

ETUDE

AUGUST 1950 • 30 CENTS

the music magazine



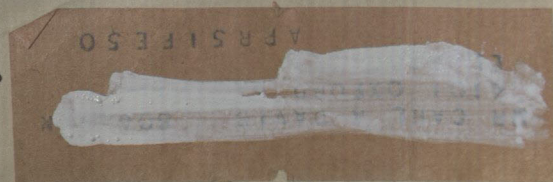
DELIUS' "IN A SUMMER GARDEN" INTERPRETED BY HOBSON PITTMAN

Delius in America:

*Negro folksongs and a Brooklyn organist molded
the English composer's style . . . by Leroy V. Brant
(Page 7)*

How Schumann Became a Composer . . . By Sigmund Spaeth (Page 18)

What to Do About the Child Prodigy . .



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THE WORLD OF Music

Jacques Ibert's four-act comic opera, "Le Roi d'Yvetot," will have its first American performances August 7 and 8 at the Berkshire Music Center. Jan Popper, acting head of the opera department at the Center, will direct the work. M. Ibert, making his first visit to this country, will be on the Berkshire faculty this summer.

At its opening New York concert of the season on June 16, **Goldman Band** featured Anton Bruckner's "Apollo March," written about 1865 but never published. The manuscript of the original band work was recently discovered by Dr. Edwin Franko Goldman after a ten-year search.

Bach Festivals this summer included the tenth annual festival of the **Bach Society of St. Louis**, directed by William Heyne, and the 13th annual Bach Festival at Carmel-by-the-Sea, California, conducted by Gastone Usigli.

The New York Chamber Orchestra, Dean Dixon conducting, presented last month a program of works by Negro composers. Those represented were William Grant Still and Ulysses Kay, American; Samuel Coleridge-Taylor, English; Amadeo Roldan, Cuban;

Ingram Fox, British Guiana; and Michael M. Moerane, South African.

Frederick Balasz, conductor of the Wichita Falls Symphony, **Maurice Levine**, conductor of the Broadway musical, "Lost in the Stars," and **Eleazar de Carvalho** this summer made debut appearances with the New York Philharmonic-Symphony at Lewisohn Stadium.

Soloists at the **Berkshire Festival** this summer include Gregor Piatigorsky, cellist, Ruth Posselt, violinist, Lukas Foss, pianist, Luboshutz and Nemenoff, duopianists.

Evangeline Lehman's oratorio, "Saint Thérèse of the Child Jesus," was performed May 19-21 at the Shrine of the Little Flower, Royal Oak, Michigan. A Technicolor version will be released this fall.

Todd Duncan, baritone star of "Lost in the Stars," received the degree of Doctor of Humane Letters from Valparaiso University June 4.

G. Wallace Woodworth this month was honored by the Rad-



ALBERT SPALDING

... ends solo career



GREGOR PIATIGORSKY

... at Berkshire Festival

cliffe College Choral Society on completing 25 years as conductor of the group.

Boston University has added five distinguished musicians to its faculty for the 1950-51 season: Albert Spalding, violinist; Ernest Hutcheson, pianist and president emeritus of the Juilliard School; Arthur Fiedler, conductor of the Boston "Pops" Orchestra; Roland Hayes, tenor; and Earl Lamson, accompanist for Fritz Kreisler.

Paul Hindemith guest-conducted the Louisville Symphony in May in the world premiere of his Sinfonietta in E.

Rose Suzanne der Derian, soprano, and **Sidney Harth**, violinist, were this year's winners of the \$200 American Artists Award of the Brooklyn Institute of Arts and Sciences.

Helen Traubel and **Lauritz Melchior** opened the fourth annual Red Rocks Festival at Denver with a concert version of "Tristan and Isolde." Saul Caston was the conductor.

The Redlands Bowl, Redlands, California, opened its 27th season on June 27th with a concert by the Redlands Symphony, James K. Guthrie conducting, and with John Raitt, baritone, as soloist. Other soloists heard at Redlands during the summer season were Roman Totenberg, violinist, Rose Bampton, soprano, Leonard Pen-nario, pianist, Vivian Della Chiesa, soprano, Agnes Davis, soprano.

Albert Spalding, violinist, made his farewell concert appearance at Lewisohn Stadium June 19,

playing the Beethoven Concerto with the New York Philharmonic Symphony.

Philadelphia's **Robin Hood Dell** opened its 21st season in June with a crowd of 10,000 sitting through drizzling rain to hear a concert featuring Jose and Amparo Iturbi. Equally large crowds turned out to hear Anna Maria Alberghetti, coloratura soprano, Isaac Stern and Mischa Elman, violinists, William Kapell and Oscar Levant, pianists, Rise Stevens, mezzo-soprano, Jarmila Novotna and Elaine Malbin, sopranos, Leonard Warren, baritone, and Jan Peerce and Lauritz Melchior, tenors.

Conductors of the Dell season included Leonard Bernstein, William Steinberg, Alexander Hilsberg, Robert Stolz, Sigmund Romberg, Erich Leinsdorf and Vladimir Golschmann.

The New York City Opera Company closed its 13th season recently with a performance of "The Marriage of Figaro," under the direction of Joseph Rosenstock. This year's spring season offered 37 performances of 13 different operas.

The Little Orchestra Society of New York, Thomas Scherman, conductor, presented in May a festival of works by Antonio Vivaldi, many of which were first performances in this country.

Dr. Serge Koussevitzky last month was named chairman of the music committee of the National Arts Foundation. The committee will award fellowships for study abroad.



HELEN TRAUBEL

... appearing at Red Rocks Festival near Denver, Colorado



LAURITZ MELCHIOR

Next Month . . .

NEXT MONTH the editors of ETUDE will bring you what we believe is the best article on the twelve-tone system of composition ever to appear in this or any other magazine.

SCHOENBERG and his twelve-tone system have changed the face of music since 1900. Whether one likes Schoenberg or not, it is difficult to ignore him.

Yet many well-informed musicians have only a sketchy idea of what twelve-tone music is, how it works, what it seeks to accomplish. As a service to readers, ETUDE next month will offer clear, authoritative answers.

Our twelve-tone article has been in preparation nearly a year. It has gone back and forth from our editorial offices in Bryn Mawr to the author's study. It has been written and rewritten. We hope you'll like the finished product—and we'll be interested to know whether you'd like other, similar articles concerning new, dynamic trends in music today.

Our author takes refuge behind an anagram. "L. O. Symkins," slightly rearranged, makes a name that every ETUDE reader knows.

SIMON BARERE, a "pianist's pianist," is one of the greatest living keyboard technicians. Next month Mr. Barere will pass on to ETUDE readers the secret of his virtuosity—and a caution against virtuosity for its own sake.

Do you think one is too old at 50 to take up piano study? Then read "MUSIC IS MY HOBBY," by C. C. Austin, next month—the amusing and heart-warming story of a Chicago locomotive manufacturer who began playing at 50, and hasn't stopped since.

What exactly is "bel canto?" Eugene Casselman wondered, began digging among records of the old Italian singing teachers, and came up with nine basic principles on which there was complete agreement. Every singer will want to read "THE SECRET OF BEL CANTO" in ETUDE next month.

ETUDE the music magazine

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Editorial and Advisory Staff:

JOHN BRIGGS, Editor
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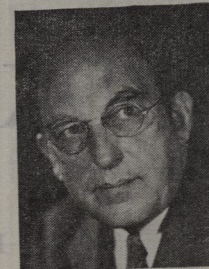
LEROY V. BRANT (*Delius in America*, Page 7) who broadcasts a weekly program entitled "Music of the Masters" over radio station KQW, San José, California, has made a project of revealing how America influenced the work of the English composer, Frederick Delius. Mr. Brant literally followed Delius' footsteps from Florida to New York, talking with people who remembered Delius personally. Nebraska-born, Mr. Brant is organist of Trinity Episcopal Church in San José and conductor of the San José Municipal Chorus.



LeRoy V. Brant

MARVIN MAAZEL (*What To Do About The Child Prodigy*, Page 12) speaks from experience concerning the problems involved in rearing a child prodigy. His own daughter Sandra (better known as Sandra Berkova, after her mother's maiden name) made her debut as a violinist at the age of five with Otto Klemperer and the Los Angeles Philharmonic. She has since appeared with many other leading orchestras. Mr. Maazel is himself a concert pianist.

AUGUST HELMECKE (*How Sousa Played His Marches*, Page 23), known in band circles as "Gus," is in his eighty-second year. He was drummer under John Philip Sousa, and has played in as many bands as have been able to secure his services. Today star percussionist and only remaining member of the original Goldman Band, he remains loyal to his old friend Edwin Franko Goldman, who played cornet at the Helmecke wedding, and is heard regularly with the band in its concerts in Central Park, New York City.



Sigmund Spaeth

SIGMUND SPAETH (*How Schumann Became a Composer*, Page 18), popularly known as radio's "Tune Detective," was born in Philadelphia, Pa., graduated from Haverford College, earned his Ph.D. at Princeton, studied piano, violin and voice. "Dedication," from which the article in this ETUDE is reprinted, is the twenty-fourth book he has written. Interested equally in serious and popular music, he is in demand as a lecturer. His favorite topic: "Music for Fun."

MRS. ELSY W. POST (*When Chautauqua Hit South Branch*, Page 14) of Washington, D. C., recalls the days between the 1880's and the 1920's when people living in small communities across the country looked forward to the annual coming of the Chautauques—the road companies which borrowed their name from the summer encampment on Lake Chautauqua, N. Y. . . . JOSEPH BARONE (*School for Conductors*, Page 16), director of a music conservatory in Bryn Mawr, Pa., spent the past ten summers as director of L'Ecole Monteux at Hancock, Me. . . . MISS BARBARA FOLGER (*Young Musicians Make Good*, Page 24) is a teen-age member of the violin section of the Burbank, Calif., Youth Orchestra.

Our Cover . . . "In A Summer Garden," painted by Hobson Pittman, recreates the mood of Frederick Delius' orchestral piece by the same name. Mr. Pittman studied at Carnegie Institute of Technology and Columbia University. Currently he is on the faculty of the Pennsylvania Academy of the Fine Arts in Philadelphia, Pa. The romantic, impressionistic style of his work is well suited to interpretation of Delius' music. This painting is from the Capehart Collection.

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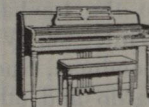


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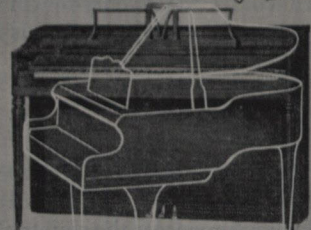
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Music Lover's

BOOKSHELF

By **THOMAS FAULKNER**

STRIKE UP THE BAND By Alberta Powell Graham

THE King alighted from his royal barge on the canal. His face was heavily blacked, his mouth and eyes outlined in wide, white lines. His costume was gorgeous, from his red feather crown down to his high golden shoes. He wore long black tights, a scarlet velvet tunic adorned with gold sequins. A skirt of yellow, grass-like cellophane hung to his knees. In one of his red-gloved hands King Satchmo carried a silver scepter, and in the other, a glass of champagne. The gaily dressed members of 'The Zulu Social, Aid and Pleasure Club' surrounded their monarch. Satchmo carefully threw a silver coconut to his old grandmother, who was watching from a balcony.

"Of all the hundreds of thousands of merrymakers at the biggest Mardi Gras Carnival in New Orleans' history, the happiest one was Satchmo, 'King of the Zulus.' On this March 1, 1949, he had attained the greatest desire of his heart.

"I always wanted to be a King. I always been a Zulu, but King, Man!"

With these peppy, prancing words, Mrs. Graham dances through the careers of thirty-four "name band" leaders, with the same sprightly word pictures. Satchmo (Satchelmouth) Armstrong's chief claim to fame as "the world's greatest trumpet player is that he can hold high C longer than any other trumpet player."

From the boiler factory hepcats to the top-hat "name bands" of Whiteman, Waring, Heidt, Benny Goodman, Rudy Vallee, Guy Lombardo and others, there is a vast canyon, but the public demand for music of different types is equally great.

Nobody will go to sleep reading this worthwhile comment upon the boys who make far more money and often vastly more merriment

than half a dozen symphony orchestras. If you like "sweet" bands and also have case-hardened ears for the boogie-woogie and bebop lads, you will like "Strike Up the Band." Orchids to you, Mrs. Graham, for your lively wordographs of the "name band" leaders of today.

Thomas Nelson & Sons. \$2.00

SELECTIVE RECORD GUIDE By Moses Smith

Moses Smith, whose 1947 biography of Koussevitzky was a nine-days' wonder after the conductor tried to have it suppressed, has chosen a less explosive topic for his newest volume—that of starting a record library.

Since the literature of music is vast, and nearly every standard work has been recorded over and over, the beginning collector may well be perplexed by the embarrassment of riches available. Where should one begin?

Mr. Smith provides the answer. Assuming that the beginning collector has \$100 to spend on records, Mr. Smith tells him how to get the best value for his money. Mr. Smith's "basic library" does not aim at being comprehensive; it aims rather at giving as wide a selection as possible of music of many composers and many periods.

The \$100 list is later expanded by addition of other works to round out the listener's knowledge of what has been going on in music since Palestrina's day.

The vexing question of "which recorded version shall I choose?" is answered in easy-going fashion. Mr. Smith lists available recordings, placing his own choice first. The listener is invited to agree or disagree, as he sees fit.

The book is a useful guide through the labyrinth of recordings which the record companies have made available in recent years.

Macmillan, \$4.50

Make Music A Treat

the
Ella Ketterer
way!

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Early in her teaching career, Miss Ketterer discovered she had much more success with her students when she gave them the little pieces she composed, than with the stodgy, old-fashioned pieces then available.

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MUSICAL

Miscellany

By **NICOLAS SLONIMSKY**

NICOLAI MALKO, the knowledgeable Russian-American conductor of symphony and opera, gives a vivid picture of Rimsky-Korsakov, with whom Malko studied at the St. Petersburg Conservatory, early in the century. Rimsky-Korsakov could not tolerate untidy harmonic progressions, and his capacity for weeding out suspicious fifths and octaves was extraordinary. Yet he yielded to Glazunov in harmonic detective powers. After looking over a student's composition, he would send him to Glazunov for a final scrutiny. "Did you show it to Alexander Konstantinovitch?" (Glazunov's name and patronymic), he would then ask. "I did," the student would reply. "Did he find parallel fifths?" "He did," was the invariable answer.

Rimsky-Korsakov's star student was Maximilian Steinberg, who later married Rimsky-Korsakov's daughter. Once Rimsky-Korsakov called in Glazunov to hear Steinberg's orchestral Scherzo in a piano arrangement. As Steinberg played, Rimsky-Korsakov contentedly stroked his luxuriant beard. "What do you think of it?" he asked Glazunov after Steinberg finished playing. Glazunov remained silent and kept turning the pages of the manuscript. Then, pointing at the bottom line of page 13, he said in his low monotone: "I still think these are hidden parallel octaves."

THE most famous children's opera, Humperdinck's "Hansel and Gretel," was actually inspired by children, five of them. They were Humperdinck's little nieces and nephews, daughters and sons of his sister, Adelheid Wette, who wrote the libretto for the opera. The children used to call Humperdinck "Uncle Ebebe" (baby talk for his name, Engelbert). When Humperdinck sent some numbers from the opera to his sister, he wrote on the package: "Hansel and Gretel, a fairy-tale for the opening of the nursery, music by

Uncle Ebebe." Then followed the musical notation, E, B, B (the German B's are of course, B flats), which became Humperdinck's family signature—at least until his sister's children learned to say Engelbert.

WHEN Hans von Bülow rehearsed Rubinstein's "Ocean" Symphony, he remarked that this symphony can be properly conducted only by people with long hair (Rubinstein was famous for his leonine mane). Rubinstein detected a hidden insult, and wrote a letter to the German newspaper which published von Bülow's remark that he was surprised that von Bülow, amid his many occupations, had found time to measure the length of Rubinstein's hair. He proposed in return to take measure of the length of von Bülow's ears. A London newspaper put the whole controversy in limerick form:

*Our learned friend, Dr. von Bülow
Said of Rubinstein's hair it was too low
And now Rubinstein fears
He must measure the ears
Of the talented Dr. von Bülow*

A VIOLINIST proudly displayed his Stradivarius to an admiring group of music lovers. "Sixteen ninety-five," he murmured lovingly, rotating the instrument before his eyes. "Only \$16.95?" exclaimed an economy-minded housewife. "Quite a bargain!"

WHEN AUBER was past eighty, he attended the funeral of a musician. "You here, cher Maitre!" exclaimed a friend. "Are you not afraid of catching cold?" "Indeed, I am," replied Auber, "but this is the last time I come to the cemetery as an amateur."

ON THE OCCASION of the 10th anniversary of the Moscow Art Theatre (Continued on next page)



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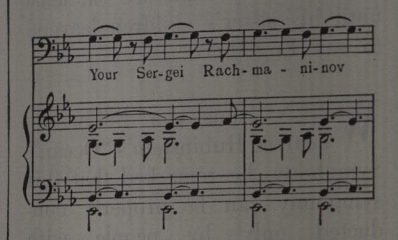
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MUSICAL MISCELLANY *continued*

celebrated in 1903, Rachmaninov present a musical letter to Stanislavsky, the founder. "I regret," he wrote in recitative, "that I am not in Moscow to applaud you and to shout bravo, bravo, bravo." The rhythm of Rachmaninov's musical signature ought to settle once and for all the question of the correct pronunciation of his name, with the accent falling on the second syllable:



Such are the vagaries of the Russian language, that the name of Gretchaninov, whose last seven letters in the Russian alphabet are identical with Rachmaninov's, is accented on the third, and not on the second syllable. And Glazunov's name is accented on the last syllable!

WHEN BRUCKNER was presented to Franz Josef, the Emperor asked him, as was the usage, whether he desired any favor. "Yes," replied Bruckner, "please command Hanslick to write more favorably about my music."

THE FOLLOWING anecdote is at least sixty years old, having appeared in the *Boston Musical Herald* in October 1889. Two ladies were engaged in a domestic discussion during a symphony concert. As the music rose in a crescendo, the ladies had to talk louder and louder. Suddenly, there was a dramatic pause in the symphony, and a shrill voice was heard: "We fry ours in lard!"

The foretaste of the radio was given at a festival in Temesvar, Hungary, in 1894, when the chosen guests heard, on the long-distance telephone, some military music from Arad, folk songs from Szegedin, and the opera from Budapest. A correspondent commented on the event: "Here is an invention that will throw musicians out of work, if the day ever arrives when the transmission can be made louder and heard by many people." The transmission

of musical (and unmusical) programs on the air is now loud enough for anybody, but fortunately the dark part of the prophecy has not come true, and good musicians can still find occasional application for their talents in this radio-ridden world.

It is not uncommon that musical fathers do everything in their power to prevent their children from becoming musicians. The father of Henri Rabaud was a 'cellist, and he was determined not to let his son follow the musical profession. He went so far as to forbid the boy to have any books on music or any printed music in his room. But when Rabaud obtained all the necessary academic degrees at the age of eighteen, his father relaxed the controls. Rabaud took to music with avid determination. In three brief years he learned harmony, counterpoint and orchestration, and received a Prix de Rome at twenty-one. He eventually made a fine career of music, but of his many compositions only one survives in active repertoire, the symphonic "Procession" Nocturne, inspired by a German poem, and so Wagnerian in its harmonic and melodic idiom, that one has the impression of listening to a French version of the "Siegfried Idyl."

THE ROSETTA STONE of Music is the "Hymn to Apollo," discovered in Delphi in 1894 by French archeologists, and first performed in Athens on March 29, 1894. The Hymn was carved on two marble stones; the melody was indicated by a mixed letter-accent notation in the text. It contained eighty measures of five beats each. The prevailing mode was Phrygian, corresponding to our natural minor scale, but in the second strophe there were chromatic developments. Gabriel Fauré wrote a setting for harp, voice, flute and clarinet, which approximated the ancient Greek instruments, the lyre and the aulos. The "Hymn to Apollo" became the musical sensation of the time. A London restaurant ran an advertisement in the papers: "Hymn to Apollo," recently discovered in Greece, will be played by the restaurant orchestra every night at 10:30 during supper. Price per plate, 4s 6d."

DELIUS

IN

AMERICA

Sent away from England to forget music, young Frederick Delius returned a professional musician

By LEROY V. BRANT



Frederick Delius, 1862-1934

THE St. John's River in northern Florida is a broad, sluggish stream, black from cypress roots and dotted with floating petals.

It is wild country now; it was even wilder in 1834, when a young English orange-planter named Frederick Delius made the 30-mile journey by river steamer from Solano Grove to Jacksonville, with the intention of renting a piano.

Delius thus was foiling the plans made by his father, a wealthy English wool merchant. At 22, Fritz Delius had been sent to manage the family orange-grove in Florida with the avowed purpose of taking his mind off music.

Instead, Delius' sojourn in America turned him from a gifted amateur into a professional musician, equipped him with the knowledge of musical technique which he was to use throughout his career, and provided the inspiration for at least one of his large works for chorus and orchestra, "Appalachia."

In Jacksonville, Delius visited the local piano dealer and, sitting down at one of his instruments, began to play. From his earliest years Delius had had a flair for improvisation. Music flowed from his fingers, despite his lack of formal training and his father's objections.

As fate would have it, Delius' future teacher was passing and heard the young musician playing. So struck was he by Delius' improvisations that he entered the music store and introduced himself. He was Thomas F. Ward, formerly organist of the Church of Sts. Peter and Paul in Brooklyn, who had come to Florida for his health. He became Delius' friend, and eventually his teacher.

Although, years later, with his father's grudging consent, Delius was to study at the famous Leipzig Conservatory. He always maintained that he learned more from Thomas Ward than from anyone else.

Speaking of his early days, Delius told his friend and disciple, Eric Fenby: "It was not until I began to attend the harmony and counterpoint classes at the Leipzig Conservatorium that I realized the sterling worth of Ward as a teacher. He was excellent for what I wanted to know, and a most charming

fellow into the bargain. Had it not been that there were great opportunities for hearing music and talking music, and that I met Grieg, my studies at Leipzig would have been a complete waste of time. As far as my composing was concerned, Ward's counterpoint lessons were the only lessons from which I ever derived any benefit. Towards the end of my course with him—and he made me work like a roustabout—he showed wonderful insight in helping me to find out just how much in the way of traditional technique would be useful to me."

Ward was a disciplinarian. Though only a few months older than Delius, he was able to curb the high-spirited, undisciplined young Englishman and instill in him regular work-habits that Delius retained all his life.

Back and forth from Jacksonville to Solano Grove Delius traveled with his counterpoint exercises. The house where he lived on the plantation still stands. The story-and-a-half structure contains several fireplaces, and a stairway leading to servants' quarters on the top floor. The front of the house is crossed by a veranda overlooking the St. John's River. Here Delius sat many a night, smoking cigar after cigar and listening to the songs of the Negroes, fishing with torches along the broad river.

Delius was fascinated by the Negroes' varied, subtle, ever-changing harmonies. "They showed a truly wonderful sense of musicianship and harmonic resource in the instinctive way in which they treated a melody," he said, recalling the songs many years afterward. "And, hearing their singing in such romantic surroundings, it was then and there that I first felt the urge to express myself in music."

At Delius' cabin, sheltered by a magnificent live-oak hung with Spanish moss, one can almost imagine he hears the unforgettable melody, "After night has gone comes the day—" and, like an answer from the far woods, "O, Honey, I am going down the river in the morning." These two magical passages from "Appalachia" may well have originated in the old cabin, beneath the oak trees on the banks of the wide river.

Delius himself has recorded how he gradually regained peace of mind during the months that he lived at Solano Grove. "I was demoralized when I left England for Florida," he said



Mrs. Willa Phifer Giles (right), a Virginian, recalls Frederick Delius as a young man (left) . . . "personable, tall, handsome."

DELIUS (continued)

afterward, "You have no idea of the state of my mind in those days. In Florida, through sitting and gazing at Nature, I gradually learned the way in which I should find myself."

The lessons with Ward continued. Ward finally moved to the plantation and spent six months there in order to devote more time to his phenomenal pupil. Finally, his studies completed, and his head crammed with musical ideas, Delius abandoned the orange-grove altogether. He opened a studio in Jacksonville as a music teacher, then after a short time headed north to Virginia.

Following the Delius trail, I met Gerard Tetley, an editor in Danville, Virginia. Mr. Tetley, like Delius, is a Yorkshireman, and profoundly interested in all aspects of Delius' American years. He introduced me to Mrs. Willa Phifer Giles, one of the few persons still living in Virginia who knew Delius as a young man.

"When Mr. Delius landed in Danville," Mrs. Giles said, "my father held open house for him. Delius had no money when he arrived, but in Virginia in those days perhaps money was not so important, and since my father was the leader here in all things musical, everybody followed him, and soon Delius had plenty of pupils. He played the violin and he taught counterpoint, and my father helped him get a position teach-

ing both these subjects in the Roanoke Female College here. "Delius was a most personable young man, tall and handsome, with dark brown hair and eyes. I think most of the young women fell in love with him. He was daily about our house, smiling, telling jokes, and above all, scribbling music. Even in those early days, his passion for creating music swayed his whole life. I can remember that he was always jotting down snatches of music. We were permitted to go into the parlor where he and father made music, and sometimes he would play the things he had written. I thought they were pretty."

Another Virginian, Mrs. Glenn Hunt, studied with Delius at the Baptist Seminary as a girl of 15. Though now in her 80's, Mrs. Hunt remembers Delius clearly:

"He was a lovely young man, and a good teacher of music. His violin playing was a dream. I was only 15 at the time, and hardly knew my own mind, liking two other boys at the same time, whom I went with besides Mr. Delius, but was never really engaged to any of the three, although Mr. Delius asked me to wear his ring anyway, which I consented to do without being engaged to him. I gave him back his ring at commencement."

Delius' stay in Danville was brief. Early in 1886 he moved to New York. Meanwhile, the elder Delius, alarmed at having had no word from young Fritz, employed detectives to track him down. When located, Delius was earning his living as a church organist in New York City.

Delius père at last relented. In June, 1886, he summoned Fritz back to England. Grudgingly, he agreed as an experiment to send his son to study at the Leipzig Conservatory. Finally, at the insistence of Edvard Grieg, he settled an annuity on his son, leaving him free to devote himself to composition.

When Delius left America, it was not as a gifted but untaught composer, but with the foundation of his musical technique firmly established, and with his musical thought molded to some extent by the American environment into which he had come at an impressionable age. In the passages already quoted, Delius has related how he was stimulated and influenced by the singing of the Negroes at Solano Grove. The title of "Appalachia," and its thematic material (one of its melodies, according to Gerard Tetley, is still sung in the tobacco factories in Danville) suggests that his thoughts also returned to the little Virginia town in the foothills of the Blue Ridge.



We were proud of us all, and astonished at our display of talent. Above, Director William Kneuth rehearses the orchestra.

Interlochen Holiday

Deep in the woods of
northern Michigan, teen-age players
enjoy a vacation and
improve their musicianship

By JUNE PELTON

WHEN, with my cello "Whoozits," I arrived at that wonderful place in northern Michigan called Interlochen—officially the National Music Camp—I didn't know quite what to expect. Surprises came right and left, beginning with our odd but thoroughly practical uniforms.

The basis of these was blue corduroy knickers for the girls, blue corduroy trousers for the boys. On weekdays, blue shirts and anklets completed our attire. On Sundays we dressed up, in white shirts, knee-length socks and—you guessed it—knickers! But even then, when the eighth and final week arrived, there was many a sad farewell between corduroys and campers.

It must have been funny to camp visitors to see us running past, laden down with instruments and music, trying to reach the Kresge stage 15 minutes before broadcast time. Quite a contrast from the serious young musicians who would soon be playing the broadcast.

How quickly our moods changed! (Continued on next page)



On this veranda young Delius often sat at night, listening to the Negroes singing as they fished by torchlight on the wide river.



After leaving Florida for Virginia, Delius taught at the Roanoke Female College, which occupied the building above, now a hotel.



From his driftwood podium, Assistant Band Director Clarence Sawhill rehearsed the cello section beside Lake Wahbekanetta.



On Sundays our chorus sang for us the music of famous composers. Faculty members' enthusiasm for great music was contagious.

Membership on the faculty seemed to require a love for teaching music to youngsters. It was evident Miss Gretchen Dalley had it.



INTERLOCHEN HOLIDAY *continued*

One moment we would be merrily picnicking down in Giddings Gulch, a sandy beach on the shore of Lake Wahbekanetta. Next we would be undergoing that worst of all tortures, a tryout.

These tryouts, which we called "Potter's Games" in honor of our instructor, took place on Fridays. Sectional rehearsal would be progressing smoothly. Then a familiar phrase would appear. It would be familiar because everyone guessing that it might turn up at the tryout, had been practicing it all week.

Everyone would tense; you could feel nervousness filling the room like a thick fog. Then Mr. Potter, with appalling calm, would say, "Will you please play this for us, Lowell?" Lowell played. So did the rest of us, displaying what we called our "natural vibrato"—fingers that shook from nervousness.

One of the most beloved people in camp was T. P. Giddings, 80-year-old vice-president of Interlochen. "TP's" favorite headgear was a bright red skullcap. When he spoke at assembly it often took several minutes for the applause of the thousand-odd campers to die down sufficiently for his traditional "begin-the-lecture" joke.

A favorite was that "I take care of the trees and do any jobs that no one else has time to do." Later on, handyman "TP" did just that. He appeared at a final mass rehearsal, shears in hand, to clip back the evergreens in front of the stage so that campers seated on the lowest level would be visible.

There were other faculty members who were admired and loved by all—"Uncle Maynard" Klein, the choir director, who was always working and teaching, "Papa" Cadek, a marvelous violinist, who loved to direct the string orchestra, and many others. They came from all over the country. They had in common a love for teaching music to youngsters, which they did with conspicuous success.

The father and founder of the camp is Dr. Joseph E. Maddy, whose slogan is, "Nothing is impossible—it's just a little harder to accomplish!" This tells you a great deal about the Doctor.

He was the best of camp directors, sharing our triumphs, and our nervousness as well. Often he would appear at our Sunday night concerts to conduct, more nervous than any of us, able only to summon control enough to smile at us.

As soon as we had progressed a few measures, however, he always relaxed and became absorbed in doing what he loved best—directing the young people of the camp in playing the music of great composers.

We were proud of those friends of ours in the orchestra, too. We were amazed by the great energy and ambition of our concertmistress. She had a wonderful technique, and had worked hard to get it. She even practiced all day on our "days off."

We bowed down in all seriousness to our first cellist, whom we nicknamed "The Master." We would burst our buttons with pride whenever one of our members would sight-read a difficult solo with fluent ease and musicianship. We were proud of us all, and just a little astonished at our abundant display of talent.

The entire season was an experience none of us will ever forget. We loved every moment of it, from Beethoven's great "Eroica" during the first week to the final concert of Sibelius and "Les Préludes," traditional ending for the Interlochen season.

During that first reading of the Beethoven, we were happily becoming acquainted with new friends, or meeting friends from other years, and marveling at the sensation of playing in an orchestra of over 200 high school students—just like us!

The final concert went all too quickly. At last, only the NMC theme, from Howard Hanson's "Romantic" Symphony, remained of this wonderful season at Interlochen. The concertmistress rose to play the melody for the last time. As the notes of our lovely theme drifted out over the amphitheatre, many of us read the music through a mist of tears, and vowed that someday, somehow, we'd be coming back to Interlochen.



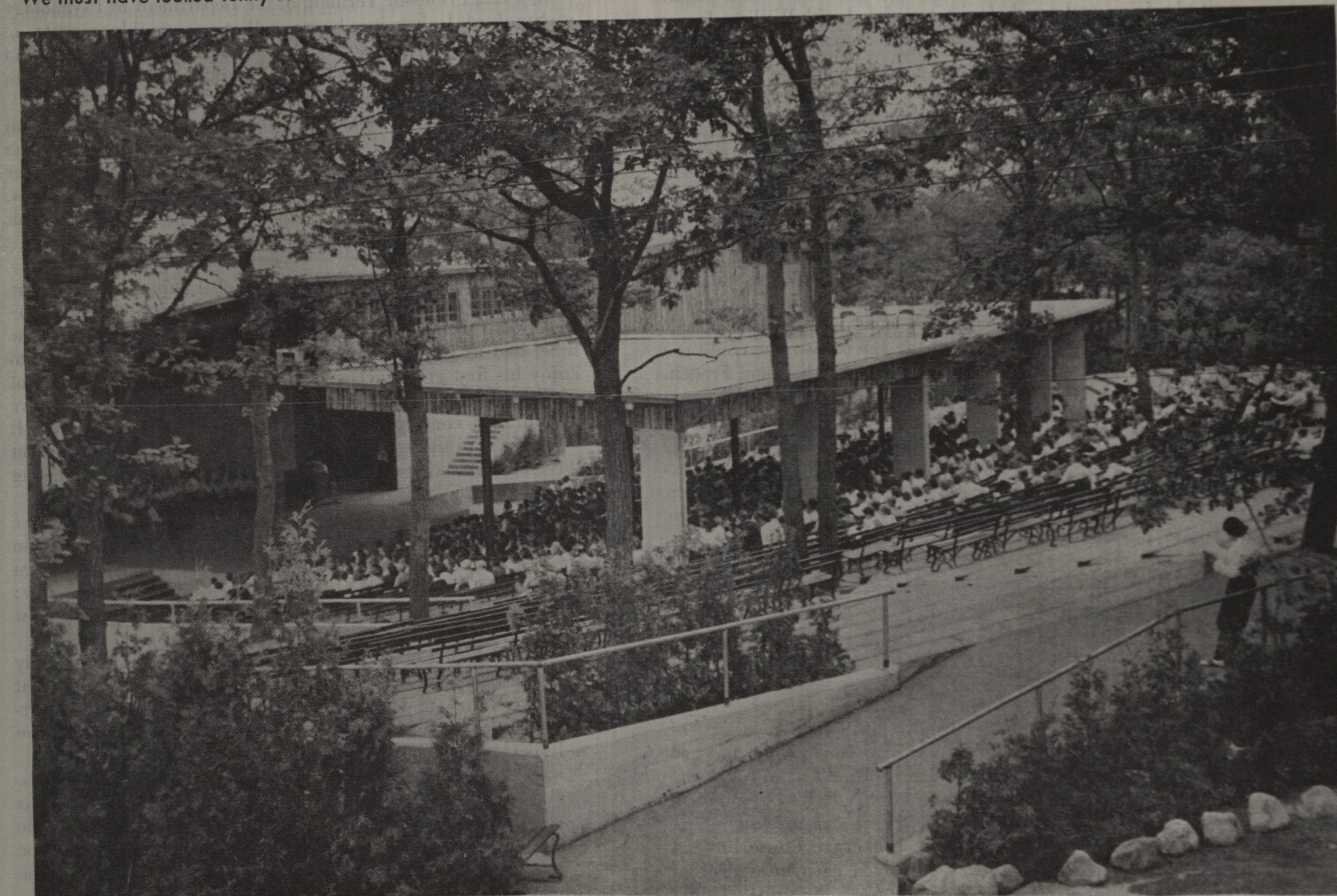
On Sundays we dressed up—white shirts, knee-socks, knickers

**We loved every moment of it and vowed
we'd be coming back next year to Interlochen**



Blue sky and evergreens formed a backdrop for outdoor music

We must have looked funny to visitors as we ran toward the stage of the new Kresge Assembly Hall, laden down with instruments and music



What to do about the Child Prodigy

Under careful supervision, abnormally gifted children have a better-than-average chance to lead happy, well-adjusted lives

By MARVIN MAAZEL

SO IT looks as though you have a child prodigy in the family! Should you be elated or alarmed? In either case you feel that something should be done about it. But what? Vaguely you may have heard that certain prodigies came to horrifying ends. What was that awful story about a boy in Boston named Sidis, who died a few years ago?

William James Sidis was his name. His father was a prominent physician and psychologist associated with William James, the Harvard philosopher. Doctor Sidis named his son after his distinguished colleague.

Professor James had advanced the theory that "hidden springs of energy and achievement could be uncovered in the individual by certain types of training." This idea so intrigued Doctor Sidis that he decided to try it out on his infant son. He would train him "to make habitual, facile and profitable use of his hidden energies." It was a fascinating experiment and he got remarkable results.

In the early 1900's the boy was looked upon as the wonder child of his day. Newspapers featured him lecturing before a group of professors at Harvard, and discoursing on certain properties of the fourth dimension. When this took place, he was eleven years old. He could read at the age of two; he could use a typewriter at the age of four, writing in English and French. When he entered the public schools, he passed through seven grades in six months. At eight he was an accomplished mathematician, and projected a new logarithmic table based on the number 12 instead of ten. At nine he passed the entrance examinations to Harvard University, but matriculation was refused because he was too young. He went to Tufts College for two years and finally entered Harvard at the age of 11.

Next came the famous lecture on the fourth dimension which created such a stir in the press of the nation. When he graduated from Harvard, *summa cum laude*, at the age of 14, his father had every reason to be elated at the success of his experiment.

Then something went wrong.

The wonder child suddenly decided he had had enough of being a prodigy. His health broke. He distrusted people and had trouble in making social adjustments. He didn't want to be any place or to do anything where he would have to think too much. A few years later the mathematical wizard was found running an adding machine in a Wall Street brokerage house for \$23 per week; and still later he was employed as a messenger at \$16 per week. When interviewed by the press, he said: "Think-

ing is the boss' job. Just tell me what to do." He died in a rooming house at the age of 46 of an intercranial hemorrhage.

The Sidis case-history is alarming. But it is also an exception to the general rule. Scientific investigation has shown that gifted children, with proper psychological training and a normal, happy background, are in no danger of a similar fate.

In 1922, Professor Terman, of the Department of Psychology at Stanford University, began collecting monthly reports on 1400 gifted children. Today these children are all adults, and the records show definitely that "child geniuses flower into persons of worth and substance."

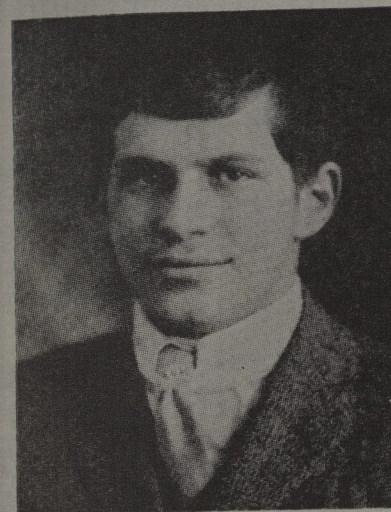
In the world of music, the child prodigy is a perennial phenomenon. Among the many who flash periodically over the musical horizon, there are certain ones who do not altogether live up to their early promise. An example was the violinist, Ruggiero Ricci, hailed as a wonder-child in the twenties, but less active as a concert artist in later seasons.

Young Ricci was a protégé of Louis Persinger, the teacher who was responsible for Yehudi Menuhin's early success. Many believe that Ricci, who started at about the same time, had as great a talent as Menuhin. When Ricci began to enjoy his first great success, however, his parents took him out of Persinger's hands through a court action. This may have discouraged concert managers from handling what they felt might be a troublesome account. In any case, Ricci did not get the kind of booking that he needed after that, and his promising career was blighted, regardless of his talent.

Thus in Ricci's career a non-musical factor seems to have played an important part. Other child prodigies have failed to achieve artistic maturity with the years. They possess great technical facility, but they lack the main essential of artistry: emotional capacity. They are like aspiring authors who know all the grammar but have nothing to say.

Josef Hofmann said "Technical facility is not music, it is only a tool." When the critics recover from their initial wonder at child prodigies, they begin to look for indications of true artistry. If these indications are lacking, the future can be barren indeed for the young hopefuls.

But for the few who have failed to justify the promise of the early years as exceptionally gifted children in music, there is such a long list of those who have attained greatness, that the potential prodigy in your family may eventually turn out to be a Menuhin, a Hofmann, or a Heifetz, provided he finds the proper teacher and gets off to an early start.



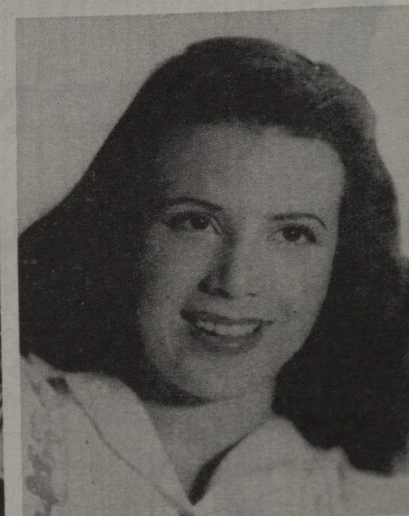
WILLIAM JAMES SIDIS
His alarming case history is an exception to the general rule.



YEHUDI MENUHIN
His teacher was an important factor in his ultimate success.



RUGGIERO RICCI
Wonder-child of the twenties, he frightened his concert managers.



SAUNDRA BERKOVA
She was five when she made her debut with Los Angeles Symphony.

Therefore, since there appears to be no danger for your child in being a prodigy, you decide that his talents should be developed. The first step is to consult an expert to make sure that the talent is worth cultivating. This should be done as soon as possible, since years of development are required to bring a musician's art to maturity. If your expert judges that the child has an unusual musical gift, you will then have a definite reason for risking the small fortune in money and the ten to 15 years of intensive training which may be required to bring him up to the starting line of a real artist's career. If this gift is lacking, there is no use in proceeding. No great artistry will ever develop with any amount of training. As Artur Rubinstein has said in answer to the question of how one becomes a great pianist, "You don't become a pianist; you either are one or you aren't."

Assuming that you have received the approval of an expert, the next question is: Does your prodigy like the idea of training for a career? Many children with outstanding talent do not like to study. Others enjoy music so much that practice is pleasant.

Whatever the decision, there should be no forcing of the issue, as in the case of the Sidis boy. Over-intensive training may either prevent success or take the joy out of it when it

arrives. Child prodigies like Mozart, Menuhin and Josef Hofmann loved to play music, but the infant Paganini was made to play Mozart until in later life he could hardly bear the mention of the name.

The wise parent of a gifted child will use persuasion rather than coercion. If arguments fail, it is better to let nature take its course and forget the whole matter.

It is seldom necessary to persuade a child to study if training is started in infancy, before the "age of reason." Hence it is desirable to begin training as early as possible.

Some teachers maintain that an older child can learn faster than an infant. This is often true; nevertheless teaching should begin during infancy for best results. Performance becomes a natural gesture if started early enough.

The long history of child prodigies in music emphasizes the desirability of early training. Mozart, Hofmann, Busoni, Heifetz, Godowsky and Menuhin all were three years old when they began their training. Artur Rubinstein was only a little older.

Assuming that your child has a great musical gift, the next step is to select a teacher. This is a (Continued on Page 60)



JOSEF HOFMANN
The great Anton Rubinstein called him "a musical phenomenon."



JASCHA HEIFETZ
At three his father taught him to play on a quarter-size instrument.



MISCHA ELMAN
Russian-born violinist, he played publicly when he was five years old.



FELIX MENDELSSOHN
At 12 he composed five symphonies, nine fugues, and two operas.

WHEN CHAUTAUQUA HIT SOUTH BRANCH



*More thrilling than a circus . . . more
high-toned than a revival . . . the coming of
Chautauqua upset every small town's routine*

By ELSY W. POST

BY MIDSUMMER, the corn in tassel waved over mile after mile of rolling Iowa prairie. Sometimes a hot wind blew from the South, its dry breath wilting the thrifty plants which crowned each gentle rise. But in the valleys the burgeoning corn still stood fresh and green.

The little town of South Branch, with its fringe of flower gardens and nurseries, its seed houses and defunct college, lay smiling and perspiring in the summer sun. No one called the weather hot. We used an Iowa phrase, "Good corn weather." Cloudless days followed one another. It was too early for the Fair. To relieve the tedium of midsummer we looked forward with breathless interest to Chautauqua.

Chautauqua was in its heyday when old Dobbin had just begun to give ground to the Model T Ford. The hitching racks and horse troughs on Main Street were not yet an anachronism. Neither were the team of glossy blacks who raced before our clanging fire engine. Our spring mud was proverbial. No one yet dreamed of pavement stretching to Des Moines, Omaha, Kansas City.

Chautauqua was well advertised. Weeks in advance pictures of the performers appeared in the South Branch *World*. The guarantors were busy promoting the sale of season tickets. Leaflets describing the course were distributed. Then Main Street was hung with pennants, and finally—the climax of busy preparation—the tent crew, the big tent and the canvas fence arrived. As the fence went up, laggards hurried to buy tickets.

Chautauqua was more thrilling than a circus, and more high-toned than a revival. We had Congregational inhibitions about revivals and never got the full good of them. But Chautauqua, with its refinement and uplift, we could endorse. Our Sunday programs suited the holy day. Kryl's Band played in the afternoon. The program was sprinkled with sacred numbers and a good soprano sang "The Holy City." The band made a very

smart appearance. In the evening we had a long dramatic reading, "The Sign of The Cross," given by an intense, soulful woman draped in white. How we agonized with the poor Christian maiden who would not renounce her faith, and how we shuddered at the thought of the lions. We hardly heard the evening trains whistling for the crossing just outside the Fair grounds. Even the palm leaf fans stopped at the dramatic moments. It was a soul-searing evening with no let-down. And then, afterwards, to find ourselves safely back in South Branch! We thought happily how much better South Branch was than Nero's Rome; and how far the world, especially our part of the world, the southwestern counties of Iowa, had come.

Weekdays were a little more lively. Sometimes a play was ventured. But the Methodists shook their heads at that; and compromised only so far as to say that it all depended on *what* play. Music, being less controversial, filled many programs. Even Brother Cass could be seen tapping his foot in time to the Hawaiian Boys' guitars as they strummed and sang.

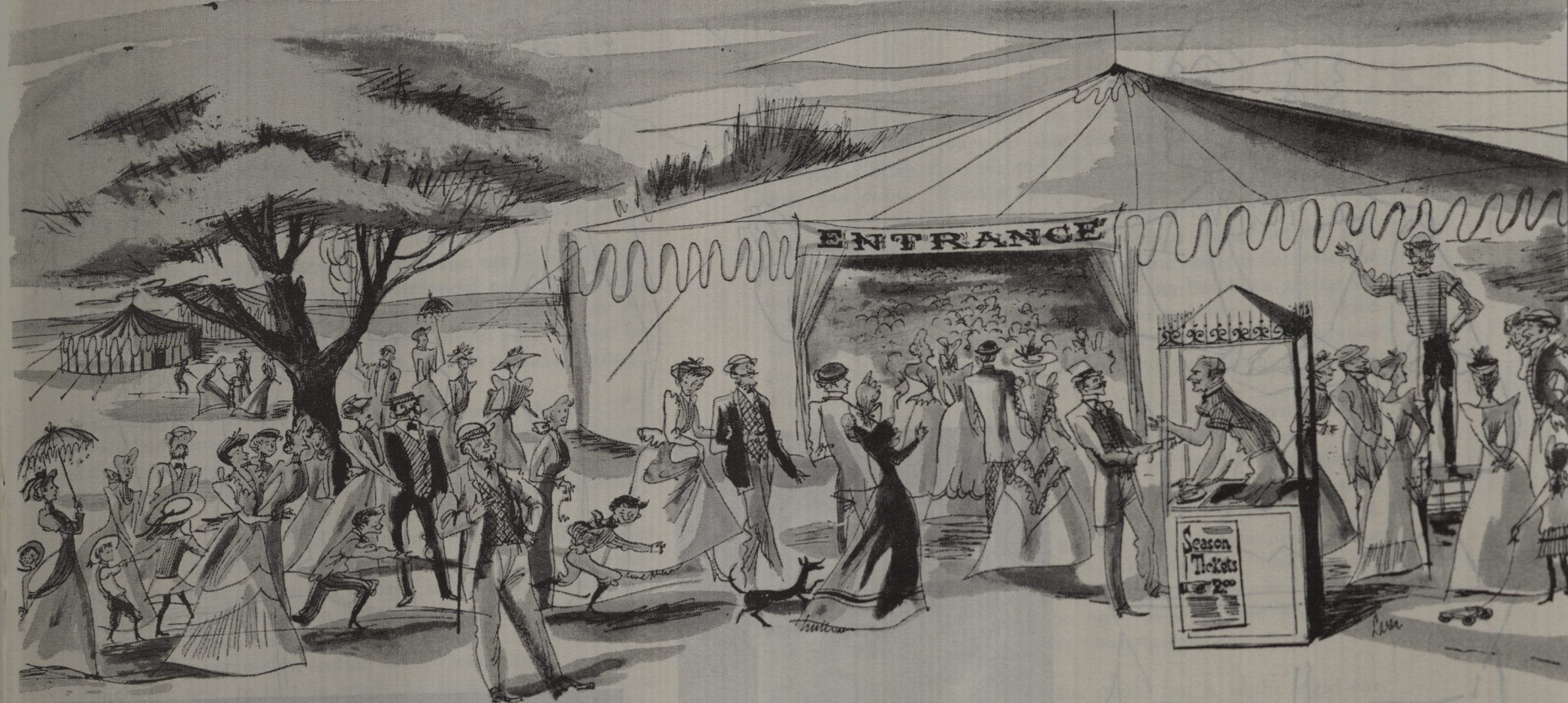
The Hawaiian Boys were good for a 30-minute prelude. Just before we began to get restless it was over, and a peppy lecturer strode beaming onto the platform. What a cheery personality! How we laughed at his jokes! Chautauqua was good clean fun.

Mornings we assembled with other children and were led in and out the windows by a beautiful games lady. Meanwhile our mothers listened to lectures on Shakespeare. Some seasons etiquette or handling teen-age children got the edge on Shakespeare. It just depended.

But when William Jennings Bryan came, the buggies and Model T Fords were so thick we needed traffic lights. How quiet we were! And what a crowd! Farmers, townspeople, children, the village editor planning to turn a phrase himself in tomorrow's edition of the South Branch *World*. No one whispered. No one moved. We sat spellbound by the oratory.

Schumann-Heink sang too. We loved her gracious manner, and the Schubert songs, and, best of all, songs in English for encores.

But violinists were heard at a disadvantage. It may have been something about the acoustics or lack of them. I recall one maestro, long-haired, theatrical, foreign. He was a large man. We could not get enough of his flowing tie, his mustaches and the large silk handkerchief which he spread on his broad shoulder to protect the precious instrument. His music was florid.



His bows were courtly. And with every stroke of the violin bow those coat-tails moved. As I gazed from my folding chair on the front row (I always liked a good view), how I longed to reach for those swinging coat-tails. His music was Vieuxtemps and Wieniawski, his style a faintly tarnished bravura.

The great moment of the afternoon would come in a difficult piece. It was announced that the maestro, in this brilliant solo, would play up to and in the *twelfth position*. Accordingly we fixed our attention on the musician's left hand. Higher and ever higher up the fingerboard it traveled, nearer and nearer his nose, until, with a flourish, he reached what we judged to be home base. The piece over, we applauded with unrestrained delight: while the perspiring musician graciously bowed, mopped his brow, and tuned his violin.

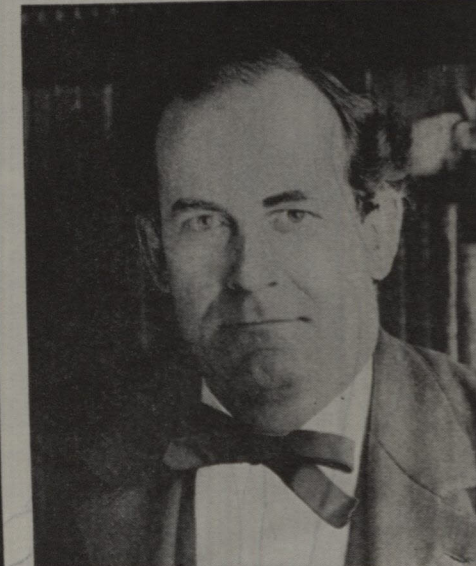
The maestro's accompanist was middle-aged, Italian, and heavily made up. She also indulged in tricks of showmanship, looking archly at the audience, bouncing up and down and raising her wrists very high. When she played "The Dancing Doll" as an encore, the little girls on the front row looked around at Mother (Mother was their piano teacher), and smiled. For "The Dancing Doll" was in the Green Book and some of them played it. At the first opportunity they asked Mother if the bouncing was necessary, i.e., was it part of the music? Mother laid her finger to her lips, then whispered back to listen, and to copy anything but the bounces.

On their way home the little girls continued to discuss the bizarre Italian. For it was clear as crystal to them that Kuhlau Sonatas and Czerny exercises could be considerably hepped up by an occasional bright glance over the shoulder at an imaginary audience, or a few modest bounces, say on the first and third beats. Perhaps Mother didn't think of them as "artistes" and several of them had been taking lessons for three or four years. Gracious, didn't she want to finish off her own product? And the little girls continued down the street already mimicking in lively fashion that bright star of the pianoforte whom they had just heard. For the little girls, like other females of their age, or even beyond it, had a fine sense of the dramatic.

Sometimes Chautauqua made us feel very good. And it was a pleasant sight to see us, at two o'clock of an afternoon, converging on the Fair grounds. Places of business closed. Women in neat summer dresses and carrying palm leaf fans moved at a leisurely pace, while children, now ahead, now behind their parents, lent action to the scene. Chautauqua was considered

most enlightening for children. The tent crew, neatly dressed now, stood at the back and at the beginning of the reserved sections taking tickets. We moved quietly up the scuffed grass of the aisles, and found our places, careful not to bang the folding chairs. By two-thirty we were seated, an eager, expectant crowd. The inevitable palm leaf fans waved gently. We exchanged pleasantries with our neighbors, all the time aware of a slight commotion in the dressing rooms which meant that the talent had arrived and was about to begin. I squirmed, wondering if I would be able to see over or around the large woman in front of me, and ended by running at the very last minute to the front row.

By the close of Chautauqua the corn was really tall. The tent came down and the last glittering array of talent left town by the morning train. Down the single track of the C. B. & Q. branch line the train disappeared. In accordance with the laws of perspective, the rails appeared to converge in the distance: the fields of corn seemed to come together, swallowing up the little train, the track and the Chautauqua. South Branch returned to its proper business, encouraging the crop.



Schumann-Heink charmed audiences with her gracious manner, sang encores in English. When Bryan spoke, buggies and Fords made a traffic jam.



SCHOOL FOR CONDUCTORS

Pierre Monteux, at his summer estate in Maine, imparts to maestros-in-the-making the techniques of their craft

By JOSEPH BARONE

THIS MONTH, aspiring conductors will gather to study under a master at the Domain School in Hancock, Maine. Here each summer, during the month of August, Pierre Monteux, conductor of the San Francisco Symphony, invites fifty outstanding young musicians from all over the world to work on problems of interpretation and baton technique at his 100-acre estate on Frenchman's Bay overlooking Bar Harbor.

Students are carefully selected from a yearly list of applicants which generally totals around 500. Preference is given not to virtuoso exhibitionists but to sound musicians of musical integrity and genuine gifts.

Upon reaching Hancock, a new arrival is likely to be disappointed if he expected a slick summer colony with luxurious houses, spacious lawns and tourists. Hancock is a quiet New England community with its inevitable white-spined church, its cracker-barrel store, and a dozen or so early salt-box cottages nestled comfortably among tall, stately pines.

During August, Hancock townspeople graciously open their homes to students at the Domain School. So infectious is their Maine hospitality that within a few days students discard their fancy city wardrobes in favor of comfortable dungarees and plaid shirts. Even Mr. Monteux greets his "boys" in a rustic

outfit which would do credit to any North Woods lumberjack. As soon as the pupils get settled, classes begin, with two daily sessions of three hours each. At the stroke of nine each morning, the 50 members of the class are in their places at the Hancock Town Hall as Mr. Monteux arrives.

The French conductor's approach to the art of conducting does not concern itself alone with technical matters of baton technique and score-reading. Rather, his stress is on the preservation of the cherished traditions of the past, so that his pupils, in turn, become custodians of a noble musical heritage.

Solfeggio comes first in the order of the day. The new student finds that he is expected to sight-sing any instrumental line, regardless of its clef. This is followed by harmonic and structural analysis, with emphasis on modulatory developments.

Then comes intensive drill in baton technique. All varieties of rhythmic patterns are studied. The motions must be adequate, economical, and suited to each individual's personality. The pupil is taught to make his stick "breathe" for the wind players, to indicate bow pressure for each string section, and to prepare the percussion section for a clean attack.

Finally a new recruit is ready to make his formal bow directing the orchestra at one of the afternoon sessions. The challenge is a formidable one, for the orchestra of 45 musicians is made up of his fellow-pupils, including players from virtually every major orchestra in the country. Nevertheless, this is the much-awaited moment, so the conductor lifts his baton confidently to try his skill on Brahms' Second Symphony.

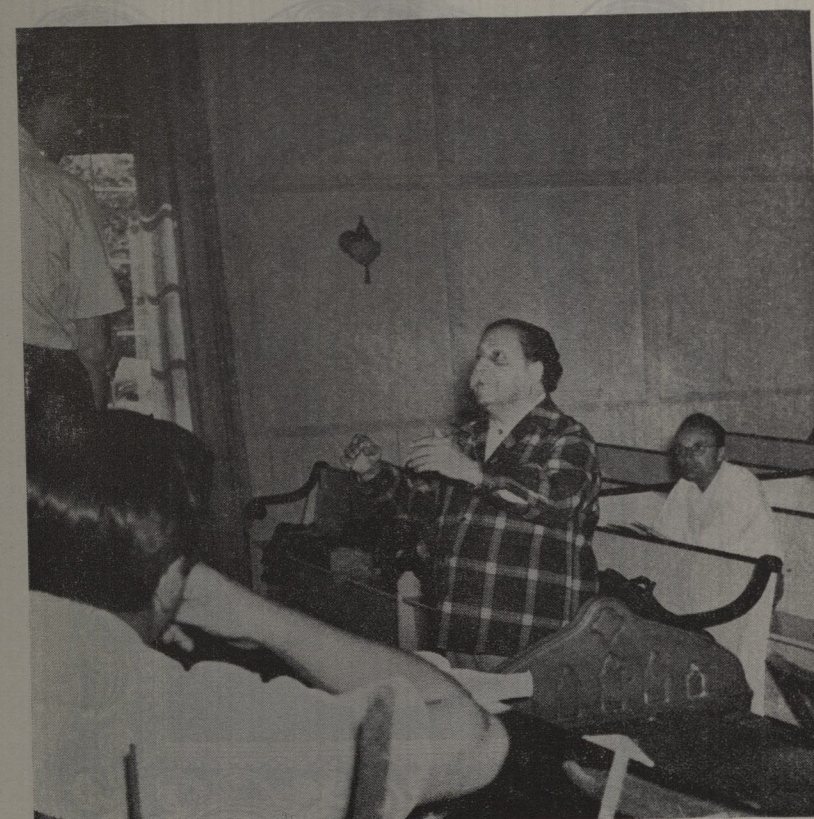
Mr. Monteux signals that something is wrong and asks the pupil to look at his score and try again. He carefully scans the page and once more raises his arms to start, only to be stopped again. Finally, after an exhausting half-hour during which not a note is played, the cocky stick-waver loses some of his

aplomb and confesses that he does not understand what is incorrect. "Who plays in that first measure?" asks Maître Monteux. "Why, the celli and the basses," replies the somewhat unnerved pupil. "Then stop commanding the whole orchestra to come to attention, or the union will get after you!"

He manages to survive the next eight bars, but he gets another stop signal at the tenth. Again the student confesses he is baffled. It is pointed out to him that he has been giving his cue to the first and second French Horns instead of the third and fourth. "You may be able to fool the audience," advises the Maître, "but don't ever try to fool your own musicians. They know how to read music!"

Another recruit mounts the podium for his turn, and he is immediately called down for excessive, contradictory arm motions. His right arm is conducting so "loudly" that his left hand constantly has to signal the players to play more softly, in order to compensate for the conductor's own incorrect beat. In Monteux's classes, every gesture must communicate some essential message to the players. The dynamic level of any passage from pianissimo to fortissimo must be skillfully controlled by the size of the beat. Woe to the pretentious student who uses meaningless choreographic gestures.

Conducting classes are strict, but it is the rigid ear-training discipline that reveals to most aspirants the limitations of their own hearing. Not only must they detect an offending wrong note immediately, but they must name the correct one in its place. If a "prima donna" woodwind player holds a particularly lush note a split-second too long, he must be reprimanded. Without having to look at the whole section, a leader has to train himself to hear when one string player is carelessly executing a passage. Every note must become an integral part of a phrase, and each phrase must, in turn, become a living part of the (Continued on Page 56)



Maître Monteux signals something is wrong, interrupts a student conductor rehearsing for a concert in the town of Hancock.



Summer sessions at Hancock include play as well as work. Chamber music evenings often end in amusing discussions.

How Schumann Became a Composer

BY SIGMUND SPAETH

This article is an excerpt from Sigmund Spaeth's new book, *DEDICATION: The Love Story of Clara and Robert Schumann*. Copyright, 1950, by Sigmund Spaeth. Used by permission of the author and his publishers, Henry Holt and Company, New York City.

OBVIOUSLY Schumann was paying little attention to his legal studies in those early days at Leipzig. His letters to his mother and his guardian made a feeble show of interest, but privately he confessed that he seldom got past the door of a lecture room, generally hesitating outside, then turning and going back to his beloved piano.

There was also the perpetual problem of finances. Robert Schumann at 18 was by no means a thrifty person. He liked nice things—to dress well, to entertain at the coffeehouse, to be surrounded by books and pictures in an atmosphere of luxury that his slender income did not actually permit. He was constantly writing to his guardian, Rudel, giving elaborate reasons why he should have more money.

He may have gained little pleasure or profit from his legal studies or his university associates, but he unquestionably developed some significant friendships in Leipzig, with the Carus and Wieck families definitely in the lead. His piano lessons with Friedrich Wieck were not too frequent or inspiring, for the teacher was a demon for technique and scholarship, while Schumann believed in the powers of instinct and inspiration.

Little Clara Wieck, now approaching the ripe age of nine, was also unquestionably an inspiration to Robert Schumann. She was a living example of what he himself had missed—the early methodical training and solid foundation without which no artist could really expect to go very far in the exacting field of music. He himself was largely self-taught, relying upon instinct and a good ear, supplemented by the routine lessons of a local teacher. He watched the steady development of Wieck's gifted daughter with admiration.

Occasionally they played piano duets, reading at sight the arrangements of Beethoven's symphonies and other classics. It was during one of these hours of relaxation that the grim-visaged Wieck suddenly entered with a shocking piece of news. Franz Schubert was dead at 31, his life extinguished at the moment when his genius seemed ready to shine most brightly.

"We must play something by Schubert," he said to Clara abruptly. "The *Marche Militaire*. A gay piece. That is what he would have wished." She obediently opened the music and automatically took the secondo part in the four-handed version. The rollicking measures rang out defiantly and the

march time continued steadily to the final courageous chord. Then they both burst into tears.

Franz Schubert died on the 19th of November, 1828. Schumann had already proved his devotion by rehearsing the Schubert Trio in B flat, Opus 99, with two fellow students, and even the exacting Wieck approved of their performance. The young pianist also paid tribute to Schubert by deliberately imitating his style in eight polonaises for four hands, which greatly impressed little Clara but not her father. They tried out Robert's variations on a theme by Prince Louis Ferdinand, with no great credit to either of the collaborators. There was even some talk of songs, to the words of Kerner and Goethe, and a quartet for piano and strings. Obviously Robert Schumann was far more interested in music than in the law.

Robert Schumann's piano lessons with Friedrich Wieck went on rather haphazardly until February, 1829, when the older man decided that he no longer had time for this extra

CLARA SCHUMANN



pupil. They would in any case have parted soon after that, for Schumann was now determined to rejoin his friend Rosen at Heidelberg. As early as November, 1828, he had written of his "rapturous and inspiring hope" to be there by the following Easter. By the end of April, 1829, he was able to make it definite, with the added satisfaction of knowing that their mutual friend Semmel, who had completed his legal studies at Leipzig, would provide a third petal for their "harmonious clover leaf".

There is nothing to indicate that either Clara or Robert felt any pang at this first interruption of their youthful friendship. He recalled later looking up suddenly from a book, to find her big eyes fixed upon him, as they sat together in Wieck's study. But he interpreted this as the natural respect of a child for an older person, and any suggestion of a possible romance would have struck him as absurd. He was far too wrapped up in his own affairs to give more than a perfunctory farewell to the little girl who seemed primarily an exhibit in his teacher's musical museum.

Back at Heidelberg with his friends, Schumann concentrated on music, spending hours at the piano and gradually gaining a solid reputation as a performer. A fellow student named Töpken has left a vivid account of the young musician's accomplishments. "The concerted playing was usually followed by his free extemporizations, which enchanted all hearts. I confess that these direct musical effusions gave me a satisfaction I have never since felt, no matter how great an artist I may have heard. Schumann's ideas flowed in an inexhaustible stream. From one recurring thought others would gush forth spontaneously; and through it all his individual spirit was clearly revealed with the magic of true poetry, now in an energetic, highly original fashion and again with fragrantly tender, reflective, dreamy moods . . . Music was Schumann's real study while in Heidelberg. The

ROBERT SCHUMANN



early hours of the day often found him at the piano . . . Nor was he content with his progress in technique, which really caused him great difficulty; he longed to reach the goal more quickly than was possible in the natural course of events. We often discussed ways and means of shortening this drudgery and believed we had actually discovered a solution, which later proved a mistake." (Schumann was to find out to his sorrow that there is no short cut to technical mastery!)

It is not surprising that this predominantly musical life at Heidelberg should have hastened the decision which had to be made sooner or later. Robert Schumann became increasingly aware that his future career must be that of a musician, not a lawyer. The only real problem was to get his mother's consent, and the dutiful son finally screwed up his courage to write her what he called "the most important letter" of his entire life.

An event that may have strengthened the determination of Schumann to become a professional musician was the appearance of the fabulous violinist, Paganini, at Frankfort, during Easter week of 1830. Robert joined with several other students, including his admirer, Töpken, in hiring for the trip from Heidelberg a carriage which they took turns in driving. Paganini's playing made a tremendous impression upon them all and probably convinced Schumann that life could offer no greater satisfaction than the power of such an artist to sway his listeners.

He had already wheedled his guardian into prolonging the pleasant days at Heidelberg with further financial contributions. (There were bills for tutoring and even a dark threat of arrest if certain university accounts were not settled.) His letter of July 30th enclosed the important message to his mother on which his entire future depended.

"My spirit is still youthful and would be developed and ennobled by music. I am also convinced that with industry, perseverance, and a good teacher I could in six years compete with any pianist, for playing the piano is largely a matter of mechanical skill. Now and then I also have a leaning, perhaps even some talent, in the direction of creative work."

Robert's letter presented a few more arguments, including the encouragement of his favorite Professor, Thibaut, finally coming to the flat suggestion that he return to Leipzig as soon as possible and renew his lessons with Friedrich Wieck. "Write yourself to Wieck and ask him frankly what he thinks of me and my plan. Beg him to answer quickly and decisively, that I may hasten my departure from Heidelberg."

Mrs. Schumann carried out her son's suggestion with obvious fear and trembling. "It is not in accordance with my views," she wrote to Wieck, "and I freely confess that I have great fears for Robert's future. Much hard work is needed to become a distinguished musician, or even to earn a living by music . . . There are so many great artists already in the field . . . and regardless of how impressive a talent may be, how can one predict the applause of the public or the possibility of a secure income?"

Modern parents of a potential genius might well ponder these simple, sincere expressions of maternal anxiety, as well as the honest appraisal of her son's gifts and character. "He is a good boy. Nature has given him intellectual endowments such as others must struggle to attain. I know that you love music. Do not let your personal feelings plead for Robert, but consider his years, his financial situation, his abilities and his future. I beg, I implore you, as a husband, a father, and a true friend of my son, to act as an upright man and give me your (Continued on Page 49)



Before going to New York, Gladys Swarthout made good in Kansas City.

Opportunity starts in your home town

Launch your career in a friendly environment before you rush away to the big city

By GLADYS SWARTHOUT

HOW TO GET STARTED on a career is the biggest problem facing most young artists. Young people want to know if they can ever make themselves heard from their own home-towns—if the prestige of big-city notices is necessary to a sound beginning.

I have rather definite views on the subject. I believe that where genuine talent is present, it is best encouraged on its own home ground. Make your start where you're known; where you have your home, your people, the comfortable warmth of neighborliness to fall back on. There are opportunities aplenty in any American town for ambitious young artists who are wise enough to realize that a career must be grown into. Church, oratorio, amateur theatricals and musicals, school and club concerts, the local radio station—all of these offer valuable facilities for launching the first push toward bigger things.

That first push is never exactly easy; but making a frontal attack on New York (or any other big city) puts extra obstacles in the beginner's path. Big cities are highly competitive, cold, lonely. Most youngsters are so bent upon getting out and away that they fail to appreciate the warm values of home environment. The fact is that art is not an exterior thing, to be seized in exchange for so many hours of work; it is closely bound up with life itself—with one's health, one's happiness, one's feeling of security. Given my choice between equal talents, I should say that the youngster who fortifies herself with positive values of home warmth and belonging, has an advantage over the girl who sits in loneliness in a furnished room, catching as best she can at unproven companionship.

Facilities for study need extra consideration. If a truly gifted beginner lives where there is really no chance for development, she should, of course, make her way to a place where she can learn. But such cases are rare, indeed, in America today! The smallest city boasts at least one teacher of merit. It is time enough to leave him when one has outgrown his scope. Better wait and be told you require a "bigger" teacher than to rush after him on no sounder basis than dreams! Also, a smaller community, with its fewer distractions, affords more time, more peace, for intensive study.

Years ago, I suppose, youngsters felt that staying at home deprived them of the chance of hearing the fine music they needed—but today, the finest music in the world is brought, piped and recorded, into the smallest hamlet. Indeed, there is no better way of developing taste and style than by listening to the recordings of eminent artists—playing them over and over, analyzing them, trying to find out *for yourself* what makes their performances memorable.

Unless you simply cannot get training in your own home town, stay away from the big cities—until you have something of your own to offer their highly discriminating audiences. And if press notices are on your mind, remember that most debut recitals get only routine attention. Sometimes, of course, the attack on New York has salutary effects quite apart from any musical result! It serves as a sort of adventure—a fling!—and gets the hankering out of one's system. After which, the young singer sees exactly what she can and cannot accomplish. Then she may be more ready to go back home and pace her ambitions more slowly.

So much for the *where*. The *how* of beginning a career depends on the state of mind in which one approaches it. Look inside yourself and find out what you want to do. If you want a quick sensation—well, the chances are you may find it. But then you mustn't be disappointed when, in a year or two, newer sensations crowd you out. But if you carry an honest dream of making a place for yourself in art, make haste slowly.

Artistic singing demands a great (Continued on Page 64)

Here is a refreshing idea for students who rebel at finger drill

Invent Your Own Exercises

By SISTER M. SUSANNE, I. H. M.

MOST piano teachers will agree that training the fingers is an indispensable part of piano study. Few would suggest abandoning all books of formal technical studies.

It has been my experience, however, that piano students, especially in the lower grades, derive little benefit from practicing each week a page or two of "finger exercises," with no more point or reason than acquiring dexterity in the playing of exercises.

Dexterity is of course important. But, like the study of music theory, it should be closely tied in with music the student is learning to play.

In my own teaching I have evolved a system of finger exercises based on passages that occur in the easy piano pieces of J. S. Bach. I have found this system useful because (1) passages studied as finger exercises may later be used in performing actual compositions; (2) worthwhile music of a great composer is added to the student's repertoire; (3) it affords an opportunity for drill in music theory, by demonstrating the arrangement of chords in a key; and (4) while students are mastering certain difficult passages, they may acquire a real liking for the music of the great master.

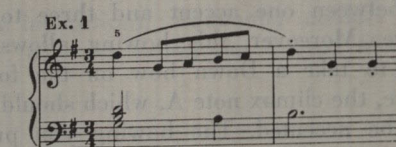
This acquaintance with Bach's earlier compositions will mean much later on when pupils learn his great contrapuntal works. I have rarely found a student at any age who will really like Bach if his first introduction to the composer's works has been the Two-Part Inventions. Therefore I strongly advocate the use of his shorter and easier pieces as an introduction to his more difficult works. For this purpose I invariably choose the Bach-Carroll album, and have selected some of the pieces in Volume I to illustrate the procedure.

The idea is to choose from the piece a one- or two-measure motive or pattern which readily falls into an easy fingering pattern, preferably a five-finger pattern, although some melodic motives in a four-note chord pattern are also very useful.

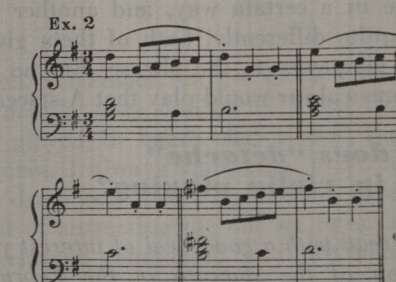
Incidentally, the teacher must keep in mind the psychology involved in the presentation of this technique and adjust her methods to the age of the student. For instance, to a younger child she can present them as real "pieces" to be learned in the ordinary manner, and in the second lesson,

pick out a passage which, for example, might fall into a five-finger pattern and would be fun to play in all the five-finger positions in the octave of the particular key in which the piece is written.

Let us illustrate specifically with the motive of measures one and two of the first Minuet in G Major.



Memorize the fingering pattern in the following way: right hand—5, 1 2, 3 4/5, 1, 1/ in proper rhythm; left hand—chord on 5, then 4/ also in rhythm. Play this in the original position on G while reciting the numbers of the right-hand pattern. This should not be difficult as the pupil has presumably already played the piece slowly, hands together. Next, place both hands in position over the chord on the supertonic or second tone of the key and play the pattern there. Continue this procedure until you arrive at the next G position.



I think this should be done "in key," observing accidentals which are in the signature. By so doing we are building up a concept of the arrangement of chords in a key—major, minor, and diminished—and also preventing the danger of going through this process merely "by ear." This latter result would be almost inevitable if one adhered strictly to the original pattern—a G Major triad, A Major triad, B Major triad, etc.

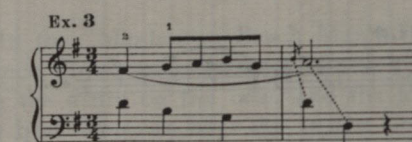
Simultaneously with the foregoing procedure, one could easily apply various touches, thus utilizing this particular technique as exercise material for any particular touch being taught at the time or as a review and application of some touches formerly learned by the student. The pattern, once learned, could be played with wrist or

forearm staccato, forearm tenuto, all legato, or with the legato and staccato touches indicated in the original. As a review of touches, the teacher could call for various touches during the course of playing the exercise up the octave.

Following are some examples of passages which lend themselves to this technical treatment, with some suggestions for special application. All may be found in Bach-Carroll, Volume I.

Minuet No. 1 in G Major

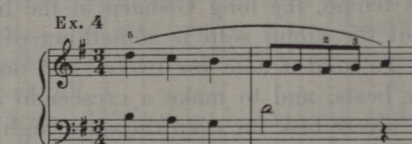
The first example I suggest from Minuet No. 1 in G Major consists of measures 1-2 (see Example 1), five-finger position. Then let us consider measures 7-8. (See Example 3.) This pattern is valuable for the two



advances out of five-finger position, namely, the beginning of the right-hand part on the tone below the position with the valuable "thumb-under" technique, and the extension of the left hand from five-finger to octave position on the last two tones.

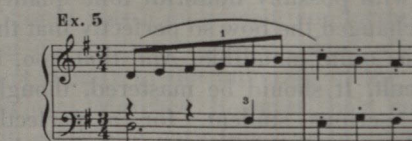
(The grace-note should be played in the style of the period, that is, *with* the upper D in the left hand, the principal right-hand note being played with the lower D).

In measures 11-12 of the second part (see Example 4), there is a fine exercise



for hand transfer—the transfer of the second finger over the thumb in the right hand in the second measure, and the change of position carried out at this point by coming back to G with the *third* finger.

In the pattern in measures 13-14, of the second part (see Example 5), the right



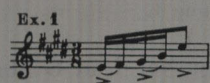
hand is out of five-finger position and uses regular scale (Continued on Page 56)

conducted by HAROLD BERKLEY

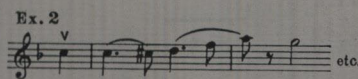
What is the correct tempo for the slow movement of Bach's E Major Concerto?

• (1) What do you feel to be the proper speed for the slow movement of Bach's Concerto in E Major? In my edition (Peters) the indication is $\text{♩} = 72$, but this seems much too fast—the movement loses its nobility.

(2) In the third movement of this same Concerto, using measure 1 as an example, should one accent the first and third sixteenths? I bow this measure as in Ex. 1, but have been criticized for it.



(3) Should the phrase shown in Ex. 2 from the César Franck Sonata be played with the A shortened to an eighth-note, with an eighth rest following?



It makes me wince to play it this way, but I have been told that I should.

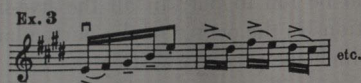
Miss I. D., Ohio

(1) Most editions that give metronomic indications for the Bach Concerto give too fast a tempo for the Adagio. You are quite right in feeling that $\text{♩} = 72$ is out of character. Most certainly it is. There is a lofty serenity in this movement that must be felt in every note. The thirty-second notes give a clue to the tempo. If they are to be played with a calm, unhurried expression, the tempo of the movement must be between $\text{♩} = 56$ and $\text{♩} = 63$.

At this tempo, the long G-sharp at the beginning of the violin solo is something of a problem. To hold a note for twelve and one-half slow beats, and to make a crescendo as well, is a severe task for even the most highly trained bow arm. It can be done, of course, but only if the player is willing to spend a good deal of time practicing extremely slow whole bows. However it is not necessary to hold this note on one bow. I have heard several internationally known artists who used two bows, with exquisite effect. They evidently realized that this would be better than to take one bow with possibly doubtful tone quality. But they changed the bow so perfectly that the change was quite inaudible. And that, too, is very difficult. It should be mastered, though, by every serious student, for a perfectly smooth change of bow, at no matter what speed the bow may be moving, is a must for everyone who wishes to play artistically.

(2) As regards the bowing of the last move-

ment of this Concerto, I would say that I prefer the bowing indicated in Example 3,



which enables the player to bring out the interesting contrast that is apparent in this movement between one accent and three to the measure. Moreover, this bowing allows the player to take a Down bow on the fourth measure, the climax note A, which should certainly be accented. The bowing you prefer for measures 78 and 79 is excellent, and I wish I had the space to quote it.

(3) No wonder you wince when you play the phrase from the Franck Sonata as you have given it! Anyone who suggests that you play it this way should go home and study the elements of phrasing. The A should be fully sustained so that it connects with the following G. Furthermore, the A should be taken with a down bow and the G with an up bow.

In this movement, the possibilities of varied bowings are so great that no one could say what is right and what is not—within, that is, the limits of good taste. One artist will bow a phrase in a certain way, and another will play it quite differently, both of them giving musical eloquence to the phrase. But no one with a musical ear would play that A staccato!

What does "détaché" mean in violin playing?

• (1) I read with a good deal of interest your discussion of the spiccato in the February issue of ETUDE. This, I think, leads to another very important question: What is the exact meaning of "détaché"? Does it actually mean detached—which, according to Webster means separated or disconnected?

(2) Is it possible to use the vibrato while executing a trill, or is this just another bad habit prevalent among some violinists?

—V. H. J., Nebraska

Paradoxical as it may seem, when applied to violin bowing détaché does not mean detached, at least not in the usually accepted meaning of the word. Détaché is the term used for one particular bowing: the playing of notes of moderate or rapid tempo, one bow to each note, between the middle and the point, without—and here is the catch—separating the notes from each other. The word détaché, then, means separate bows but not separated notes. If the notes are not to be connected,

then martelé or spiccato or some other term implying a staccato effect must be used.

(2) As you very well put it, it is "just another bad habit" to play a trill by means of a vibrato movement. Even to combine a vibrato with a trill is poor technique.

The reason is not hard to find. For the performance of a clean and brilliant trill it is essential that the trilling finger fall on the string strongly and evenly, with a strength at least equal to that of the holding finger. A vibrato movement only "flips" the finger at the string and cannot provide the grip necessary for a clearly articulated note.

A good trill is quite indispensable to an ambitious violinist, and it can be easily acquired by patient study. But, from the first, it must be made entirely from the knuckle joint of the finger. If the hand shows any tendency to take part in the trill, it must be checked at once. Trilling must be the responsibility of the finger and only of the finger.

How should I hold my hand in playing spiccato?

• I would like your advice about my spiccato. My teacher tells me it should be made with the hand in a straight line with my forearm. I respect his opinion, but still it does not seem right to me. I think I get a better spiccato if my hand droops down from the wrist. Which do you think is the better method?

Miss M. E. L., Massachusetts

In this case I must say that your teacher's opinion and mine coincide, with just one small reservation.

We realize, your teacher and I, that if one plays a rapid spiccato with a bent wrist, a tendency to stiffen will be apparent almost at once. This is not the case when the wrist and hand are in a line with the forearm.

Another point: the straight-line shaping of the arm and hand allows the bow stick to be vertically above the hair, a position which gives a peculiar "bite" and brilliance to each note. If the hand droops, it tends to tilt the stick so that the edge and not the flat of the hair comes in contact with the strings. This affects the quality of the tone.

Now for the small reservation. The tilted bow stick produces much softer, flakier tone than the vertical stick. When this quality is desired, I see no reason why the hand should not droop a little. However, the brilliant spiccato is needed very much more frequently than the flaky effect, so don't you think it would be a good idea to follow your teacher's advice?

To avoid misunderstanding, I should mention that to drop or raise the hand is not the sole means of influencing the tilt of the bow. Rolling the stick with the thumb, very slightly, against the fingers will give the same result. For many bowings it gives greater control, for it is more sensitive than changing the position of the hand.



August Helmecke (right), a stickler for dynamics indications, frequently confers with Conductor Edwin Franko Goldman (left) about use of drums in Sousa Marches

How Sousa Played His Marches

By AUGUST HELMECKE

As Told to Rose Heylbut

PEOPLE have no idea how Sousa wanted his marches played, because the tricks and effects that brought them to such vivid life under the Big Boss' own direction never got marked into the scores. Sousa wrote for performance, not for publication. In odd moments on trains, in hotel rooms, or shipboard, he'd simply jot down his immortal themes, hand them over to the band copyist, and then snap right into action on them. Consequently, when they came to be published, nothing but the notes got onto the printed page. And the notes alone can give you but the barest skeleton of what a Sousa March can be. I'm looking forward to an edition that will include all the effects that Sousa himself developed on the basic framework of just notes.

I've always had the habit of marking effects and suggestions into my own part, and so I have a pretty good idea of what Sousa told us to do. Here are four points to keep in mind if you want to play Sousa's Marches as Sousa wanted them played.

TEMPO—Sousa never played his Marches as fast as they're generally taken today. He kept to a good, firm marching tempo. A

march, remember, isn't a gallop. When people march, they don't run. More than once I've played in bands that rushed the Sousa Marches. I always knew what to do about it. The drum sets the basic rhythm, even to the point of correcting the one set by a less-than-experienced conductor. So I just kept drumming along the proper Sousa tempo. Pretty soon the rest of the band played with me, and the damage was repaired.

RHYTHM—The trick here is to keep it steady. Conductor and men should be thoroughly familiar with the proper marching tempo and then stick to it. That's the important thing. You get variety by a number of means, but jiggling the rhythm isn't one of them. In playing marches—particularly Sousa Marches—you need the steady, driving pulse of a living organism. Most bands play worst what they ought to play best, and that's marches. One of the chief reasons for this is that they think they're making "effects" by doing fancy things with basic rhythm. Don't. Keep it steady.

DYNAMICS—All dynamic indications should be scrupulously observed. Bands can be as effective in pianissimo as in fortissimo gradations, depending, of course, on the passages

in which they occur. Don't overdo loudness. Percussionists should be especially careful about dynamics. They should do only what the indications tell them. Zeal is a beautiful thing—but not when it causes someone to pound drums and cymbals out of all musical proportion.

Another thing: percussions should never predominate in a band. Sometimes, alas, they do! Many bands have just too many drummers. That's because all the lads who can't master any other musical instrument, get put on the drums. What a mistake! If a boy can't learn any other instrument the chances are he can't learn the drum properly, either. Get a youngster who can play the violin or piano for the drum. Then watch your band pick up.

ACCENTS—I've saved accents for the last because, in Sousa, they're by far the most important. Sousa's Marches gained most of their stirring effectiveness from the crisp, wonderful accents he put into them. As I said, these never got marked into the music and never were published. In giving his material to the copyist, Sousa wrote in the drums in the simplest manner—barely indicated where they were to be. But when he came to play those Marches, he put the accents in!

In the "Manhattan Beach March," for instance, Sousa got wonderful effects by accenting the drum on the beat, and the horns off the beat. You can hear this in Dr. Goldman's recording of the March—the only one I know of which places the accent exactly where it belongs. It is definite and unique in effect—a boom-zing that means something.

In "Semper Fidelis," the lyric part of the second strain is interrupted by that same accent on the first beat of the bar. In "El Capitán," the first strain has several definite accents on the second beat; in the Trio, there are several places where the accent falls on the after-beat of the second beat, and several where it comes on the first beat. Here's where you get variation. In "The Stars and Stripes Forever," you have a number of accented first beats, and also places where Sousa merged single quick (*alla breve*) drum accents into a good roll.

Sousa didn't print his accents, and he never explained them—he just made them known through his conducting. He did a lot of his work in this way. In some of the Marches, for instance, not a single bar of rest is written for cornets and clarinets (this was done so that the Marches could be played by small bands); but when Sousa led his own band in those works, he'd simply wave the unwanted brasses into silence at his own discretion.

Sousa was a magnificent conductor. In playing an overture or a standard selection, he kept strictly to the intention of the music. In his own Marches, however, he'd cut loose a bit, especially with fancy gestures. He'd waggle his fingers, actually trilling them on a trill. And at the end, just as he was about to finish, he'd start (*Continued on Page 63*)

Young Musicians Make Good

The Burbank Symphony had a waiting list . . . so teen-age players started an orchestra of their own

By BARBARA FOLGER

IT IS FUN and exciting to be one of the 90 members of the Youth Symphony Orchestra of Burbank, California—as any of the eight-to-19-year-old members will readily tell you!

The orchestra, under the baton of its founder-conductor, Leo Damiani, has appeared on television, on the radio and in concerts throughout Southern California. Besides playing in local and out-of-town concerts, boys and girls who can qualify appear as soloists with the orchestra, and a few are given an opportunity to conduct.

Orchestra members acquire a knowledge of the works of Brahms, Beethoven and Tchaikovsky, as well as modern composers. In addition, some members present their own compositions for the orchestra to perform.

Members compete for scholarships, and for the use of instruments donated to the orchestra. Recently they have been busy with a fund-raising drive to buy additional

instruments and equipment for the orchestra.

The youthful musicians owe the major part of their success to dynamic young Conductor Damiani, who organized the symphony in the spring of 1943 to answer the needs of youngsters who sought auditions for membership in his Burbank Symphony Orchestra. The senior orchestra already had a membership of more than 100 players, plus a long waiting list. So the youngsters appealed to Mr. Damiani to organize a youth group as a training ground for future membership in the Burbank Symphony Orchestra for adult musicians.

The boys and girls proved they could handle their share of the business problems, too. They are entirely self-governed, have elected their own executive officers, have written their own constitution—worked out their own orchestral disciplinary rules, and they have their own youth publicity committee. Their business admin-

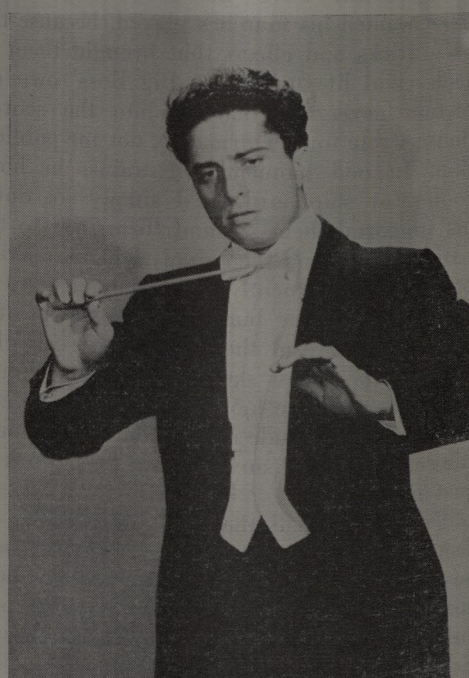
istrator, Fred B. Corthron, Jr., is a violist and librarian in the senior orchestra, and as a protégé of Conductor Damiani, Fred is Assistant Conductor for the youth orchestra. Recently he conducted one of his own symphonic compositions with the group.

Success came quickly to individual members of the orchestra—even the night of their debut concert honoring the City's Annual "Burbank on Parade" things began to happen. Orchestra members missed having pretty 16-year-old Frannie Reynolds play French horn with them that evening. Instead she sat on the queen's throne dressed in royal robes and gold crown, looking beautiful and queenly. She had just been selected "Miss Burbank" of 1943. The dignity was her outward appearance only—for even a queen cannot resist tapping her foot beneath royal robes and humming her French horn parts, especially after rehearsing weekly with her orchestra. Although Frannie has a seven-year contract with Warner Brothers and is currently appearing as June Haver's sister in the technicolor film "Rosie O'Grady," she never misses Saturday morning rehearsal with the youth symphony.

The youth orchestra is said to be the largest such organization ever to be televised in a one-hour symphony concert. Television cameras, lights and microphones did not bother 13-year-old President Bill May when he gave with the tympani rolls, nor the 17-year-old violin soloist, German-born Peter (Continued on Page 57)



The 90-member Youth Symphony of Burbank, California, appears on television, radio, goes on concert tours, features young soloists.



Prevailed upon by Burbank's young musicians, Leo Damiani founded the orchestra, donates his time to conduct it and train members.

CHOIR DIRECTOR'S VACATION

Summer vacation for the choir and its leader is part of a well-ordered yearly program

By GRACE SAYRE

WHEN THE CHOIR DIRECTOR goes away on vacation, he should be able to leave his church with the knowledge that the music performed in his absence will maintain the standard he has set. Both he and his choir will benefit from his vacation if the church music program has been carefully planned over the preceding year.

As an example of how the director's vacation can be handled, I have in mind the system used by a church choir of 150 voices. The director of this choir has been very methodical in his preparation of the year's program; vacations have been planned for along with other contingencies.

When the choir as a group goes off duty on July 1, not to return until September 1, music for services during the intervening weeks is scheduled in advance. Volunteer soloists and small choral combinations take over the work of the full choir. Members then are free to listen from the audience to their fellow-singers, to hear music in other churches, or to take their turns as solo performers.

Thus, during the summer months, choir members are alternately given a vacation and the opportunity to perform special jobs which boost their sense of individual importance.

All this is the result of careful long-range planning by the director. Long before the summer months, he begins by assuring himself of an adequate supply of soloists and small ensembles.

Although the choir has a paid quartet, the director loses no opportunity to utilize the many fine voices among his volunteers. As a consequence, good amateur singers gravitate to his choir. They seek out a group in which they have a chance for solo performance, and can also receive valuable training. Consequently, when vacation rolls around, the director is able to draw on a large reserve of singers willing and able to do a creditable job during the summer months.

The success of this long-range campaign is the result of systematic planning.

The director maps out his choir's seating arrangement on a large chart. With brightly

colored pin heads he shows the position of the various kinds of voices, and he readjusts them according to the kind of program he is presenting.

He arranges volunteers into various combinations, such as double duets, double trios and double quartets. These combinations are especially featured throughout the year, not only in pieces presented along with the rest of the choir, but on special programs such as mid-week prayer meetings, church dinners, and at meetings elsewhere in the town calling for religious music.

One ambitious bass in the choir I have in mind had a nervous ailment which prevented him from doing solo work, but he could perform creditably with two other basses whose voices helped to steady his. So the director presented him along with the other basses, while the male voices in the choir hummed an accompaniment. The performance was most effective, and of course it gave a boost to the basses.

In selecting anthems to provide opportunities for all types of voices, the director I speak of has made effective use also of a boy soprano whose ability he happened to recognize. In "Unfold Ye Portals" the boy's clear voice made possible a more beautiful performance than any of the regulation tenors or sopranos could have given.

Each year during the week preceding Christmas this choir participates in a dramatization of "The Birth of Christ." One of the teachers in the local high school always prepares the script, calling on the choir director to plan the music with her. Characters include King Herod, the Shepherds, the Three Wise Men, the Mother of the Babe (a beautiful alto part), and members of the Angelic Host.

Through such opportunities as these, members of this choir are trained to take responsibility. And the director can go on vacation with a clear conscience.

After his heavy winter schedule the director needs a change. His choir will benefit the following winter from the rest he obtains during vacation. But more than that, anyone can

get a better perspective on his work and can see many ways of improving it after he has been away from its routine for a time. He can establish a finer standard and gain new stimulus by taking time out for a backward glance and a forward look.

Vacation offers time for the choir director to see how other members of his profession carry on. If possible he should go into a church community unheralded, pick up new methods and ideas for self-help. He may even listen smugly to another director's interpretations.

But the vacationing director may need this warning. Be fair. If you are a top man in your field, the other director will probably become aware of your presence in his community. He may ask you to visit his choir and perhaps invite you to direct it. Then remember that his choir members also know of your reputation and hope to learn something special from you. It may require considerable diplomacy to help them without lessening their admiration for their own director.

On such an occasion it would be well to feel out the vocal timbre of the choir. Most choirs, and especially those in small towns, prefer to sing in groups or in their established solidarity, rather than as soloists. As a group, therefore, the choir members might be given a short work-out on the ah-oh-ah formula, deepening the tonal effect with the rounding of vocal equipment through use of a lingual, as la-lo-la. Starting perhaps on B-flat, in the middle octave, you might ask the group to ascend the scale, dropping out the lower voices as you notice them finding the climb an effort. Keep the tone true, resonant, and easy. I have found that untrained voices respond splendidly to this formula and develop rapidly. How gratifying it is to be able to give of your experience, and how pleased you feel when you have put yourself over.

Any choir director will find pleasure in returning to his work after the experience of comparing another choir with his own. Both groups have their shortcomings, of course, but time out from routine gives the director new energy for overcoming some of the shortcomings of his own choir during the coming winter.

Rededicated to his work, the director will find that his enthusiasm will be shared by his choir, reassembled after a beneficial vacation of its own.

MOZART:

Fantasia in D Minor

DO OTHER PIANISTS have their own private lists of some of the towering masterpieces of piano music which, they believe, should not be played publicly except by mature, sensitive artists? I have always contended that such compositions as Beethoven's Sonatas Opus 110 and Opus 111, Mozart's Concertos, Schumann's Fantasy in C Major, Chopin's Barcarolle and others should be studied by students, but not played in concert by them. Such compositions are too sacred to risk the monstrosities which often emerge when immature players try to recreate them.

Perhaps you will be surprised to learn that Mozart's "little" Fantasia in D Minor stands at the top of my list, for I consider it one of the profound masterpieces of piano literature. Its apparent simplicity—the extreme economy of its note-texture—deceives teachers into permitting students to play it in recitals. Only a well-equipped pianist who has long and lovingly studied Mozart should dare to play it in public.

Right from the brooding broken chord triplets which set the ominous mood of the first movement to the ethereal, ecstatic finish of the Allegretto, the composer has shorn off all unessentials. Even more than in other Mozart compositions, the score is stripped to its essence. Everywhere the throbbing heart of the music is exposed.

The oldest edition of the *Fantasia* from which students should work (the original manuscript is lost) is immaculate. Its dynamic and phrasal directions, unequivocally setting forth Mozart's intentions are in themselves a perfect "lesson" compared with the criminal overlay of expression marks added later by conscienceless nineteenth century editors. That this thin texture, these few notes, can create the sense of impending tragedy with which the first movement is drenched is an overwhelming tribute to Mozart's genius.

INTERPRETATIVE DETAILS

The dark opening arpeggio-shapes (♭ 66-69) curl upward like tenebrous, menacing mists. Play these with overlapping legato (soft pedal) and with the least possible finger articulation; a restrained crescendo to the top at measure 10 is permissible; then a diminuendo and ritard

descending to the bottom A. (For this introduction Mozart has given no directions except the indication, "Andante.") Change pedal on this low A and hold it long.

After the oppressive silence in measure 11 the principal theme appears (Adagio, ♩=100-108). It is one of the most heartbreaking phrases in all music. Like the prayer in Gethsemane, "Let this cup pass from me" (Matt. 26: 12-15), it is breathed three times, each time with quieter intensity. Do not romanticize this prayer, but play the melody in measure 12 richly (soft pedal) in one long line, while the left hand pulse beats vibrate softly. Then after the rests (damper pedal off; fingers also!) play measure 13 more quietly with Mozart's exact phrasing. (See Example 1.)

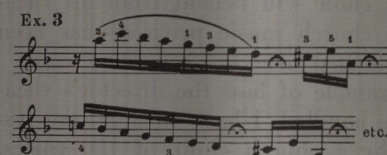
The D-sharp is held slightly longer as the wrist sinks, and the final E is brushed (*pp*) as it rises. Play measure 14 richly (no soft pedal now), and measure 15 even more gently than measure 13 (soft pedal again).

Measure 16 is a sharp shock. Inexorable Fate answers "No!" Play all of measure 16 forte. Measure 17 is a variation of measure 16, but now softly and resignedly, stressing the right hand tear-drops which diminuendo to *pp* in measure 19. Keep everything in strict time. More Fate—knocking (*not* staccato) in the right hand of measures 20 and 21, with heavy pulsations in the left hand. Overhold the first chord in measure 22 and then finish the phrase like a sob.

Phrase measures 23-27 like 13 and 15 with the last note of each two-note group scarcely audible. Play the left hand pulse-beats legato, without accelerating. Don't crescendo until measure 26, then play both crescendos to forte, with the sudden piano exactly as Mozart directs. Memorize measures 26 and 27 carefully (hands separately) or you'll run into trouble! The rising "fear" in measure 27 breaks off abruptly

and is followed by a relieving rest (measure 28). How long? About like a deep sigh. Mozart's silences are as moving and vital as his sounds.

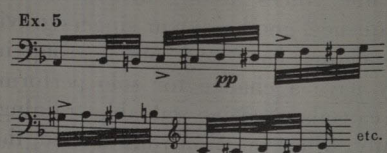
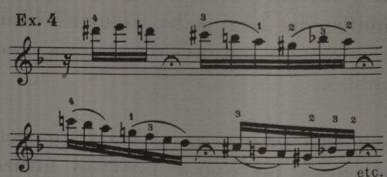
Play the “prayer” theme (measure 29), now in A Minor, with even more retreating intensity. The restrained crescendo does not begin until measure 33. Then let the cadenza (measure 34) drop from your fingers like swift tears. This cadenza is not difficult if you think of it as in Example 3.



Combine both patterns, but linger slightly longer on the three-note impulse to help the phrase-shape. Divide the ascending diminished seventh arpeggio any way you wish. Play the entire cadenza piano and mezzo piano.

Play measures 35-43 as before with a good, solid crescendo in measures 42-43. Memorize measures 41-43 carefully with separate hands or you'll fall down ingloriously every time you get nervous!

And now, more tears. This tricky cadenza (measure 44) is simply an intensification of the earlier one. Note how it again alternates its C's and C-sharps. Memorize it by learning the first three notes separately; then group it as in Example 4.



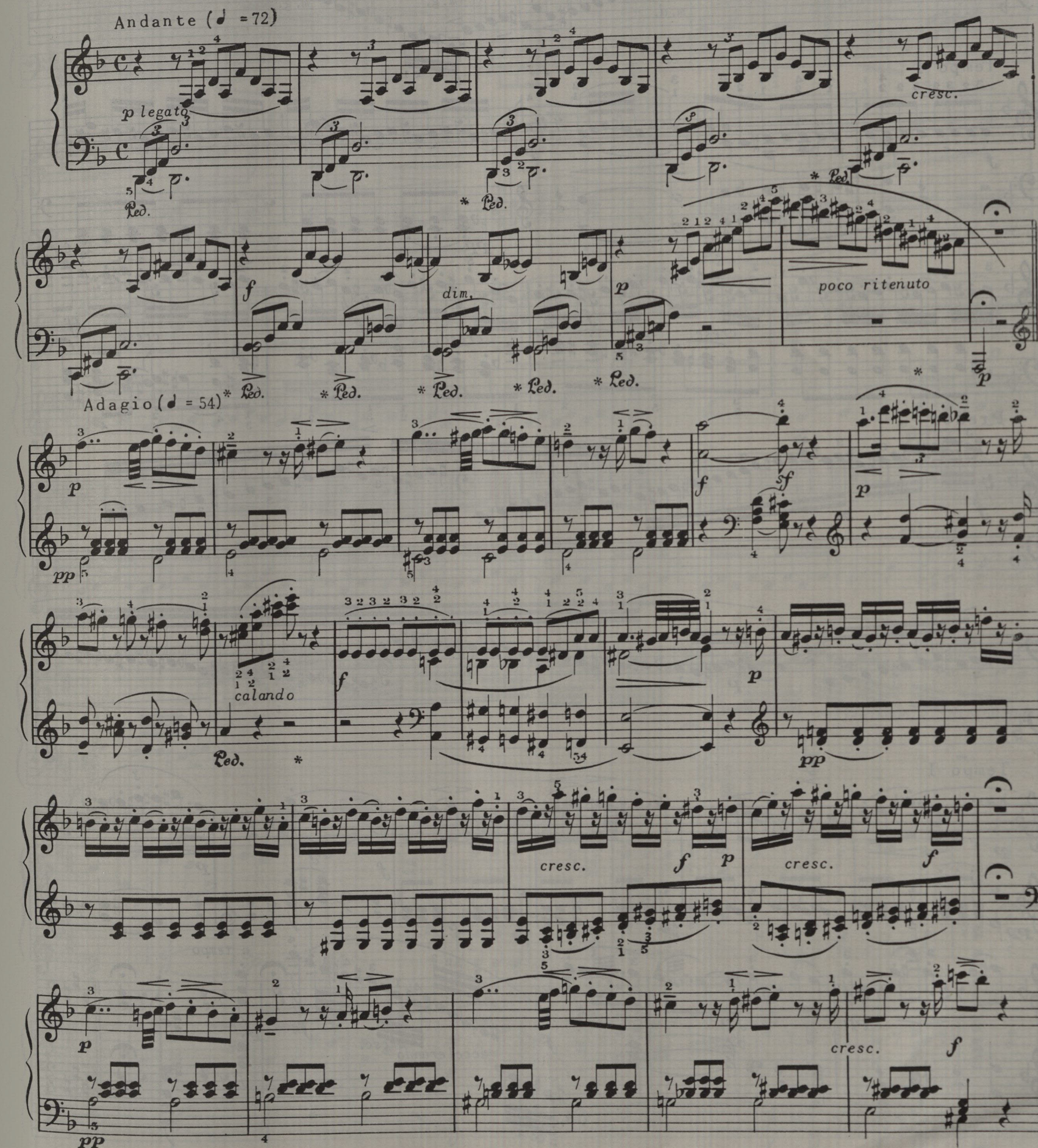
Overhold both those low, long A's; play the chromatic scale pianissimo, rapidly, legato and in strict time. (See Example 5.) No ritard . . . let the prayer theme slip in unobtrusively— (Continued on Page 62)

Fantasia

No. 110-07353

Elsewhere in this issue, Dr. Guy Maier offers a Master Lesson on the Mozart Fantasia. Grade 5.

W. A. MOZART



Presto

Allegretto (♩ = 108)

Prelude, in C minor

This is a study in phrasing and interpretation. Students should emphasize its dramatic contrasts of dynamics, and follow interpretative markings with great care. The changing note of the inner voice in repeated chord passages for the right hand, the first of which occurs in measure 7, should be emphasized. The double-dotted eighths and thirty-seconds should be played with the utmost precision. Grade 5.

REINHOLD GLIERE, Op. 16, No. 1

Andante (♩ = 66)

p

mf

poco rit.

a tempo

p

cre - scen

a tempo

poco

a

poco

rit.

dim.

a tempo

rit.

dim.

mf

pp

p

dim.

rit.

ppp

Sleeping Waters

This is an interesting study in tone-clusters. In the opening section, every chord for the left hand contains an unrelated tone. These chords must be blended, by the use of a firm but not percussive touch and judicious use of the pedal. Otherwise they will be merely discordant. With careful practice, however, students will be rewarded by novel, interesting effects of tone-color. Grade 4.

DENISE MAINVILLE

Andante cantabile (♩ = 96)

p dissonant clusters well blended

mp

mp

una corda

Ped. simile

poco rit.

mf a tempo

mf

poco rit.

f a tempo

tre corde

rit.

ff a tempo

Ped. simile

rapido

liquid-like

mp

rit.

una corda

Dorinda

No. 110-40036
This recreational number poses problems of phrasing, with sharp contrasts of legato and staccato. It is a modern work which shows the influence of 18th-century dance forms. Grade 4.

JOHN FINKE, Jr.

Moderato (♩ = 63)

1 rit. a tempo mf rubato

poco rit. a tempo rubato

cresc. rit. f rapido mf a tempo p

Più mosso

p mp p mp poco rit. p

a tempo mp poco rit.

Last Time to Coda

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ETUDE-AUGUST 1950

Tempo I

mf rubato

poco rit. a tempo rubato cresc.

Piu Lento

TRIO

rit. f rapido mf a tempo mp espress.

1. poco rit. 3 2. D.S. al Coda

Coda

pp p poco a poco cresc. ed accel. mf f

ETUDE-AUGUST 1950

Soliloquy

"Thanks be to God on this His Day;
Thanks be to God, who lights our way;
Thanks be to God for strength anew;
Thanks be to God for friends—for you."

GUY MARRINER

Poco adagio, sempre cantando e molto legato
a tempo

pr. e dim.
p
una corda
ped. al lib.
mp
pp
1 3 2 1
13 2

tenu to
3 2 1
5 3
3 1
dim.
pp
poco più mosso
3 4 5
5 5 5
cresc.
f
tre corde
2 1 5 2 1

f
mp
mf
f
allargando
5 2 1
5 2
5 5
5 4

Più adagio
ffz
dim.
p
L.H. molto rit.
3 2 1
1

ff
dim.
1 2
1 3 2 1 2
a tempo
pp
lunga
pp = pppp

Vienna Roses

An excellent study in Viennese waltz rhythm, often difficult for students. In performing it, one should strive for the effect of free rubato in the right hand, while maintaining a steady pulsation in the left. The second beat of each measure in the accompaniment should be slightly, almost imperceptibly accented. The work is pianistic and lies well under the hand. Grade 3.

RICHARD KOUNTZ

Andante grazioso (♩ = 112)

mp
cresc.
rubato
1 2 3
5 3
5 2
1 2 3
4
2 1 5
4
4 3 2 1
3 1

mp
cresc.
rit.
ten.
più rit.
pp
4 4 4 5
3 2 1 1

a tempo
mf
f
mp rit.
L.H.
1 2 1 4
3
1 3 5
5 5 5 5
5 4 3 2
4 1
5 3 2 1
4 1 3 1
3 1 1 1

a tempo
mf
mp
p rit.
più rit.
pp
1
2 1 2
3
2 1 5
1 2

a tempo
mp
cresc.
rubato
mp
cresc.
rit.
ten.
più rit.
L.H. pp

Consolation

No. 5

Presser Collection No. 195

This work is in effect a miniature tone-poem. The opening passage for left hand should be played freely, like a recitative. Do not neglect the contrapuntal melody in the left hand. The work is an excellent study in legato playing. Grade 4.

FRANZ LISZT

Andantino (♩ = 63)

con grazia

dolce

a tempo

poco rit.

espressivo con anima

dolce

espr. a piacere

sempre dolce.

ETUDE-AUGUST 1950

cresc.

espressivo e riten.

Gavotte in B-Flat

No. 26081

Handel wrote a great many pieces in the dance forms of his day. In this composition there should be a marked contrast between the crisp staccato (short notes with dots above them) and the legato passages. Bring out the right hand melody in the Intermezzo. Grade 3.

G. F. HANDEL

Allegro con spirito (In quick, spirited style) (♩ = 132)

f

mf

f

INTERMEZZO (Interlude)

allarg. (broadly)

ff

FINE

mp

espressivo (with expression)

mp

mf

pp

D.C. al Fine.

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First Waltzes

SECONDO

F. SCHUBERT, Op. 9, Nos. 1, 2, 3

Moderato (♩ = 144)

1. Moderato (♩ = 144)

2. Longing (Sehnsuchts Walzer)

3. Longing (Sehnsuchts Walzer)

4. Longing (Sehnsuchts Walzer)

5. Longing (Sehnsuchts Walzer)

First Waltzes

PRIMO

F. SCHUBERT, Op. 9, Nos. 1, 2, 3

Moderato (♩ = 144)

1. Moderato (♩ = 144)

2. Longing (Sehnsuchts Walzer)

3. Longing (Sehnsuchts Walzer)

4. Longing (Sehnsuchts Walzer)

5. Longing (Sehnsuchts Walzer)

God Be In My Heart

ELINOR REMICK WARREN

Andante con moto

God be in my head And in my un - der - stand - ing;

poco rall.

God be in my eyes And in my look - ing; God be in my

a tempo

lips And in my speak - ing; God be in my heart, God

mp espress.

be in my heart And in my think - ing; God be with me at the end And at my de-

mp

part - ing. Oh,

pp sempre cresc.

espress.

pp sempre cresc.

*Use of introduction is optional; may begin with the voice.

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oh, God be in my heart.

mf

cresc.

ff

ten.

No. 133-41002

Hammond Registration

(A²) (10) 00 5761 540

Minuet

FROM MINIATURE SUITE FOR ORGAN

WILLIAM E. FRANCE

MANUALS:

Sw. Oboe

mf Ch. Flute 8'

Soft 16'

PEDAL

Ped. 42
Ch. to Ped.

Ch. F²

Sw. A²

Ch.

rall.

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Kentucky

MARCH

EDWIN FRANKO GOLDMAN
Arr. by Erik Leidzén

Conductor

musical score for the first page of 'Kentucky' march, measures 1-16. The score is written for a large band. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'marc.' (march). The instrumentation includes Horn, Euph., Trb., Woodwind, Brass, Trpt., Clar., Trb. I, Coll 8va, W.W., Euph., Horn Cant., Fl., Ob. 8va, Sax. (Trpt.), and Cor. The score features various dynamics such as *ff*, *p*, *sf*, and *marc.*. There are first and second endings indicated by '1.' and '2.'.

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ETUDE-AUGUST 1950

musical score for the second page of 'Kentucky' march, measures 17-32. The score continues the musical themes from the first page. The instrumentation includes Cor., Trb., W.W., Horn, Trb., Tutti, Brass, Horns, Euph., Horn, Euph., Sax., Brass, Cor. Trpt., Horn, Sax., and W.W. The score features various dynamics such as *ff*, *p*, *sf*, and *marc.*. There are first and second endings indicated by '1.' and '2.'.

ETUDE-AUGUST 1950

* Third position fingering ad lib.

(LES PLAINTES D'UNE POUPÉE)

CÉSAR FRANCK

⊕ Coda

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In Peace and Joy I Now Depart

Anthem for Mixed Chorus

Martin Luther
ans. by L. W. Bacon*

DAVID FETLER

No: 312-40057

** Text from Lundquist's Later Renaissance Motets.
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312-40057=4

HOW SCHUMANN BECAME A COMPOSER

(Continued from Page 19)

opinion frankly: what he has to fear, or to hope."

Wieck's answer to this deeply moving plea revealed a sincere respect for Schumann's musical gifts. Yet he could not resist a typically flamboyant self-advertisement. "Considering your son Robert's talent and imagination," he wrote, "I will guarantee in three years to make him one of the greatest of living pianists."

But after that his practical nature asserted itself in a series of conditions and warnings. Obviously he must leave Heidelberg, "far too stimulating to an already lively fancy," and come back to "our cold, flat Leipzig." He must learn that the road to technical perfection has no short cuts. "For Robert it is most difficult to stick to the calm, deliberate mastery of the mechanics of piano playing." He must develop a "clean, accurate, balanced, elegant touch." Could he be trusted to adhere to dull, cold finger exercises, while his teacher was absent on concert tours with his own youthful prodigy? Finally, would he devote two years to the study of the "dry, difficult" theory of music with such a teacher as Herr Cantor Weinlich of the St. Thomas School, where the great Bach had once presided? If he fulfilled all these conditions, he could at least look forward to a modest income.

The apparent contradictions in this letter did not disturb the jubilant Schumann. He was ready to accept every condition and immediately answered both Wieck and his mother with complete enthusiasm.

It had been arranged for Robert to make his home temporarily with the Wiecks, who had now moved to No. 36 Grimmaische Street, where there was plenty of room for him, with the additional advantage of the closest possible association with his teacher. He arrived as scheduled, on the 29th of September (Michaelmas), 1830. For Clara, now 11 years old, Robert brought a belated birthday present, a little piano made of chocolate. Her polite appreciation of the gift was interrupted by her two younger brothers, who quickly persuaded her that such things were meant to be eaten, without any unnecessary talk. In her diary she made no mention of this important arrival at the time. But to Schumann she

confided shyly: "It will be nice to have an older brother in the family."

Schumann had begun to attract attention as a composer early in 1831. His first published work was a set of Variations, labeled with the name of "Abegg," whose letters supplied the notes of their theme.

It was not much of a theme, and the Variations betrayed a lack of study in creative technique. He had worked them out mostly "by ear" at Heidelberg, when he was clearly still under the influence of the mechanical brilliance represented by Herz, Hummel, and Moscheles. But to little Clara the *Abegg Variations* were beautiful and for their composer they marked a new state of exaltation.

To his mother he wrote: "You can hardly realize how a young composer feels when he can say to himself, 'This work is entirely your own. Nobody can take it away from you, for it belongs altogether to you and to no one else.'" Later he added: "I question whether even a bridegroom can match these first delights of being a composer. The whole horizon of my heart is now filled with hopes and fears. I feel as proud as the Doge of Venice who married the sea; for now, for the first time, I am wedded to the whole wide world."

Far more important was the work published as Schumann's Opus 2, a set of short piano pieces under the general title of *Papillons* (Butterflies). These also stemmed largely from his Heidelberg days, but they showed a far greater originality and imagination than the *Abegg Variations*.

Jean Paul (Friedrich Richter, novelist) was the real inspiration for the *Papillons*. In his *Flegeljahre* (Years of Apprenticeship), he had described a *Larventanz*, which can be translated as either a dance of the larvae, producing butterflies, or a dance of the masks, which is the real significance of Schumann's title.

Schumann's *Papillons* are all short pieces, clearly representing a masquerade or a carnival.

It was to little Clara Wieck that Robert revealed the complete significance of his *Papillons*, after severely criticizing her interpretation of the music. "It starts with

a very simple introduction, like Weber's 'Invitation to the Dance', but shorter," he said, illustrating at the piano. "Then, again like Weber's piece, it goes into a series of dances, mostly in waltz time. The first is merely a scale in octaves. It comes in again at the end, against another melody. With this stamping effect (No. 3) I fooled Töpken into thinking it was by Schubert. He should have known better. No. 10 is a *Schuhplattler* dance, the way they do it in the Bavarian Alps, wearing short, leather pants and slapping them hard. Then I imitate Weber again in a really sentimental waltz."

So he went through the whole series, step by step. (It is not often that a 12-year-old pianist can get such program notes.)

Clara had actually had a set of four polonaises published by the local Hofmeister firm before Robert had seen his first work in print, but she did not take this too seriously. The critic Rellstab gave her a favorable review (allowing for her age), but criticized her father for permitting such premature exploitation of what could hardly be called a significant creative gift. To Clara the Schumann *Papillons* were the last word in beauty and originality, and some modern listeners have a feeling that she was not so far wrong.

Preparations were now under way for the longest and most elaborate tour yet undertaken by the child prodigy. Wieck was determined to have his little daughter heard in Berlin, Paris, and other big cities, and he felt that her success in Leipzig and Dresden justified such ambitions.

While Clara and her father were away from Leipzig on their long tour, Robert Schumann was diligently working at his piano technique. He was determined to show Wieck how much progress he could make in his absence.

This enthusiasm produced a tragic result. The young pianist, still convinced that mechanical dexterity at the keyboard could be achieved without the customary drudgery, tried out the idea that he had discussed with his friend Töpken at Heidelberg. The ring finger of his right hand lacked the power of the others (as it does with most people), and to equalize his touch he decided to tie up this finger in such a way as to make it even more difficult for it to strike the keys. Instead of increasing the strength of the finger, this device merely succeeded in

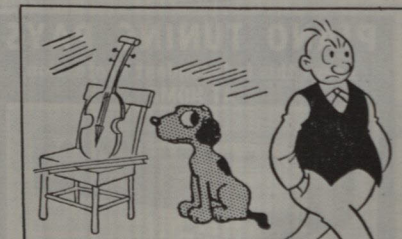
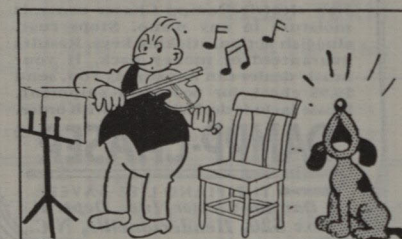
laming the tendons. He suddenly found to his horror that he could not bring the finger down at all. Gradually the entire right hand became powerless.

Schumann at first took this disaster lightly, practicing with the left hand alone and trying various remedies for the right. He kept the whole thing a secret from the Wiecks (knowing well how the Professor would take it) and wrote flippantly to his mother about consulting doctors and experimenting with applications of brandy, raw meat, and herbs, referring to himself as "nine-fingered me." It was not long, however, before he admitted that he would never again be able to play the piano in public.

When the Wiecks returned, Schumann said nothing about his injured hand until the travelers had time to relate some of their adventures. Then he told them. Wieck's reaction was exactly what he had expected. He raged and swore that never in his life had he encountered such a stupid, worthless, impractical, dishonest, lazy human being as Robert Schumann. "This is the end of all my promises and prophecies," he shouted. "Naturally I cannot make a good pianist or even a good teacher out of a complete fool." He softened slightly when he realized the honest misery and penitence of his pupil.

But it was little Clara who had the right answer. "Now," she said softly to Robert, "you can become a great composer."

THE END



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Organ Questions

Answered by **FREDERICK PHILLIPS**

• (1) Today I had an organ lesson on Bach's Prelude and Fugue in D Major, Bridge & Higgs Edition, Book 6. My teacher says, "I would play both hands on the Great here, and these two measures on the Swell for echo effects, and notes written in the right hand should be taken by the left where there is a large stretch." Why are these indications not made when the composition is edited?

(2) Can you give any hints as to playing on the organ the piano accompaniments given in the Schirmer edition of the "Messiah"?

(3) Do you know the requirements for the A.R.C.O., F.R.C.O., and A.T.C.L.?

—A. S. H., Nova Scotia

Probably the main reason the details you desire in the Bach compositions are not shown is that Bach himself gave no detailed instructions, and many publishers and editors feel that these matters should be left to the discretion of the individual teachers or players. The Dupré edition of the Bach works (published comparatively recently) gives quite complete fingerings and more editing than most editions. The Prelude and Fugue in D Major is in Volume 1 of the Dupré edition. Correct fingering is basically a habit, and to establish the habit we suggest the use of "Mastering the Scales and Arpeggios" by Cooke, and "How to Play the Piano" by Hambourg.

(2) This is largely a matter of individual judgment and taste. "Organ Registration" by Boyd gave some illustrations and principles of transcribing oratorio accompaniments on the organ, but we believe Volume 1 is out of print. Volume 2 might help you to an understanding of the principles involved. You might also have your local music store show you a few of the arrangements from the "Messiah" by Best for the organ, and note how he arranges things for organ solo purposes. Novello has published the entire accompaniments of the "Messiah" for harmonium, and this also would give you some ideas—there may even be an arrangement for pipe

organ; try your local store.

(3) Sorry we do not have this information, but probably it could be obtained by writing to the Toronto Conservatory of Music, Toronto, Ont.

• (1) Could you suggest additional stops for a two manual organ. At present we have the following: **SWELL**—Tremulant, Oboe 8', Viole Celeste 8', Flute 4', Violoncello 8', Echo Salicional 8', Stopped Diapason 8', Violin Diapason 8', Swell 4', Swell 16'; **GREAT**—Open Diapason 8', Stopped Diapason 8', Echo Salicional 8', Violoncello 8', Flute 4', Swell to Great, Swell to Great 4', Swell to Great 16', Great 4' and 16'; **PEDAL**—Bourdon 16', Lieblich Gedeckt, Great to Pedal 16', Swell to Pedal.

(2) Do you know of any books which give the background of the many organ selections from Bach to the present day, telling why they were written and general story, as found in many program notes?

—E. L. Y., Pennsylvania

(1) We suggest your adding to the Swell a Flautino 2', Bourdon 16' and Trumpet 8' in the order of preference indicated. The Great could stand the addition of an Octave or Principal 4'. If the present Bourdon 16' in the Pedal is sufficient to balance full organ you might add an 8' Cello or Flute, but if greater basic volume is desired in the Pedal a 16' Organ Diapason might be in order.

(2) We know of no single book which contains concise information along these lines. Most program notes, we believe, are the result of biographical research on individual composers and involving many different sources. The H. W. Gray Co., of New York, publishes two books by Herbert Westerby entitled "Complete Organ Recitalist" and "International Repertoire Guide." The writer has not seen these two books, but the catalog description suggests the possibility that they may contain at least some of the desired information. The publishers will doubtless give you full information.

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Edith Weiss-Mann, harpsichordist, revives music of two neglected contemporaries of Bach, Johann Kuhnau and Vincent Lübeck, in an authoritative performance for Allegro Records.

Dennis Brain, cornist, plays Mozart's Horn Concertos No. 2, in E-flat, (K. 417), and No. 4, in E-flat (K. 495), with an orchestra under the direction of Walter Suesskind. It is an able performance of works that do not crop up in the concert halls every day. The recording, by Columbia, is excellent.

Hortense Monath plays fleetly and sympathetically a group of Mozart works on an Allegro recording: the Sonata in D (K. 576), the D Minor Fantasia (K. 397), and the Variations in F (K. 613).

Columbia presents three of its outstanding vocalists on three new long-playing discs. **Helen Traubel** is heard in Beethoven's charming and seldom-heard settings of Scotch and Irish songs. **Lily Pons**, accompanied by an orchestra, under the baton of Andre Kostelanetz, sings coloratura arias by Verdi, Donizetti, Bellini and Thomas. And **Richard Tucker** sings outstanding tenor arias by Leoncavallo, Mascagni, Verdi, Flo-

tow, Halévy and Bizet. All three vocalists are in good form, and the quality of recordings is excellent.

An unusual offering is the album of "Music from the Fitzwilliam Virginal Book," played on Allegro Records by **Suzanne Bloch**. Miss Bloch performs with charm and effectiveness in the music of the famous Fitzwilliam collection, which includes works of Morley, Byrd, Farnaby, Gibbons, Bull and Pearson.

Elite Recordings offers a considerable rarity, a group of four Baroque sonatas for flute and harpsichord. Two of the composers are Bach and Handel. Another is Daniel Purcell, brother of the famous Henry, and the fourth is Leonardo da Vinci. For the sake of its rarity alone, the music of the fantastically versatile Leonardo is worth hearing. The performers on this recording are **Ottmar Nussio**, flutist, and **Hans Andraea**, harpsichordist.

The San Francisco Symphony, conducted by Pierre Monteux, offers a new recorded version of the Beethoven Second Symphony on RCA-Victor 45 r. p. m. records. It is a clean, vigorous, well-paced reading of the Beethoven score, characterized by Mr. Monteux' usual deftness of performance. The San Francisco orchestra reveals itself to be an ensemble of top quality.

Allegro has had the novel idea of extracting famous performances by famous pianists from the player-piano rolls that swept the country 25 years ago. Its releases so far include selections by **Leopold Godowsky**, **Ferruccio Busoni**, **Teresa Carreno**, **Raoul Pugno** and **Fanny Bloomfield-Zeisler**. While not as satisfactory tonally as recordings made by more modern methods, the recordings are valuable indications of style and interpretation of pianistic giants of the past.

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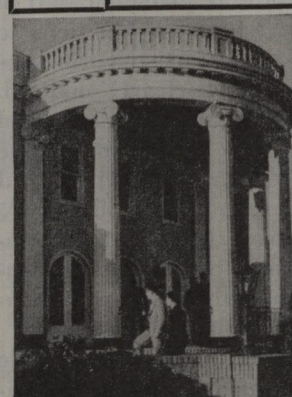
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It is my belief that every great artist should teach as many students as his schedule will permit. And he should look on it not as just another facet of his career, but a labor of love. In teaching a younger generation, he is discharging his indebtedness to an older generation.

Men like Liszt, Joachim and Busoni influenced the musical and ethical development of a whole new generation, and they did it by their direct teaching. In my own experience, I have only to go back 20 or 25 years to remember how men of the stamp of Ysaye, Flesch, Thibaud, Enesco and Huberman took aspiring young violinists like myself under their wing, giving with infinite generosity of their time, energy and experience, handing down those noble traditions which they themselves had received from the hands of men like Brahms, Vieuxtemps, Marsick, Joachim and others.

But many of today's conductors, virtuosos, and composers do not teach. As stated recently by Albert Goldberg, music critic for the Los Angeles Times, "they make an easier living in other ways and, such is the present attitude, they scorn the noble profession of teaching, taking it up only incidentally or as a last resort."

Speaking of the men who taught me and others of my generation, it was not only their advice during the lessons that counted. These men did not live by the hands of the clock. During the long hours of a walk in the country, in the relaxed after-dinner atmosphere of their homes, over a big glass of beer in the cafes in Brussels and Paris—it was there they would expound their philosophy of life and art, not talking down to their students, but taking them into their confidence on matters of artistry.

Thus we were given our start in life, with the finest traditions to guide us, with artistic principles laid down and clearly outlined, like milestones to be recognized over and over again, so that we might never stray from the broad highway of our musical ideals.

These men, so far from scorning the noble profession of teaching, saw in it their highest responsibility and fulfillment.

There are, of course, notable exceptions to the present-day attitude. One need only point to composers like Schoenberg, Toch, Milhaud, Hindemith and Vaughn Williams; pianists like Casadesus, Schnabel and Serkin; the violinist, Efram Zimbalist; last, not least, Casals—and my list is not complete.

Great though my own indebtedness is to the masters of the past, I have always felt that there is another side to tradition. Tradition is slippery as an eel, elusive as quicksilver. Many of the traditions we assume to have been handed by the composer to his first interpreter began, on the contrary, as suggestions whispered into the composer's ear by the interpreter.

We have only to harken back to such interpreter-composer relationships as Joachim-Brahms, Ysaye-Debussy, Paganini-Berlioz, to realize the extent of interpreters' influence over their composers. Often the composer's attitude toward the interpreter is, "You're the doctor!"

Although he has painfully labored over his brain-child, once the final bar-line has been drawn, he often acts as if he were less competent to judge its interpretation than anyone else.

My personal contacts with composers go back to Elgar and Conus. I have made music with Vaughn Williams, Prokofieff, Milhaud, Toch, Korngold, Tansman,

Castelnuovo-Tedesco and many others, and in all my experience there has rarely been a composer who would not just as soon accept a suggestion as make one.

We must beware of another danger in the matter of tradition, for in trying to copy tradition one man's meat becomes another man's poison. The very rubato that Kreisler tosses off with inimitable chic becomes a parody when tried by someone else. I always remember Szigeti's hopeless sigh, saying to me, as I listened to a pupil of his: "They always copy my shortcomings, but rarely my qualities."

Much of what we call tradition is inextricably linked with the spirit of a period, and perishes inevitably with the advent of a new generation and its changed tastes. What was good yesterday is bad taste today, and perhaps good taste again tomorrow.

There is no such thing as an

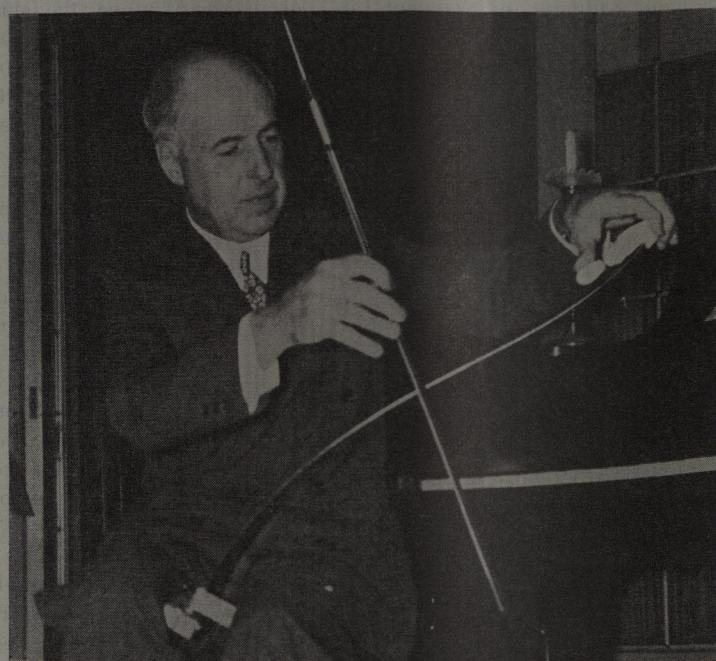
objective system of interpretation, based on the literal translation of the markings in the score. Our prevailing primitive system of musical annotation makes this impossible. There are thousands of dynamics, phrasings and breathing spaces within the major ones indicated by the composer.

Those who think that Toscanini only does exactly and objectively what is printed in the score delude themselves. Were it true, everybody could be a Toscanini and art could be reduced to a mere formula.

Real traditions live and breathe, and no printed books or phonograph records, nor even one's public performances for the multitudes, can ever replace the inspiring personal guidance of the living artist, ready to endow a younger generation with the priceless heritage he has acquired.

THE END

"Music is my Hobby"



Businessman Edward J. Doyle, who operates a bowling and billiard equipment service in Rochester, N. Y., plays the "Singing Blade" which he invented. Similar in appearance to a musical saw, which produces only eight or ten notes, this instrument plays two and a half octaves. The "Singing Blade" is made from a perfectly tempered and hardened piece of Swedish Sandvik steel (out of some 300 pieces of steel, electronic testing proved only six perfectly tempered), and is played with the upstroke of a cello bow especially designed so that the smooth direction of the hair runs with the direction of pull. Fittings prevent the steel, held in an S curve, from touching the player and thereby muffling the instrument's tone.

Violin Questions

By HAROLD BERKLEY

"ITALIAN" TONE

W. B., North Dakota. No, I cannot quite agree that only a violin made of Italian wood possesses the "Italian" tone. A number of the earlier English, French, and Dutch makers produced violins that, in the hands of a talented player, produce a tone that is of unmistakably "Italian" quality. But we do not know for certain where these makers obtained their wood. We do know that during the eighteenth and nineteenth centuries Italian wood was in great demand. There is a big question mark here! As for the "major characteristic" of the "Italian" tone—who can describe it in a few words? I could say that it is richness shot through with brilliance. But that does not tell the whole story. Perhaps the best I can do is to say that it has in the violin register what Caruso's voice had in the tenor register.

LEFT-HANDED VIOLINIST

L. K., Ontario. I am sorry, but I cannot recommend any one contemporary violin maker as better than any other. There are many makers working today who produce violins well worth the price asked for them. (2) Any violin can be adapted for a left-handed violinist by changing the positions of the bass-bar and sound-post.

WHISTLING STRINGS

J. T. G., Pennsylvania. An accumulation of rosin on the strings could cause a rasping quality of tone, though the usual tendency is for such strings to whistle. The best way to remove the excess rosin is to scrape the strings gently with the thumb-nail. Too few violinists realize that rosin should not be allowed to remain on the strings. After he has finished playing, even if he expects to use the violin again within a few hours, the player should wipe off the strings with a piece of old silk. Old strings accumulate rosin more quickly than new strings. For this reason, the violinist who wishes his instrument to be always in

good condition changes the strings at least every two or three months. If he plays four or five hours a day regularly, he will change the strings every six weeks. (2) The Allegro Vivo section of the Csardas by Monti should be taken at a tempo between 132 and 144 to the quarter. The tempo should be accelerated as the movement draws to a close.

SCALE PATTERN

Mrs. R. A. W., Arkansas. You must use your authority as a teacher to persuade your recalcitrant pupil that it is as necessary to practice the melodic and harmonic minor scales as it is to practice the major scales, showing her, by example, that scales and arpeggios are the basis of a sound violin technique. (2) The scale book you mention has old-fashioned fingerings. The modern system, popularized by Carl Flesch, starts every major and minor scale from B-flat up on the second finger. This creates a pattern that can be easily learned.

NOT PROFESSIONAL

C. L. S., Venezuela. I was glad to get your letter, and to know that my contributions to ETUDE are well-liked in Venezuela. You are certainly intelligent and you seem very ambitious, but I cannot advise you to entertain hopes of a professional career; you are nothing like as advanced as you should be for your age. A would-be professional should already have an advanced technique by the time he is eighteen.

LETTER OF INTRODUCTION

R. S., Louisiana. I was glad to hear from you again and to know that things are going so well for you. I am glad, too, to know that my letter of introduction was a help to you. It is too bad I cannot write to you personally, for old times sake, but, you see, I cannot decipher the name of the town in which you are living! The next time you write, will you print the address?

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Junior Etude

Edited by ELIZABETH A. GEST

CALYPSO LAND

BY ELIZABETH SEARLE LAMB

DOWN in the Caribbean Sea there is a tropical island called Trinidad. You have heard of it in your geography class. The natives there speak a funny kind of English mixed with French Spanish and Portuguese, and they make up songs for themselves called "calypsos." These songs have very syncopated rhythms, like dance music, and they make you want to clap your hands and move your feet.

Calypso singers give themselves strange names, such as Attila, the Hun, the Lion, the Growler, or King Radio. They make many songs, some of which become so popular they are sung over the island year after year. Others are

soon forgotten. Sometimes three or four of these singers have a contest, each making up a song on the spur of the moment. The song the audience likes the best wins.

Anything that happens on the island or in the rest of the world is subject matter for a calypso. One may sing about a prime minister having a cold, another about the high cost of living, and a third about a little lizard that caught a fly for breakfast. Probably the best known calypso song is the one called Rum and Coca Cola. That one was popular in the United States some time ago. Even though it does seem like a queer title for a song, it seemed very natural to a calypso singer!

Who Knows the Answers?

(Keep score. One hundred is perfect)

1. How many half-steps from C-flat to F-double-sharp? (10 points)
2. What is meant by wind instruments? (5 points)
3. Give an Italian term meaning growing slower. (5 points)
4. What note is written on third space above treble staff? (5 points)
5. What are the letter names of the mediant triad in the key of D Major? (15 points)
6. Which of the following compositions did Beethoven write: Surprise Symphony, Hallelujah Chorus, Unfinished Symphony, Eroica Symphony, Egmont Overture? (15 points)
7. What American composer was born in 1861 and died in 1908? (15 points)
8. Which composer and his sis-

9. Which composer's middle name was Peter? (5 points)
 10. Was Ravel a singer, conductor, or composer? (15 points)
- (Answers on next page)

Music Pupil's Complaint

(Prize winner in Class A)
Oh, how will I, poor little me,
A great musician get to be?
My lesson comes but once a week
To keep my technic at its peak.
With sixteen years in school, you see
I may receive A.B. degree;
But Mom and Dad both wish for me
An artist in a year to be!

Nina Wolfe (Age 16), California

Barbemay and the Highland Fling

BY GERTRUDE GREENHALGH WALKER

BARBEMAY came home from school very happy. "Mother," she called, "want to hear some good news? I'm thrilled. You remember I told you we are to give an entertainment in school next month to raise funds for the band uniforms, and I am to play the accompaniments for Rob and Beverly to dance their Scottish dances. Rob is going to do the Sword Dance and Bev the Highland Fling. They have the most colorful costumes made of plaids. Rob says each clan has its own plaid design and combination of colors. His uncle brought his from Scotland. Just wait 'til you see it!"

"I'm glad your teacher thought you were good enough in your rhythm to accompany the dancers. That shows lots of improvement," remarked Barbemay's mother.

"Miss Jones said we would have the piano instead of bagpipes, because no one in school owns bagpipes, and no one could play them even if there were some."

"The bagpipe music is really thrilling, Barbemay. And you must be sure to watch out for your dotted eighths and sixteenths that you will find in Scottish music. Did Robert and Beverly tell you that, in olden days, those dances were very important and played a vital role in battles?"

"No, mother, they did not say anything to me about that. Tell me something about it," said Barbemay.

"Of course I don't know very much, but a Scotsman told me once that when Scotland was divided into many warring clans, the best dancers were called upon to perform the Sword Dance. This was a Dance of Prophecy. The dancer unsheathed his sword and, placing

it horizontally across the sheath to the skirl of the bagpipe, he nimbly danced the intricate steps all around the sword, taking care not to touch the blade. To touch the blade prophesied the loss of battle. Not to touch the blade prophesied victory. The onlookers were excited with joy if the dancer finished without touching the blade."

"Wonderful! How exciting!" exclaimed Barbemay. "And what does the Highland Fling signify?"

"That is the Dance of Exultation—the Dance of Victory," answered her mother. "And maybe this little bit of dance history will help you to put a great deal of rhythm and feeling in your accompaniments, because you know, even the best dancers can not dance well with a poor accompaniment."

"I'll practice hard, mother. And at the performance you'll hear people telling me I caught the Scotch spirit and substituted very well for a real Scotch bagpipe."



Scotch Dance: Highland Fling

Winners of Junior Etude Poetry Contest

Musical Memories

(Prize winner in Class B)
My fingers wander o'er the notes
And stir up thoughts of castle moats;
And memories of king and queen
Who, long ago, had heroes seen.
My fingers raise up stirring beats
And tell of marvels; thrilling feats;
They bring me many memories
As they go wand'ring o'er the keys.
Eleanor Keune (Age 13), Connecticut

The Bird's Melody

(Prize winner in Class C)
Oh, little birdie in the tree,
Now will you sing your song for me?
Your song is sweet, I guess you know,
But now good-bye, for I must go.
Just think how very nice 't would be
To have pianos in your tree,
For then I'd play and you would sing,
And Oh! What melody we'd bring!
Brenda Gourvitz (Age 8), Pennsylvania

ORIGINAL COMPOSITION CONTEST

THIS MONTH the Junior Etude holds its sixth annual contest for original compositions.

The pieces may be of any style and of any length, vocal or instrumental. Follow the regular Junior Etude monthly contest rules which appear on this page. (You had better read these carefully.)

The contest closes on September first and results will be announced in a later issue.

If you wish to have your manuscripts returned to you when the contest is over, be sure to enclose postage for this purpose.

In the past contests some very good compositions were received and this year they should be equally fine, if not still better.

This year the prizes will be something special, instead of the pins used for the regular monthly contests. Are you going to be a winner this year?

Results of April Puzzle

Answer to April puzzle: 1, A-nthem; 2, Staccato; 3, R-itardando; 4, E-cho; 5, E-tude; 6, T-impani. First letters, rearranged spell EASTER.

Letter Box

Send replies to Letters on this page in care of Junior Etude, and they will be forwarded to the writers.

Prize Winners for April Puzzle:

Class A, Constance Strout (Age 15), Maine. Class B, Walter Walezyk (Age 13, New York. Class C, Suzanne Harrison (Age 11), British Columbia.

(Beside winning the Class C prize, Suzanne merits special commendation for the very beautiful and artistic manner in which she presented her puzzle answer).

Honorable Mention for April Puzzle:

Josephine Bisharab, Norma Hawkinson, Georgia Ann Morris, Elizabeth Sprang, Thelma Rae Thompson, Lucille Kubiak, Myrna Glazer, Arthur May Graves, Dolores Cloepfil, Romana Herzig, Joyce Dreiske, Jane Roberts, Phyllis Due, Sally Scott, Mary Lou Westmorland, Grace Kaiser, Keith Larson, Charles Witsberger, Anna Jennings, Irene Waters, Mary Nye, June Weldon, George Roberts, Angela Petry, Doris Whiteman, Anna Sewell, Helen Summers, Marian Bauer, Julie Neff, Sandy Bowman, Anny Luther Bagby.

Honorable Mention for Original Poems

Judith Goldsberry, Jean Spealman, Rosemary Pashley, Sara McRoy, Retha Williams, Barbara Buchanan, Jacklyn Richter, Anita Thiel, Franklyn Collins, Loretta Lisenbey, Mary Theresa Gregory, Geraldine Walowski, Elaine Godding, Kay Kladzuk, Beverly DeLong, Jackie Roper, Dorlys Godding, Mary Guza, Ted Casher, Judy Hunnicutt, Mary Ann Jenors, Mary Kay Burkhardt, Julia Hill, Joan Smoot, Sally Lieurance, Orville Hallock, Ray Sommers, Edna Morris, Georgia Brown, Fay McNeil.

Answers to QUIZ

1, eight; 2, instruments whose tones are produced by blowing into or across the mouth-piece; 3, ritardando or rallentando; 4, D; 5, F-sharp, A, C-sharp; 6, Eroica Symphony and Egmont Overture; 7, Edward MacDowell; 8, Mozart and his sister "Nannerl"; 9, Franz Peter Schubert; 10, composer.

Dear Junior Etude:

... Last year I sat for my senior examination in music. It was the first exam. I ever sat for, so you can guess how I felt. Every year here in New Zealand we have a musical competition including singing violin and piano solos and duets and dancing and an examiner from one of our colleges is the examiner. Last year a girl and I entered a duet and we came out second. We missed first place by only three marks. I would like to hear from others about my age who are interested in music.

Beryl Connolly (Age 16), New Zealand

... I enjoy reading Junior Etude very much. I study violin and would like very much to correspond with others about my own age who are interested in music.

Janet Louise Ryan, (Age 17), Ohio

... I have played piano for four years and want to become a music teacher. I play piano at school and church. I would like to hear from other Junior Etude readers.

Hilda Bubb (Age 10), Pennsylvania



Twin Duet Players Wilbur and Gail Hurst (age 10), Moorestown, N. J.

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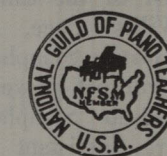
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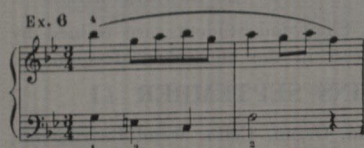
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fingerings: 1, 2, 3,—1, 2, 3, 4.

Minuet No. 2 in G Minor

Measures 3-4 of the second part of the Minuet No. 2 in G Minor (see Example 6) contain dominant

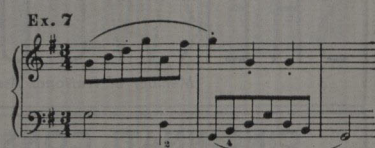


seventh harmony resolving in the second measure (measure 4). This is a five-finger pattern in which the fifth finger may be used on the same tone in both hands as a guide to the correct initial tone of each succeeding position. (In Example 6, C is the guide-note for the fifth fingers even though it is not actually played in the right hand.)

Minuet No. 3 in G Major

A fine exercise for emphasizing correct fingering of the broken chord in octave position, especially for the left hand and its weaker fourth finger, may be found in Minuet No. 3 in G Major, mea-

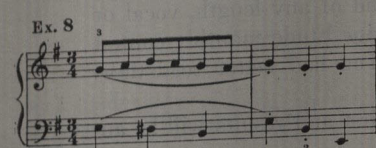
ures 1-2. (See Example 7.) Alternate and simultaneous use of legato and staccato touches is another feature of this motive. This should be performed on all chords of the key following the same procedure as for the five-finger patterns. This passage will also be valuable if played all major or all minor. For more advanced technique one might add the diminished chord (triad) in octave position, executing the pattern in major-minor-diminished progression on each tone before advancing to the next tone. This latter form may be played beginning on



all white, then on all black keys, or progressing chromatically.

Measures 1-2 of the second part (see Example 8) offer a pattern, in the relative minor key, in five-finger position in both hands, the left hand extending into octave posi-

tion in the second measure. Here, and in all the passages used for these technical exercises, pupils



should be made conscious of harmonic background, which they should gradually recognize visually as well as aurally.

This method of study is not confined to the Bach examples given, nor merely to music of the classical period. It may be adapted to all piano literature. Choice of passages should be governed by three factors. First, the passage should lie well under the hand, that is, in a five-finger, scalewise or chord position. Second, the passage should not contain so many notes that the fingering pattern is difficult to memorize. Third, the passage must form a short musical phrase which can readily be retained by the ear through the various stages of repetition.

I am sure that the very satisfying results to be obtained through the use of this method of study will prove a stimulation to piano teachers, and perhaps also to in-

strumental and voice teachers whose initiative will lead them to make the special application to their own field.

Any efficient method of applying the idea of practicing exercises taken from actual compositions will yield worth-while results, such as the following which I have personally experienced: (a) It improves piano performance by establishing proper playing conditions at the keyboard; by developing technical facility; by improving difficult passages; by providing a means of application of touches, phrasing, etc.; by working out special rhythmic patterns, by building up a "sense of location" at the keyboard. (b) It builds repertoire; at the same time making the teacher increasingly alert to the technical possibilities inherent in the literature being taught. (c) It helps to establish an aural concept of tonality by playing passages "in the key" and by applying harmonic progressions to the keyboard.

I am vitally interested in this idea and should like to know what other piano teachers are doing along this line and what materials they have found particularly helpful or adaptable.

THE END

SCHOOL FOR CONDUCTORS

(Continued from Page 17)

composition as a whole. Pupils who merely beat time, no matter how elegantly they may do so, are reminded of Franz Liszt's observation: "The conductor must be able to comprehend certain wishes of the composer which cannot be set down on paper."

When fundamentals have been mastered, attention is focused on the interpretation of specific works. The literature chosen for study is planned in cycles. During the summer of 1947, compositions of Brahms, Richard Strauss, and Stravinsky were studied and performed. In 1948 all Beethoven's symphonies, concerti and overtures were learned; and last summer the schedule included works of Mozart, Schubert, Schumann and Debussy. This year the accent will again be on modern composers, with works of Ravel, Respighi, Milhaud, Prokofiev, Hindemith, Debussy and Stravinsky being listed for study.

Pierre Monteux began teaching orchestral conducting in Paris

about 25 years ago, when a group of conductors sought his advice on performing difficult modern works. The classes grew each season, and ten years ago the school was moved to his summer estate in Maine.

Entrance to the school is limited to professional musicians and to advanced scholars of professional intent. All students are expected to be proficient in such basic subjects as harmony, counterpoint, orchestration and history of music.

Last summer, the class at Hancock included musicians from Holland, France, England, Canada, and from almost every corner of the United States. There was Orlando Barera, the Italian violinist who is now conductor of the Baton Rouge Symphony; Irwin Fischer, organist of the Chicago Symphony; Willis Page, bass player of the Boston Symphony; Earl Murray, trumpet player of the San Francisco Symphony; Albert Steinberg, assistant conductor of the Vancouver Symphony; James Sykes, Director of

Music at Colgate University; Wilbur Crist, Director of Orchestral Music at Capital University in Columbus, Ohio; and Russell Miller of Bucknell.

Many of Mr. Monteux's protégés are now holding important posts of their own. James Sample is now conductor of the Portland Symphony in Oregon; Samuel Antek directs the New Jersey Philharmonic; Henry Aaron is assistant to William Steinberg at Buffalo; and Henry Mazer heads the Wheeling Symphony in West Virginia. Other pupils from Maine to California are conducting college and school organizations or community symphonies.

Summer sessions at Hancock include play as well as work. There are chamber music evenings when Mr. Monteux himself lifts his viola to his chin and joins in a Mozart Quartet or a Schubert Quintet. His phenomenal memory and Gallic wit make the occasion amusing as well as edifying. Sometimes at the end of an evening after correcting errors by his fellow players, he baits one of them with questions about the parts he has

been playing. It is then discovered that Monteux has had a different composition in front of him all the time, and has been playing and correcting from memory.

As the world of music pays homage to this distinguished French musician in this year of his 75th birthday, there will be many who will honor him not only for the great music he has made, but because he shared with them his gifts and wisdom as a teacher.

THE END



"In the first place it's not Beethoven, it's Brahms—and in the second place it's not even Brahms!"

YOUNG MUSICIANS MAKE GOOD

(Continued from Page 24)

Sylvester Schaffer, when he performed the difficult Tchaikovsky Violin Concerto.

It's a thrill for the youth orchestra each time a well-known guest artist performs with it. Biggest thrill packer was Lew Ayres (better known as Dr. Kildare), who narrated Prokofiev's "Peter and the Wolf" with the orchestra. Currently the group is looking forward to rehearsing a symphony recently written by Lionel Barrymore.

Guest youth soloists have included Sheila Leishin, 17-year-old pianist, who played the Rachmaninoff Piano Concerto. Harold Owen, also 17, is scheduled to perform Schumann's Piano Concerto in A Minor with the orchestra next January.

During the summer months, the hills surrounding the San Fernando Valley resound with weekly rehearsals at Stough Park.

Starlight "Pop" Concerts have featured youthful soloists Dick Tunison, baritone, Marybeth Tomlinson, flutist, and Duzi Andrews, string bassist.

Twelve-year-old Kay Hickman, assistant concertmistress, has appeared as violin soloist with the Youth Symphony, as well as being guest artist when Conductor Leo Damiani guest-conducted the El Paso Symphony. When Kay played the Mendelssohn violin concerto with the Youth Symphony, she was heard from Maine to Alaska. The Columbia Broadcasting System and the motion picture industry combined efforts to make the first National "Kids" Day program a success. Originated by Jimmie Fidler and sponsored by the National Kiwanis Clubs, it featured 170 young people, performing on a Warner Brothers sound stage. Eighty members from the Burbank A Capella Choir, under the direction of Victor Bog-

gis, joined the orchestra in the chorus and orchestral arrangement of Bach's "Jesu, Joy of Man's Desiring," and closing the broadcast, movie star Gordon MacRae joined the combined musical organizations in the singing of "America, the Beautiful."

There are no membership dues for the orchestra. Conductor Leo Damiani donates his time and training to the group free of charge, and all adults assisting with the orchestra volunteer their services. The Parks and Recreation Commission of the City of Burbank sponsors the orchestra and the City Recreation Center is used for Saturday morning rehearsals. It is necessary to be studying with a private teacher in order to pass the entrance examination which includes scales, memorized studies and solos, as well as sightreading traditional orchestral repertoire.

The Instrument Fund Drive, completed recently, was highly successful. Members of the Youth Orchestra banded together for the purpose of official fund-raising into

an organization they dubbed "The Music for Youth Association," received sponsorship and help of their parents, sold 350,000 dozen doughnuts and hundreds of donation tickets, and brought in \$2100. With this money the orchestra has now been able to add to its instruments two of the finest kettle drums available, 72 metal music stands, bells and other percussion equipment, string bass and cymbals.

Ethel-Ann Reinig, assistant concertmistress of the Burbank (adult) Symphony, enjoys working with the youth group. She assists with supervisory and managerial problems, frequently rehearses the string section, acts as counselor at youth executive meetings and helps coordinate "off-stage" duties in general.

When Conductor Leo Damiani steps on the podium, he proves the theory—there is no age in music—and the downbeat of his baton brings from his 90 boys and girls professional music that would make Beethoven or Brahms proud of today's youth.

THE END

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Teacher's Roundtable

By MAURICE DUMESNIL, Mus. Doc.

When playing the Bach-Liszt Fantasy and Fugue in G Minor, take a hint from Albert Schweitzer

I am very much puzzled regarding the tempo of the Bach-Liszt "Fantasy and Fugue in G Minor." I have always played the Fugue at a moderate tempo and to me it sounds beautiful if not hurried. But recently I went to New York and heard it played by a concert pianist, and he took it very fast. Then a friend played for me the recording by Albert Schweitzer, and it was much slower; in fact, even a little slower than I took it myself. Who is right, the concert pianist, or Schweitzer? I will be very glad to receive your opinion.

—(Miss) P. G. C., Texas.

When this fugue is played too fast, it sounds like a scherzo and is at variance with a correct conception of Bach's style. One must never forget that the organs of that period had a *mechanical*, not an electric action. It was hard to handle, and when three manuals were coupled, one had to use considerable strength from fingers, hands, and sometimes forearms. The speed was limited accordingly, and since a fugue calls for an even performance throughout, nothing could be done but start at the same pace as at the ending.

I am inclined to think that your "concert pianist" is one of those exhibitionists who believe that talent is measured by the velocity of the fingers. But when it comes to the brain, I am positively sure that his wouldn't fill a thimble in comparison with the monumental intellect of a Schweitzer, No. 1 authority on Bach, organist and organ-builder, theologian, philosopher, historian, preacher, medical doctor, teacher, and author; in fact, one of the greatest of living men.

When Albert Schweitzer plays the "Fantasy and Fugue," listen with reverence, for a master speaks.

How fast should I play Liszt's Second Rhapsody?

What are the correct metronome marks for the Second Rhapsody by Liszt—the *Lassan*—and the *Friska*? I looked at various editions, but none of them had any. Thank you very much for this information. (Miss) E. M., Ohio

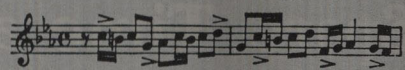
Here comes our old friend the metronome again, for one of his periodic and inevitable visits! Approximately—for it cannot be more than that—I would indicate 58-60 for the *Lassan* and 126 for the *Friska*, to the quarter-note in both cases. But the character of this music requires that you play it with tremendous freedom. If you have never heard

a genuine "Ziguener" orchestra, let your imagination take flight. Think of the splendor of a night in Hungary, when the country folk, all attired in their colorful garments, gather around the musicians on the village square. The violinist starts improvising. He doesn't know what he is going to play. It may be a reverie, or a love song, depending upon whether he looks at the starry sky, or at a lovely maiden. On and on he plays, changing his moods, while his companions improvise their accompaniment, harmonies and all. And it always ends with dances in which everyone joins. They become frantic with excitement, and they dance until dawn.

I hope this picture will bring you the key to the interpretation and you won't have to depend too much on the figures I have given you. Don't go by them in more than a general, flexible way, for (paraphrasing Gertrude Stein) "A rhapsody is a rhapsody is a rhapsody is a rhapsody!"

On punctuating and accenting a Bach Fugue

Recently at one of my Piano Clinics, a young man came up and played Bach's Fugue in C Minor, Vol. I, accentuating the subject more or less as follows:



"Young man," I said, "you know your fugue well, and you haven't played any wrong notes. However, your punctuation is all wrong and the accents are misplaced."

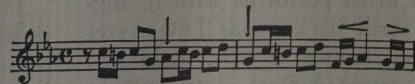
"But," he answered, "you just told us that Bach left his manuscripts unmarked as to tempo, phrasing, touch, or shadings. So why shouldn't I put the accents anywhere I like?"

I confirmed my previous statement and quoted the original Czerny edition (Peters) where this fugue is noted all-staccato; then, Wouters-Gevaerts', indicating all-legato; finally, Busoni's, and Czerny's as revised by Griepenkerl and Roysch, which take the "half-and-half" way. And I added:

"Bach is the only master in musical history most of whose music can be played slow or fast, soft or loud, staccato or legato, and remain equally admirable. Nevertheless and whatever personal preference may be, there is the immutable law of rhythm which must be respected. Rhythm existed in nature even before music began. Among the beats, some are strong and some are weak. In a 4/4 measure,

unless otherwise indicated by the composer, their dynamic order is 1-3-2-4. Besides, the natural outline of a melodic curve must be observed."

Here, since Bach left no markings, the punctuation should be:



I could hardly make out whether the young man was convinced, or understood. These are chaotic times, you know, and many students like to take the road where "anything goes."

"Whether you play musically or unmusically," I told him in conclusion, "depends entirely upon yourself."

An advanced student should correct her own errors

Recently a young lady, who is quite an advanced pianist, came to play for me. Her selections included the Nocturne in F-sharp major and the "Revolutionary" Etude by Chopin. She went through both with an excellent technique and a good musical sense. Still it didn't sound right, and I told her so. "I know I'm making a mess out of those things," she said, "but what is the matter, and what should I do?"

"You shouldn't get in the least discouraged," I answered, "for your playing is fundamentally right. Only two points are faulty, and they can be improved in a few minutes. Play the Nocturne once more and in the middle section make your range of tone coloring 'pianissimo to fortissimo', instead of 'mezzo-forte to forte' as you have been doing. Then in the Etude, continue using the damper pedal exactly as you do, but in *shorter* touches all the way through. As Liszt said: 'Make it breathe.'"

She tried; a broad smile came to her face. "Fine," I concluded. "But why did I have to tell you that? One as advanced as you are should listen more carefully to herself, and adjust her playing accordingly."

Doctor Gradus—creature of Debussy's imagination

Kindly tell me the meaning of the title *Doctor Gradus ad Parnassum*.

—(Miss) R. S., New York.

Debussy wrote *Doctor Gradus ad Parnassum* in 1908 as part of the suite "Children's Corner" dedicated to his little daughter, Chouchou. Strongly individualistic and independent, Debussy had had little use for distinctions, degrees, or anything overly pedagogic. So with his tongue in his cheek and a twinkle in his eye, he brought together the dignified word "Doctor" and the title of Clementi's well-known book of etudes, the result being that delightful short number.

Questions and Answers

Conducted by Karl W. Gehrken, Mus. Doc., Music Editor, Webster's New International Dictionary, and Prof. Robert A. Melcher, Oberlin College

Let family music-making contribute to a happy atmosphere in your home

When my little girl was nearly two she could locate octaves on the piano. At the same time she would sing exercises along with my voice pupils, keeping the pitch perfectly. Ever since she was a baby she wanted to play every instrument she could lay her hand on, and when she heard rhythmic music, she always "led the band" by making rhythmic movements to the music. She has learned numerous songs and nursery rhymes, and when she was between two and three, she made up some songs of her own that were very acceptable. She is now almost three and a half years old, and recently, after not having been near a piano for three weeks, and without any urging, she sat down at the piano and sang and played, "Mary Had a Little Lamb," picking out each note carefully and not banging. I asked her to do it again for me, so she did, and this time she not only played the melody with more facility, but added harmony in thirds for some of the notes.

During the past few weeks the whole family has been making harmony. I would sing a tone, then my husband would sing the third of the chord, and the little girl would sing the fifth. Sometimes my son (who is two) would sing the root of the chord, and we had some fine harmony.

Frankly, I am a little worried that I will not teach them the right way, and I wonder if you would give me some suggestions.

—Mrs. L. E. M., New York

I urge you not to worry but to "use your head" so as to provide not only a psychologically correct musical environment, but to insure their having a normal, loving, free-from-fear home with yourself and their father.

To be practical: (1) Get some books of really lovely (but simple) children's songs and teach your children to sing each one with beautiful voice quality and perfect intonation; (2) Continue the "harmonizing" with your husband participating as often as possible; (3) Play folk dances often, and encourage the children to listen first and then to respond with bodily movements that seem to them to be appropriate for the music; (4) Encourage both children to play the songs they have learned to sing and help them sometimes to add a chord at this point or that "to make it sound more beautiful." When they become curious about notes, show them casually how a simple melody that they have learned to sing looks on the printed page, but don't force notation on them; (5) Get some recordings of good music, and at certain times

during each week sit with your children and your husband listening quietly to a movement of a symphony or a string quartet, part of a piano sonata, or a Schubert song.

All the above combined will provide a good musical environment, and if there is also a loving atmosphere among all the members of the family with no nagging or carping criticism present, then I'll bet on a happy life for all of you. The children may not turn out to be geniuses—they may not even choose a musical career and probably their music will never bring in a cent of money. But happiness in the home is more important than money, and music is one of the really important ingredients in bringing about a happy home life.

—K. G.

How can I learn to write music notation?

Could you please tell me whether there is an authoritative book on notation, preparing a musical manuscript, etc.? None of the bookstores in Los Angeles seems to have anything on the subject.

—Miss J. F., California

Several years ago Professor Melcher told me about a book by Jacob called "Musical Handwriting" and I suggest that you try to locate a copy of this volume.

—K. G.

Simplifying a rapid three against four

Please tell me how to play the combination of triplets in a melody against thirty-second notes in the accompaniment. I have an arrangement of Dvorak's Largo for organ and piano, and at some points there is a triplet or a quintuplet in the melody with thirty-second notes in the bass. I know how to teach three against four as well as two against three, but I cannot figure out a triplet of eighth notes against thirty-second notes in the bass.

—Miss C. F., Nebraska

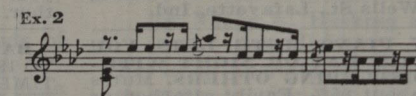
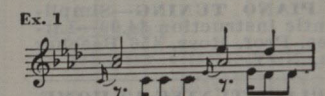
When large numbers of very short repeated notes appear in an accompanying voice, they are usually treated as a tremolo, that is, they are played as rapidly as seems appropriate without any attempt to time them perfectly against the melody part. This is done in the case of the chord tremolo also. My advice is that the person who plays the accompanying part merely make certain that he feels the accentuation of the beats properly, without trying to make an absolute-

ly mathematical division between the triplet and the quintuplet of the melody and the repeated-note accompaniment.

—K. G.

Appoggiaturas should be played very rapidly

I have a copy of the Finale from Schumann's Symphonic Etudes in an old Matthew's "Grade X." I cannot understand the use of the appoggiaturas in the enclosed excerpt (Ex. 1). Why are acciaccaturas used in Example 2? I shall greatly appreciate it if you will explain exactly how the appoggiaturas are played.



I do not have the edition to which you refer, and in my edition of the Symphonic Etudes, all of these grace notes are written as acciaccaturas, as in your Example 2. But that very difference points up the fact that in music of the Romantic period all sixteenth-note appoggiaturas are played as quickly as possible, the same as if they were notated as acciaccaturas. In music of this period all ornaments are written out in full, so there is no need for the various kinds of appoggiaturas that are found in music of the Baroque and Classic periods.

—R. M.

Are good books available on canon and fugue?

I have been studying harmony and counterpoint, and have been using "Manual of Harmony" and "Manual of Counterpoint" by Jadassohn. I would now like to go on to canon and fugue. I will appreciate it if you will send me the titles of any good books on these.

—P. W. L., California

I would recommend three books by Prout, "Double Counterpoint and Canon," "Fugue," and "Fugal Analysis." "Fugue" by Higgs may be helpful to you also.

If you can read French and have access to a good library, you will find "Traite de la Fugue" by Gedalge, and "Traite de Contrepoint et de Fugue" by Dubois fine books. I doubt if they can be bought in this country, and if they can I am sure the prices would be prohibitive. But a large library will probably have them.

Any serious work in advanced counterpoint and fugue demands a knowledge of the various C clefs, and if you are not fluent in reading and playing music on these clefs, I would recommend that you study "Preparatory Exercises in Score Reading" by Morris and Ferguson.

—R. M.



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WHAT TO DO ABOUT THE CHILD PRODIGY

(Continued from Page 12)

difficult problem. An incompetent teacher can be worse than none.

The career of Yehudi Menuhin, who has made the transition from child prodigy to adult artist with marked success, shows the importance of a wise and devoted teacher. Menuhin had such a teacher in Louis Persinger, and without question this was a most important factor in his ultimate success.

Menuhin's childhood conformed to the pattern set by other great artists. His father and mother could not afford a baby sitter, so they took the child to concerts with them. He attended his first at the age of one year. When he was three, he was given a toy violin, but was so annoyed when it would not play in tune that his parents bought him a real one and arranged for lessons.

Persinger, then concertmaster of the San Francisco Symphony, became interested in young Menuhin, and gave him the training that enabled him to appear with this orchestra as soloist at the age of six.

At his debut, he played the Mendelssohn Concerto. At seven he gave a recital in the Manhattan Opera House, New York City. At ten he made his debut in Carnegie Hall with the New York Symphony Orchestra, and at eleven, he gave a concert with the Berlin Philharmonic Orchestra, during which he played concertos by Brahms, Beethoven and Bach.

The rest of the story is well-known. It is significant that Menuhin's father insisted upon canceling all public appearances during

a period of about three years of his adolescence, so that he might rest and have a normal boy's life.

The lives of most musical prodigies followed a similar course. The majority of them started their training in infancy, and there is no evidence that any harm came of such early starts. Invariably there was a devoted parent or teacher in the background who nurtured the budding talent and helped to bring it to full flower. Heifetz had his talented father and Leopold Auer; Menuhin had his father and Louis Persinger; Hofmann had Anton Rubinstein, and so on.

The case of my daughter, Sandra Berkova, who made her debut with Klemperer and the Los Angeles Symphony at the age of five, called for an early decision as to what we should do toward her development if she displayed evidences of a musical gift.

Some years before, I had purchased a miniature violin. It was not a toy, however, but a genuine instrument. When my daughter was two years old she began her studies on this tiny fiddle. My wife, who had been a concert violinist in Europe, instructed her.

At that time, there was naturally no indication that the child had any talent for music. My idea in starting her so young was that if she did show latent ability, she would have the head start which is so helpful in later development.

Children have very little ordination at the age of two, however. It was difficult to persuade

the little girl to hold the tiny violin for more than a few seconds at a time. Her attention would wander, and it was an effort to hold up her arms in playing position. It took six months of daily trials, a few minutes at a time, before she was able to hold the violin up in playing position by herself for a minute or two; and it was eight months before she was capable of placing her fingers properly.

The position of the instrument was always a problem during the early stages of her training, and something had to be done to help her sustain it until she could hold it up for reasonable periods unaided. We attached a string to a hook in the ceiling, and tied it to the neck of the violin at the proper height, so that she could drop her arm periodically and rest it, while the violin remained beneath her chin. This device was used only for a few months, however. After that she was able to hold the position without help. Teaching her to hold the bow properly was solved by putting a little tack into the wood of the bow at the point where her thumb should rest.

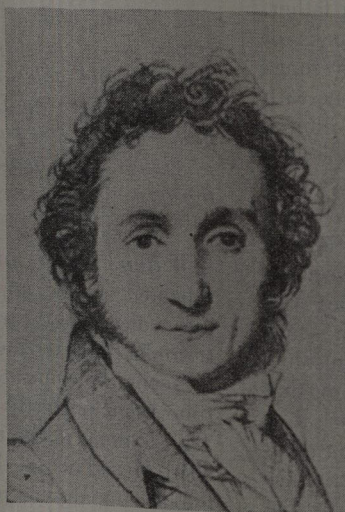
At the age of three and one-half years, or about a year after her first attempts, she gave a recital in a home where she played 14 simple numbers, ending with a short concerto. And by this time, she could memorize a piece by playing it three or four times, which to us indicated a receptive attitude.

Through all her years of formal training she was living a perfectly balanced life like any other normal child, and there has never been any evidence that the cultivation of great talent has interfered with her emotional life or made her a lopsided personality.

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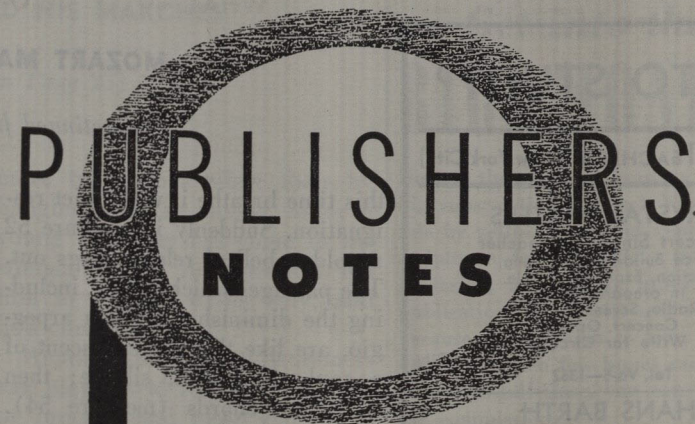
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MOZART MASTER LESSON

(Continued from Page 26)

this time breathe it with quiet res-ignation. Suddenly in measure 52 a golden bell of release rings out. The passages which follow, includ- ing the diminished seventh arpeg- gio, are like the winged ascent of a soul. Afterward, silence; then two calm chords (measure 54). Play these as brushed eighth notes (not staccato) . . . then a longer silence.

THE ALLEGRETTO

Now comes one of the magical minutes of music. Mozart, trans- porting us into the realm of pure spirit, gives us a glimpse of heav- en. Play leisurely (♩=120-132) and with feather lightness. The composer gives only the single "dolce" directions until the ral- lentando at the end of the cadenza; so we are free to express the hap- piness of our own spirits. Over- hold slightly and relax on all those right hand quarter notes, play smoothly legato, breathe gently at rests and ends of phrases, use little damper—and above all, take time. (I am sure that there are no rush hours in heaven!)

Here the ether vibrates with brushing wings, shimmering lights, soaring snatches of song. Practice that long, left-hand sixteenth note passage alone in order to play it "off the earth."

Play the cadenza (tears of joy, this time!) brightly and swiftly; let the trill shiver long and ecsta- tically, diminishing to pianissimo before continuing. Mozart's "Rall."

direction at the end of the cadenza is not necessary, for he has taken care of it perfectly in his notation, i.e., each note pattern is twice the length of the preceding group. So just play strictly and let the re- turning theme be singing before anyone realizes it.

From now on watch Mozart's directions: sharp contrasts of forte and piano; hold each note exactly as long as he prescribes. Mozart seldom indicates pianissimo in his compositions, so be sure to play the *pp* (after the fermata) exquis- itely and almost inaudibly. Ritard a bit at the end of it and pause

• There is no end to learning.

—Schumann

slightly before the sudden forte (six measures before the end). Play that ascending D major scale strictly in time—don't push it. Play the final chords with solid fortissimo tones, but not as though you were finishing a piece by Liszt of Prokofieff—and *not* staccato—just plain eighth notes.

The Fantasia in D Minor is one of the few pieces of music which can give a preview of heaven. Is it any wonder, then, that we demand an expert "transporter" to help Mozart perform the miracle? Or- dinary piano-players may be able to transport themselves, but they should not try to take anyone else with them.

THE END

HOW SOUSA PLAYED HIS MARCHES

(Continued from Page 23)

swinging both arms back and forth. He always wore immaculate white gloves while conducting. And he was fast on the start. The men would be on the stage, Sousa would come striding out, and bang! Quick as a flash, without waiting a second for anything, he'd be right into the music. After each selection, he'd play one of his own Marches. To do that today would spoil the continuity of a program, but then it was all right. He knew people came especially to hear those Marches.

Did you know that the audiences danced to the Marches? Well, they did. As soon as the March struck up, there they'd go, two-stepping and one-stepping all over the place. Each new Sousa March ranked as the dance hit of the mo- ment—until the next March came along.

In rehearsal, Sousa was pains- taking and thorough. Having ab- solute pitch, he'd correct any de- fective intonations without refer- ence to the score. There wasn't too much rehearsal—it wasn't needed. For one thing, Sousa employed only highly experienced men. Then, too, he'd go out on a six- month tour with only three or four different programs. There wasn't much fooling with Sousa. He never bellowed or scolded; yet you watched your step. If anyone made a mistake at a performance, Sousa resolutely looked away from the culprit—the audience wasn't to know that one of *his* men could make a mistake! The next time, when the fellow took precious good care to play correctly, Sousa would put his hand on his heart and bow to him.

I had a special affection for Sousa because he thoroughly un- derstood drums. He didn't play them himself (his instruments were violin and piano—also peo- ple!), but he knew everything a drum can and should do.

What makes a good drum- mer? Certainly not just strength. He's got to have a fine rhythmic sense, a real understanding of mu- sic and musical values, loose wrists, and endless practice in all kinds of strokes and rolls.

In all my years of drumming, I've never yet used my arms or shoulder muscles. Only my wrists. By keeping the wrists loose, re- laxed, and flexible, you can get a

more tremendous effect than by banging with the muscle. Many a young drummer has come to me complaining of tired arms. I tell him to use his wrists only, and he's cured.

Another thing. Few drummers can play a real roll. It's a matter of practice and most youngsters just don't practice the right way. The classic roll practice is the "Mama-Daddy" drill. Working slowly, on a rubber roll, you make two strokes with one hand and then with the other (hence the odd name—two beats for Ma-ma; two for Dad-dy). Slowly, with loose wrists, Ma-ma, Dad-dy, over and over and over again, then a shade more rapidly, each stroke coming firm and clean and clear. You keep this up, maybe weeks, maybe months, until the progressive ra- pidity begins to let your strokes roll and whirl. It mustn't scratch and it mustn't be just noise—it's music!

For dynamics, watch where you strike the drum. Pianissimo comes from the edge of the drum, near the rim; crescendo works nearer the center. The very center gives you the biggest volume.

Drums must be kept in first- class condition. Clean them. Keep the heads in order. Oil the screws. Loosen the screws when the drum isn't in use. In damp weather, don't screw them up too tightly. I always get to the concert hall an hour ahead of time, to tune my drums and take care of them.

All this is important to the cor- rect playing of Sousa! He laid the greatest stress on the value of drums. Here's what Sousa said, in 1923: "The average layman does not realize the importance of the bass drummer to a band. He has a general idea that the success of the band lies primarily in the trumpets, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than to any person ex- cept the director, to reflect the rhythm and spirit of the composi- tion. This is particularly true of the march forms of composition. Marches primarily are written to be marched to. One does not march to trombones, the trumpets or the clarinets, but to the bass drum."

THE END

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(Continued on Page 20)

deal more than merely getting out the tones. It demands constant work, endless application—not merely to assigned musical studies, but to the task of finding your best self, so that you may give that best self to those who take the trouble of coming to hear you. You cannot overstress the responsibility which the artist owes the public. You settle that responsibility from inside yourself.

Recently a girl asked me if I always sang a song as I was taught. My answer was NO. I do not feel I am really singing a song until my own thoughts, feelings, colorings come through. Other singers, of course, will sing the song differently—possibly better. Still, my rendition must reflect me. And yours must reflect you. After the lessons and the vocalizes are over, every singer must learn to sing out of himself. That, in the last analysis, is what your audience wants from you. Thus, to bring out what you think and feel, you must first discover what your thoughts and feelings are. How do you react to the music you sing? What does it do to you? Why? Lessons can't help you here—you must turn on your inner light and find out yourself!

It is hardly necessary to say that a singer must sing—must possess a fine voice and produce it properly; still, in the exacting field of public singing, voice alone counts for no more than 20%. The

other 80% is built out of musicianship, style, taste, artistic integrity, the ability to interest people, and a cooperative understanding of what the public wants. So important are these "80%" qualities that you will often find a singer with a glorious voice and nothing else completely eclipsed by an artist of comparatively inferior vocal equipment, but whose intelligence and artistry are so developed that audiences respond spontaneously to that artist's musical message.

Unfortunately, we tend to pay too little attention to the 80%. Many young people seem to feel that singing means getting out the tone, period. I wish they could come with me on my tours! In its response to good music, sincerely performed, audience reaction is exactly the same, whether you sing in Carnegie Hall or in the school auditorium of the smallest town. A metropolitan audience of students, artists, and experienced concert-goers may know about music; may be able to analyze what they like and why they respond. The small-town public may know little of music; may be quite unable to discuss the why of their reactions. Yet the instinctive reactions of both are identical! It seems to be a natural thing to recognize and respond to artistic sincerity. Not mere tone, mind you.

This is an important thing for every performer to keep in mind—especially the youngster who may

still have odd ideas about the comparative values of "big" and "little" audiences. In my own work, I treat every concert I give exactly as I treat performances in New York, Chicago, and Boston. I offer exactly the same programs (unless, as sometimes happens, special requests are made by the hearers themselves); I have but one standard of performance, which is the very best of which I am capable; I dress the same, act the same, feel the same—regardless of the size of the town. The human heart doesn't vary with statistics on population.

Another point to keep in mind is program interest. Whether you are a beginner or a veteran, part of your responsibility lies in offering your audiences valuable musical material. Yes, they come to hear you, but even more, they come to hear music. This imposes the duty of finding out the best, most interesting songs from both the old and the contemporary song literature. Some teachers, alas, fail to keep up with the newer works, teaching and coaching the songs that formed their own repertoires. That doesn't mean the old songs aren't good. It means only that they aren't enough. How are people to hear new works, if performers don't let them hear them? My work table is constantly heaped with new songs, many in manuscript; and I search every one, always hoping to find a few which will stir me so that I can't be happy until I've shared the joy of them with others. It is refreshing to me to bring fine, new

music to people who might otherwise not hear it. And when I find a song I must sing, it is a challenge to me to make others feel as I do about it.

One hears much about "cheap" taste; and certainly we cannot close our eyes to the fact that cheap taste exists. Frankly, though, I'm not too unhappy about it. Much of it is simply a phase through which an artistically young country like ours is bound to pass; much of it represents not actual public taste so much as an idea of public taste as evolved by strictly commercial agencies (advertisers, motion picture companies, and managers). Real public taste is what flows back to you as you stand on the stage, in direct contact with the people themselves. And the basic rightness of our audience-values encourages me not to worry about occasional less-than-worthy manifestations of musical taste.

It is part of the job, however, to feed the good taste, to satisfy it, to stimulate it. And that is where the young singer can render real service. As I see it, she is of best use to herself and her community by going ahead slowly; by watching the "other 80%" of musicianship, style, integrity; by building herself into an individual who has something valid to say through her tones. All this she can do in her own surroundings, leaving the big areas alone until she has something valuable to offer them. If she has it in her to please the Big Town at all, it will do her no harm to make a small start.

THE END

Inspire your Teacher

By EDWARD HARRIS

HOW MANY music students realize that it is important to inspire their teacher?

Teaching is a two-way affair. Not only does the teacher influence the pupil; the pupil also influences the teacher. A responsive pupil will stimulate a teacher to his best efforts. A phlegmatic or stubborn pupil will introduce into a lesson an inertia hard to conquer.

The silently obstinate pupil is one of the curious phenomena of the teaching profession.

Every teacher at some time or other has encountered a pupil who never openly opposes his ideas, but who obviously has mental reservations. Outwardly, he may be in accord with the teacher's theories and wishes. Inwardly, he refuses to accept them.

HE COMES to the studio week after week for his lessons. He even pays for them! The teacher works like all get-out. He coaxes, he cajoles, he prods, he pushes—but the pupil does not advance. The

teacher wilts. The pupil stays fixed. It is a draw.

This is an extreme, though not infrequent, example. But some of this element exists in most pupils. What might be called a normal "pupil resistance" is common in most teacher-pupil relationships.

In establishing a constructive teacher-pupil relationship, the teacher should explain to the pupil that not only has a teacher a duty to his pupils, but pupils have a duty toward their teacher. Teaching and learning is a cooperative enterprise.

IF YOU ARE a pupil, you might ask yourself: "Am I getting the most out of my teacher and out of our lessons?" If your answer is in the negative, ask yourself: "Is it

my fault?" If you suspect that this answer should be in the affirmative, then you might try to make yourself more interesting and stimulating as a pupil. Perhaps you will find that you have a fine teacher after all and that the lack has been yours, not his.

THE END

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