurdy has succeeded him.

Chorale Prelude, *Come, Savior of the Heathen* . . . . .Bach  
Prelude and Fugue in D major . . . . .Bach  
Chorale in A minor . . . . .Franck  
Scherzetto from "Twenty-Four Pieces in Free Style" . . . . .Vierne  
The Reed-Grown Waters . . . . .Karg-Elert  
Primavera . . . . .Bingham  
Chartres . . . . .Richard Purvis  
Toccata, *Thou Art the Rock* . . . . .Mulet

There is plenty of variety in this program. Assuming that the organ is adequate, there is an opportunity to do a lot with registration. There is no pre-Bach on the program, which is perhaps a weakness, but a good many styles are represented. The first number, strangely enough, is a transcription. However, it is effective, and the audience at once becomes interested. Most organists believe that a program should start with something that is lively, or at least should work up to something of this type pretty (Continued on Page 504)

# Get It Right the First Time!

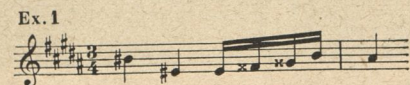
by Ruth E. French

It is a law in education that every act leaves as its indelible result the impulse to do it the same way the next time.

So often students read pieces and studies in haphazard fashion and excuse mistakes by the thought that this is just the first time through and next time will be better. The fallacy of this procedure is readily seen when one remembers that there will be the indelible impulse to do it the same way next time, and all succeeding times. The first playing of a piece sets up a chain of impulses from eyes to brain to fingers, all working in coordination. This forms a channel through which all later performances will tend to travel, regardless of subsequent practice. It is therefore of utmost importance that the first reading of a piece should be as nearly perfect as possible in regard to notes, time, fingering, and phrasing.

## Time and Rhythm

In spite of seeming difficulties, pupils can be so trained that the first reading of a piece can be a help rather than a hindrance. The first step in this direction is to study the piece away from the piano. Less advanced students will profit by carefully reading the notes, not forgetting the sharps and flats in the signature and the accidentals occurring throughout the piece. More advanced students should first determine the key of the piece and visualize, as well as play, that scale. Then they should look through the piece and carefully observe the measures which seem complicated. This is particularly necessary in pieces having sharps or flats on white keys. Visualizing C flat and E sharp on their proper keys, before playing, will result in a great increase in accuracy. Often a chord will look very difficult on paper, while on the keyboard it is simplicity itself. The opposite is also true. A few notes such as the following



will present no difficulty to the student who has first gained a mental image of the keys to be played.

Notes involving several ledger lines can cause trouble for many students. One way to become more confident in reading these notes is to think of the note an octave higher or an octave lower and which can be found by skipping three lines as follows:



The student should remember that the notes of an octave are on unlike degrees of the staff. Ultimately, he must learn these skyline and submarine notes, but this gives him something to go by while learning them. If the student goes carefully over the passages containing unusual notes and visualizes them on the keyboard before attempting to play them, his performance can be accurate the first time.

Next in importance to correct note reading is the time. It is vitally necessary for the pupil to study the time of a piece before he attempts to play it. Time is the foundation, the intellectual part of music, and it must be worked out with the precision of a theorem in geometry. One cannot take it for granted that a pupil will get the time right because he has a good sense of

rhythm. Rhythm deals with accents, while time is mathematical.

The first step toward accuracy in time is to know exactly on what beat or what part of a beat each note comes. This is best accomplished by having the pupil count several measures of the piece and point to each note as he counts it. The scientific side of music must be learned as carefully as in any other field. Therefore the child who learns at the start that notes come exactly on certain counts has a great advantage over the one who knows, for instance, that a certain note comes "on the last part of the beat" but has only the vaguest idea just what part of the beat is meant.

Pointing to the notes also serves as a brake on those pupils whose chief aim is to get to the next note regardless of whether the one being counted gets its full share of time or not. The next step is to count and clap or tap the notes for rhythm. If there is more than one note on some or most beats, it is best to divide the beat by counting 1 and 2 and. If there are only a few such measures, these should be counted and clapped individually first with "ands" and then without, then the whole piece should be clapped through. Dotted eighth and sixteenth notes should be given particular attention, since there is nearly always a tendency to shorten the long note and lengthen the short note, making the figure sound as if written



instead of



The easiest way to insure correct playing of this figure is to count



and so on, until the rhythm is felt perfectly. Changes of time such as a measure of four-four in a three-four piece should receive special attention and be tapped out, always remembering that the measures should all be the same length and that the odd measures represent a proportionate hurrying or slowing of the general movement of the whole. Working in this way, the pupil will be prepared to meet the rhythmic requirements of his piece before playing.

## Good Hand Position Necessary

Correct fingering on the first reading is often neglected by students. With concert pianists, however, it is a matter of prime consideration, because they know that the first impression is the lasting one. Young pupils will profit by first playing the fingering in the air. More advanced students will be benefited by "playing"

the fingering of certain passages on a table, feeling in imagination the distances and black or white keys in the hands. Fingering of chords should be that which best fits the hand and which places it in the most natural position for what follows. In general, one should go from chord to chord with the least possible movement of the fingers. That is, if one's hand can be put into position for the next chord by moving one finger, only one should be moved. More motion results in inaccuracy.

## A Hint on Phrasing

Phrasing probably receives the least attention from the average student. This, too, should be studied first away from the piano with relation to the fingering. If the pupil finds difficulty in observing the marks of phrasing, saying "Up" at the end of each slur will help to remind him that phrases are to be really disconnected from each other. Minute observance of phrasing in the first reading of a piece will greatly aid in the interpretation.

The application of these principles can be taught the pupil from the beginning of his study. When a new piece is assigned, a few minutes spent in showing him how to begin working will pay big dividends in accuracy of performance. A reminder can be put on the first page of a new piece, something like this:

1. Read notes
2. Count aloud, point and clap
3. Count aloud and play

This will help to train him to think first. Then, having a clear idea of the characteristics of the new piece before playing it, he will be able to meet difficulties with assurance. Thus, the first reading will become a firm foundation for an accurate performance and a true interpretation.

*My idea is that there is music in the air, music all around us; the world is full of it, and you simply take as much as you require.*

—SIR EDWARD ELGAR.



RUTH E. FRENCH

## The Objective of Economic Efficiency

In dealing with the objective of economic efficiency we are concerned with relationships that will ultimately guide young people within two specific fields. Briefly stated, these fields are those of occupational information and choice, and consumer efficiency and judgment in buying musical merchandise. "The latter is far fetched," you say. Well, the next time you purchase phonograph records, ask the dealer in which category (classical or popular) he sells more records and to whom he sells them. The answers you receive will amaze you.

But back to the first objective within this field; namely, that of providing occupational information that will lead to correct occupational choice. I speak now in my professional capacity as a music educator at the college level and in the undergraduate field. I give you my word, that fully fifty per cent of the young people that come to our School of Music for college training have been ill-advised. Some, who should never have been told to do so, have been advised to enter the vocational field in music. Others with definite talent have been misguided as to their specific relationship to vocational possibilities that lie within the sphere of musical activity. Not all the first chair men in high school bands or the student conductors of high school musical organizations are qualified to become music educators in the true sense of the word. Nor is every high school pianist who can give a creditable performance of a Beethoven sonata, a candidate for the concert stage; nor is every fine voice a prospect for the Metropolitan Opera Company. Furthermore, we presume to require that every applicant to the School of Music shall have attained some competency within his respective major field. He should be able to read and speak fluently in the technical language related to that field. This last requirement is infrequently met on the part of students whose sole musical training has been received at the hands of school music educators. These students do not read music fluently. Apparently, the objective of giving sufficient occupational information is not considered important by many school music educators. Nor will it ever be realized if sight reading is confined to the ineffectual playing of a few Class "D" overtures. Competency is not gained by following this routine.

## Admission Requirements

All colleges worthy of the name state terms of admission by which a candidate should be able to play with fluent ease all Major and Minor scales; Tonic, Dominant, and Diminished Seventh arpeggios; scales in thirds, fourths, and fifths; various legitimate and exotic combinations of articulations, rhythms, and intervals. He should be able to read the more difficult exercises from the various courses of study. Certainly, high school band conductors should be aware of these qualifications. If any of our students show aptitude, proficiency, and a desire to pursue music as a vocation, we should do more than encourage them; we should equip them to receive the higher education. Many students at the college level have been ill-advised as to their major instrument. I teach the brass instruments at my University. I give you my word, fully twenty-five per cent of my students are physically handicapped in the matter of playing the brass instruments correctly. In most of these cases, the lips are unsuited to the mouth-piece that they must use. In others, there is a malocclusion that prevents the proper formation of the embouchure. Why handicap otherwise fine students by allowing them to play on instruments for which they are physically not adapted? Other students come to us with bad habits of reading, posture, and playing. We spend a semester or perhaps a year in teaching them to overcome these faults. Surely, the objective of providing occupational information will provide teaching procedures and goals of achievement for these students!

Another objective to be realized at this level is that of creating a background for occupational efficiency. What does it take to become an efficient musician? The efficient musician is a good workman, able to fill his job after a workmanlike fashion. The music educator who is wise will relate both himself and the music ensembles that he conducts to this objective. The slovenly workmanship so apparent when we listen to many high school music ensembles is due to lack of vision and understanding as related to this objective. Too often,



JAMES NEILSON AND C. B. MACKLIN

Discussing the score of Macklin's opera presented by the Music Department of Oklahoma City University.

# Are We Music Educators?

by James Neilson

The second of two articles on the subject by Mr. James Neilson, Conductor of Band, Orchestra and Chorus, Oklahoma City University, Oklahoma City, Oklahoma. —EDITOR'S NOTE.

the school music educator blames shoddy workmanship on the young people in his ensemble. However, a shoddy performance is always the result of negligible training during rehearsal periods. Competent workmanship does not occur by chance. Show me a band with ensemble pride in the production of fine music, and I will show you a director who is a good workman.

## The Objective of Consumer Judgment

Do the young people who leave your music department after four years of training exercise discrimination in buying musical merchandise? Have you built standards in their thinking that enable them to purchase wisely and well? If you do not provide training in this field, who will? One has only to examine the variety of instruments that appear at the first practice session of a University band to realize that the judg-

ment of the buyers has not been tempered by reason. One has only to become aware of the proportionately vast sum of money spent in buying records of the latest song hit, to know that our young people have not been wisely counseled in the art of building a record library. You say, "Well, they like that stuff the best." Whose fault is it that they do not appreciate the three B's? Certainly, as educators, we have been remiss at some point in our educational philosophies.

## The Objective of Human Relationship

Where may we specifically relate our field of music education to this marvelous objective? Certainly, the first thing that comes to mind is cooperation. May I kindly, but firmly, put my finger on the prevailing weakness among music educators as we develop some thinking on this matter? We expect cooperation from our ensembles, but we give very little ourselves. Frankly, we are prone to think that our ensembles exist to call attention to our own genius for organization. Our rehearsal schedules, programs, benefits, appearances at school functions, and so forth, are too often the result of an attempt to glorify either ourselves or our positions. I presume that I am right in saying that, beginning with the first of February, you will begin to work diligently on contest material. You will expect the utmost in cooperation from (Continued on Page 510)

**BAND, ORCHESTRA  
and CHORUS**  
Edited by William D. Reveali

"MUSIC STUDY EXALTS LIFE"

## A Revolutionary New Process in Recording and Reproducing

by Harold J. Wasson

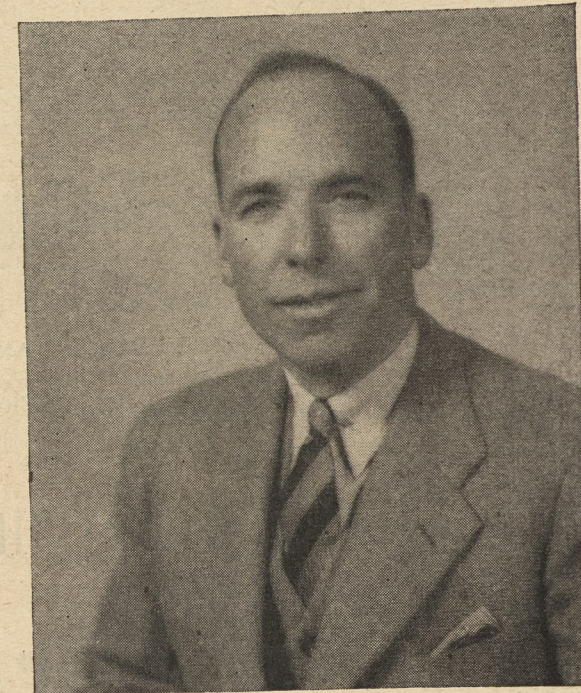
It is the historic tradition and the policy of THE ETUDE Music Magazine not to promote in its reading columns articles of proprietary manufacture. This custom is never broken except in the case of the discovery or the introduction of musical developments of obvious interest or profit to the readers. The practical and the artistic needs of the reader always come first. It is for this reason that vast numbers have come to depend upon the integrity and editorial responsibility of THE ETUDE. If this were not true, nothing could appear in our reading columns without the suspicion that someone had in some way paid to put it there. This has been our unbroken rule for sixty-five years. On the other hand, we do know that our readers are anxious to keep up with the latest scientific, artistic and educational developments, and it is in this spirit that the following article is printed.

—EDITOR'S NOTE.

THE vast public of music lovers who depend upon recorded music for their interpretations of masterpieces, as well as the teachers and the educational institutions which have been building up record collections in some cases surprisingly large, will be greatly interested in what is probably the most amazing advance in reproducing music since the introduction of the deForrest tube.

This remarkable result is obtained from the combination of two different inventions. Record making has been restricted in the past by the fact that a ten-inch record runs for about three minutes and a twelve-inch record for approximately five minutes. Thus, in order to reproduce a symphony lasting forty-five minutes, at least six double-faced records had to be employed. Now a record which will play for twenty-two and a half minutes on each side has been made by Columbia Records, Inc. Thus, what formerly required six records can be put upon one. It is known as the Columbia Long-Playing Microgroove disc (Columbia L. P. for short). The record has been under development since 1939, according to the report of Edward Wallerstein, Chairman of the Board of Columbia Records, Inc.

However, the invention of the record was valueless until a reproducing tone arm suitable for the record was invented by the Philco Corporation. After the music was recorded upon the marvelous new record in grooves for more minutes than on previous records, the problem was to get the music from the record so that it could be heard in all its beauty. Mr. James H. Carmine, Vice-President in Charge of Distribution of the Philco Corporation has sent us the following account of the development of the new tone arm which is



JAMES CARMINE  
Vice-President in charge of distribution for the Philco Corporation.

value to all record buyers. The twelve-inch double-faced records, playing forty-five minutes, will retail for \$4.85 while the ten-inch double-faced records, playing twenty-seven minutes, will sell for \$3.85. Thus, the public will be soon able to buy records of the highest possible quality for less than half of previous costs considering the playing length of the record. Both the microgroove record and the Philco tone-arm are equally revolutionary.

No phonograph pickup yet devised in the industry, for home or professional use, could meet the full requirements of this new microgroove, Vinylite record. The Philco Balanced Fidelity reproducer, which embodies principles never before available for record reproduction, brings to the home the full enjoyment of this history-making advance in recorded music.

Two years ago the Philco Company made its inventions available to other manufacturers by entering into licensing agreements with other leaders in the field. Thus, many of the modern radio, recording, and television combination machines will have the advantages of the huge research laboratories of the Philco Corporation. Thus, the phonographs of 1949 which the Philco Company are now placing in production will include models with two tone arms, one the conventional tone arm, suitable for playing existing records, and the other arm the newly developed Philco Reproducer, for the new Microgroove records. The company also presents a separate record light tone arm

record player which may be adapted to any conventional radio-phonograph or any radio set. The price of the instrument is \$29.95.

The reason for a different tone arm and record player is that the Microgroove records turn at thirty-three and one-third revolutions per minute, whereas the conventional records revolve at the rate of seventy-eight revolutions per minute. In addition, the Microgroove record calls for the lightest possible weight upon the record—one-fifth of an ounce.

Another immense advantage to the Microgroove records is the saving of space, a saving which can run as high as seventy-five per cent, a matter of great importance in these days of small homes.

The record was developed by Dr. Peter Goldmark, Director of Engineering Research and Development for the Columbia Broadcasting System. Many eminent musicians, including Bruno Walter, Eugene Ormandy, George Szell, and Fritz Reiner, have heard the records with the greatest enthusiasm. Some one hundred and one L. P. records have already been placed on the market.

## Musical Quiz

by Charles D. Perlee

Test your general knowledge of music and musical personalities with this quiz that skips blithely from one phase of music to another without regard for formality. Count 1 point for each correct answer. Scores: Excellent, 13-15; good, 10-12; fair, 6-9.

- The name "Arthur," in various spellings, is common among musical personalities. In which of the following names is the "Arthur" misspelled?  
A. Arturo Toscanini  
B. Arthur Rodzinski  
C. Artur Rubinstein  
D. Artur Schnabel
- Puccini wrote three one-act operas which he included under the title of "Il Trittico." Which of these Puccini scores is not among the three?  
A. "Il Tabarro"  
B. "Suor Angelica"  
C. "Turandot"  
D. "Gianni Schicchi"
- In certain operas men are portrayed by women. One of these "men" is not sung by a woman. Which is it?  
A. Cherubino ("Marriage of Figaro")  
B. Sybil ("Faust")  
C. Octavian ("Der Rosenkavalier")  
D. Schwanda ("Schwanda, the Bagpiper")
- The "Swedish Nightingale," Jenny Lind, was brought to America in 1850 by which of these persons?  
A. Oscar Hammerstein I  
B. P. T. Barnum  
C. Sol Hurok  
D. John Philip Sousa
- Jean Sibelius is noted for several tone poems. Which of these is not his?  
A. "Swan of Tuonela"  
B. "Pohjola's Daughter"  
C. "Till Eulenspiegel"  
D. "Finlandia"
- Among these composers is one who has not also gained fame as a pianist.  
A. Rachmaninoff  
B. Pery Grainger  
C. Anton Rubinstein  
D. George Enesco
- Which composer is not English?  
A. Sir Edward Elgar  
B. Ralph Vaughan-Williams  
C. Charles T. Griffes  
D. Frederick Delius
- French composers loved writing music based on Spanish themes, but one of these stayed away from the Spanish idiom.  
(Continued on Page 516)



ORCHESTRAL POSITION  
WITH GERMAN BOW



ORCHESTRAL POSITION  
WITH FRENCH BOW  
(SECOND POSITION)



ORCHESTRAL PLAYING  
(HALF POSITION)



SOLO PLAYING

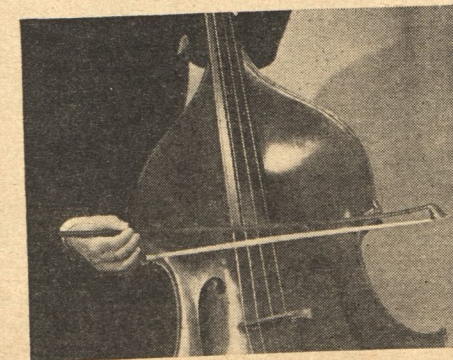
THE contrabass seems like an instrument of paradoxes. It is absolutely necessary to every orchestra, yet it is seldom an instrument of first choice when youngsters begin music lessons. There are a number of reasons for this. First, it is not a melody instrument; to use the modern vernacular, it is more of a rhythm instrument, supplying the basic pulse as well as the fundamental tones of the music above which the 'tunes' are built by other sections. Again, the size of the bass makes it difficult for small hands and young strength to master—although my own son took to playing the bass at the age of three, laying it flat across two chairs and playing from above! My two young daughters also play the bass—perhaps it is in the atmosphere of our home. Normally, a student begins learning the bass around fourteen, first having made sure that he has a good, healthy physique. He needs three or four years of study, and then three or four years of experience, so that by the time he is twenty-one, he has a certain maturity, both physical and musical, to bring to his career as contrabassist. By way of a parenthesis, the official name of the instrument is the contrabass. It is often spoken of as the bass, or the double bass, while in Germany it is jokingly referred to as 'die Grossmutter' (the grandmother). I have often wondered why the gentler sex was introduced—grandfather seems more suitable.

### A Difficult Solo Instrument

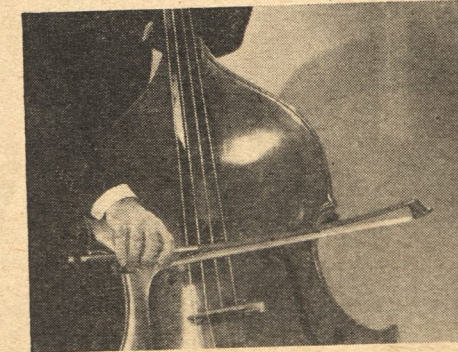
"In its origin, the instrument was used to supplement the bass in the early church organs (hence its name). Because of its size and its tone, it is extremely difficult to make the bass sound beautiful. More than average dexterity and more than average musicality are needed to bring forth lovely tones rather than growls. For this reason, solo bass recitals remain something of a rarity, although they are entirely possible and, in the right hands, open the way for a new and splendid musical experience—to wit, the early work of Serge Koussevitsky, who set a new standard of bass playing before he gave his attention to the baton. To achieve solo status on the contrabass, one must compensate, in taste and musicality, for a certain lack of tonal possibilities within the instrument itself. By way of a purely mechanical compensation, the solo bass is always tuned a tone higher than for orchestral work. This results in a more articulate, more pleasing tone, somewhere between that of a cello and a bass, yet not exactly like either.

"These points should be kept in mind before beginning to study the bass. There is a good professional field in orchestral work—and there is always the chance

Photos by Ray Lee Jackson-NBC Studios



GERMAN BOW GRIP  
(HAND ALONE)



FRENCH BOW GRIP  
(HAND ALONE)



CARRYING THE INSTRUMENT

## Concerning the Contrabass

A Conference with

Philip Sklar

First Contrabassist,  
NBC Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES



PHILIP SKLAR

that the new crop of young contrabassists may yield another soloist of Koussevitsky calibre. To those who are already studying the bass, I would say: Don't confine yourself to your own instrument. Learn the bass with a bassist and work hard at it—but supplement such official study by learning all you can from the work of singers, pianists, violinists, cellists. From these you will learn tone, tonal values, phrasing, melodic singing, projection of line—everything that is not generally written into bass parts. And these elements are absolutely necessary to fine musicianship!

"The bass student soon learns that solo work and orchestral work on his instrument carry with them entirely different sets of requirements. Let us begin with the orchestral player, because he consti-

Philip Sklar was born in Russia, came to this country while a child, and received his entire musical education here. Fortunate in belonging to a thoroughly musical family, he first studied the trumpet with one of his brothers, and soon began the bass with another brother. He continued his study of the bass with Maurice Cherkasky, bassist of the New York Philharmonic, who recommended the boy to the Music School Settlement, in New York. There young Sklar completed his official education on scholarships. At seventeen, he joined the Russian Symphony Orchestra, under Modest Altschuler; and, a year later, became a member of the Detroit Symphony, under Gabrilowitsch, remaining there nineteen years. With the organization of the NBC Symphony Orchestra under Toscanini, in 1937, Mr. Sklar came on as bass player. In 1940, Maestro Toscanini auditioned the bass section for reorganization, and chose Mr. Sklar for the first desk position. Sklar has appeared as soloist with various orchestras, and played the first bass solo ever heard in Detroit. In addition to his professional appearances, he teaches at the Mannes School of Music, in New York, and pursues the hobby of building his own instruments. In the following conference, Mr. Sklar tells readers of THE ETUDE of some of the practical problems of the contra bass.

—EDITOR'S NOTE.

tutes the contrabass majority. He works from the point of view of the ensemble player, the accompanist, and his particular kind of work needs to be heavier, more marked, more emphatic because of the rhythmic pulse his playing imparts to the entire orchestra. Beethoven once said that the bass player needs to be the best musician in the orchestra because he has fewer notes in which to express himself! Thus, he must preconceive these notes with the (Continued on Page 509)

## Music and Study

### Teaching the Young Beginner

Q. I was very much interested in your answer to J.E.C. in the November (1946) *ETUDE* concerning teaching piano to a young child. I have two daughters, aged four and three, who are interested in the piano. I have played rhythm games with them, and they both enjoy singing simple little songs. Although I have never taught piano, I have studied for many years and did advanced work in harmony, so I believe I could start them at the piano. Could you suggest to me some books outlining a suitable approach to the piano for the very young child? Thank you sincerely for any help you may be able to give me.—Mrs. R. F. W.

A. There is so much good material available that I do not usually feel like mentioning any particular book or method. However, it so happens that I have recently been starting my own little granddaughter on the road to playing the piano, and the fact that the book she uses has worked so well makes me feel like telling you about it. The title is "Middle C and Its Near Neighbors." You may secure this from the publishers of *THE ETUDE*, and I am sure they will also be glad to send you some of their own publications along similar lines if you will ask them.

Your plan of teaching the children to sing little songs is fine, and I suggest that you sometimes play the song (melody only) without any singing, and then encourage the children to pick out the keys for themselves—by ear, of course. Playing rhythm games with them is fine, too, and I advise you to continue both of these activities even though you also begin to show them how the musical score looks and works. The most important thing is that the mother actually spend some time with her children every day, and I am glad that there is at least one mother who is willing to do this.

### How About William Grant Still?

Q. I have become interested in some compositions of William Grant Still which were recently brought to my attention. Do you consider him one of the foremost American composers? Would you term his compositions as experimentalism, or is there a sound harmonic basis for the dissonances and unresolved chord structures that he uses?

Can you tell me where I can find material discussing his works, or biographical data? All I have been able to find so far is a very brief sketch in the "Cyclopedia of Music."—F. E. S.

A. William Grant Still is probably the foremost of our Negro composers, and has made significant contributions to contemporary musical literature. Rather early in his career he wrote in what was then an ultra-modern style, but he has since discarded that idiom and his later works are written in a more orthodox, almost romantic vein, and are not highly dissonant. He is not interested in musical experimentation, but rather in the expressing of emotions. His music has a strong racial flavor, and he has, in fact, devoted himself to the development of Negro idioms and the treatment of Negro subjects in his program works.

So far as I have been able to find, there is not a great deal written about Mr. Still. I know of no detailed discussion of his music, but you will find biographical material, plus some comments on his works in the following books: "Composers of Today," by Ewen; "Our Contemporary Composers," by J. T. Howard; "Negro Musicians and Their Music," by Maud

# Questions and Answers

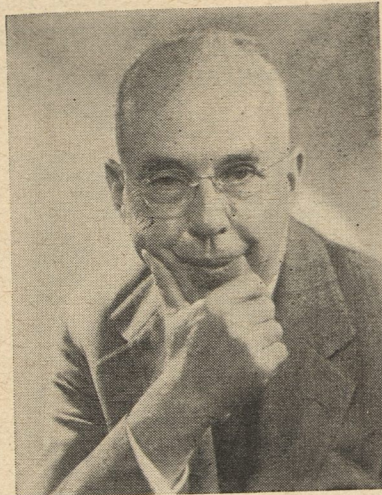
Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary



tonation or equal temperament, and cannot, therefore, be truly represented on staff notation. But this over-tone is nearer in pitch to the minor seventh than to the major sixth, and hence is so notated.

There is one other possibility which I mention only because this article was written by a violinist. In the scale of A, F-sharp, as played by a fine violinist using the untempered scale, would be higher in pitch than the F-sharp of the tempered scale on the piano. And so a string player might prefer to represent this unnotatable overtone by the major sixth rather than the minor seventh. On the other hand, when this overtone is worked out in "cents," it is found, as I have already said, to be nearer the minor seventh than the major sixth. And so I doubt if the real answer to your question is anything so esoteric as what I have just suggested. If you wish to pursue this matter further, you might write to the author of the article, in care of *THE ETUDE* and see if she has any other explanation to give.

Or if you are interested in studying a short but clear explanation of these problems, I would recommend Apel's "Harvard Dictionary of Music" article, *Acoustics*.

### Preparing to Enter a Music School

Q. I am fifteen years old and in my third year of high school. I have taken piano for several years, and about six months ago I decided that after I graduate from high school I want to enter a music school and prepare myself either to play professionally or to teach piano. I play pieces by Debussy, Rachmaninoff, and Chopin; and I have studied several sonatas by Haydn, Mozart, and Beethoven. Do you think that by the time I am ready to go to college I would be accepted? Is there any special thing that I should work on between now and then? And how shall I improve my ability to memorize?—M. S.

A. If you can play the pieces you mention really well you will be well prepared to enter a music school by the time you graduate. But most freshmen at college have played their pieces so imperfectly that they find it necessary to go back and learn to do third- or fourth-grade music with absolute accuracy and understanding before they can go on to really ad-

vanced work. So I suggest that you take up some fairly easy studies and pieces and make certain that you are learning to play them perfectly in every detail—fingering, legato and staccato, correct tempo and general mood, tempo and dynamics changes, pedaling, subordination of accompaniment, and so on. If you have never studied any Bach, I suggest working hard on the "Inventions," making certain that you play each voice with absolute perfection.

As for memorizing, I believe it would help you if you were to study harmony, and if you then took pains to observe both the harmonic structure and the form or design of the piece you are memorizing. Try practicing away from the keyboard part of the time, at first looking at the notation and observing every single detail, feeling the movement of your fingers, and hearing the music sounding in your inner ear. Now close your eyes and try to imagine just how the score looks as you "play" it again—all this away from the keyboard. Now go to the piano and try playing it from memory, looking at the notation only at points where you simply cannot remember what is printed there. Usually a piece that is studied carefully enough memorizes itself almost automatically, especially if the student works away from the keyboard part of the time and tries consciously to actually hear the music either with the score open before him or with his eyes closed—just listening with the inner ear.

### Materials for Courses in Religious Training

Q. I have often read and sometimes re-read your page in *THE ETUDE*, and now I myself have a problem. I have been a piano teacher, but now I have been asked to give courses in music for college-age students in a Bible Institute, and I hope you will help me to find suitable books and other materials, as follows: (1) A few good books on hymnology; (2) A good basic fundamental music book for college-age students to work in; (3) A book or two on history of music—both sacred and secular; (4) A reliable book on Martin Luther and music; (5) A good book on John Wesley and the part he played in music.—Mrs. R. C. H.

A. I have never done just what you have been asked to do, but here are some guesses as to materials, and I hope some of them will be of help to you: (1) "American Hymnody" by Henry Wilder Foote, and "The Rise of English Hymnody," by Harvey Blair Marks; (2) When I taught at UCLA two years ago I had a large group of freshmen, most of whom had had little or no musical training. I had them buy my own "Music Notation and Terminology" for fundamentals, and "Supplementary Sight-Singing Exercises" by Walter Damrosch et al for practice in sight singing. These worked very well, and I believe they are still in use at the University, so perhaps they would serve your needs also; (3) Any good book on history of music treats both secular and sacred music, but Edward Dickinson's "Music in the History of the Western Church" is a standard authority on church music. For a general history of music I myself like Theodore Finney's book very much; (4) and (5) I do not happen to know of any such books, but some of the other volumes I have suggested above will probably tell you as much as you need to know.

(See review in this issue [Page 465] of Dr. Paul Nettl's new book, "Luther and Music."—EDITOR'S NOTE.)

THEODORE seemed to have been invested from his youth with a gift for keeping his head in moments of crisis. This served to make him dependable at all times. He could become excited over little annoyances, but big matters never flustered him. He used to tell a story of his boyhood in Pittsburgh, which city was beset by occasional serious political and sociological riots in the early days. Gangs of men and women went through the streets breaking in store windows and helping themselves to whatever they wanted. Panic seized the city and ordinarily sane citizens lost their heads. Theodore saw a well-to-do banker rolling a barrel of flour down the street. He shouted to him, "Hold on there, Mister, that's stealing! That flour doesn't belong to you. If the police catch you they will put you in prison. Let's roll the barrel back to where you got it!" And roll it back they did. Theodore kept his head. All through his life this sense of integrity, responsibility, and dependability stood him in good stead. He was great on settling fights, whether of men or dogs, and liked nothing better than jumping into the melée and separating the combating parties.

The music business was a "natural" for Theodore. He became so familiar with the sheet music stock that he once amazed Mr. Mellor by waiting upon a customer who needed a certain composition after store hours. The gas was turned off for the night. In complete darkness Theodore felt his way to the right shelf and picked out the right piece. This astonished Mr. Mellor. He had never known of such an efficient clerk. Before long, the manager of the sheet music department was called to another city and Theodore found himself in charge of the leading sheet music store of Pittsburgh.

### A Sentimental Age

Music in America at that period was just coming to the attention of a far larger public, which was developing a taste for better things. The piano compositions most played in that day were such sentimental pieces as *The Mountain Stream*, by Sydney Smith; *L'Argentine* (Mazurka), by Eugene Ketterer; *Silvery Waves*, by Wyman; *Monastery Bells*, by Lefebure-Wély; *The Last Hope*, and *The Dying Poet*, by Gottschalk; and other compositions of a similar type. There were also many trite pieces by the industrious St. Louis composer, Charles Kunkel. Few girls' boarding school pupils escaped Walsh's *Black Hawk Waltz* and Badarzewska's *The Maiden's Prayer*. In those days in post-bellum America, music and sentimentality were twins to most of our citizens. The classics were little played. Many of the great masters we revere today were practically unheard. Despite the fact that Wagner had already completed his "Tristan and Isolde," his work was rarely discussed in this country. In the C. C. Mellor store at that time there were only three folios of the works of a "curious" Polish composer named Chopin.

### A Broadening Experience

The C. C. Mellor business prospered and the firm moved to finer quarters in a new building on Fifth Avenue in Pittsburgh. The experience in the music store gave the impressionable young Theodore a desire to be an educator and a musician, rather than a music clerk. Music had figured largely in the home life of his family and he was possessed of a kind of missionary zeal to do good for others. This stood out above mere money-making.

Theodore's guitar-playing older brother, William Henry, had been a close friend of Stephen Foster. It was the custom in those days for the young men to visit the residential section of the city and serenade young ladies. Theodore as a boy tagged along with these parties, piping up with his boyish voice on the chorus of such songs as *Old Folks at Home*, *Oh, Susanna*, *Massa's in de Cold, Cold Ground*, *Beautiful Dreamer*, *My Old Kentucky Home*, *Jennie With the Light Brown Hair*, and *Come Where My Love Lies Dreaming*. Inasmuch as Foster was happily married in 1850 to Jane McDowell, the daughter of a Pittsburgh physician, his interest was probably not in serenading the young ladies, but rather in promoting the sales of his songs. Theodore described Foster as a very happy, fun-loving man, gallant in his bearing and not in the least "set-up" over the success of his songs. Wherever Foster went he always drew a crowd, and the serenades made a great impression upon Theodore.

AUGUST, 1948

# Theodore Presser

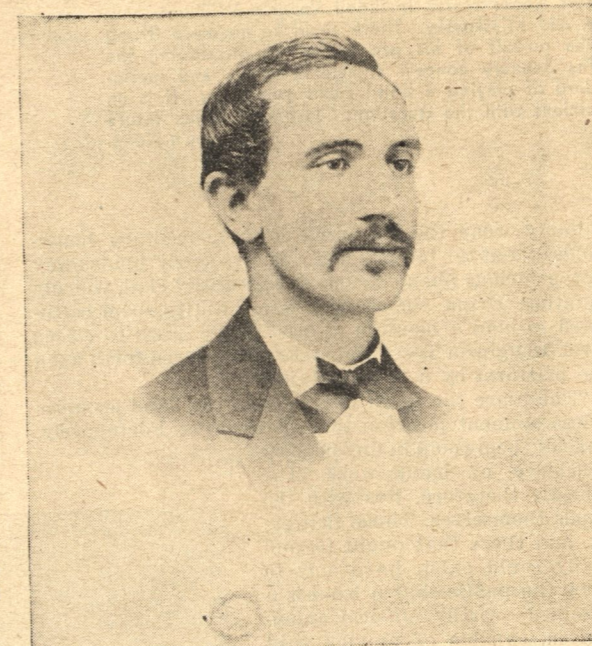
(1848 - 1925)

A Centenary Biography

Part Two

by James Francis Cooke

The first installment of the biography of Theodore Presser had to do with his ancestry, his religious upbringing by his pious father, Christian Presser, and his early employment in industrial occupations for which he was unsuited. In the second installment we find him leaving his position as a music clerk in the store of a kind and semi-professional music dealer, teacher, and organist, C. C. Mellor, in Pittsburgh, and taking up music as a profession. His colossal energy and his high ideals make his colorful life irresistibly interesting. —EDITOR'S NOTE.



THEODORE PRESSER AT THE AGE OF 21  
When he worked as a music clerk in Pittsburgh.

Considerate and kindly Mr. Mellor listened to Theodore's ambitions, although they made clear to the music dealer that he would probably lose a valuable employee. Nevertheless, he encouraged the young man at every step, even to the point of renting a piano for him in order that he might practice at home. Theodore's first piano instruction was received from a German Lutheran minister, the Rev. Marksten, who charged his student twenty-five cents a lesson. At first Theodore was so anxious to get ahead that he took a lesson every other day. He always spent Sunday afternoon with his teacher, who played the classics for him. His lessons were all at night, after a hard day's work. He often told of his sensation of triumph when he had mastered the left-hand part of a duet arrangement of Von Suppé's "Poet and Peasant Overture" so that he could play it with his teacher. Later he studied for a short time at the Leyland Conservatory at Pittsburgh, where he managed to become appointed as an assistant teacher in the evenings. This entitled him to free tuition. The four years that Theodore spent with Mr. Mellor were most formative and beneficial. When he left Pittsburgh he was grown-up and we must now call him Mr. Presser.

The era after the Civil War was one of unusual interest for music in the New World. Money was plentiful, but prices were high. Working men in the mills along the Monongahela and the Allegheny Rivers as well as in the nearby farmlands did not feel that a home was properly furnished unless it possessed a piano or a parlor organ. The appetite for music was crude but strong. It represented the vanguard of culture in homes of that day; more, even, than literature. Scarcely a day passed in the Mellor store that was not marked with the sale of a rosewood, a mahogany, or a walnut square piano. As pianos averaged in cost about a thousand dollars, the business in instruments alone probably amounted to over \$300,000 a year.

### The Professional Life Calls

Mr. Mellor made clear to his clerk his obvious fitness for the music business, but Mr. Presser was determined upon a professional career and could not be persuaded to remain longer than the time required "to put the stock in order." He had been working every second of his spare time with private teachers, in order that he might take the entrance examination at Mount Union College at Alliance, Ohio. He passed these successfully in the Fall of 1868. At college he studied Geometry, French, Algebra, Mental Philosophy, and the Art of Music, in a kind of quasi-high school and conservatory which has since developed into one of Ohio's outstanding musical educational institutions. He became more and more convinced that a musician should have a good general academic and scientific knowledge. That is why, in later years when the Scholarship Department of The Presser Foundation was established, he insisted that a certain proportion of the student's work should include academic studies.

At Mount Union his instruction book in piano playing was the widely used "New Method for the Pianoforte," by Nathan Richardson (published by the Oliver Ditson Company in 1859). The music in this book was not printed from engraved plates, universally used at this time, but from music type. The book contained several meritorious works in the style of Mendelssohn's "Songs Without Words," and was looked upon as the *vade mecum* of musical instruction books.

### Student Activities

Music now became the center of all Mr. Presser's interest. He left no regularly kept diary of his student days, but he did leave in scrap-books many evidences of his intense student activities. He collected large numbers of programs of concerts that he attended during the years between 1867 and 1878, and from a survey of these it is clear that he gave as much consideration to the somewhat trifling programs given in small communities as he did to concerts and operas in New York, Boston, Chicago, Cin- (Continued on Page 501)

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

# The Band—What Is Its Future?

A Conference with

Edwin Franko Goldman

World Renowned Band Leader and Composer  
Founder and Director of The Goldman Band

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

On January 3, 1948, in Carnegie Hall, New York, The League of Composers presented a concert that stands unique in the annals of musical history. For one thing, the concert was organized to honor Dr. Edwin Franko Goldman on the occasion of his seventieth birthday—and it is not in the ordinary run of affairs for a "band-master" to win such tribute from one of the most rarified sectors of the music world. In second place, and again in honor of Dr. Goldman's untiring efforts in the field, the program was made up entirely of symphonic music written for band by contemporary composers whose roster included Vaughan-Williams, Milhaud, Schoenberg, Grainger, Cowell, Sanjuan, Honegger, and Miaskovsky. There could be no more fitting tribute to a man who has spent nearly half a century in the pursuit of his great ideal of developing the standard of the band, band playing, and band works. The January concert stimulated critics and music-lovers alike to marvel at the type of music and the standard of playing a band could encompass. It is on these points that THE ETUDE has sought Dr. Goldman's opinions with the question: "Just what is the future of the band?" —EDITOR'S NOTE.

**D**URING the past decade or so, we have seen the development of a rather strange phenomenon which both is and is not a step forward in the direction of band progress. On the one hand, there has been an unbelievable increase in school bands. Interest in this field runs high; every high school has its own band, and the youngsters go to any lengths to join up and keep on playing. On the other hand, there has been (and is) an equally unbelievable standstill in the professional band. There has been little or no organization of new bands, next to no demand for new ones, and the majority of those that do exist are, alas, far below the artistic level of the average professional orchestra. Now, that opens a curious and thought-provoking problem... almost that of a house divided against itself. One large section of our population, the youngsters, has gone all-out for bands, while another large section, the music lovers, wants nothing to do with them! Somewhere between leaving high school and entering responsible maturity, Americans make a mental somersault in their attitude toward bands. Let us try to discover what causes this curious situation, and outline the means for remedying it.

## A Band's Responsibility

"There is a very good reason why mature-minded music lovers shy away from bands—and it can be traced directly to the bands themselves. To put it briefly, bands still seem content to function just a little outside the accepted sphere of music. By their own choice, apparently, bands refuse to show an eager, music-loving land what a band can really do. To the average music enthusiast, the difference between a band and an orchestra is much greater than a mere matter of instrumental organization. They don't even think of the organization! They think of the difference in musical results. An orchestra plays great music in a musically worthy manner—even an amateur orchestra is a dignified affair. A band, generally speaking, is an entirely different kettle of fish. It plays marches, transcriptions of music written for other groups, and 'light stuff.' It seldom gets the intense care of rehearsing and polishing that other groups require as a matter of course. And it assumes few of the responsibilities of musical dignity. Many professional bands trick themselves out with fancy uniforms (I am not speaking here of Army and Navy bands which very

suitably wear the uniforms of their military households); and far too much of a 'sports spirit' holds sway in the curious phenomenon of the scantily clad, weirdly gyrating 'Drum Majorettes,' whose antics seem calculated to hold a medium of good music down to circus level. Imagine a Toscanini orchestra ushered forth upon the platform by a 'Drum Majorette'!"

"These are the main reasons why the band occupies a less eminent position than it deserves. Fortunately, none of them roots in any musical deficiency of band work. The remedy, therefore, lies with the bands themselves. Those that exist, and those that ought to, and easily could exist, have only to show the public that a band is a dignified, worthy musical organization, capable of playing good music in good style. How is this to be done?"

## Steps to Improvement

"First of all, bands should be rehearsed and polished as carefully as a Toscanini orchestra, with the goal in mind that their task is to play music. In preparation for the completely delightful and gratifying concert given for me on my seventieth birthday, the band of sixty-five experienced professionals had three separate, painstaking, and long rehearsals. 'Oh,' you may say 'that was for a Carnegie Hall concert!' And that is exactly my point—all band playing should be done in the spirit of a Carnegie Hall concert!"

"Another point concerns band programs. As a general thing, band concerts are carelessly and over-heavily programmed. It is by no means a rarity to find a printed list of eight or ten numbers (thrown together along 'catchy' lines), after each one of

which, right in the middle of the concert, the leader acknowledges applause by dashing off an 'extra' in the way of a snappy march or a popular hit. Let's get away from that! Band programs need careful building; they need continuity, balance, contrast in types and schools and styles of music. Keep your lighter numbers as a lighter group—and don't play encores until the announced program is finished.

"One of the greatest difficulties in organizing worthy and dignified band programs is the almost incredible scarcity of good band music to be found—until recently. For the most part, the band repertoire consisted of marches and (rather stereotyped) transcriptions of operatic, symphonic, and solo instrumental music. People who knew and loved the originals certainly didn't need to come to a band to hear them; and those who did not know them waited for the marches. The band played either light music or borrowed music because there just wasn't anything else for it to play. And that again, you say, is not the fault of the band. Ah, but it is! General band department has been such that eminent composers hesitated to write for it.

## A Difficult Task

"For the past thirty years I have suffered and struggled to get worthy music written directly for the band. I wrote—in vain—to Richard Strauss, Sibelius, Elgar, Bloch, Ravel, begging and pleading with them to write something especially for band. It was one of the hardest tasks I ever set myself and, in the beginning, it seemed hopeless. But gradually results began to show. And today—why, all of the eminent composers are, quite literally and without colloquialism, climbing on the band wagon. A splendid contemporary band literature already exists, ornamented by names like Roussel, Grainger, Milhaud, Vaughan-Williams, Schoenberg, Honegger, Sir Thomas Beecham, Alexandre Tansman, William Grant Still, and many others, and the list is growing every day, as I can attest by looking at the stacks of new music on my desk. The question will naturally arise, if new music is being written for band, will it perhaps be of the super-modernistic type that the average music lover finds hard to understand? I am happy to report that the answer is No! This is not at all the case. Realizing the more popular nature of the band, these composers are wisely adapting form to medium and turning out beautiful music. To mention but one of the new band works (I wish I had time to enlarge on them all), the 'Symphony' (Continued on Page 508)



EDWIN FRANKO GOLDMAN

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

# A SUMMER IDYL

N. Louise Wright's *Summer Idyl* is an interesting study in keyboard orientation; that is, accustoming the hands and fingers to find notes in unusual locations. Teachers have found this type of piece very helpful in developing freedom in playing. Grade 3.

N. LOUISE WRIGHT

Adagio (♩ = 50) l.h. above right throughout

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AUGUST 1948

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MARCIA FUNEBRE

FROM SONATA, Op. 26

Just why Beethoven should have sandwiched this very grim and dramatic funeral march between the graceful *Variations on a Theme in A-flat*, followed by the sprightly *Scherzo* and the very happy final *Rondo*, is hard to tell. This march belongs to an era when it was the custom to parade the famous dead through the streets with a brass band. The Trio brings in a musical picture of the roll of the drums, and the notes marked *sf* are supposed to represent cannon shots. Grade 6.

L. van BEETHOVEN

L. van BEETHOVEN

**Maestoso andante** (♩ = 63)

marked *sf* are supposed to represent unmarked

Maestoso andante (♩ = 63)

The image shows a page of musical notation for a piano piece, titled "Maestoso andante (♩ = 63)". The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo and mood are indicated as "Maestoso andante" with a quarter note equal to 63 beats per minute. The notation includes various dynamic markings such as *p* (piano), *f* (forte), *cresc.* (crescendo), *sf* (sforzando), *pp* (pianissimo), *mf* (mezzo-forte), and *ff* (fortissimo). The music features complex chordal textures, often with multiple notes beamed together, and includes some melodic lines in the right hand. The notation is dense and detailed, with many notes and accidentals. The page is numbered "21" in the bottom right corner.

THE ETUDE

*To Coda* ⊕

This page of handwritten musical notation is for a piano piece, likely in the key of B-flat major (three flats). It consists of several systems of staves, each with a grand staff (treble and bass clef) and a separate staff for the right hand.

The notation includes various musical symbols and dynamics:

- First System:** Features a grand staff with a right-hand staff. Dynamics include *cresc.*, *f*, *piu f*, and *ff*. A section is marked *To Coda* with a diamond symbol.
- TRIO Section:** Indicated by the word "TRIO" at the beginning of the second system. It features a grand staff with a right-hand staff. Dynamics include *p*, *cresc.*, *f*, and *ff*. The section is marked *Red.* and includes a double bar line with a star symbol.
- Third System:** Continues the Trio section with a grand staff and a right-hand staff. Dynamics include *p*, *cresc.*, *f*, and *ff*. The section is marked *Red.* and includes a double bar line with a star symbol.
- Fourth System:** Continues the Trio section with a grand staff and a right-hand staff. Dynamics include *p*, *cresc.*, *f*, and *ff*. The section is marked *Red.* and includes a double bar line with a star symbol.
- CODA Section:** Indicated by the word "CODA" with a diamond symbol. It features a grand staff with a right-hand staff. Dynamics include *p*, *cresc.*, and *pp*. The section is marked *Red.* and includes a double bar line with a star symbol.
- Fifth System:** Continues the CODA section with a grand staff and a right-hand staff. Dynamics include *p*, *cresc.*, *f*, and *pp*. The section is marked *Red.* and includes a double bar line with a star symbol.

The notation is written in a clear, legible hand, with various musical symbols and dynamics clearly marked. The page is numbered 51 at the bottom right.

AUGUST 1948

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# LAZY PALMS

**LAZY PALMS**

Walter E. Miles, composer of the immensely popular *Sparklets*, has given us in *Lazy Palms* another delightful, undulating piece, which teachers will find very interesting. Be careful of the metrical accents so that it will not sound ragged. Grade 4.

WALTER E. MILES

Smoothly and slow (♩ = 63)

WALTER E. MILES

Smoothly and slow (♩ = 63)

*mf*

*p*

*rh.*

*rit.*

Slowly and peacefully

*mp a tempo*

*p*

*mp*

*rit.*

*a tempo*

*mf*

*mp*

*ten. 2*

To Coda

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals, along with dynamic markings like *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *ppp* (pianississimo). Tempo markings include *p poco meno mosso*, *Broadly*, *a tempo*, *Tempo I Majestically*, and *D. S. al*. The piece concludes with a *CODA* section. The notation is written in a style characteristic of the 19th century, with a focus on melodic and harmonic development.

# SOPHISTICATED SOPHIE

Sophisticated even to the point of Boogie-Woogie! Do not judge this piece until you have learned to play it with ease and fluency; otherwise you will not feel its charm. Grade 4. RALPH FEDERER

Moderate blues tempo (♩=116)

*mp* *p* *Ped. simile* *sfz* *p* *mp* *sfz* *very staccato sfz* *mf* *Ped. simile* *sfz* *mp* *sfz* *mf* *sfz* *diminish* *ff* *Fine* *mf (with a bounce)* *always staccato* *sfz*

*sfz* *increase* *ff* *mf* *sfz* *increase* *ff* *P.D.C.*

# SKYLARKING

FRANK GREY

Grade 3½

Valse caprice (♩=60)

*p rall.* *a tempo* *rubato* *cresc.* *mf* *Ped. simile* *dim.* *p* *cresc.*

3 1 2

*f*

*rall.*

*p*

*a tempo*

*rubato*

*cresc.*

*mf*

*dim.*

*p*

*cresc.*

*Poco più mosso*

*dim.*

*rall.*

*p*

*Fine*

*mf*

*mp*

*poco rit.*

*mf*

*D.C.*

# LEGENDE

This transcription of a choral work by Tchaikowsky is excellent for church use and should be played in choral style. P.I. TSCHAIKOWSKY  
 Grade 2½ Andante (♩=63) Arr. by Rob Roy Peery

*mf*

*p*

*mf*

*8 ad lib.\**

*p*

*mf*

*p*

*8 ad lib.*

*p*

*f*

*rall.*

\* Both hands may be played an octave higher.

# PHANTOM SHADOWS

Grade  $3\frac{1}{2}$ .

Vivace (♩. = 160)

# TARANTELLA

EMMA SKILTON

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written for a grand piano, with a right-hand (r.h.) and left-hand (l.h.) part. The key signature is one flat (B-flat), and the time signature is 6/8. The piece begins with a forte (ff) dynamic and a right-hand triplet. The first system includes a section marked 'mf' (mezzo-forte) with a 'Coda' symbol. The second system features a 'To Coda' section. The third system is marked 'Meno mosso' and includes a 'p cantabile' section. The fourth system is marked 'Tempo I' and includes a 'ff' section. The fifth system is marked 'Brillante a tempo' and includes a 'CODA' section. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff', 'mf', 'f', 'p', and 'cantabile'. The piece concludes with a 'CODA' section.

## OUT FOR A STROLL

Joseph M. Hopkins' fine melodic gifts add real charm to this interesting recital piece. It is like a genial stroll with a friend in a pleasant woodland country. It should be played *con rubato*, but the interpretation should not be exaggerated. Grade 3½.

Moderato (1-80)

JOSEPH M. HOPKINS

**Moderato** (♩ = 80)

JOSEPH M. HOPKINS

and country. **Moderato** (♩ = 80)

JOSEPH M. HOPKINS

*mf con rubato*

*p*

*a tempo*

*poco rit.*

*mf*

*f*

*mf*

*f*

*mf*

*cresc.*

*f*

*mf*

*ff*

*l.h. f*

*rit.*

*f*

*D.C.*

*Fine*

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# THE SPARROWS' PARADE (EXCERPT)

HANS SCHICK

SECONDO

Tempo di Marcia (♩ = 120)

This musical score is for the 'SECONDO' part of 'The Sparrows' Parade'. It is written for piano in G major, 2/4 time, with a tempo of 120 beats per minute. The score consists of four systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), followed by a bass clef. The melody is played in the right hand, featuring eighth and sixteenth notes with various fingerings indicated above the notes. The left hand provides a steady accompaniment of eighth notes. The second system continues the melody and accompaniment. The third system introduces a forte (f) dynamic marking. The fourth system concludes with a first and second ending bracket, leading to a final chord. The score is marked with 'ff' (fortissimo) and 'f' (forte) dynamics.

# THE SPARROWS' PARADE (EXCERPT)

HANS SCHICK

PRIMO

Tempo di Marcia (♩ = 120)

This musical score is for the 'PRIMO' part of 'The Sparrows' Parade'. It is written for piano in G major, 2/4 time, with a tempo of 120 beats per minute. The score consists of four systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), followed by a bass clef. The melody is played in the right hand, featuring eighth and sixteenth notes with various fingerings indicated above the notes. The left hand provides a steady accompaniment of eighth notes. The second system continues the melody and accompaniment. The third system introduces a forte (f) dynamic marking. The fourth system concludes with a first and second ending bracket, leading to a final chord. The score is marked with 'f' (forte) and 'ff' (fortissimo) dynamics.

# LORD, IN ADORATION KNEELING

SARAH COLEMAN BRAGDON

Lorraine F. Rude\*

*Andante con moto* *mp*

Lord, in a-dor-a-tion kneel - ing. Here we turn to Thee,

Here our deep-est souls re - veal - ing, Lift - ing them to Thee.

Lord, we give Thee with-out meas - ure Bod - y, heart, and mind, our treas-ure, Hum-bly off-ring for Thy pleas-ure

All we yearn to be. Let Thy grace, in love de-scend - ing O'er our heads in wor-ship bend - ing,

Sanc - ti - fy our prayrs un-end - ing, Make us one with Thee, Make us one with Thee.

*rit.*

# THE MAGIC HORSE

MARCH

R. O. SUTER, Op. 33

M. M. ♩ = 108

VIOLIN *p*

PIANO *p*

*f*

*mf*

*p dolce*

*p dolce*

*rit.*

*D.C. ad lib.*

*D.C. ad lib.*

*Fine*

*Fine*

Sw. Strings 8' & 4' & Flutes 8' & 4'  
Gt. Melodia  
Ch. Strings 16', 8', & 4'  
Ped. Soft 16', coupled to Ch.

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Arr. by Clarence Kohlmann

**MANUALS**

**PEDAL**

*Andante semplice*

*p* Ch. Gt. F

*mp* Sw. F

Add Flute 4'

*rit.* *p* Sw. A#

*a tempo* Sw. A#

*Sw. Ped. only*

8' & 4' & Flute 4'

Ch. Strs. 16' Gt. G#

*quasi arpa*

*Fine*

*Più mosso*

Sw. Strings 8' & 4'

Sw. G

*a tempo*

Gt. B Gt. Melodia

*Ped. 53' Sw. Ped.*

*D.S. al Fine*

*rit.*

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THE ETUDE

# PICKANINNY DANCE

WILLIAM SCHER

Grade 2½

Lively (♩ = 96)

*mf*

*Ped. simile*

*f*

*Ped. simile*

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497

# THE ROOSTER'S SERENADE

FRANCES M. LIGHT

Grade 1. Moderato (♩ = 54)

He is answered by another rooster from afar.

*A rooster crows.*

*The cackling attracts the farmer's wife.*

*She gathers the eggs.*

*The hired man joins her.*

*They leave with the eggs.*

*The cackling quiets down.*

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## DRUMS FROM A DISTANCE

EVERETT STEVENS

Grade 2. Very steady (♩ = 120)

*Not too fast*

*poco a poco cresc.*

*cresc.*

*D.S.*

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*cresc.*

*dim.*

*mp*

*dim.*

*p*

*pp*

*ppp*

## OVER THE GARDEN WALL

J. J. THOMAS

Grade 1 1/2. Moderato (♩ = 66)

*mp*

*4*

*2*

*1*

*3*

*2*

*1*

*1*

*Last*

*3*

*1*

*3*

*1*

*5*

*4*

*2*

*1*

*3*

*5*

*1*

*2*

*D.S.*

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Grade 2½

# JACK-IN-THE-BOX MARCH

BOBBS TRAVIS

Allegro con moto (♩ = 108)

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THE ETUDE

## Symphysis

(Continued from Page 459)

one splendid indication of the domestic appreciation of music.

The universal appeal of music to all types of people of all lands is responsible for much of its influence in all countries. There are now vast numbers of people who see in music one of the great avenues to universal peace in the future. Richard Wagner had this idea. He said, in an essay on Beethoven: "The language of tones belongs equally to all mankind and the melody is the absolute language in which the musician speaks to every heart."

A few years ago your Editor had a conference with the late famous penologist, Major John A. Warner, Superintendent of the State Police of New York. Major Warner, a Harvard graduate, was an exceptionally fine organist and pianist who had played concertos with leading orchestras. His administration of the New York State Police was highly effective. He was convinced that music is one of the most valuable means of controlling juvenile delinquency and his words should be framed and placed in every school and home in America:

"One of my musical friends has a way of saying, 'Put your boy in a band and save him from being a bandit,' and again, 'If you want to keep your boy away from saloon bars and prison bars, give him musical bars.' I heartily endorse these slogans. I say this in all seriousness. Everything I have seen in my calling indicates that crime is very largely due to a gradual letting down of the good old standards of morality and right conduct. In my contacts with crime I have never met a criminal who had had a worth while training in music, in fact, musical training even in a slight degree. This does not mean that there may not be such an occasional case, but from my extensive experience it does mean that they are extremely rare."

Blessed is the home to which music brings joy, protection, and higher life ideals—the symphysis of life!

\*From "Music As a Life Asset," by Major John A. Warner, THE ETUDE, October 1941, Page 658.

## Theodore Presser

(Continued from Page 479)

cinnati, and in the Gewandhaus in Leipzig. He seemed to be trying to feel out the tastes and inclinations of the public. He did hear many of the great artists and singers of his student days, including Parepa-Rosa, Christine Nilsson, Clara Louise Kellogg, Emile Saurer, Sarasate, Mme. Therese Carreño (who in 1867 was a brilliantly beautiful young woman of twenty), Annie Louise Cary, Mme. Anna Bishop, Anton Rubinstein, William Mason, Theodore Thomas, S. B. Mills, Camilla Urso, Hans von Bülow, Karl Reinecke, Edvard Grieg, Johannes Brahms, Franz Liszt, and many others. His continual attendance at concerts and operas at every possible opportunity unquestionably affected his musical career. He was especially fond of opera, and once recounted to me that when he first saw Wagner's "Tannhäuser" while a student in Germany, he nearly fainted and had to go out for fresh air.

Opera programs found in his scrap-book include those of "La Traviata," "La Dame Blanche," "Il Trovatore," "Faust," "The Magic Flute," "La Juive," "Martha," "Der Freischütz," "The Barber of Seville," and "Lohengrin." In his student scrap-books we also find various catalogs of music publishing firms here and abroad, indicating perhaps his inclination toward that activity.

## An Important Step

Let us survey his musical training from Pittsburgh to Leipzig in more detail. At Mr. Presser's first student recital he played *Sunrise Mazurka* and *The Mocking Bird* by J. Hofmann (not of course the famous piano virtuoso). Before long Mr. Presser became assistant to the professor of music at Mount Union College and thereafter paid for his board and tuition through his services. At Mount Union Mr. Presser met Senator (later U. S. Secretary of State) Philander C. Knox. Knox was five years younger than Mr. Presser, but he was very precocious. Mr. Presser always described Knox as a lively little red-headed rascal with a trigger-quick brain. "He was a great debater, and every conversation with him sounded like a debate."

Mr. Presser was not graduated, because he received an exceptionally good offer in 1869 from Dr. Henry Solomon Lehr, President of Ohio Northern Normal School (now Ohio Northern University) to act as professor of music at his institution at Ada, Ohio. This remarkable school is famous for offering opportunities to students of very moderate means. It has a notable record of graduates. Once, while making a commencement address there, I was invited to dinner at the home of the President, Dr. Albert E. Smith. At the same table were five former Governors of the State of Ohio and one U. S. Senator, all poor boy graduates of Ohio Northern. Dr. Albert E. Smith was a staunch Republican and Prohibitionist who had a name similar to that of the liberal Democratic Governor of New York, the late "Al" (Alfred E.) Smith. Dr. Smith of Ohio Northern University bore an amazing likeness to William Jennings Bryan. Mr. Presser bore a startling resemblance to former Secretary of State Chauncey Depew, eminent railroad executive and financier. The similarity was so great that when they walked down Chestnut Street in Philadelphia together they always attracted attention. Even President Taft once addressed Mr. Presser as "Chauncey."

## The Etude Music Lover's Bookshelf

(Continued from Page 465)

limped from the earliest aborigines to become a part of civilization, proceeding down the centuries to the era of Jazz. Five of the three hundred thirty pages recognize, with a kind of patronizing nod, the existence of American music and mention six American composers.

Mr. Harrison is obviously a fine conversationalist and many will enjoy his book. He was brought up in the traditions of the Guildhall School of Music in London and appeared in Queen's Hall as a pianist at the age of thirteen. Since then he has traveled widely as a lecturer. The book is a revised edition of the work published in 1940. Two additional chapters have been included.

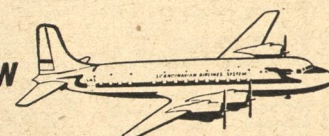
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## Building the Glee Club

(Continued from Page 461)

He must also know the human voice, in all its strengths and weaknesses; and he must know how to get the effects he wants from his massed voices. This is one of the essential differences between a choral director and a symphonic conductor—the conductor works with tone colors and qualities that are built into the various instruments and which, as such, can be more or less calculated in advance, while the choral leader adapts the shadings of color and quality of his mental tonal picture to the varying and unpredictable human-voice material he happens to work with at a given time. While the choral director is not always a vocal teacher, strictly speaking, he still needs to be alert to the need of offering vocal pointers and hints for better production. Thus, he must be able to make a quick analysis of vocal difficulties, and to offer quick, sure, and practical hints for solving them. Experience has taught me that, when the well-trained professional voice suddenly gets into difficulties, the trouble is likely to lie in defective vowel formations.

### The Quality of Leadership

"And, in addition to this list of skills that can be acquired, the good choral director must possess another, which is difficult to acquire—the quality of leadership. Certainly, this does not mean 'bossiness.' Ensemble work progresses best under democratic rather than dictatorial guidance. The best quality of leadership is that which inspires others to want to follow—whether through admiration, affection, or sheer good-fellowship. Thus, the choral leader has it in his power (or should have!) to inspire his singers to perfect and deepen their musical backgrounds. And if he can nourish this desire with a well-rounded knowledge of all kinds, types, styles, and schools of music, he can do much toward broadening the taste of his singers.

"At Radio City Music Hall, we have, of course, methods and problems that would hardly be found in the average choral group. We perform on the largest stage in the world; we have an annual audi-

ence of eight million; and we strive to maintain the highest level of musical entertainment. Our Glee Club members are chosen, in addition, for voice and musicianship. Many of them have come to us from solo and even stellar work, both here and abroad; many have left us to assume solo and stellar posts; and all may be called upon for solo bits or numbers. Seventy-five per cent of the male solo singers presented at the Music Hall are chosen from the Glee Club. (Some years ago, when a 'Faust Fantasy' was presented, the soloist who had rehearsed the part of Mephisto was taken ill just ten minutes before he was due to go on. His place was ably filled by a Glee Club member—who had sung the part abroad.) Thus, while we have many talented young singers, none is exactly a novice. When a new stage production is scheduled (we average about ten new productions a year) the Glee Club meets between stage performances for consistent rehearsals, during which singing, vocal purity, nuancing, and diction are worked at, in addition to the rather considerable amount of stage business required for our stage shows. When a new stage piece is ready and in good order, no special rehearsing is done, each show serving as its own test of fitness and often yielding us ideas for improving the next one. The actual song material we use is chosen by no one person, but is built, editorial fashion, by the various department heads who plan the stage show as an integral whole. Thus, Mr. Smallens, our musical director, Mr. Leonidoff, our senior producer, Mr. Markert, our producer and director of the Rockettes, Miss Rogge, our associate producer and director of the ballet, and I may all plan and choose together just which numbers are to be used, and how they are to be blended into the whole.

"The basic principles which guide entertainment for eight million can well be brought to bear on the work of a singing group of eight, in a studio. Indeed, if singing groups of eight all over the country give earnest attention to vocal musicianship, we shall be able to aim for still higher standards at the Music Hall!"

## Practice Away from the Piano

by Harold Mynning

**ANTON RUBINSTEIN**, Paderewski, and other famous pianists of the past have testified to the value of practice away from the piano. Psychologists of today have found much more can be done along these lines than was formerly supposed. For instance, if you sit at the piano and imagine you are playing a passage, using the fingering, touch, and so forth that you would use if you were actually playing, you will find you can greatly increase your skill without touching the piano.

Indeed, R. A. Vandell and other psychologists declare that if each day for a certain length of time you sit before a target and imagine you are throwing darts at said target, your aim will improve as much as if you actually did throw the darts. Of course there is more to learning to play the piano than improving one's skill at throwing darts at a target but both have some things in common.

For the pianist, ear training is as important as finger training. Here, too, much can be done without a piano. Take one of the pieces you know well and have perhaps played for years. Go over it in your mind, trying—in imagination, of course—to draw from the piano the most beautiful tone possible. You will be surprised at the results. Of course, one of the benefits of this kind of practice is that it enables one to approach an old problem from a new angle.

To be sure, there is no substitute for actual practice at the piano, but my own experiments have proven that by following the mode of procedure outlined in this article, we can greatly increase our skill as pianists without actually touching the keyboard. Of course there is nothing new about this—what is new is that through the findings of psychological research, we can now know with certitude what was before more or less guess-work.

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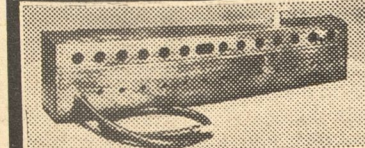
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## VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

**A Boy of Thirteen With a Coloratura Voice**  
Q. I am a boy of thirteen with a coloratura voice, with a range from G below Middle-C to F and G above High-C. A vocal instructor told me I had a phenomenal voice, but not to think of serious study until after my voice changed. She gave me a few lessons in breathing. Through self instruction, I learned most of the arias I know and also I used phonograph records. I sing Caro Nome, Una voce poca fa, Je suis Titania and others, and I am learning The Bell Song from "Lakme." Sometimes my low tones are not as full as my high ones. I would like to know where I could obtain a book which would help me with coloratura singing.

2. Someone told me that if you sing after you have eaten your voice is not as good.—J.H.

A. The advice of the vocal instructor to whom you refer was sound and good. At about the age of thirteen or fourteen a boy is gradually changing physically, mentally and vocally, from child into young man. His vocal cords are increasing in length and thickness and the whole laryngeal structure is gradually getting larger. Soon he will be experiencing that very unpleasant and trying period called "change of voice." At this time it is quite usual for the boy vocalist to discontinue his singing for a few years, until his voice is "settled" and his adult voice appears. In other words, it is better for him to discontinue singing soprano and rest until in the course of time he becomes a tenor, a baritone or a bass. "Marchesi Opus 1" is an excellent book of exercises for velocity, as is also the exercise book of Bordogni. Keep in touch with a good singing teacher during the period of voice change, and continually ask her advice. 2. It is quite unwise to sing immediately after a very large meal. Rest an hour or two. Be careful also to eat simple, digestible food, especially when you are going to sing.

**Three Questions on John Charles Thomas' Article**

Q. There are a few questions I would like you to answer for me in regard to language.

1. In the November 1943 issue of THE ETUDE, I read that English is a "nasal" language; French, a "chest" language; German is "guttural"; and Italian, a "head" language. If one constantly speaks one of these languages will it have any effect upon the quality and beauty of his voice?

2. Spanish is rated as the smoothest language in the world. Do Spanish-speaking peoples have an advantage over other peoples where smoothness and beauty in speech are concerned?

3. I have learned through voice study that the Italians teach by bringing the voice from the guttural and chesty stage into the nasal, and from there develop it into a clear, ringing voice. If this is true, can English-speaking peoples develop richer voices, since English is a nasal language?—S. W. H.

A. John Charles Thomas entitles his very fine article, "Color in Singing." He speaks of the inherent color of tones, referring to them as light and dark, open and covered, thick and thin. Mr. Thomas gives some excellent exercises to infuse the needed colors, by basing the vowel sounds on the one that possesses the desired color. Any vocalist who has the intelligence to understand what Mr. Thomas means and the patience to practice these exercises cannot help being improved by them. He points out that a strong body and good health are absolutely necessary to success as a singer. On the question of resonance he says, "If the student does not feel vibratory resonance in the mask he may be sure that he is not profiting by his teacher's guidance, or that his teacher is a bad one. The problem is to get the tone into the mask and to guard against any guttural intonation." If you will remember that Mr. Thomas is writing primarily about "color in singing," you will find little that is contradictory in his description of the color of the various languages as they are spoken. Unfortunately, a great many Americans do speak with a decided nasal

twang, while the enunciation (word formation) of the Germans is almost always guttural, tight-throated. The Italian voice, in both speaking and singing is apt to be clear, bright, "forward," sometimes lacking in depth. Although Mr. Thomas calls it a heady language, a little more of the resonance of the "mask" might often improve the tones sung in this manner. As for the French language, we do not entirely agree with Mr. Thomas. The French baritones and basses of twenty years ago combined a magnificent physical development with a production "dans la masque," and the resulting tones were warm, rich, full, vibrant, and magnificent in volume. Pol Plancon, Edouard de Reszké, Delmas, Maurel (whom Verdi called the greatest singing artist he had ever encountered), make a list unapproached in modern times. Mr. Thomas himself is the singer who most nearly suggests these giants of former years in physique and color of voice, and as he points out, having once mastered this way of using the voice, a very slight adjustment will enable the vocalist to sing in any language.

2. It is quite questionable that Spanish is the smoothest language in the world. True it is that it abounds in good vowel sounds, as do most of the other Latin languages, and therefore it is not difficult to produce. Certainly Spanish has no advantage over Italian, as far as beauty is concerned.

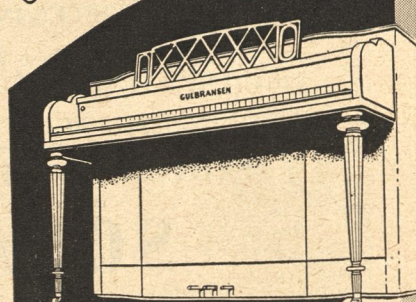
3. We disagree entirely that the Italians teach by bringing the voice from the guttural and chesty stage into the nasal. If one possesses a good, natural quality, one need not encounter any of these stages in his progress toward his goal. The object of every singing teacher, whether he be American, Russian, or Italian, is to keep the tone away from throat effort or of muscular stiffness anywhere, and to make it firm, clear, ringing, and resonant. If you will borrow a human skull from a medical school and will examine it carefully, putting your fingers into the sinuses and touching the thin bones in and about the nose, you will see for yourself what a marvelously designed resonating apparatus it is and you will understand clearly what Mr. Thomas and all the other successful singers mean by the expression, "dans la masque."

**Requirements for Admission to a Radio Chorus**

Q. I have taught school for six years and would like a change. I have taught music along with my usual work. I have had three and one-half years of glee club, nearly eight years of piano, and one year of voice. I have attended college during the summer and have twenty-six and one-half hours credit. I sang in the church choir both in college and at home. Do you think I could get work with choruses on the radio, R. C. A. chorus, and others? Please tell me what is required of these singers. Please tell me where I could get information on this subject. Would it be wise to have an audition with a local radio station? How is it done? I realize that you cannot tell me whether it is worth while without hearing me sing.—M. G.

A. You are quite right, it would not be possible to advise you without hearing your voice. We can only offer you some general advice. The qualifications necessary to obtain work in a radio chorus vary very much. The larger the city and the finer the chorus the more stringent are the requirements. Of course, first of all there must be a need for new singers. If the chorus is full up, you would find it difficult to get in. A good voice, a pleasant appearance, and the ability to read music are absolutely necessary. If you wish any information about the R.C.A. chorus, write them a personal note, describing yourself and your voice and enclose a stamped, self addressed envelope for a reply. It would certainly be a good thing for you to have a try-out with your local radio station, if you can get it. Call personally at the station so that those in authority can see you and make your acquaintance. Then ask for an audition, and perhaps you will be lucky enough to obtain it.

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## Building Organ Recital Programs

(Continued from Page 473)

early. The Chorale Prelude, *Come, Saviour of the Heathen* (the greater one, not the one from the "Orgelbuchlein"), is one of the sublimely beautiful works of the great master, and is all too often neglected. The Prelude and Fugue in D major has everything that one could wish in a great organ number, and is always enjoyed by everyone. It is a monumental work, and any organ with an adequate pedal and a fair ensemble is enough to do this piece justice.

Nothing can be better than one of the César Franck Chorales. In my article next month I hope to discuss the new edition of these Chorales by Joseph Bonnet. The delightful *Scherzetto* by the blind French organist, Vierne, is always like a breath of fresh air on any program. Karg-Elert also has a place on our programs. I have quoted Ernest M. Skinner before, I think, as saying, "No organ program is complete without a number by Karg-Elert." The *Primavera* is from Seth Bingham's "Florentine Sketches," and is a thoroughly charming bit of writing. Richard Purvis' *Chartres* is a colorful treatment of this lovely tune. The "Toccata," *Thou Art the Rock*, by Henri Mulet, is always a thrilling piece and is perfect as a final number. How nice it is to include compositions by Americans on our organ recital programs! In my opinion we don't play nearly enough works by our own composers.

There is little doubt that if we let ourselves become interested in any one style or period of music and play too much of that particular type, our programs are bound to become boring. As has been written on these pages before, some organists play only pre-Bach and Hindemith, or confine themselves to French composers, or to a particular type of music. There are times when it is necessary to play certain special programs, but for the most part we should have as much variety as possible on our programs.

The general outline of the last-mentioned program fits the one quoted from Clarence Eddy and Edwin H. Lemare. It includes a number of periods and forms of music.

It is always well to make up a program from the standpoint of the layman. Consider what he enjoys hearing, and be sure that he gets a program which will interest him and will satisfy him musically.

## The World of Music

(Continued from Page 457)

United States in 1892 to succeed Percy Goetschius as head of the theory department at Syracuse University. He retired in 1944 at the age of eighty.

Rudolph H. Wurlitzer, widely known manufacturer of musical instruments, an expert on judging violins, died May 27 at Cincinnati, Ohio. He was seventy-four years of age. Mr. Wurlitzer was the owner of valuable violin collections.

Janet Spencer, who at the turn of the century was a widely known oratorio and concert soprano, died May 19 in Los Angeles at the age of seventy-four. She had an active career and made many tours.

She was selected by Sir Edward Elgar to sing the contralto part in the first American presentation of "The Dream of Gerontius," in Chicago in 1903.

William Thorner, teacher of many prominent singers including Rosa Ponselle and Galli-Curci, died June 4 in New York City, at the age of seventy-nine.

George Templeton Strong, American composer and teacher, who had lived in Switzerland for more than fifty years, died June 20, in Geneva, at the age of ninety-two. Born in New York City, Mr. Strong, after studying at the Leipzig Conservatory in Germany (where he was a classmate and close friend of Theodore Presser), returned to America and taught for a year at the New England Conservatory of Music in Boston. He was an intimate of Liszt and MacDowell. Mr. Strong went back to Germany and Switzerland for the remainder of his days, as he felt that his work was not appreciated in America.

## 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.

An Accordion music composition contest is announced by The American Accordionists Association, Inc. Open to all composers, the contest will award two prizes in each of three classifications: Professional; Non-Professional; Classic; and Non-Professional, Popular. The contest closes October 1, and full details may be secured by writing to The American Accordionists Association, Inc., 113 West 48th Street, New York 18, N. Y.

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.

## ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. I am a member of a flourishing rural church, of small attendance but good building and equipment. There is talk of buying an electric organ. Since I am at present the church pianist I want to know how difficult it is to play such an organ. Sixth grade piano music is about my limit. Being forty years of age, I have doubts as to my ability to learn the electric organ. Can you advise me?—T. P. H.

A. With your ability on the piano you really should not have much difficulty learning to play an electric organ with a fair degree of proficiency. Your main trouble will be to coordinate your hands and feet in the use of the pedals, but this will come after proper practice. If a teacher is available, we suggest that you take a course of instruction, but if this is not possible there is an excellent method published which will assist you materially even without a teacher. We suggest that you write to the publishers of this magazine for a copy of "The Hammond Organ," by Stainer-Hallett.

Q. In digging through my music for organ numbers for Christmas, I find Dubois' March of the Magi, and am again confronted with the question, "Shall I or shall I not put a piece of lead on the second B above middle-C, and keep this sounding throughout the piece, as suggested in the footnote?" The constant sound is said to represent the star guiding the Magi. (2) Also please tell me the meaning of "Verum" in Mozart's Ave Verum.—J. W. M.

A. (1) The effectiveness of this sustained B depends somewhat on the makeup of the organ. If you have a suitable stop of agreeable tone, which can be heard as a background, but not obtrusively, the sustained tone can be effective, but even under these conditions, if you use a printed program, it might be well to add a footnote of explanation. Otherwise some good folks may think you have a cypher. Unless the organ lends itself well to this "star" effect, it would be well not to use it.  
(2) The literal translation of the words "Ave Verum" is "Hail Truth," and we understand it refers to the actual or real body of Our Lord.

Q. I have been playing the organ for about two and a half years. Now I do not get to play an organ, and am interested therefore in buying a reed organ, preferably two manuals with pedals. Could you give me the names and addresses of firms from whom such an instrument could be bought. (2) Please answer this question: Is Conrad Paumann the same as Conrad Paulmann?—D. H. M.

A. We understand two-manual reed organs are not being made at present, but we are sending you the names of some firms who handle used organs, and also a firm making one manual small reed organs. (2) In our reference books we do not find either of the names exactly as you have them. You probably refer to Conrad Paumann, a great organist who was born blind at Nuremberg in 1410 (?), and who died in Munich in 1473. He was also a virtuoso on the harp, theorbolute and flute, and was the author of the oldest extant organ book, "Fundamentum Organisande."

Q. Some time ago my husband bought at a sale away back in the country a "Taber" organ, a small instrument with 10 stops and 61 keys, made in Worcester, Massachusetts. Can you give me an idea of how old this organ is? Any other information will be appreciated.—B. F. H.

A. We regret our inability to supply the desired information. Many organs of this sort belong to a past generation, and the name does not appear in any of the reference books we have been able to examine.

Q. Mrs. C. and I are planning the construction of a pipe organ, some parts of which will be made by us and others purchased from different sources. The instrument will be exceptionally large, having four manuals and three ancillary sections. It will have 196 speaking stops, not including percussions. Our intention is to present this instrument to a public school system in a small town, which has not yet provided an auditorium for its high school, though they are contemplating a fine building. The town is highly appreciative of good music and interested in the advance of fine arts, and we feel that such an instrument would be a real asset to such a community.

With a few exceptions, as on the solo organ, the instrument will be voiced on moderate and low wind pressures. The full instrument must be powerful but without harshness. Now for the questions:

1. Names and addresses of organ supply houses.
2. Names and addresses of builders, and where it is possible to obtain the particular labial stops of brass tone and reeds constructed by H—, and recommended by Audsley.
3. Is Audsley's "Art of Organ Building" still in print, or where may copies be secured?
4. Are there any publications devoted to percussion stops, both musical and non-musical?—E. C. C.

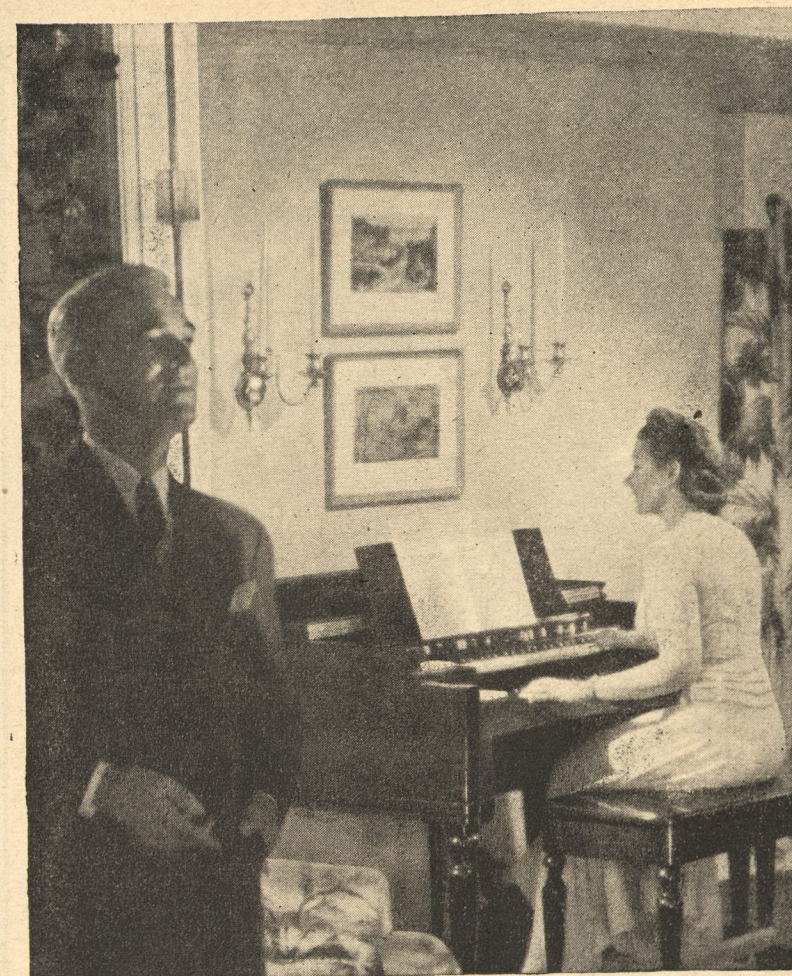
A. First, congratulations on your public spirit and devotion to community interests.  
1. Names of supply houses are being sent to you. It is just possible one of these firms may be able to furnish the special H— pipes you desire.  
2. A list of reputable organ manufacturers is also being mailed to you.  
3. Audsley's "Art of Organ Building" has been out of print for some years, and we doubt if copies can be obtained at present.  
4. There is a chapter on this subject in "The Contemporary American Organ" by Barnes, and for practical use, we suggest a book by Nevin, "Chimes and Harp in Organ Playing."

Q. I would like the names and authors of some books on musical theory. I love symphonic music, but I find it difficult to play arrangements of symphonies on the violin as a solo, and would like, therefore, lists of books on the following subjects, as well as a piano method which will enable me to play as well as possible, as fast as possible. Subjects: theory and harmony, ear training and sight singing, counterpoint, composition and form, orchestration. I would like books which could be studied without a teacher. Where can I obtain the Victor Symphonic Record catalog?—L. G.

A. For the study of the piano we recommend "Grown-Up Beginner's Book," by Felton. For the other subjects the following:  
Clarke, Harmony ..... \$1.25  
Clarke, Harmony Key ..... .60  
Clarke, Counterpoint ..... 1.25  
Heacox, Ear Training ..... 1.00  
Abbott, Listener's Book on Harmony ..... 3.50  
Goetschius, Structure of Music ..... 2.00  
Goetschius, Lessons in Musical Form ..... 1.50  
Pauer, Musical Forms ..... 1.00  
Heacox, Project Lessons in Orchestration 1.50  
The publishers of THE ETUDE can supply the Victor Catalog, for a nominal charge of 25 cents.

Q. My interest in the organ includes not only its music and the ability to play it, but its mechanism as well. I would like something in the nature of an organ builder's handbook. Please list some suitable books, where they may be had, and an idea of the prices. The repute of the two volume Audsley work has come to my attention, but I have never located a copy to inspect.—B. Y. K.

A. Audsley's "Art of Organ Building" we believe is off the market, except that occasionally a set is picked up at a special sale. We have recently seen two sets offered, and are sending the names and addresses, but we have no idea as to price. In your local library there should be a set, so that you could determine something of its value. The Stainer "Organ Method" gives a brief summary of the construction of the organ, and this sells at \$1.25. An excellent and very complete work is "The Contemporary American Organ" by Barnes (\$2.50). We also recommend Audsley's "Organ Stops and Their Artistic Registration" (\$2.50). The publishers of this magazine are able to furnish these books.



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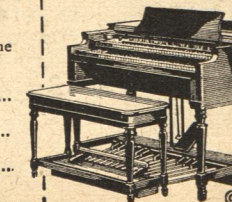
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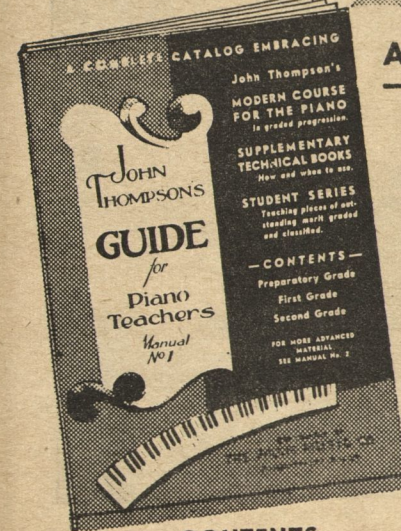
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## Paderewski—Pianist and Patriot

(Continued from Page 467)

have remembered for a long time after-  
ward his shouted farewell from the  
chalet's balcony. "This war may bring  
Poland her freedom!"

In less than a year Paderewski left the  
security of his Swiss chalet to begin a  
campaign for the coveted freedom that  
would release his native land from the  
bondage she had suffered for more than  
a hundred years. Shortly after he ar-  
rived in New York he had an interview  
with Colonel Edward M. House, to whom  
he told the story of Poland's misery and  
at the same time impressed him with her  
people's integrity.

Because of the Colonel's confidence in  
Paderewski and in the cause of Poland,  
he arranged an interview for this famous  
musician with President Wilson. A warm  
friendship grew out of this talk, and when  
the President delivered his "Fourteen  
Points" to Congress in January 1918, the  
thirteenth one brought deep joy to Ignacy  
Paderewski. It said that in the future  
Poland should become a free, self-govern-  
ing country.

December 1918—and Paderewski was  
back in his native land. In the following  
January he was chosen (Prime Minister)  
Premier of the new coalition government,

and with unabated fervor he set about  
helping to build the country into a united  
whole. Then opposition to the govern-  
ment began to grow throughout the coun-  
try, and in December of the same year  
Paderewski resigned the premiership and  
went to Switzerland. In November 1922  
he began a new tour, with a concert in  
Carnegie Hall, New York City.

The Second World War broke with  
devastating force in Poland. Ignacy  
Paderewski and his sister Antonina, who  
had been his constant companion since  
his wife's death, sat before their radio  
in the Chalet Riend-Bosson in Switzer-  
land, heard of the agony of their mother-  
land, and wept. But not for long did they  
allow tears and sorrow to overcome them.  
Paderewski left his Swiss home, to help  
release Poland from the Nazi barbarians.

He was eighty years old, weak but very  
resolute. It was while he was engaged  
in patriotic work his pulse began to  
weaken and his heartbeat became uncer-  
tain and faltering. Then one June night,  
the generous heart of Ignacy Paderewski  
became still. He died fighting for the  
cause of his country's freedom and for  
the liberty of man. His body now rests  
in the American National Cemetery at  
Arlington, Virginia, among those of other  
heroes.

## Last Recollections of Liszt as a Teacher

Vilma Varga, who claims to be the last  
living pupil of Franz Liszt, now resides  
in Hungary. Her recollections of her great  
master are somewhat vague, but she  
states that the thing which remains in  
her mind most forcefully is that Liszt re-  
quired all his pupils to play the scales  
from one end of the keyboard to the  
other. They were first asked to play each  
note slowly and very loud, holding the  
arms relaxed, with only the fingers mov-  
ing. The tempo was gradually accelerated  
until the speed of performance was very

rapid. The pupil had to sit upright and  
bend the body only at the waistline. The  
students were expected to lift the hands  
as little as possible from the keyboard.  
After the scales were played loudly, they  
were repeated at the greatest possible  
pianissimo, but each note had to be dis-  
tinct and legato.

Miss Varga states that the Czerny and  
Moscheles études, as well as those of Hel-  
ler, were favorites of Liszt's, as were the  
finger exercises of Gurlitt. Liszt was an  
admirer of Mason's "Touch and Technic."

## NAMES NAMES NAMES

THE ETUDE campaign to extend the wider employment of this magazine in the  
musical world demands the names of more and more music lovers who would be  
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## NAMES NAMES NAMES

## VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

### Must See to Appraise

F. J., Virginia. The books at my disposal  
do not list a maker by the name of George  
Cloz. This may be a copyists misspelling of  
the name Klotz. In any event, no one could  
tell you much about a violin he had never  
seen. (2) Wilkanowski violins are well made  
and are worth the price asked for them.

### Difficulty of Self-study

D. O'D., Wisconsin—Considering how few  
lessons you have had, I don't think you would  
be able to progress very far without instruc-  
tion. So I strongly advise you to take lessons,  
even if only once every two or three weeks.  
It would be money well spent, for you would  
get much more profit and pleasure from your  
practice. Books that might help you are "Prac-  
tical Violin Study" by Frederick Hahn, and  
the first book of the Laoureux Violin Method.  
But it is fatally easy for a beginner to get  
into bad habits, and no book can teach him  
to be as observant of them as a teacher would  
be.

### Withalm or Widhalm

Sister M. A., Maine—I can obtain no in-  
formation regarding a maker named Leopold  
Withalm. There was a Leopold Widhalm who  
worked in Nurnberg from about 1740 to 1781,  
and the maker of your violin may be a de-  
scendant of his who had changed the spelling  
of his name. The value of the violin could  
be determined only after a personal examina-  
tion by an expert.

### A Guarnerius (Perhaps)

Mrs. T. R. S., New Jersey—The Andreas  
Guarnerius label you quote is correctly worded,  
but it is impossible for me to say from that  
evidence whether the label or the violin is  
genuine. Why do you not take the violin to  
The Rudolph Wurlitzer Co., 120 West 42nd  
St., New York City, and have it appraised?  
There is just the possibility that it may be  
valuable. Genuine violins by Andreas Guar-  
nerius have sold for as much as \$9,000.

### A Possible Fictitious Name

Miss F. C. A., West Virginia—There seems  
to be no information available regarding Henri  
Fargerie of Paris, so I cannot give even  
an approximate valuation. The general opinion  
is that the name is fictitious, perhaps in-  
vented by some jobber who wanted a fine-  
sounding name for his factory product.

### A Question of Open String Vibration

Miss N. G., Illinois—I was glad to hear  
from you again. Your question will be an-  
swered in some detail on the Forum page of  
the October issue. For now I would say—do  
not try to keep the E string sounding. Being  
an open string, it will continue to vibrate even  
if the bow leaves it momentarily. The passage  
can be played exactly as written only if the  
bridge on the violin is uncommonly flat.

### A Problem for a Violin Dealer

A. B., Rome, Italy—I am turning your let-  
ter over to one of America's leading violin  
dealers, who may be able to help you. I am  
sorry to say I cannot do anything for you  
myself.

### Encouraging Progress

J. B., Jamaica, B. W. I.—I was glad to hear  
from you again, and to know how well you  
did with your difficult examinations. You  
should progress fast and well now, for you  
are quite evidently a hard worker. I am glad  
your scholarship at the Royal Academy has  
been extended, for, being a year older, you  
will profit from your work in London a great  
deal more than you would have a year earlier.  
All good luck to you!

### From Far-Away Japan

A. N., Japan—Thank you so much for your  
very interesting letter. You need not have  
made apology for your English; you write  
clearly and express yourself very well indeed.  
You and your cousin have had many diffi-  
culties in your way, but I am glad that both of  
you find things easier now. And I am very glad  
that my articles in THE ETUDE have helped you  
so much. There are not many books that have  
really good photographs of violinists playing in  
the proper position; the best, perhaps, are  
"Practical Violin Playing," by Frederick  
Hahn, and my own book, "The Modern Tech-  
nique of Violin Bowing." You can get both of  
these from the publishers of THE ETUDE. I  
shall be glad to hear from you again. Mean-  
while, all good luck to you and your cousin.

### One Known; One Unknown

Miss T. C., Pennsylvania—I cannot obtain  
any information about a maker named J. B.  
Ghirardi. He may have been a maker who pro-  
duced only a few violins, or the name may be  
fictitious. The value of your violin would  
have to be determined by its individual merits  
of workmanship and tone. (2) The name  
Placht is that of a large family of violin mak-  
ers who worked in Schoenbach, Germany, dur-  
ing the eighteenth and nineteenth centuries.  
Franz Placht was one of the more gifted mem-  
bers of the family, and his instruments range  
in value from one hundred and fifty to about  
three hundred and fifty dollars.

### Lupot a Prolific Craftsman

J. G., Ohio—The violins of Nicholas Lupot  
range in value from \$1,500 to \$4,000, accord-  
ing to workmanship and condition. He had  
ing to workmanship and condition. He had  
many imitators, the years between 1915 and  
1930 being particularly fruitful in producing  
copies of greater or lesser excellence. He is  
mentioned in all the standard books of refer-  
ence, though not at great length. You might get  
"Known Violin Makers," by John H. Fair-  
field. Lupot was a prolific maker, but it is not  
known how many of his violins are now in  
existence.

### Does An Ohio Reader Know Him?

W. P. G., Michigan—There seems to be no  
information available in New York regarding  
a maker named Irvin Breth, of Toledo, Ohio.  
His name must have remained purely local.  
Perhaps some of our Ohio readers can tell us  
something about him. (2) Yes, indeed, Tourte's  
and bows have been very extensively copied, and  
there are many bows stamped "Tourte" on the  
market that bear no resemblance at all to his  
work. If you have any reason to think your  
bow is valuable you should have it appraised.

## The Violinist's Forum

(Continued from Page 471)

Motion consists of taking short strokes  
(four to five inches) at the frog, using the  
wrist and fingers only, and keeping the  
arm motionless though relaxed. The all-  
important factor is the flexibility of the  
fourth finger. You would find material  
necessary for practicing this Motion in  
the early studies of Wohlfahrt, Op. 45,  
and, in greater variety, in my "Twelve  
Studies in Modern Violin Bowing."

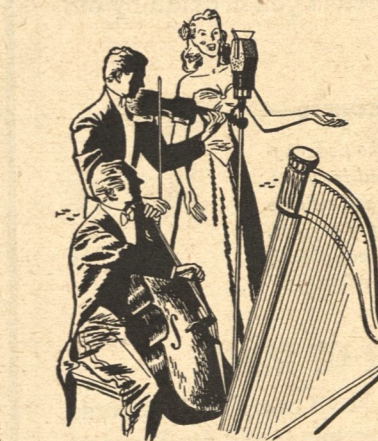
The books you have studied are all  
good, though some of them are rather old-  
fashioned. I would suggest that you con-  
tinue with the second book of the Laou-  
reux Method and its Supplement, the

second book of Wohlfahrt, Op. 45, the  
second and third books of the Kayser  
Studies, the first and second books of  
Mazas, and the 42 Studies of Kreutzer—  
approximately in that order. All the  
books I have mentioned, including my  
own "Bowing Studies," can be obtained  
from the publishers of THE ETUDE.

However, though you could undoubtedly  
make good progress working without  
supervision, I strongly advise you to put  
yourself in the hands of an experienced  
teacher. You would improve much more  
rapidly, and your music would be a source  
of much greater satisfaction to you.



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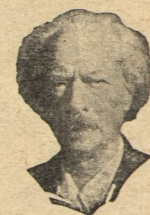
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## The Band— What Is Its Future?

(Continued from Page 480)

for Band' by Nicholas Miaskovsky is melodic, moving, and imbued with a musical sincerity that any true music lover can feel. No, I am not in favor of all modern experimentation; I don't want atonal difficulties; but, happily enough, not all contemporary music is like that. And one of the most interesting and stimulating additions to the literature of works written directly for band is more than a hundred years old!

"While digging around in libraries, museums, and other archives for worthy band music, my son, Richard Franko Goldman, actually stumbled upon a score that had been forgotten and neglected for a hundred and three years—the magnificent 'Symphony for Band by Berlioz. Commissioned in 1840, the work attracted wide attention at the time, earning superlative comment from Wagner (who was not famous for praising his contemporaries). After Berlioz' death (1869), the work was lost. And my son had the immense good fortune to come upon it. He arranged it for the use of the modern band (taking care to keep it within the scope of the school band which ought to rush right out and try it) and presented it with enormous success at one of the Goldman Band concerts.

"I seriously and earnestly suggest to bandmasters everywhere, whether professional, school, or amateur, to examine the new music that is written directly for band, and to try to give at least one concert a year, programmed entirely with

all-band, non-transcription works. It would be a most stimulating experiment for the members of the band, and it would do more than anything to raise the standard of band playing everywhere. I try to build perhaps five such programs for the Goldman Band's summer season, of which 1948 is the thirty-first.

"We need better, more polished band playing; we need a more musically worthy atmosphere surrounding our bands; and we need fresher, more stimulating programs. But that isn't all! We need people with the initiative and the vitality to get to work in their communities for the purpose of organizing civic or municipal bands. Every American city ought to have its own band! I shall never forget the uphill drudgery involved in getting the Goldman Band established in New York. For ten years, Columbia University had engaged me to give four or five concerts on the campus each summer—but when I wanted to use the campus for a whole band series of my own, I had to prove the worth of my plan before they'd listen to me. And when they did, I had to scurry around for the money to do it with until, six years later, the Guggenheim family put our band on a firm financial basis. For over sixteen years I worked and strived—and believed in the band. And there is no reason why other people can't do the same, with even less 'blood, sweat, and tears,' perhaps, since the general state of national music appreciation has advanced so splendidly beyond what it was in my early days.

"Thus, the future of the band, the concert band, is a bright and hopeful thing. So far from being 'finished,' the band hasn't even begun! Truly, the musical possibilities of the band have not yet

been even explored. There is no reason why the band and the orchestra should compete with each other; each should supplement the other, each should fulfill its own special purpose in the great picture of music. All we need do is to give the band an opportunity. From there on, it's up to the band!

## Concerning the Contrabass

(Continued from Page 477)

greatest possible care. An entire phrase is often 'set' by a single note from the bass, and the bassist finds himself responsible for the quality—of loudness or softness, of length or brevity, of accentuation or unaccentuation—of the complete orchestral tone. Thus, precision, 'rightness,' and complete musicality are 'musts,' without which the bass player cannot expect to keep his job!

### Bowing Arm More Important

"The recitalist, or solo bass player, needs first of all a psychological approach of confidence in himself. He is no longer part of a group; he must assert himself on his own. For this he also needs greater technical facility and greater sureness of tone. As in all stringed instruments, tone is controlled by the bowing arm, and since tone quality is far more important than speed of technique, the bowing arm is the more important. The secret of good tone is to play with relaxed yet firm weight. The fingers must be firm (never tense!) while the arm and the wrist are flexible. In this way, body weight is released to the strings with natural vibrancy. The bassist has his choice of two bows and bowing-styles. The French bow, like that of the 'cello, is held from above; the German bow, like that of the old viola da gamba, is held from below. I believe that one's preference for one or the other depends upon the bow to which one has been trained. Both are musical and 'right'; both are capable of good as well as bad effects—depending upon the player! The French bow makes for greater ease, perhaps, in getting around to the lower strings; the German bow holds a slight advantage because of its greater power. But the kind of bow used is of less importance than the tone drawn from the instrument. The art of the bow is to get past the shallow, surface tone, and to reach into the very depth of the instrument.

"Finger technique is not easy on the bass, because of its great size. The entire compass of the bass is only about three-and-a-half octaves. The violin covers some two-and-a-half octaves in the first position alone! Thus, the bassist has to cover his entire instrument, to keep pace with the same passage. The length of the bass string is such that, to progress one tone, it takes a spread from the first to the fourth fingers. For my own work I always warm up the fingers with a sort of 'reflex grab.' Holding the fingers firm (not tense!) and arched, I press as deeply as I can into the strings, immediately releasing them in a back-spring proportionate to the pressure with which I began. I do this perhaps a dozen times, pressing and relaxing all the fingers together. Then I do the same thing with one finger at a time. This is a fine warm-up, and when I cannot use my bass (on trains, and so forth), I practice it on the

arm of a chair, or the edge of a table. For me the most searching exercise is the slow trill. Place one finger on the string, and raise the others as high as you can, without tension. Then release the 'down' finger and bring down its trill-mate, quickly and surely, again raising all but the playing finger as high as possible. The playing of scales and intervals is always a fine means of developing fingers. Practicing may be developed into a gradual acceleration of speed—but the test of a good player is a fine *andante*. It is in the slow passages that control, tone, and taste are revealed.

"In practicing bows, I again start out with a quick on-and-off reflex, always trying to let the bow bounce back to match the degree of pressure that sent it down. This, of course, is warm-up work, not playing. In actual playing-practice, work all you can on long bows, trying for long, careful tones, all exactly even. It is of great importance that the Up bow be of exactly the same quality and duration as the Down bow. No matter how long a set of Down and Up bows you can manage, try for longer ones. Add length to your bowing, just as a singer adds length to his phrase. And work at all kinds of bows—*legato*, *staccato*, *spiccato*—everything.

### Care with the Vibrato

"A great abuse of the instrument is the tendency that many players demonstrate in regard to the *vibrato*. You will find that many bassists *shake* the hand on the strings, and produce not a *vibrato* at all, but a *tremolo*. The cure for this begins in an understanding of what a true *vibrato* really is. Actually, it consists in an intensely rapid raising and lowering of the pitch of a tone. Certainly, one is not conscious of tonal variations as such, but they must be there—otherwise there is no *vibrato*! How, then, to get this raising and lowering of pitch without making it sound as separate tones, and without producing an out-and-out shake? The trick is to find on the string that one spot at which the tone is produced in its very center. Put the finger squarely on that one spot, and then roll the finger backward and forward, using the soft, cushiony part of the finger—never the tip. Work slowly at first, to win security, and then speed up the rolling of the finger until the desired *vibrato* results. The trick is to keep squarely on center (of the tone), yet to roll enough off center, with the edges of the finger-cushion, to release both the overtones and the undertones which vary the pitch. Also, don't vibrate (or roll) too fast. A moment ago I spoke of speeding up the roll of the finger, which, of course, must be done—but always in balanced harmony with the size of the string. To attempt to vibrate as rapidly as a violinist must, would be to depart from the built-in intentions of the bass itself! In other words, don't vibrate at soprano-voiced speed on a bass-voiced string. In the *vibrato*—as in all other matters pertaining to the contrabass—there must be control and harmony. That is why the contrabass is a fine instrument, and one which offers an interesting career in music."

\* \* \*

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strange old man, who earns his living by selling purses made from the skins of the captured rats, claims that rats are easily hypnotized by music, once one has discovered the tones that affect them most." Is this the ghost of the Pied Piper of Hamelin?

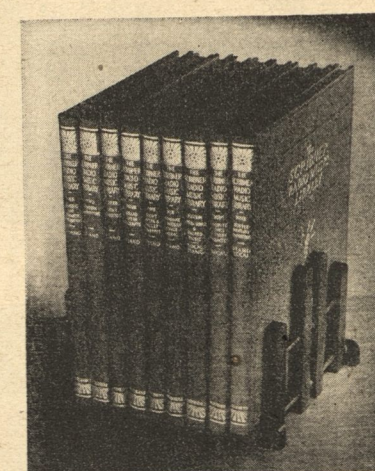
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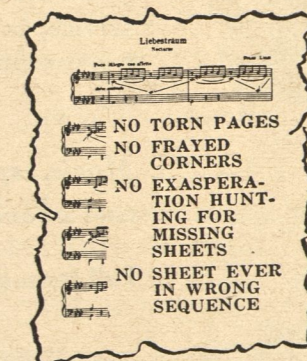
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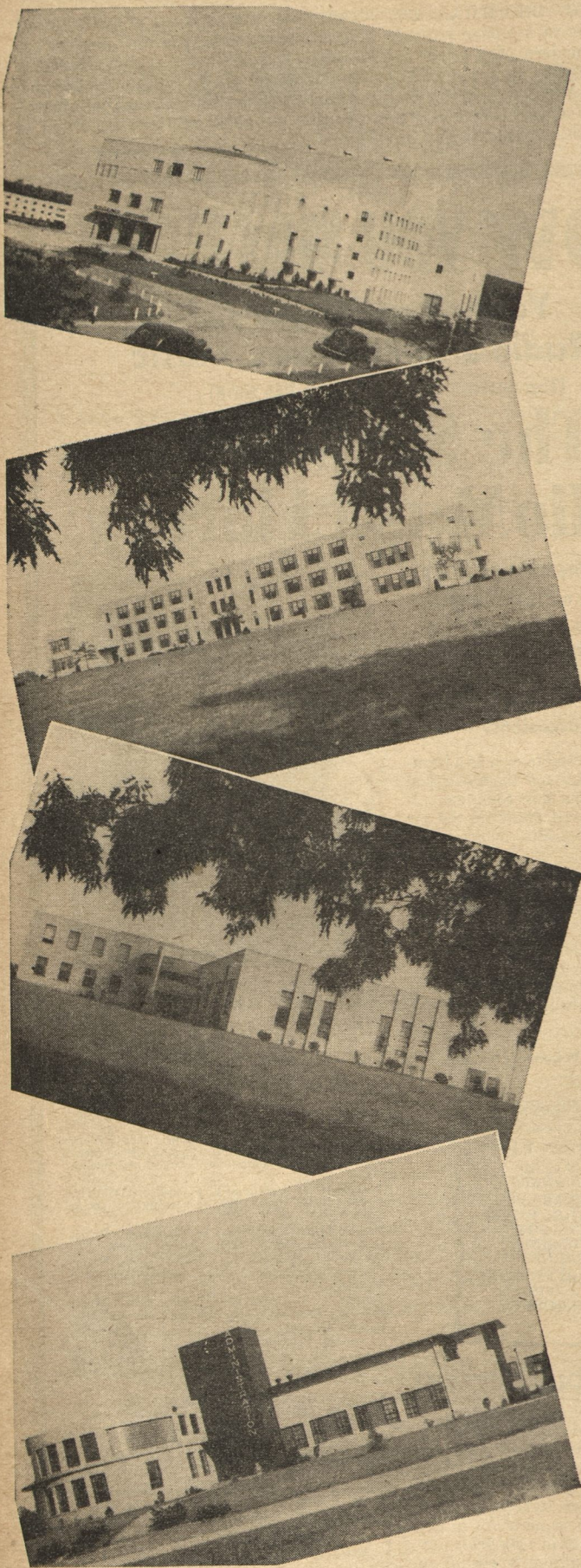
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### Are We Music Educators?

(Continued from Page 475)  
your students. You will become aware for the first time, perhaps, of technical inefficiencies in your ensemble. Frantically you will engage in a program to overcome this lack of competency. Presently you will participate in festival

competition. Your ensembles may place in Division 2 or 3. Then, according to you, the judges will have been prejudiced, and your ensemble, by your own admission, will have let you down. Let's put the shoe on the other foot. How many of you show the same concern in September, when technical incompetency stares you in the face, that you do in March? Your ensemble needs technical drill in

September if the demands of April are to be met. How many of you work by a syllabus? How many of you can tell on what scales, arpeggios, intervals, and so on, your ensemble will be drilling three weeks from next Tuesday? What technical device are you using that makes clear the problems of fingering in the rarely used key signatures? How have you conditioned your ensemble to be alert

to exotic rhythmic devices? To playing in strange keys? Where is your program for rehearsal time? If you have no general syllabus that covers these points, how can you cooperate with your young people in the art of producing good music? Why, then, expect them to cooperate with you? You are not fooling them. They are being educated thuswise in related fields. Have I said enough? I could go on.

Another of the specific objectives related to this larger field is that of creating friendship. This last will take care of itself normally among the members of your ensembles. The close relationship that must exist in the combined efforts of making music will make this so. But what about you? Where do you stand in this relationship? Are the young people in the ensemble your friends? Is this feeling they have for you reciprocated? Having stated the creation of friendship as an objective, what offer of friendship do you make to the lesser members of your ensemble, those persons far removed from the conductor's desk who play the secondary parts? Are they in the "dog-house" the better part of the time? Let's be honest with ourselves here.

Certainly, another stated objective should be that of the development of courtesy. Surely this is a three-way proposition. Courtesy among students, courtesy from students to conductor, and—courtesy from conductor to students. Consideration of others involves conductor and performer alike. How do you correct mistakes in your ensemble? What language do you use? In what tone of voice do you address the erring one? Is your criticism of failure vindictive and contemptuous, or is it helpful and considerate? My friends, I have attended some rehearsals where the conductor succeeded only in further estranging his young charges from coming under the beneficent influence of music. Are you training young people to hate music because you have not related your teaching to this objective? Or, do they love music because they love you?

### The Objectives of Self-Realization

One of the objectives in this field must be that of instilling into our students the art of using the inquiring mind. A director who is himself complacent, satisfied with the *status quo*, will find this objective difficult to realize. How can we create the inquiring mind in others if we are static? Within the statement of this objective lies the art of recreating sound. When we recreate sound we are concerned with much more than the printed symbols of music. We are concerned with style. We ask questions. Why do Haydn and Mozart, contemporaries in history, write in such different styles, the one the essence of refinement, the other robust, earthy? What influence did the Mannheim school have on the later compositions of Mozart, and to what extent did it influence the writings of Beethoven? What speeds are appropriate to the *allegro* of Handel? Do you ever evince any curiosity about these and many other points as you seek to recreate sound? Do you try to stimulate the thinking of your students at this point? Or is your contact with your ensemble one of drudgery for both you and the ensemble, always getting ready for some future engagement?

Certainly, another objective to be stated here is that of equipping your students to read music, using every educational procedure that this statement implies. What

is the relationship of your students to the music they perform? Notes have temporal value, tone lengths vary. Can your students fit these temporal relationships into the pattern of bars and measures that make up the phrase? In other words, do they count time blindly, with no consideration being given to note values? Or, do they relate note values to the metrical count? What course of training have you devised that will enable your students to master the some two hundred and fifty rhythmic devices that are in constant use? Do you have a syllabus for instruction in this matter? How do you relate the quarter and eighth in fast six-eight time to the dotted eighth and sixteenth in two-four time? How, when, and why do you introduce the various three and four note to the beat combinations? How do you solve the problem of playing notes in syncopation? I say to you, without fear of contradiction, that unless you have a syllabus for instruction after this manner and for your own reference, you cannot possibly qualify as an educator.

What about the melodies inherent to music in performance? Does your third horn player recognize a melody when it occurs in his part? Does your ensemble know whether the melodies it plays are diatonic or chromatic? Does your band recognize the key when, as so often happens, it is extraneous to the key signature? How often do you practice major and minor scales, scales in intervals, in exotic rhythms? How often do you practice the arpeggios in their direct relationship to the scales being played? How many times do you repeat the scales within the key cycle? What constitutes aimless repetition at this point? Do you conduct your rehearsals with any pattern regarding the playing of scales, and so forth? How you can expect to answer all of these questions without the use of a syllabus that will include the use of all your rehearsal time remains a mystery to me. Certainly, in other educational fields, a syllabus is a first requirement, if educational procedures are to be adopted and educational objectives attained.

### Audio-Visual Aids

Another objective that must be realized is that of hearing in a discriminating fashion. Your students should be trained to listen and to hear with discrimination. How else will they be able to create the correct tonal output on their respective instruments. Here I digress to say that the lack of audio-visual aids in the field of music education is positively appalling. Show a student how to produce a good tone on his instrument and let him hear an idealized tone at the same time. I am convinced that if he could have that type of instruction three times a week, he would produce the correct tone on his instrument in an unbelievably short time. Why not a series of sound movie shorts, in which a competent artist plays a sustained tone of long duration, then a blank space in which the student seeks to copy the master? I'd like to see it tried sometime. But to get back to hearing. You as educators will determine the correctness of what which your students hear. I shudder to think what the student of high aesthetic perception must hear as he plays in many high school bands. Wrong notes, notes with maladjusted timbres, faulty intonation, and so on, are the rule, not the exception, in many school music organizations.

Finally, we must make our students aware of the beauty of music. Surely, we

have been remiss here. We have lowered our standards. Our aesthetic response to music is not at the same high level that it was a few years ago. Blame the recent war if you will; nevertheless, we must become reimbued with the desire to recreate the beautiful in music. Surely, if that desire burns high in all our hearts, we shall not be beset with the mediocrity that now meets us on every hand. If we are in a rut, if the salt has lost its savor, let us reexamine the inner core of our own being. Surely, the beauty of music has not lost its appeal. Surely, we can return to those high ideals that were ours in bygone days. As surely as we do, music in education will again prove to be the vital force that it must needs be in order to survive.

## Let Music Help Make the Peace

(Continued from Page 472)

at which *America the Beautiful* is an ever increasing favorite. The people love this song, and its beautiful melody and words reflect noble aspirations: "And crown thy good with brotherhood," is in keeping with present-day objectives of all the world.

In addition to changing our national songs, we need more international songs of the type that break down old prejudices, old hatreds, and inculcate the idea of cooperation, teamwork, and one world. Particularly do we need a good one (translated into many languages), for adoption by the United Nations. It would typify liberty and freedom, not for one people only, but for all people, and would be a song that would breathe the spirit of the New World. Shostakovich has made a step in this direction in his *Hymn for the Allies*, which was sung at an early meeting of the United Nations. England has another, *A Hymn for Freedom*, with words by Canon J. W. Briggs and music by R. Vaughan-Williams. Here are a few lines:

To build with Thee on realms of peace,  
Where lust of power shall have no place,  
Nor fear, nor hate, nor proud disdain,  
But man with man and race with race,  
Will serve and Thou alone shall reign.

Composers are beginning to sense the possibilities. Irving Caesar has written a song book, "Sing a Song of Friendship," translated into German, French, Spanish, Russian, Chinese, Japanese. The songs are easy for children or adults to sing and they're all concerned with the world of tomorrow. More of such songs may be expected in the future, since we now have a world-wide organization of composers, the Confederation Internationale des Sociétés D'Auteurs and Compositeurs.

Music has long been a concomitant of war, but we have not yet learned how to associate it with peace. And yet, music and song could, we believe, be a powerful influence for world peace. We need, however, to enlist every medium that can be of help in cultivating this objective. A good international song, one that school children all over the world can sing daily, one that adults can sing (especially at the opening of international meetings), would do more for peace than stacks of edicts, tons of propaganda, and hours on end of oratory.

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# Junior Etude

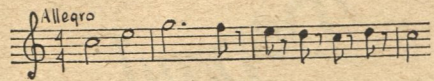
Edited by

ELIZABETH A. GEST

## Quiz No. 35

(Keep your score. One hundred is perfect.)

1. If, at a symphony orchestra concert, you heard a symphony having only two movements, whose composition would it be? (5 points)
2. What composer was born in 1809 and died in 1847? (15 points)
3. How many strings are there on a guitar? (15 points)
4. Was the opera, "Madame Butterfly," composed by Verdi, Massenet, Puccini, or Tchaikovsky? (15 points)
5. Did Beethoven write eleven, twenty-one, thirty-two or forty-four piano sonatas? (10 points)
6. Does *senza ritardando* mean "suddenly slow," "not quite so slow," "more slowly," or "without getting slower"? (5 points)
7. If G-sharp is the fifth tone of a major scale, what is the leading tone of that scale? (5 points)



8. Is "Boris Godounoff" a composer, a violinist, the name of an opera, or an opera singer? (15 points)  
(There are several different spellings for this name.)
9. Give five terms, each meaning "fast." (10 points)
10. From what composition is the above theme taken?  
(Answers on this page)

## Summer Notes

by Anne Richardson

Bumblebee is a sixteenth note, He flies so very fast;  
Up and down, he buzzes around,  
Then finds a flower at last.

Caterpillar's a big, whole note,  
With motions very slow;  
Creepy, crawly, he moves along,  
A real adagio.

Butterfly's a grace note, fast;  
So airy and so gay;  
He flits about from flower to flower—  
See how these notes can play!

## Musical Enigma

by Stella M. Hadden

My first is in CHANSON, but is not in SONG;  
My second's in CYMBALS, but is not in GONG;  
My third is in BRASS, but is not in WIRE;  
My fourth is in VIOL, but is not in LYRE;  
My fifth is in DIRGE, but is not in GLEE;  
My sixth is in CLEF, but is not in KEY;  
My seventh's in CHIMING, but not in PEAL;  
My eighth is in GALOP, but is not in REEL;  
My ninth is in WARBLE, but is not in SING;  
My tenth is in DANCING, but is not in SWING.

I am an early keyboard instrument.  
What is my name?  
Answer: Clavichord.

## Let's Do Something

(Playlet)

by Leonora Sill Ashton

CHARACTERS: Selected number of music pupils. Mother of one of them.  
SCENE: Living room or stage with piano and other furniture. All enter.  
JACK: What's the club going to do tonight? Anything good coming?  
MEG: Sure. It's going to be good! What do you expect at these meetings?  
HELEN: I heard someone say we were going to play major music.  
MEG: Major music, nothing! It's MAGIC Music.  
TOM: What's that? Something silly and easy?  
MEG: No. It's something hard and tough. You'll like it. (Group gathers around the piano as Meg plays a few chords.)  
MEG: Now, listen carefully. I will play the scale of C major slowly while you concentrate on the tones and their names. Let's all sing "Do-Re-Mi." (All sing scale slowly.)

JACK: I like "Do-re-mi."  
ETHEL: I don't, but what have they to do with the game?

MEG: Here's what. Something will be hidden, as usual; only the one who hunts for it will be given a tone of the scale. When he is near the object, I will play that tone, but he has to recognize the tone from among the other tones I will also play.

TOM: I guess you're right about its being tough. Let's go.

JACK: You mean we have to recognize a certain tone when we hear it?

MEG: Certainly. Tom, you go out first, and we'll have "Do" for the tone this time, until we get used to the game. Then we'll have harder ones.

(Exit Tom. Thimble is hidden; Tom is

called back, and Meg plays various tones. Tom hunts, but misses the cue when "Do" is sounded. Jack takes his place and finds thimble on the first sound of "Do." All applaud.)

JANET: Can I go next? What's the tone this time?

MEG: "La." (Plays the tones up to "La" and Janet exits until called back.)

DORIS: I call this a good game.  
JACK: So do I, but I say Meg was right when she said it was a toughie, for it certainly is.

HELEN: Meg, let me play the tones before we stop, and let's have the tone "Si."

MEG: All right. (Game continues until all have had turn.)

TOM: I like this game too, because it gives you something to think about.

ETHEL: And it helps a lot, too. My ears always get mixed up with those Do-Re-Mi names, but now I'm really getting to recognize them when I hear them.

DORIS: We could call the tones by numbers instead of names if we wanted to, couldn't we?

MEG: Sure. Either way.

MOTHER (entering): Boys and girls, I have been listening to this game from the other room and from the results it seems to accomplish in ear training I think it is really "magic music." The next time you play it I'm going to join in, myself.

## The Musical Brain

by Dr. Oliver Wendell Holmes

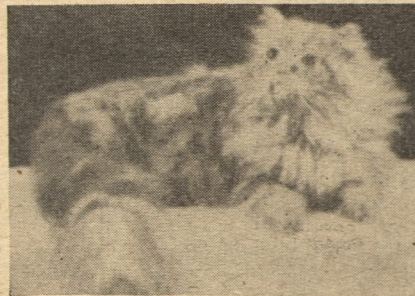
(Dr. Oliver Wendell Holmes, one of America's great poets and writers, father of Oliver Wendell Holmes, former Chief Justice of the United States, was born in Cambridge, Massachusetts, in 1809 and died in 1894. Although he studied medicine he gave up his practice to devote all his time to writing. Perhaps you have read, or heard of his book, "The Autocrat at the Breakfast Table." In the following lines, written so many years ago, he tells us something about music from a Doctor's point of view.)

"Let me remind you of a curious fact with reference to the seat of musical sense. Far down below the great masses of thinking marrow and its secondary agents, just as the brain is about to merge into the spinal cord, the roots of the nerve of hearing spread their white filaments into the sentient matter, where they report what the external organs of hearing tell them.

"This sentient matter is in remote connection only with the mental organs, far more remote than the centers of the sense of vision and of smell. In a word, the music faculty might be said to have a little brian of its own. It has a special world and a private language all to itself. Music can be translated only by music. Music will be the universal language—the language of spiritual being."

## Answers to Quiz

1. Schubert (Unfinished Symphony); 2. Mendelssohn; 3. Six; 4. Puccini; 5. Thirty-two; 6. Without getting slower; 7. B-sharp (key of C-sharp); 8. An opera by Moussorgsky; 9. Allegretto, allegro, vivace, con moto, presto, con spirito, prestissimo, vivacissimo, veloce; 10. Last movement, Fifth Symphony, by Beethoven.



The Critic

day for them when Musette stays for their lesson."

"Barbemay must feel proud, then. Does The Critic often listen to her lesson?"

"Yes, she does, because Barbemay's tone is very good and the pussy likes it."

"I guess the pussy really deserves the name you gave her," remarked Barbemay.

"She surely does," agreed Miss Brown. "She has earned the title of The Critic."

## Junior Etude Contest

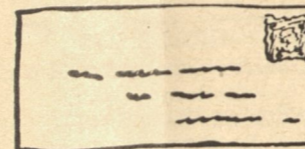
The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

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

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

## Special Contest

Last summer the JUNIOR ETUDE had a kodak picture contest, but many of the Juniors did not understand the rules. Perhaps they were not clear. The rules are very easy—any Junior who wants to enter takes a kodak picture, which must in some way relate to music. But no one need develop or print his picture; this may be done by other people. Pictures may be any size, but must be received at the JUNIOR ETUDE Office by October 1st.



## Letter Boxers

(Send replies to all letters or quotations from letters appearing on this page in care of the Junior Etude, and they will be forwarded to the writers.)

DEAR JUNIOR ETUDE:

I have taken piano for six years and hope to teach music. I would like to hear from others who want to do the same.

Jesslyn Taylor (Age 13), Texas.

I study the harp and hope to be a concert harpist. I would like to hear from other musicians.

Peggy Dunn (Age 13), California.

My ambition is to become an accomplished pianist, then go to some Southwestern town and teach the children to love music as I do. I would like to hear from music lovers.

Sydney Hiller (Age 13), New York.

I have been ill in bed for six months and when I recover I hope to take piano lessons.

Toni Newton (Age 9), Louisiana.

I play violin in the Cooperative Symphony Orchestra and am also librarian of this orchestra. Would enjoy hearing from other Junior Etude readers.

Wilbur Washington (Age 18), Illinois.

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa. No essay this month. See notice of special contest on this page.

## Notice

As the recent issues of the ETUDE have been late, due to the general strike in the typesetters union, the contests are of necessity irregular and will be held over and repeated later.

Prize Winners for May Double-Puzzle Contest:

Class A, Nan Barnett, (Age 15), Texas.  
Class B, Jane Roberts (Age 14), Illinois.  
Class C, Lucille Kubiak (Age 11), Wisconsin.

Honorable Mention for Double-Puzzle in May: Ginger Burns, Julie Owen, June Zartman, Edith Ann Hendrix, Marlene Tamislae, Joanne Flage, Sally Lieurance, Shirley Castor, Gretchen Winningham, Ann Morris, Renee Council, Marilyn McNeely, Elinor Harper, Mary Theresa Gregory, Carolyn Todd, Frances Allison, Roxanna Chew, Corinne Johnson, Marvin VanDeek, Joanne McDonald, Eleanor Diener, Mary Beth Staley, Sondra Frost, Willie Thomas, Joanne Duhamel, Phyllis Schock, Deanne Dalla Valle, John Manley, Rosemary McIntosh, Sharon Dearmore, Patricia Williams, Barbara Ann Thomas, Beverly Hamblin, Janet Denner.

DEAR JUNIOR ETUDE:

You will see by my address that I am an Australian. It was through my music teacher that I became acquainted with the JUNIOR ETUDE. She loaned me a copy of THE ETUDE so I could read the interesting things about music and musicians. I am five feet, one inch tall, I weigh seven stone, have gold brown eyes and hair. My hobbies are playing the piano, tennis, writing letters and surfing. I would like some Junior Etudes to write to me.

From your friend,  
Margaret Rooke, (Age 14),  
Australia.

DEAR JUNIOR ETUDE:

I take singing lessons and I sing solos regularly at church and have appeared in a few concerts. I am a lyric coloratura soprano and I hope more than anything else in the world that someday I will be able to sing at the "Met" (Metropolitan Opera Company in New York). I think THE ETUDE is a wonderful magazine. I am enclosing my kodak picture, taken in my concert dress.

From your friend,  
Jean Anderson (Age 14),  
New York.



Nicky Bankson, Douglas Hanton, Eugene Bailey, Jacqueline Price, Roy Muir, Jean Smith, Patricia Ledsworth, Martha Stark, Ardith Westphal, Claudette Cates, Janice Malinaro, Clara Manning, Dianna Touma, Gayle Stimson, Kay Kille.

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Offer No. 8 (continued)  
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Music By RALPH FEDERER

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Offer No. 19 (continued)

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Offer No. 22 (continued)

the Second Piano Part is being published as a separate volume, a copy of the original Op. 64 will be required for a complete performance. The special price is offered for the Second Piano Part only.

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To the church soloist who may be called upon on short notice to sing special music, this new collection of easy and medium grade sacred solos will be of great benefit. There will be variety of mood and text, but the collection will feature simple songs of the heart, which will have meaning for the average congregation. The compilation is to be published in two keys and will therefore be suitable for all solo voices.

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### SOUSA'S FAMOUS MARCHES

Adapted For School Bands

Here, indeed, is festive fare for school bands: *The Stars and Stripes Forever*, *Semper Fidelis*, *Liberty Bell*, *Washington Post*, *El Capitan*, *The Thunderer*, *King Cotton*, *High School Cadets*, *Manhattan Beach*, *The Invincible Eagle*, *Hands Across the Sea*, and *Fairest of the Fair*. Samuel Laudenslager, a bandman who is well aware of the limited abilities of the average high school player, has simplified this unusual collection of favorite Sousa marches.

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By ADA RICHTER

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### HOW TO MEMORIZE MUSIC By JAMES FRANCIS COOKE

This usable and very much needed presentation of various practical methods of memorizing by the Editor of *THE ETUDE* goes beyond even the author's wide experience in the field. Dr. Cooke has included as a special feature *A Symposium upon Memorizing*, which includes first-hand advice from such notables as Harold Bauer, Rudolph Ganz, Percy Grainger, Josef Hofmann, Ernest Hutcheson, Isidor Philipp, and Moriz Rosenthal. The chapter headings themselves hold promise of stimulating content: "I Simply Cannot Memorize!", "Playing by Heart," "Marvels of Musical Memory," "Anyone Can Memorize Who Can Carry a Tune," "Practical Steps in Memorizing," and "Remember to Forget." The book is as interesting to read as its maxims are profitable to practice.

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(Continued on next page)

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## Advance of Publication Offers—Continued

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### "CLIMBING HIGH INTO THE SUN"

The cover of THE ETUDE for August is an unusual picture dedicated to the latest branch of the United States Military service. The Capitol is shown as one sees it coming up Pennsylvania Avenue from the White House. This is the rear of the huge structure, but nonetheless impressive architecturally. In front, facing a beautiful pool is the splendid United States Air Force Band conducted by Major George F. Howard. The band, while it is the newest of our famous national service bands, has made a magnificent record. The rousing official song of this Band—formerly known as the United States Army Air Corps Band—by Capt. Robert Crawford: "Off we go into the wild blue yonder, climbing high into the sun," is one of the finest of all marching songs.

The Annual Fall Bargain Offer, announced this year in August instead of September to compensate for delays in publication, appears in this issue in place of the regular Publisher's Notes pages.

## Musical Quiz

(Continued from Page 476)

- |   |  |
|---|--|
| <p>A. Ravel<br/>B. Chabrier<br/>C. Bizet<br/>D. Gounod</p> <p>9. Which German composer wrote Italian operas and eventually ended up in England as a great oratorio composer?</p> <p>A. Haydn<br/>B. Handel<br/>C. J. S. Bach<br/>D. Wagner</p> <p>10. Which is not a sacred work?</p> <p>A. Rossini's "Stabat Mater"<br/>B. Verdi's "Requiem"<br/>C. Mendelssohn's "Ruy Blas"<br/>D. Mendelssohn's "Elijah"</p> <p>11. What famous woman pianist married the composer, Eugene d'Albort?</p> <p>A. Teresa Carreño<br/>B. Ethel Leginska<br/>C. Clara Schumann<br/>D. Fanny Zeisler</p> <p>12. What opera was first to be broadcast from the Metropolitan?</p> <p>A. "Carmen"</p> | <p>B. "La Traviata"<br/>C. "Hänsel and Gretel"<br/>D. "Secret of Suzanne"</p> <p>13. Nocturne means</p> <p>A. Slower than <i>lento</i><br/>B. Night piece<br/>C. Faster than <i>andante</i><br/>D. A ninth</p> <p>14. <i>Da capo</i> is an Italian term meaning</p> <p>A. Twice as fast<br/>B. A tenth<br/>C. Diminishing<br/>D. From the beginning</p> <p>15. What composer in the imaginary fraternity of the "Davidsbündler" waged war against the "Philistines"?</p> <p>A. Wagner<br/>B. Schumann<br/>C. Berlioz<br/>D. Shostakovich</p> |
|---|--|

### ANSWERS

1. B. "Arturo" 2. C. 3. D. 4. B. 5. C. by Richard Strauss, 6. D. 7. A. 8. D. 9. B. 10. C. 11. A. 12. C. 13. B. 14. D. 15. B.

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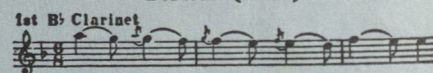
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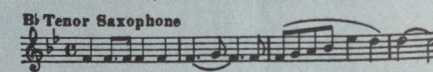
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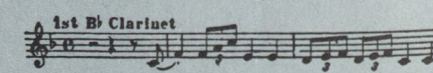


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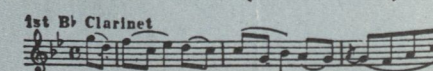
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