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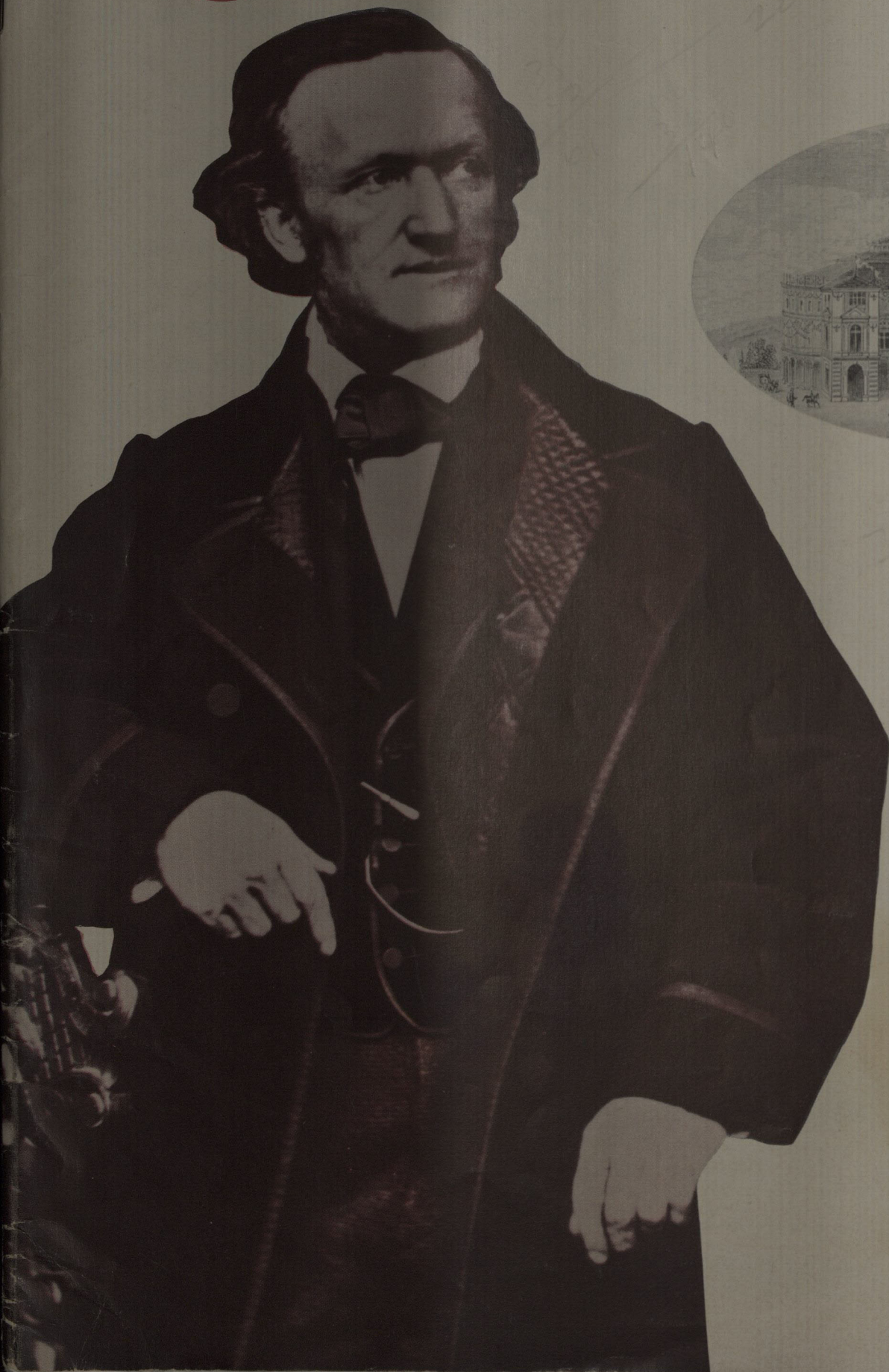
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JULY 1951
40 CENTS

Etude

the music magazine



A Special Issue

Commemorating the

Re-opening of the

Bayreuth Festival

On July 29, 1951,

and the 75th

Anniversary of

Its Founding



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THE WORLD OF

Music

Symphony-less Detroit will have its own orchestra next year, sponsored by a group of Detroit music-lovers. (See "Dilemma in Detroit," ETUDE, April 1951) . . . Composer **Roy Harris** and his pianist wife **Johana Harris** will join the faculty of Pennsylvania College for Women next fall . . . **Ernst von Dohnanyi**, Hungarian composer, will conduct an advanced seminar this month at San Francisco's Music and Arts Institute.

Serge Koussevitzky will open the Berkshire Festival on July 7 with an all-Bach program. The July 14 program will be all-Haydn, that of July 21 all-Mozart . . . With **Saul Caston** conducting, the fifth annual Red Rocks Festival of the Denver Symphony will open July 6 . . . This year's **Salzburg Festival** will be inaugurated July 27 with a performance of Mozart's "Idomeneo."

Dr. George Howerton, professor of music history at Northwestern University since 1931, will become dean of the University's School of Music on Sept. 1 . . . **Dr. Edwin Franko Goldman** last month received the Lincoln Award of Abraham Lincoln High School "for his services to the City of New York." . . . Ballad-singer **Burl Ives** has been named head of the folk-music division of the Music Research Foundation.

Otto Harbach was re-elected president of the American Society of Composers, Authors and Publishers at the latest ASCAP elections. The only change in the roster of officers was election of **Paul Cunningham** as secretary, succeeding **George W. Meyer** . . . **Mischa Mischakoff**, NBC Symphony concertmaster, and **Marguerite V. Hood** of the University of Michigan, president of the

Music Educators National Conference, will conduct workshop courses at the University of Colorado this summer.

Hunter College in New York City last month presented first American performances of two one-act operas by European composers, "Comedy on the Bridge," by **Bohuslav Martinu**, and "Judgment Day" by **Paul Berl**.

In a single day last month, **Eugene Ormandy** of the Philadelphia Orchestra received invitations to conduct in four different corners of the globe. Bids came from the Nippon Philharmonic in Tokyo, the Argentine State Orchestra in Buenos Aires, the Australian Broadcasting Commission and a group of impresarios planning a tour of South America.

The House Ways and Means Committee has approved the **Morano Bill**, H. R. 2524, exempting grand opera and non-profit symphonic organizations from Federal admissions taxes. This marks the first favorable action taken by the committee on removal of the wartime admissions tax, which musical organizations maintain is causing financial hardship to and may lead to suspension of many of the nation's great cultural institutions. The **Metropolitan Opera Company**, the **New York Philharmonic-Symphony** and other organizations have been seeking removal of the tax for some time.

With **Irma Petina** in the role of Rosalinda, and **Adelaide Bishop** of the New York City Opera as Adele, the S. Hurok-National Concerts and Artists Corporation tour of "Die Fledermaus" will open in Hartford, Conn., Oct. 15. Another touring "Fledermaus" presented by the **Metropolitan Opera** also will be on the road next season.

COMPETITIONS (For details, write to sponsors listed)

- Four-part a cappella anthem. Prize and closing date not announced. Sponsor: Chapel Choir Conductors' Guild, c/o Ellis E. Snyder, Mees Conservatory, Capital University, Columbus 9, Ohio.
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PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA, PA.

Editorial and Advertising Offices, Bryn Mawr, Pa.

Founded 1883 by THEODORE PRESSER

James Francis Cooke, Editor Emeritus
(Editor, 1907-1928)

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Vol. 69 No. 7

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LETTERS

TO THE EDITOR

Music Section

Sir: Since we have progressed in music we find that the ETUDE offers very little material for us to work on although the articles are very helpful. In the past half year only 15 percent of the piano music has been beyond 4th Grade and only 3 percent beyond 5th Grade. It would be a great aid to the ETUDE to add some less common compositions by the great composers which are beyond the 5th Grade.

Richard and John Contiguglia
Auburn, N. Y.

Sir: It would be greatly appreciated by many of your readers if in some of your issues you would publish some tuneful numbers in lower grades. The majority, I am safe to say, is in that category and like catchy tunes, but lately the music section is too far above the average musician.

M. J. Schumann
Wildwood, N. J.

Sir: Please accept my thanks for the instrumental selections you have recently inserted in the ETUDE. As a band director, I appreciate the opportunity of having these materials on reference.

Robert P. Herring
Carrabella, Fla.

Sir: I wish to inform you that I will not be subscribing for the ETUDE this year. I also think that there is a lot of room for improvement in the selections which are being published in that book. I took it for many years and liked it very much but now I find it nothing to compare with the ETUDE of years ago.

Mrs. Walter Rosinsky
Manitowoc, Wis.

Sir: The ETUDE is to be commended on its change of pace. A step forward for a better ETUDE has been taken. Please include more Bach and Grieg selections.

B. G. Edge
Lawrenceville, Ga.

Sir: I think the new ETUDE is splendid!

Madelon W. Jackson
State College, Pa.

"We Make a Game of Practicing"

Sir: For years I took the ETUDE, then there came a time when it did not seem to fill my needs. I again subscribed a couple of years ago, and find it, as others have also said, much more interesting at present. I have typed "We Make a Game of Practicing," in the May issue, for my pupils' parents.

I. Ross
La Grance, Ill.

Musical Challenge

Sir: I would like to challenge someone to a friendly musical duel (not duet) to play a standard selection on the following:

Flute
Clarinet
Saxophone
Trumpet
French horn
Slide trombone
Euphonium
Sousaphone
Vibraharp
Accordion
Marimba
Trap drums

If this person is able to play an additional instrument, I'll consider him or her the winner of the duel, if he or she will come to my studio and prove it.

John van de Weghe
1217 Walnut St.
Kansas City, Mo.

Handel Minuet

Sir: May I state my appreciation for the Handel Minuet in the April ETUDE. My children play the piano and I play the clarinet for my own amazement. It is hard to find good arrangements to play with the children, and we are enjoying this one very much.

Harold G. Hagler
Santa Cruz, Calif.

"Palos Verdes"

Sir: It was a pleasant surprise to find a delightful new composition in the April ETUDE by Paul Stoye—"Palos Verdes." I have used his Little Recital Pieces for many years and welcome this addition to the list of desirable teaching material. The excellent fingering is another asset.

Florence B. Boynton
Atlanta, Ga.



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Musical Oddities

By **NICOLAS SLONIMSKY**

WHEN WAGNER DIED in Venice, he occupied with his family the entresol of the Palazzo Vendramini-Calergi, rented from the Duke of Grazia at 6,000 francs per annum. The palace was a Renaissance edifice built in 1481. A commemorative plate was affixed to the part of the palace where Wagner died. In 1943, when the Nazis swarmed into Venice after the surrender of Italy, one Wagner-minded commander made a pious pilgrimage to the Palazzo. He was shocked to discover that the plaque was not visible from the Grand Canal to the gondola-riding Germans and other tourists. He summoned Francesco Malipiero, the composer, who was director of the Venice Conservatory at the time, and accused him of deliberately sabotaging Wagner's memory. Patiently, Malipiero explained to the German that Wagner died in the inside building, and that it would be incorrect to place the commemorative tablet on the Grand Canal. But the Nazis would not listen to these scholarly reasons. They ordered the authorities to put the plaque up in full view on the Canal. There it remains until this day.

Musical industry and devotion reached its highest peak in Kastner's "Chronologisch-systematischer Wagner-katalog." Kastner computed the number of bars in ten of Wagner's operas, from "Rienzi" to "Götterdämmerung," and found the total to be 54,527.

THERE WAS a lot of mysterious talk in the 1870's about Wagner's autobiography, of which he had only 18 copies printed, and kept all of them

under lock and key in his house at Bayreuth. One of his devoted admirers importuned Wagner with repeated entreaties to let him read the book. Finally, Wagner agreed. He brought in an imposing-looking parcel wrapped up in canvas, and said: "I will lend the book to you, but you must not open it for at least a week." As a symbol of binding agreement, Wagner placed seven seals on the parcel. The visitor, delighted by his success in obtaining the secret book, solemnly promised to abide by the conditions. On the appointed day, he unsealed the parcel. Inside, he found a torn, dirtied and dog-eared picture-book, "Struwwelpeter," the German children's classic, which belonged to Wagner's little son Siegfried.

Narcisse Girard, conductor and professor of the Paris Conservatoire in the 1850's, was given the score of Wagner's "Rienzi" Overture for a performance by the Conservatory orchestra. He declined it with horror. "I am happy," he said, "that this is the music of the future: when this future comes, I will no longer be here."

ALBERT NIEMANN, the German dramatic tenor, who sang Siegmund at the Bayreuth performance of "Die Walküre" in 1876, complained to Wagner during a rehearsal that the smoke rising from a coal fire, lighted in preparation for the Magic Fire at the end of the opera, suffocated him. "You have to bear with it," said Wagner; you must understand that the smoke is essential for the stage effect. "If so," replied Niemann, "then make the fire sing, and I will smoke."

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As a young man in Paris, Liszt showed one of his early piano compositions to Rossini, who looked over the music and remarked: "You have succeeded better than Haydn with chaos." The authenticity of this episode is confirmed by Wagner in his article on the death of Rossini, published in the "Augsburger Allgemeine Zeitung" of December 6, 1868, in which he states that he heard it from Liszt himself.

TOWARDS THE END of his life Wagner seriously contemplated settling in America. In June 1880, he spoke about his intention to Dr. N. S. Jenkins, an American dentist living in Dresden. Dr. Jenkins wrote to the American editor John S. Dwight:

"Some time ago I received a letter from my friend Mr. Wagner of which I beg to enclose you a translation. Upon passing through Italy some weeks ago I stayed in Naples (where Mr. Wagner is residing) and talked over with him the subject upon which he had written me.

"I found that he was sincerely desirous that his friends in America should be made acquainted with his feelings regarding a possible emigration to America and promised, so soon as I had returned from a journey to the East, to communicate with you.

"As I am not specially interested in music and am also by reason of a long residence abroad incapacitated from giving an opinion upon the subject of Mr. Wagner's letter, I felt that I could only advise my friend to consult the first musical authority in America and therefore take the first opportunity of sending you the enclosed translated copy. May I beg you to kindly send a reply to Mr. Wagner, Villa Augri, Naples."

Dwight, who was a rabid anti-Wagnerite, was embarrassed by this request. "Being puzzled what to say," he wrote to Jenkins, "I have waited to consult various musical people on the subject of Herr Wagner's letter, feeling that I have received it in confidence and could not

publish it. I find that it affects almost everyone who has read it, even those most inclined to Wagnerism, as an extraordinary and almost insane proposal." Dwight then excused himself from writing direct to Wagner and advised Jenkins to approach Theodore Thomas, the conductor who performed some Wagner music in America. There the project came to a stop.

Incidentally, Dr. Jenkins inspired Wagner to write an amusing quatrain relating to his dental care:

Ich sage nichts vom Zahn der Zeit:

Die Zeit des Zahnes naht heran,
Ist dann Herr Jenkins nicht mehr weit.

Trotz' ich der Zeit und ihrem Zahn.

It may be translated as follows:

I would say nothing of the Tooth of Time:

The Time of the Tooth draws near.

If then Herr Jenkins is not far, I'd challenge Time and its Tooth.

A FRIEND once asked Rossini why he was so antagonistic to Meyerbeer. "You know, he admires your 'Semiramide,'" he added. "It is not our musical differences that separate us," replied Rossini, "but we cannot get along together on account of our differences of taste in food. He detests macaroni, and I can't stand sauerkraut."

The German composer Joseph Dessauer published some of his songs with Schlesinger, the famous Paris publisher, and received in payment a watch instead of money. Some time later they happened to meet. "My dear Mr. Schlesinger," said Dessauer, "your watch doesn't go." "Is that so?" retorted the publisher. "Neither do your songs."

An order from France was received in a London music store asking for "Saccharine Futurity." Accordingly, a copy of the song "Sweet By and By" was shipped to the customer.



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Beethoven: *Quartet in A Minor, Op. 132.*

The Griller String Quartet plays this Beethoven masterpiece with a nobleness of spirit that matches the splendid integration of the ensemble. (London, one LP disc.)

Haydn: *Missa Sanctae Ceciliae*

The Haydn Society does a notable service in bringing out this work in all its impressive magnitude. It is presented by the Vienna Symphony and Akademie Chorus, conducted by Hans Gillesberger, with soloists Rose Schmeiger, Sieglinde Wagner, Herbert Handt, and Walter Berry. (Haydn Society, two LP discs.)

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In a set of three records (RCA-Victor, three LP discs), Ferruccio Tagliavini is heard to advantage in a number of arias from the following operas: Massenet's "Werther," the same composer's "Manon," "The Pearl Fishers," "Andrea Chenier," "Luisa Miller," and "Don Pasquale."

Bizet: *Carmen*

One of the most popular of all operas is given a recording in its entirety that is satisfactory in every way. The Paris

Opéra-Comique was called upon by Columbia for this important assignment and has come through with credit to all concerned. André Cluytens conducted the performance which enlisted Solange Michel as Carmen, Raoul Jobin as Don José, Michel Dem as Escamillo, and Marthe Angelici as Micaela. (Columbia, three LP discs.)

Mozart: *Clarinet Quintet*

Sidney Forrest and the Galimir Quartet have joined forces to present one of the gems in all musical composition. The ensemble has attained an excellence of balance and the recording is equally fine. (Lyric, one LP disc.)

Tchaikovsky: *Trio in A Minor, Op. 50*

Mendelssohn: *Trio No. 1, in D Minor, Op. 49*

Ravel: *Trio in A Minor*

Jascha Heifetz, Gregor Piatigorsky, and Artur Schnabel, hailed as the "million dollar trio" have merged their artistry for a series of performances that have resulted in truly outstanding recordings. Here is an example of subordination of the individual artist for the sake of the great music produced that should be an inspiration to all who hear these records. The Tchaikovsky work takes up one disc, while the Mendelssohn Trio and the Ravel Opus are both in the other. (RCA-Victor, two LP discs.)

Biggs: *Westminster Suite*

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Music Lover's

BOOKSHELF

By **THOMAS FAULKNER**

Mary Garden's Story

As Told to Louis Biancolli

The only thing that makes Mary Garden's autobiography dull reading is that it is an unbroken success story. The ups and downs of fortune make lively narrative, but Miss Garden began at the top and stayed there. Except for her student days in Paris, when she was befriended by the American singer Sibyl Sanderson, Miss Garden never lacked wealth or fame. Her chronicle ends by being hardly more than a catalogue of triumphant performances in Paris, New York and Chicago.

Not that Miss Garden appears to be boasting. Her story is told with as much modesty as the nature of a prima donna will allow, and with astonishing candor. She seems determined to tell all, in perverse confirmation of the sermons and editorials of denunciation that followed her appearances in "Salome" and "Thais." Yet Miss Garden's revelations are something less than sensational. Miss Garden's frankness at all points makes it seem unlikely that she is holding anything back, but rather that there is not very much to tell. One is inclined to believe Miss Garden when she says her career was the only thing in life she found important. When Miss Garden prepares to confess about the men in her life, one has the impression she finds it a little difficult to recall their names and faces.

The book owes much of its effectiveness to the work of Louis Biancolli, music critic of the New York World-Telegram and Sun.

Simon & Schuster, \$3.75

A Recollection of Marcella Sembrich
By H. Goddard Owen

There is a curious fascination in memorabilia of dead-and-gone prima donnas and once-famous tenors which seemingly has been felt by people of all sorts. It is found in the writings of such diverse personalities as Walt Whitman and Bernard Shaw. Especially is this the case when the artist's voice,

like Sembrich's, still survives on records.

Opera-lovers will find this an interesting recollection, lavishly illustrated with photographs and faded opera programs. Sembrich Memorial Assn., \$2.50

The Musical Experience
By Roger Sessions

Whenever an outstanding composer stops writing music to write about music, what he has to say is important for us. Mr. Sessions discusses music from three points of view—those of composer, performer and listener. Mr. Sessions' view of composition, based on his own experience, is thoughtful but not didactic. As for the performer, Mr. Sessions maintains that his task is not "simply fidelity to the composer's text," since fidelity of this particular kind is anything but simple. And many listeners might benefit from Mr. Sessions' views on how to get the most out of listening to music.

Princeton University Press, \$2

Behind the Gold Curtain
By Mary Ellis Peltz

A story-in-pictures of the Metropolitan Opera Company from its opening in 1883 to the appointment of Rudolf Bing as general manager. The story is told authoritatively by Mrs. Peltz, editor of "Opera News," the official publication of the Metropolitan Opera Guild.

Farrar, Straus, \$2.50

Everywoman's Dictionary of Music
Compiled by Eric Blom

The demand for musical dictionaries appears to be insatiable, to judge by the frequency with which new ones appear. Since the value of such a work is directly proportionate to the amount of material it contains, the limited size of Mr. Blom's book precludes it from being comparable to Grove's Dictionary or the Oscar Thompson Cyclopaedia of Music and Musicians. Within its modest dimensions, however, the book is carefully and conscientiously prepared.

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ETUDE • JULY 1951

BAYREUTH

The world-famous festival of Wagner operas, which this month celebrates its 75th anniversary, reopens with all traditional pomp after a ten-year silence

By LADY MABEL DUNN

ON THE 29TH of this month, trumpeters in medieval costumes will blow a flourish, and the 75th season will open at the unique theatre which Richard Wagner created in Bayreuth, Germany, expressly for performances of his own operas.

Four years ago, prospects of reopening the Bayreuth Festival seemed remote. Owing to the exigencies of World War II, the Festival Playhouse closed its doors in 1941. The end of the war found Wagner's villa, "Wahnfried," partly demolished by a direct shell hit, and the opera house about to be turned into a movie theatre for occupation troops.

Bayreuth was tainted, too, by its prewar association with the Nazi party. After 1933, Arturo Toscanini

and other avowed anti-Fascists wouldn't be seen in Bayreuth because Hitler was. Der Fuehrer was often photographed with Frau Winifred Wagner, English-born widow of the composer's son Siegfried. And Wagner himself had anticipated by half a century the anti-Semitism and "Master Race" theory of the Nazis.

Remembering all these things, a German de-Nazification court meted out a stiff sentence (later modified) to Frau Winifred.

In addition, because of the general money depreciation in Germany, the Bayreuth administration was without any financial means whatever for the expensive task of reopening the Festival.

Nevertheless, Bayreuth officials felt

it imperative to restore the Festival as soon as possible. Among other things, Bayreuth was virtually the sole German theatre capable of staging Wagner's operas, since most of Germany's large opera houses had been destroyed in the war. (See "What Is Happening to Music in Europe?" by H. W. Heinsheimer, ETUDE, Jan. 1951).

In Berlin, General Lucius D. Clay was sympathetic to the project. So were High Commissioners McCloy of

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CONTINUED ON NEXT PAGE

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BAYREUTH

the United States, Kirkpatrick of Great Britain and Poncet of France. The Society of the Friends of Bayreuth, with members in 16 different countries, contributed funds. Radio networks scrambled for exclusive broadcasting rights, one of the principal bidders being the East German Network in the Russian zone.

Tentative plans for a 1950 reopening on a limited scale were announced, then cancelled. Wagner's descendants, who exercise complete control over Bayreuth performances, felt it was better to offer the public a full-scale Festival or none.

When the 1951 opening was officially announced, response was immediate and world-wide, with the United States and France leading in number of advance reservations. Despite the addition of four performances to the 16 originally scheduled, the Festival has been completely sold out since March.

This year's program for Bayreuth will open with a performance of Beethoven's Ninth Symphony, under the direction of Wilhelm Furtwängler. Performances will continue through August 19th, and will include "Parsifal" and the four "Ring" operas under the direction of Hans Knappertsbusch, and "Die Meistersinger" and a second "Ring" cycle under Herbert von Karajan.

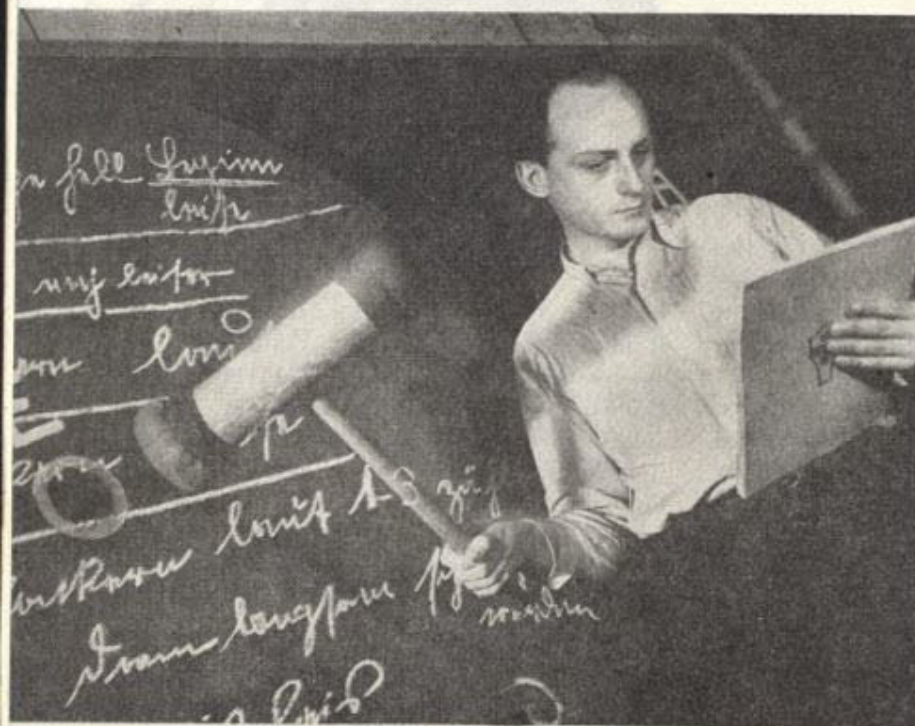
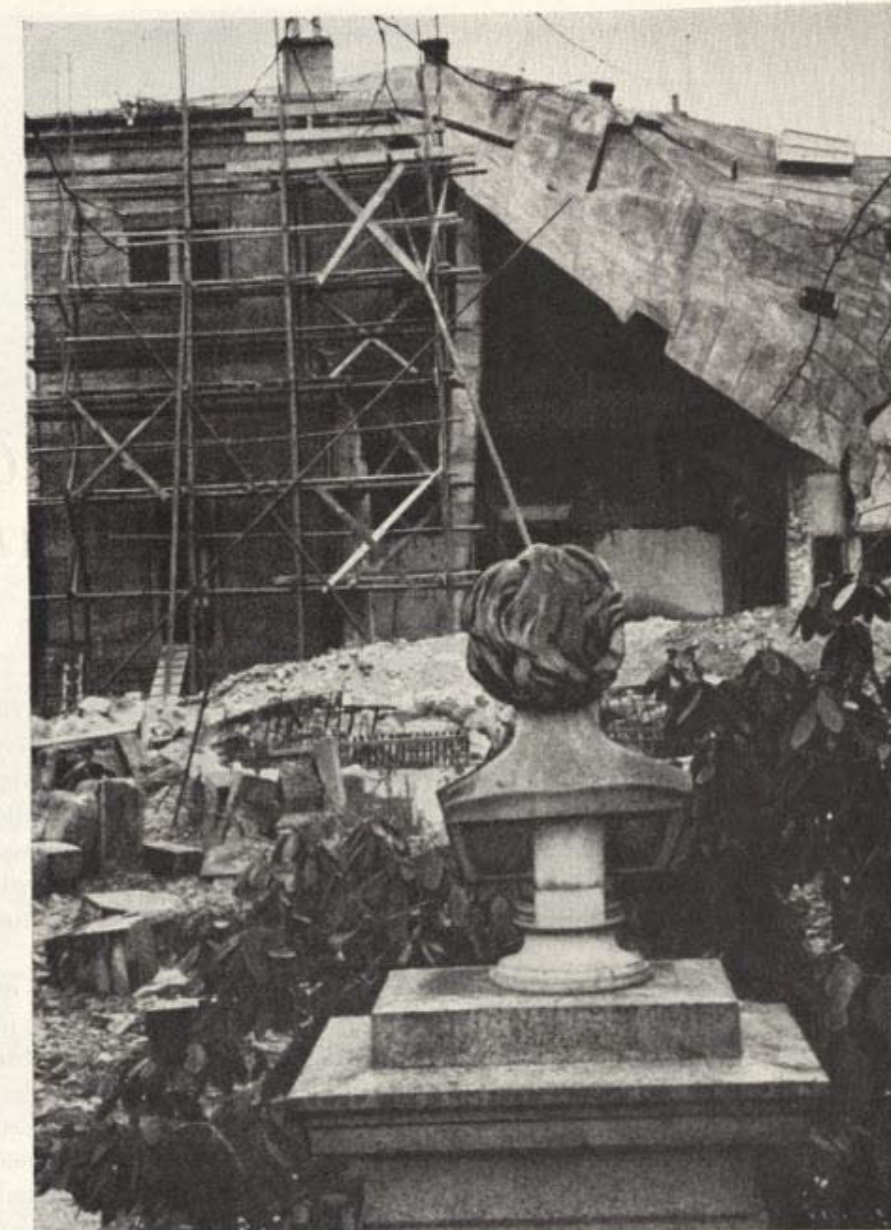
This year's cast of singers is an international group, with the role of Brünnhilde to be sung by Astrid Varnay from this country, and with Flemish Arnold van Mill and South American Fred Dalberg in principal male roles.



Rhine Maidens in "Das Rheingold", who to the audience appear to be swimming in the murky depths of the Rhine, actually are hanging from steel wires. A husky stagehand supplies the motive power from below.



"Wagner Corner" in Bayreuth's Owl Inn is traditional gathering place for Festival performers. Below, a smith refurbishes Siegfried's sword, grown rusty from its years of disuse while Festival was suspended.



The "Grail Bells" in "Parsifal" actually are iron discs, tuned to the exact frequency specified by Wagner. Chalk marks are cues for player.



Rudolf Ebersberger, "Grand Old Man" of the Festival, is the only man now living who was Wagner's co-worker. Desk, oil lamp were Wagner's.



Wieland Wagner, composer's grandson, is well-known as painter and set designer. Actual dragon, built from his model, will be 60 feet long.



Before-and-after photos show how Villa Wahnfried, partly destroyed by bombing, was patched up after the war with small cash outlay.

BAYREUTH

1876

....THE FIRST FESTIVAL

● IN MARCH, 1864, Richard Wagner was in the eyes of the world a 51-year-old failure. Of his operas which survive today, only "The Flying Dutchman," "Tannhäuser" and "Lohengrin" had been performed. "Tannhäuser" had been a spectacular failure at its Paris premiere three years before. "Tristan and Isolde" had been announced for Vienna, but had been withdrawn as unstageable after 57 rehearsals. It had been refused at Baden, Prague, Weimar and Karlsruhe.

To support himself, Wagner had organized a series of orchestral concerts, at which he conducted Beethoven's symphonies and excerpts from "Die Meistersinger" and "The Ring of the Nibelungen." At his Leipzig concert the hall was half empty. A series of concerts in Russia were better attended. From his Russian tour Wagner had earned more than \$20,000, which he soon squandered in furnishing a luxurious apartment in Vienna. Negotiations for a return to his old conducting post in Dresden had led to nothing; the management had acceded to Wagner's demands for a life pension of 6,000 francs, an apartment at the grand-ducal castle, a box at the Court theatre and a ducal carriage to be at his disposal. When to these demands Wagner added the stipulation that "Tristan" must be performed within a specified time, it was the last straw and the management withdrew its offer.

Characteristically, it did not occur to Wagner that these demands were unreasonable; only that the Dresden management was slow to appreciate the importance of himself and his works. If Germany's theatres preferred Meyerbeer and Rossini to Wagnerian opera, that did not prove that the operas lacked merit, but that operatic tastes in Germany were shallow and superficial. If the doors of German opera houses were closed to him, he would build a theatre of his own where none but his own works would be performed.

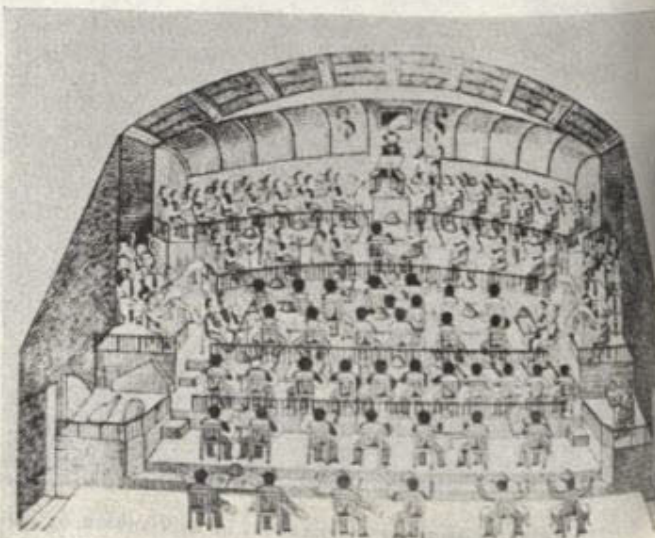
The year before, in an article published in Vienna in April, 1863, Wagner had outlined the grandiose vision that was later to become the Bayreuth Festival. To make it a reality, he explained, he needed money. This could be raised by contributions from rich amateurs. Or a wealthy German prince could provide the necessary fund.

The latter plan, Wagner added, (Continued on Page 62)



LILLI LEHMANN

Sketch (below) by player in first Bayreuth orchestra shows unusual seating arrangement. Wagner is conducting. Franz Strauss, horn-player, father of Richard Strauss, is second from left, third row from bottom.



HANS RICHTER



FELIX MOTTL



ANTON SEIDL



ALBERT NIEMANN

From all parts of Europe, the greatest singers and conductors came to Bayreuth to take part in Wagner's colossal opera project



Souvenir program (right) from the opening festival at Bayreuth shows, clockwise, the festival playhouse, a glimpse of the orchestra pit, a convivial Sunday evening gathering, the theatre restaurant, the Master at a rehearsal, and the Villa Wahnfried. Conductor in center drawing is Hans Richter.

Laying of cornerstone for Bayreuth was celebrated May 22, 1872, by performance of Beethoven's Ninth Symphony. It took Wagner four years more to launch the Festival.



Richard Wagner's life was a continual object-lesson on how to lose friends and alienate newspaper opinion

POSSIBLY the most irritating man who ever lived, Wagner early began making enemies and kept it up all his life. He had a genius for saying the wrong thing. After finishing the libretto of "Die Meistersinger," in which the critic Eduard Hanslick is savagely caricatured, Wagner had the incredible tactlessness to read the poem to a group which included Hanslick. Though inordinately touchy where his own interests were concerned, Wagner was completely indifferent to those of anyone else. He was genuinely shocked and astonished when he found someone unwilling to assist in his grandiose projects, at whatever cost of personal inconvenience. Wagner once wrote to a merchant whom he knew slightly that he was hard-pressed by creditors, and therefore had decided to permit the merchant to settle on him an annual income for life. The merchant sent back a polite refusal, explaining that he was not so rich as Wagner evidently supposed. Wagner was furious, and denounced the man for his "ingratitude." Such things did not make for popularity, as these cartoons show.



"Siegfried" Wagner, having slain the dragon, Criticism, stands in triumph, surrounded by opera royalties, an approving Forest Bird with Cosima's face, and his captive opponent, Hanslick.

Richard Wagner as Seen by the Press



Four contemporary views of Wagner. At left, the human ear is too small to comprehend the greatness of Wagner's music, so he reshapes it to suit his needs. Wagner's autocratic rehearsal manner is satirized too. Sign reads: "Stop barking or you'll get slapped."



Drum-beating cartoon, ridiculing Wagner's love of self-glorification, was called "The first bang in the Bombardment of Bayreuth." Drawing of a performance at Bayreuth was captioned: "Are the audience applauding Wagner, or wringing their hands in despair?"



THE BURRELL COLLECTION

Rumors for years circulated about this treasure-trove of Wagneriana. Now its publication has shown that the rumors were more sensational than the contents

By JOHN N. BURK

OUR knowledge of Richard Wagner would be incomplete except for two devoted music-lovers, one English, one American—the Honorable Mrs. Burrell, who assembled the famous Burrell Collection of Wagneriana, and Mrs. Mary Louise Curtis Bok (now Mrs. Efrem Zimbalist) who brought the Collection to America and now has made possible its publication.

Mary Burrell was the wife of the Honorable Willoughby Burrell and the daughter of Sir John Banks, K. C. B., a prominent physicist of Trinity College, Dublin. While Wagner was still alive, she conceived an enormous admiration for his works and a great interest in the composer himself.

Up to that time, everything that had been written about Wagner was either libel or whitewash. On the one hand there were the vicious attacks of the anti-Wagnerites; on the other, emanating from the Villa Wahnfried under the watchful eye of Frau Cosima, a published record of Wagner's life that was sometimes more cautious than candid.

Mrs. Burrell had no use for the "scribblers," as she called them, who merely touched up Wagner's autobiographical writings to give them a fresh appearance. She found they added nothing of importance to what Wagner himself had told. This was true of Glasenapp's *Life*, written in close collaboration with Bayreuth. The biography by Houston Stewart Chamberlain was obviously a careful family document by a man engaged to marry Wagner's daughter Eva. Prager's *Wagner as I Knew Him* had been exposed by Chamberlain as unreliable.

Least of all did Mrs. Burrell trust the collections of letters that came forth with the sanction of Wagner's widow. Throughout her life Mrs. Burrell remained ready to believe the worst of Frau Cosima.

Having a British passion for the truth at all costs, Mrs. Burrell undertook to set the record straight. She determined to comb the Continent for material and write the biography that would tell all.

She was qualified for this task by enormous tenacity,

a plentiful supply of money and a strong faith in Wagner and his works. She was rewarded—and no doubt astonished—by what she found.

It might have been supposed that after Wagner had made every effort to recapture the letters he had written, and after Frau Cosima had scoured Europe for mementoes of her famous husband, little would have remained for an English lady-historian to pick up. But there were many who distrusted Cosima, or who for one reason or another had kept their Wagner relics to themselves. Others, like Elsa Uhlig, daughter of the violinist Theodor Uhlig, with whom Wagner conducted a voluminous correspondence, had returned original letters to Bayreuth but had carefully made copies for themselves.

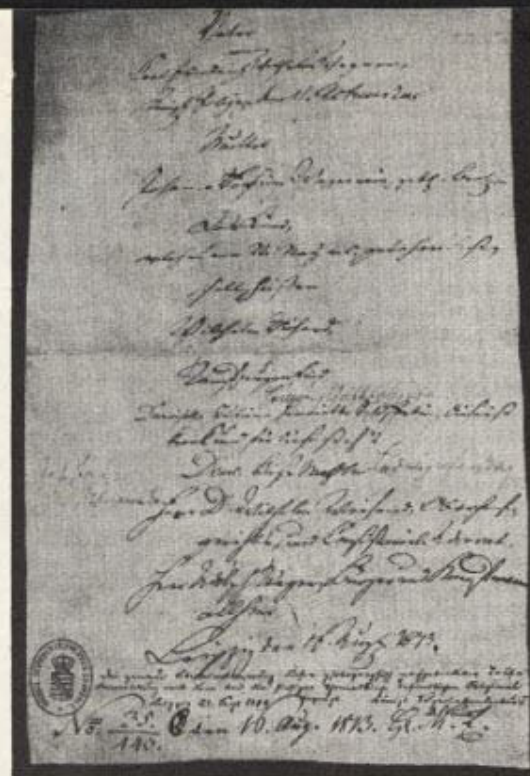
Mrs. Burrell spent with an open hand, and the "vendors," as she called them, came flocking. She traveled freely, followed up clues, interviewed every imaginable friend or relative of Wagner's, or their descendants, and carried away her evidence, whenever possible, in written and certified form.

MRS. BURRELL's most sensational discovery was made in Basel, Switzerland. There, between 1870 and 1875, an Italian printer named Bonfantini had set in type, under Wagner's supervision, the first three volumes of the autobiography, *My Life*. Bonfantini, as ordered, had printed 18 copies which Wagner entrusted under vow of secrecy, to his intimate circle, and later called back or destroyed.

In 1892 Mrs. Burrell found Bonfantini's widow, and discovered that the printer, sensing something unusual in his mysterious assignment, had secretly struck off an extra copy for himself. Mrs. Burrell soon came to terms with the widow, and held in her hand, in unbound sheets as it had come from the press, one of the longest and most revealing autobiographies ever written. It described episodes until then unknown or only hinted at, and made what had so far been written about Wagner little more than gropings in the dark.

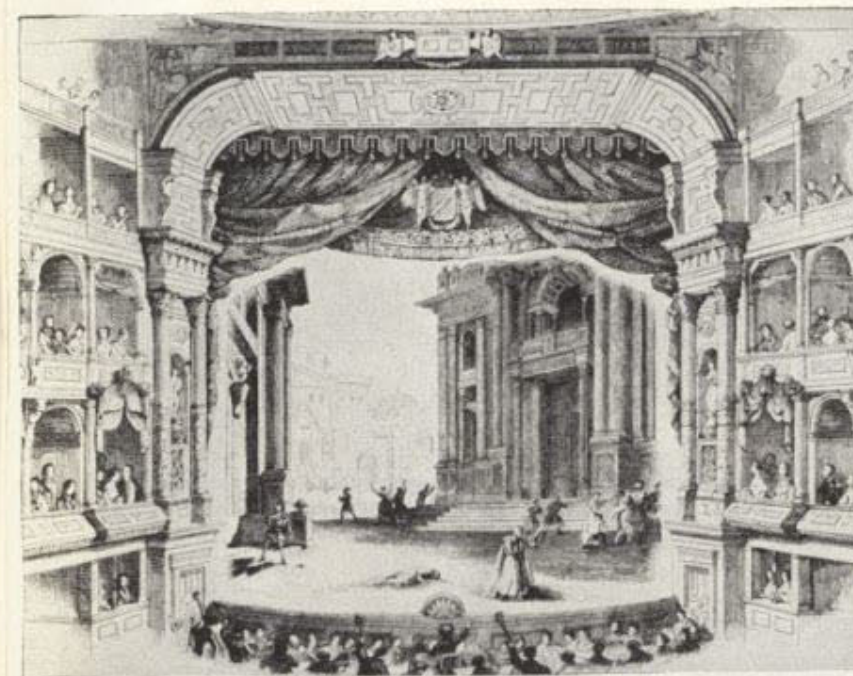
Though Mrs. Burrell could not publish any part of her stolen book, it was bound to inform her narrative in a hundred indirect ways. The (Continued on Page 49)

• FROM LETTERS OF RICHARD WAGNER (THE BURRELL COLLECTION). Edited by John N. Burk. Reprinted by permission of the Macmillan Co. and Mr. Burk. Copyright, 1950, by the Macmillan Co.



1830—At 17, precocious Wagner had made piano reduction of Beethoven 9th Symphony. In this letter he offers it to publisher, B. Schott's Sons, who declined.

Handwritten letter from Richard Wagner to B. Schott's Sons, dated Leipzig, 17. April 1829.



1842—"Rienzi," performed at Dresden on October 20, 1842, was Wagner's first important stage success. After leaving Riga, he had starved for a year in Paris. In 1843, Wagner became conductor at Dresden.



1845—At Dresden, Wagner began sketching "Siegfried's Death," later expanded into four-opera "Ring of the Nibelung" cycle. "Lohengrin," "Die Meistersinger" also were sketched or finished there.

The turbulent life of Richard Wagner

Vain, selfish and egotistic, Wagner nevertheless burned with a divine inspiration that transformed the music of his time, and still influences music today

Handbill for the performance of 'Tannhäuser' at the Königlich Sächsisches Hoftheater on Sunday, October 19, 1845. It lists the cast, including Richard Wagner as the conductor, and ticket prices.

Handbill for the performance of 'Tannhäuser' at the Königlich Sächsisches Hoftheater on Sunday, October 19, 1845. It includes a portrait of Richard Wagner and details about the production.

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1831—Theodor Weinlig, Wagner's only composition teacher, dismissed his pupil after six months, saying he could take him no further.

1834-38—At 21, Wagner became conductor of Magdeburg Opera, later married Wilhelmina (Minna) Planer, member of the company. They

moved to Riga, Latvia, where Wagner conducted his "Columbus" and "Rule Britannia" overtures (left). Their house in Riga is above.

1845—First performance of "Tannhäuser," Sunday, October 19, 1845. Newspapers found it tedious, objected to its unhappy ending.

1849—Wagner sided with Dresden revolutionists, was forced to flee Dresden. Handbill warned all police to watch for Wagner.

1857—In Swiss exile, Wagner was befriended by Otto Wesendonck, fell in love with Wesendonck's wife Mathilde, composed "Tristan."



1857—A rare photograph of Franz Liszt and Hans von Bülow, Wagner's early champions. Von Bülow lost his wife to Wagner, but remained a staunch Wagnerite.



1861—Four years before the first performance of "Tristan," Wagner quoted the opening bars of the Prelude in this autograph. It is inscribed to Alfred Jaell, a pianist who specialized in Wagner.



1864—By now Wagner had fallen out of love with Mathilde Wesendonck, in love with Cosima, daughter of Liszt and wife



of von Bülow. After Minna's death, Cosima's divorce, they were married, lived at Villa Tribschen, on Lake Lucerne.



1863—For this photo, taken in Russia during conducting tour there, Wagner had hair curled.

The years between Wagner's flight from Dresden after the revolution of 1849 and his rescue by King Ludwig II of Bavaria were stormy ones for Wagner. He was perpetually in debt, harassed by creditors, unable to secure performances of his operas. Minna, enraged by the Wesendonck affair and Wagner's increasing fondness for Cosima von Bülow, left him. Only a few friends like Liszt stood by Wagner, helped him with aid and encouragement. Yet, in the midst of the uproar, Wagner somehow managed to turn out one great work after another—"Tristan," "Die Meistersinger" and the four operas of his "Ring" cycle.

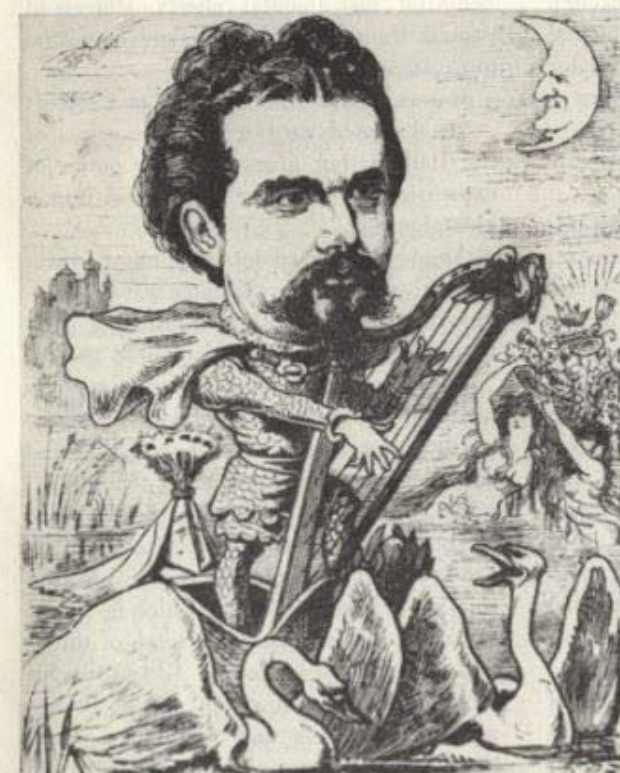


1872—After years of exile, Wagner found a home in his sumptuous villa at Bayreuth. In gratitude he named it "Wahnfried," which means, approximately, "freedom from care."



Wagner surrounded by his colleagues. Seated are Röckel, Wagner, Gille and Müller. Standing, Uhl, Pohl, Rostl, Gasperini, von Bülow, Jensen,

Draeske, A. Ritter, Damrosch (father of Walter Damrosch), Porges and Mosznyi. Photo was made in Dresden before 1849 revolution.



King Ludwig II of Bavaria, who befriended Wagner, is caricatured as composite Wagnerian character, in Tannhäuser costume aboard Lohengrin's swan boat.



Two family portraits: Wagner with his son Siegfried, about 1875, and Frau Dr. Cosima Wagner in later years as head of Bayreuth Festivals.



Wagner's death mask, made shortly after his death on Feb. 13, 1883. Cast of hand was made during life.



Revolution in the Orchestra Pit

Wagner threw overboard the classic Mozart-Haydn-Beethoven orchestra, and modern instrumentation still shows his influence.

By WILLIAM D. REVELLI

WHEN WE ARE SEATED in the concert hall and listen to the limitless variety of instrumental color and effects achieved by the great orchestras, we seldom give consideration to the source which is most directly responsible for these achievements—namely, the composer.

As our modern orchestras and bands reach tremendous sonorous heights and bring forth with dynamic force, crashing chords followed by lucid, transparent passages, we are filled with inspiration and gratitude; yet, rarely do we consider the merits of the genius whose creative talents bring us such joys and pleasure. It is doubtful if we can ever fully realize how grateful we should be to those great masters who, from past ages to the present day, have devoted their lives to the creation of musical scores which will endure as long as human beings continue to exist.

In the field of composition, one of the most influential and important tools employed by the composer is that of *instrumentation*—the one element by which the composer brings to life his innermost musical thoughts; the one medium of musical expression through which composers have been enabled to project their creative thoughts to the world, and without which they would be as helpless as a painter deprived of his colors and brush.

Instrumentation is the composer's voice, his instrument, and it is upon this instrument that he depends for the projection of his musical ideas and the fulfillment of his musical dreams.

Among the masters whose influence and contribution to the field of instrumentation remain unexcelled, is that unrivaled music-dramatist, Richard Wagner.

Perhaps no single composer has done

more for the development of instrumentation, nor contributed more to the progress of orchestration, than this great master, who was forever in search of new instrumental color and effects. Certainly no composer before nor since did as much experimenting with instrumentation and original scoring devices. Richard Wagner, through his consummate mastery of instrumental techniques and uncanny vision for color and scoring, brought to the orchestra a new and revolutionary "sound".

WHILE Weber and Meyerbeer initiated the trail and explored the orchestra, particularly in the field of opera, it remained for Wagner to exploit the instrumentation to its complete resources.

In the half century preceding the arrival of Wagner upon the instrumental scene, all performers, as well as most composers, were concerned chiefly with the mastery of their technical proficiency; as a result, the creating of many sonatas, concerti, and solos of various design, consumed most of their time and effort. Due to such misplaced emphasis, performers, composers, and audiences were absorbed beyond reason with the dazzling technical possibilities of the instruments, and it was Wagner who first initiated the courage and demanded the direct application of this orchestral virtuosity to his music dramas.

The opera orchestra, which in the years preceding Wagner was more or less confined to that of an accompanying medium, under Wagner's influence became a rich, weighty, sonorous, colorful and eloquent instrument.

His harmonic structure, and skill in scoring for strings, woodwinds and brasses,

had never before been equalled; his daring experimentations with instrumentation, such as dividing the strings into many separate parts, writing for full choirs of brasses and woodwinds, was a most radical departure from the scores of his predecessors, and brought forth in addition to the many beautiful instrumental effects, storms of protest from his colleagues and orchestral musicians alike.

It was at this time that Wagner stated: "God denied we Germans the voices of the Italians, but granted us the power of expression through the medium of instrumental music."

Among the many innovations of instrumentation created by Wagner was his inauguration of the multiple division of parts within single instrumental choirs; another "first" was his extension of range, particularly on the strings, woodwinds and the basso voices of the brass family. We find excellent examples of this in the "Ring" series, where his score calls for a range of more than seven octaves. Fifteen parts are scored for woodwinds alone. Added to this is the brass choir, for which he scored seventeen parts, making a total of thirty-two tones in the harmony. Add to this his technique of dividing the strings in like multiple divisions and we find a result that produces enormous sonority, depth of color, and a completely new instrumental effect.

YET, in spite of the attractive features of this technique of scoring, and the decided advantages of this new instrumentation, Wagner was nevertheless experiencing much difficulty with his ensemble players. Due to the ever-increasing de-

mands which his scores made upon the members of the orchestra, Wagner frequently found himself being severely criticized, and open warfare was quite common among the master and his musicians.

Always the innovator and explorer of orchestral color and effects, Wagner never hesitated to score whatever his great creative talents could conceive. With him, the first objective was the general effect of the complete musical picture; at no time was he grossly concerned with complexity of the technical or musical problem at hand.

Many of the musicians of the great Bayreuth Festival in 1876 threatened to withdraw from the orchestra because of the tremendous demands which the works that Wagner was producing made upon them.

Wilhelmj, the concertmaster of the orchestra, and one of Germany's foremost violinists, sat up several nights working on passages that seemed impossible to perform, and finally complained to Wagner that they could not be played—to which the never-compromising master replied, "What you really meant to say was that you are unable to play my music!"

ONE of the compositions to which Wilhelmj referred was the "Magic Fire Music," which occurs at the close of "Die Walküre," where the strings are required to perform unheard of figures which are suggestive of the "flickering of the flames."

While such scoring added materially to the discomfort and frequently to the embarrassment of many orchestral musicians, it nevertheless produced a new and challenging instrumentation which was destined to win the acclaim of musicians, composers, and audiences everywhere.

It was at this time that Wagner made his many contributions to the instrumentation of the orchestra. Dissatisfied with the instrumentation and the technical restrictions of the instruments, as well as the limitations of range and color of the orchestra, he proceeded to develop a new technique of scoring and, with the interest and coöperation of Germany's foremost string and wind instrumentalists, he did much to improve the instrumentation of the orchestra, and the quality and uses of the winds.

It was at this period that Wagner introduced several new brasses in his score of

"The Ring." Among the most effective additions of his instrumentation was the "bass-trumpet," which is in the range of the tenor trombone; a double-bass trombone, which is an octave below the tenor trombone, built in the same shape and size as the tenor trombone, thus allowing the slide positions of both instruments to agree.

Another instrument which was introduced at Bayreuth was the Wagner tuba. These tubas were built in B-flat (tenor) and in F (bass), and were capable of providing a more somber, solemn and less explosive tone than the other tubas of the day.

DUE to the excellent results of these experiments, many highly gifted musicians and inventors applied themselves with considerable effort and success to the solution of surmounting the difficulties which had beset wind instrumentalists for centuries, especially problems of wind instruments which were improved to such extent that the full chromatic scale became possible.

This acoustical and technical problem was realized through the development of the valve horn; also by increasing the number of keys upon the various woodwinds; plus many improvements in the mechanisms, which were made by such musicians as Boehm, Heckel, Sax and others.

Encouraged by these improvements, Wagner continued to expand his instrumentation and to score for an augmented orchestra which, in turn, created additional color and increased sonorities.

While the strings continued to remain the nucleus of the orchestra, composers everywhere were becoming influenced by Wagner's instrumentation and began to employ the colorful tones of the wind instruments, and soon looked upon them as being indispensable to the securing of orchestral color. Clarinets, oboes, bassoons, bass clarinets, contra bassoons, trumpets, trombones, French horns and tubas, all came to be recognized as never before.

The flute, which up to Wagner's time was possessed of a very soft, almost inaudible quality, was made more brilliant by changing it from a conical to a cylindrical bore.

The French horn was given important soli and due to the development of valves, became a vital necessity to all choirs of the orchestra.

The bass clarinet, with its soft expressive tone, was provided many solos and gave new interest to this beautiful voice.

The trumpet, trombone and tuba were granted a new lease on life; no longer were they used strictly as percussive or chordal voices, but rather in choirs for increasing the tone-color, richness and beauty.

In the strings, tremolos, trills, arpeggios, *col legno*, and other new instrumental effects, which heretofore had been restricted to solo performance, had now become a part of the score of the Wagner orchestra.

Following are a few examples from the scores of this great "painter" which prove his incomparable technique in the art of instrumentation.



Here we see Wagner's use of the strings. The violas are divisi and have been reinforced by the bassoons. We also note that the double basses, as they sustain the B-flat, are clarified and strengthened by the fourth horn. This is typical of Wagner's mastery of tone color and balance.



Here we have an example of Wagner's exquisite taste in the use of the oboe. Any one who has (Continued on Page 50)



THE EVERETT PIANO CO.'S beautiful new spinet model which, though small, incorporates the "dyna-tension" principle, formerly used only in larger models.

A preview of latest 1951 models in many fields. Most will make their formal debut at the National Association of Music Manufacturers convention in Chicago this month.

By JAMES BROWNSON

AMONG the newly designed pianos presented by Wurlitzer is this one finished in white plastic fabric with case trim of solid blond mahogany.



What's New in Musical Instruments

THE BASIC design of the piano as a wooden box containing strings under tension, struck by felt hammers, was worked out by Bartolommeo Cristofori in 1720, but ingenious piano-makers have been introducing new refinements ever since.

Everett Piano Co., for example, this season presents for the first time in its small spinet models the Everett "dyna-tension" scale. This method of construction uses girder-like metal levers to brace the soundboard of the instrument, in order to make it possible to use longer, heavier strings, under greater tension. Everett earlier has used the "dyna-tension" principle in its larger models.

The Gulbransen Company has come up with an intriguing question: "Are legs necessary for an upright?" As far as Gulbransen is concerned, the answer is no, since in any vertically-strung piano practically all the weight is confined to the area between the sides. On Gulbransen's new "Princess" model, therefore, the keyboard is merely an extended shelf with no visible means of support.

Gulbransen's innovation was anticipated years ago in, of all places, yacht-building circles. The seagoing yawl "Odyssey," which was launched just before World War II, had a piano aboard which was essentially a built-in fixture. The purpose of doing away with legs and toe-blocks here was to have one less item projecting into the bilges for hard-pressed sailors to stumble over in heavy weather. Similarly, dwellers in apartments and small houses will probably find Gulbransen's legless "Princess" a space-saving design.

Another new model which will make its first public appearance at the NAMM Convention in Chicago is Wurlitzer's new Model 2150, the work of William A. Zaiser, chief of Wurlitzer's designing staff.

Model 2150 is an innovation in that its case is finished in white plastic fabric rather than the traditional casing of mahogany or walnut. Trim parts of the case are of solid blond mahogany. The plastic case can be cleaned with a damp cloth and is highly resistant to heat and spilled liquids.

The new Model 2150, the scale of which was drawn by Ralph Sperry and Roy Newstedt, contains all Wurlitzer's exclusive technical features, such (Continued on Page 56)

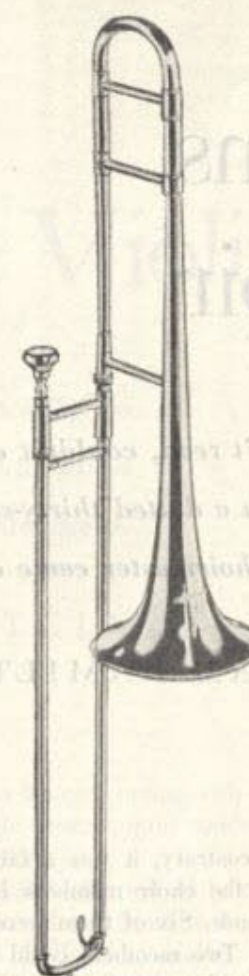


ZENITH Cobra-Matic Variable Speed Record Changer which plays any speed from 10 to 85 r.p.m. Takes any standard size record.

BUESCHER Band Instrument Company's new "400" series trombone, the result of three years' work by engineers of this company.

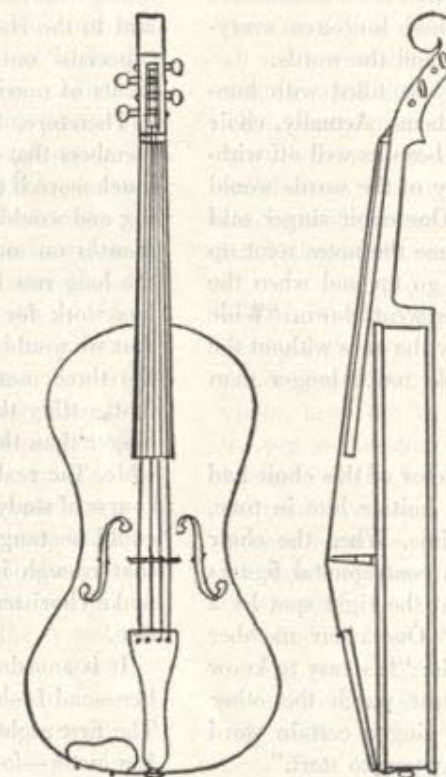


THE WEBSTER ELECTRIC COMPANY'S new model 109 recorder. Made in an attractive case, it is compact, lightweight, portable.



TONEX, a new two-in-one mute, product of H. & A. Selmer, Inc. A straight mute for brilliant tone, detachable cup for a muted tone.

BUEGELEISEN & JACOBSEN are importing this La Monte "300" clarinet, made in France, of ebonite; other models of grenadilla wood.



STUDENT'S practice violin, newly designed by Chelsea Fraser. Eliminates some features of the regular model. Has a flat top and back.

Musicians for the choir

*The choir couldn't read, couldn't count,
didn't know a half-note from a dotted thirty-second
... until an enterprising choirmaster came along.*

By WILLIAM HAMILTON

WHEN I first went to the First Methodist Church I couldn't believe my ears. Surely 15 people who had been singing in a church choir Sunday after Sunday for 20 years knew more about what they were doing than this group demonstrated. This choir had practiced nearly a thousand times and yet in order to learn an anthem it was necessary to take each part and bang it out on the piano over and over again. Anthems which they had learned by the rote method last year had to be taught over again because they had forgotten everything but the melody and the words.

The choir library was filled with hundreds of different anthems. Actually, choir members would have been as well off without the music—a copy of the words would have been sufficient. One choir singer said that she knew everytime the notes went up she was supposed to go up and when the notes went down she went down. "Wide open notes—especially the ones without the little stems—were held much longer than the black face ones."

For years the director of this choir had taught the singers to imitate him in tone, in rhythm, and in time. When the choir sang an anthem with contrapuntal figures he brought them in at the right spot by a "wave of the hand." One choir member summed it up like this: "It's easy to know when to come in—just watch the other parts and when they sing a certain word you know it's time for you to start."

From this one might conclude that it was an unusual choir, a poor church, and that little else could have been done. On

the contrary, it was a fairly rich church and the choir members had good backgrounds. Six of them were college graduates. Two members could play the piano, but made no connection between that and singing in the choir.

The Music Committee was satisfied with the choir—thoroughly grateful that they donated their time and "led" the singing so regularly. The choir had to sing an anthem each Sunday morning and the committee believed it unfair to the congregation and to the choir members to stop singing "specials" until they learned the basic elements of music.

Therefore, I had to convince the choir members that they could enjoy their work much more if they knew what they were doing and would take a special class for *three months* on another night in the week. In the long run I knew it would mean much less work for me on rehearsal night and that we would accomplish much more after the three months were over. I knew too that getting them to attend a special class longer than three months would be impossible. The real problem was to lay out the course of study so that the elements of music could be taught in this time, in the hope that enough interest would be kindled to make choristers study on their own initiative.

It is amazing how much fun each member—and I—have had during these classes. The first night we spent one hour identifying notes—for both the bass and treble clefs. The hymn book was used as the text and each member of the choir identified each note in such hymns as "A Mighty For-

triss," "O God Our Help," and "Onward Christian Soldiers." In an hour's time they began to recognize scale-wise progressions and jumps of thirds and fourths.

Learning rhythm and time was a little more difficult, but much more fun. The mathematical basis of time was explained, and choir members divided groups of notes into measures at the blackboard. A spirit of teamwork was established from the beginning and the "students" (as they now called themselves) enjoyed watching their fellow students work out the measures at the board. After they had divided the notes into measures each student was required to clap the time and to teach it to other members of the class.

The assignment for the first week was to "pat time" to everything they heard on the radio or played on the phonograph.

The second week I taught them how to beat time in 3/4 and 4/4. As the group would sing various hymns one member would "lead" the group by beating the time. In 15 minutes this was the most time-conscious group I've ever seen.

To instill a sense of rhythm we sang various hymns to the heartbeats of members of the choir. One member of the choir would take the pulse of another member and that was the established tempo for the hymn. Later in the evening we approached the more joyful hymns with a "faster-than-heart-beat" rhythm and the funeral hymns with a "slower-than-heart-beat" rhythm.

The second night we went to anthems. First, we got the notes and then clapped out the rhythm and time elements of each section of the anthem. No accompaniment was used; choir members tried sight-reading the music. Later in the evening we divided the group into quartets. For each quartet singing there was a monitoring quartet who corrected the errors in notes, time and rhythm. To make it more interesting the sopranos monitored the basses, the altos the tenors, the tenors the sopranos, and the basses the altos. By this method they not only learned their own parts but the other parts as well.

The third and fourth weeks were spent in complete review of the first two lessons. Additional hymns and more difficult anthems were studied. Since the sopranos were the poorest of the "musicians" we inverted parts—sopranos sang alto, tenor, and on occasions bass notes. At the end of the fourth night the sopranos had gotten to the point (Continued on Page 61)

Keep Those Violins Tuned!

*No violinist—especially no
beginner—can achieve accurate intonation
on an out-of-tune instrument.*

By HYMAN GOLDSTEIN

JERRY's violin wasn't a musical instrument. It was an instrument of torture. Torture to Jerry, his parents, his neighbors. And, once a week, to his teacher.

Once a week his teacher tuned the violin. Jerry went home. And in less time than you could imagine, the gut A-string went flat, the D was down, and Jerry was lost.

After a year of lessons, Jerry came to me. There wasn't much use teaching Jerry until we mapped out a plan to keep his violin tuned. The plan worked. I offer it here to help other violin teachers:

1. We replaced the old strings with a set of all-metal strings—an extra set which had been used on my own violin.
2. We checked on Jerry's piano and found it far from what it should be. We had it tuned to concert pitch.
3. We took care of the pegs of the violin with soap and chalk so they turned easily but did not slip.
4. We showed how turning the pegs and adjusting the metal tuners on the tailpiece changed the pitch of the open strings.
5. We worked out a system of tuning the A-string with the A of the D Minor chord, D-F-A, on Jerry's piano.
6. We discovered the secret of tuning in violin fifths.

These steps were not simultaneous, of course. While Jerry was learning by doing, I made it my business to check the tuning of his instrument once a day during his scheduled practice hour. After three such trips, I had one of my advanced students take over this tuning chore. Within three weeks, Jerry was master of his own des-

tiny, able to do his own tuning with confidence. His violin became, quite suddenly, a musical instrument.

If enough violins stay out of tune long enough, no one will ever want to study, to teach, or even to listen to violins. Jerry was not an isolated fiddler. Literally thousands of violin players are convinced that tuning a violin is difficult, mysterious and technically awe-inspiring. It is therefore well worth our while to look more closely at tuning techniques. It is time we did something to eliminate the menace of the untuned violin.

I have found it best for the teacher to establish the sound of a tuned violin first of all. Obviously, the teacher's violin must be kept at concert pitch. Our first project involves listening to the open A-string. The teacher should play this absolutely open, mezzo forte, and with approximately four beats to the bow. Two such bowings, up and down, should set the sound of A-440.

The student should then take up his violin and play his open A string. Usually, it is flat. The teacher should play his A again; one beat to the bow. He should stop; the pupil should again play his A.

By this time, the pupil is convinced that there is a difference. It is now necessary to establish what I call the step-ladder of pitch relationships. The pupil should know which A is higher. If a piano is available, it is a good idea to sound the A and then run one's fingers up and down the keyboard, just to show how higher tones are UP—to the right, and lower ones are DOWN—to the left. It is a good idea to explain that the peg, when turned, tightens or loosens the string. It is this tightening or loosening of the string which changes the pitch. Tightening moves the pitch UP;

loosening moves the pitch DOWN. Turning the peg away from you tightens: UP; turning the peg toward you loosens: DOWN.

The teacher should now drop his violin for a moment and ask the pupil to bow two counts up and down on the open A-string. Then, slowly, the teacher should turn the peg of the A-string while the bow is in motion. This will show the pupil that the pitch really changes: turning away from the pupil, clock-wise, UP; turning toward the pupil, counter-clockwise, DOWN. The teacher should tighten the A to something resembling A-440.

If there is an A-string tuner on the tailpiece, the teacher should explain that tightening or loosening the string is first done by moving the peg. After the tuning is approximated by turning the peg, more exact tuning can be obtained by turning the metal tuner on the tailpiece. A right turn, clockwise, tightens the string; pitch UP; a left turn, counterclockwise, loosens the string; pitch DOWN.

It is a good idea to mention that it is best to tune a little higher, and then loosen the string. It is also worth mentioning that all strings have to set: have to stretch for a while until they get "set" for the pitch. That is why professional violin-players always have an extra set of used strings—which have already stretched, and which can be used for replacement purposes without losing pitch.

This tuning operation, turning the peg up and down, should be repeated by the pupil. Usually, it is difficult to hold the violin, keep the bow in motion and turn the peg at the same time. The teacher may hold the violin for the first few attempts; the pupil may use a support for the violin. It soon becomes, like all simultaneous operations in violin playing mechanical and automatic.

I find it best to grip the peg firmly, curling my first and second finger around it, and holding the thumb on the opposite side of the neck, directly in line with the peg. This braced position permits fast tuning, and a reasonable amount of support for the violin while it is being tuned. However, violinists have many pet tuning techniques. I do (Continued on Page 51)

Adventures of a piano teacher

A staccato indication can tell you many things, but it says nothing about how long you should hold the note. Let it talk about tone quality . . .

By GUY MAIER

I AM CONTINUALLY astonished by the widespread lack of understanding concerning the playing of staccato on the piano. Teachers and students err in thinking of it in terms of tone duration. Whether it is to be played very short and completely separated from its neighbor tones, or produced with the effect of a longer, "pizzicato" staccato, or whether the composer desires only a percussive "ping" on it, with the damper pedal connecting it to the next note, depends entirely on the style and context of the piece. Staccato must be thought of as *quality*, not as *quantity*.

Take a look at the basses of your Chopin Nocturnes in E-Flat Major, F Minor, or C Minor—all of which Chopin has marked staccato. Try playing these basses with each note cut off from the note following, and see if you think Chopin meant short, dry staccato here. Of course not! He is indicating a kind of quiet, percussive "walking" staccato, contrasting in tone quality to the smooth, ultra legato line of the right hand. Would Mozart play the opening measure of the slow movement of his G Major Sonata with dry, detached staccato? (The original editions indicate staccato.) Hardly. That exquisite and pellucid line of matched pearl-drops would shimmer in the soft light of the damper pedal as he played it. The slow themes of Mozart's compositions contain dozens of such staccato-with-pedal effects. The compositions of Beethoven abound in "long" staccato, "pizzicato" and "walking" staccato.

Since these are indicated only by the usual staccato sign, an experienced reader or artist is required to "interpret" them. A staccato indication can mean just about anything. You'll be safe if you think of it qualitatively, not quantitatively.

CLASS FOR TEACHERS

AN UNUSUAL report has just come from Newport News, Virginia, from Lamar Stanley, Director of Instruction in the public schools there. Mr. Stanley is not a musician, and has never played the piano before. But he writes:

"Newport News has just concluded an unexpected experiment in teacher training. The exciting adventure happened this way. Last fall a group of teachers approached Mrs. Louise Garrow, who teaches piano classes in the elementary schools, and asked her if she could teach a beginning class in piano for teachers. Mrs. Garrow said she would be delighted. So they began to meet every Thursday afternoon down in the basement here from 3:30 on. The class usually broke up finally when the teacher had to go home. There we sat with our little pasteboard keyboards before us just like fourth graders and practically as innocent of musical ability and knowledge.

"Mrs. Garrow had to take hold of our fingers and put them on the right key just like she does for the little folks. She explained to us the difference between a whole note, a half note, and a quarter note.

We counted time in unison: '1-2-3-rest; 1-2-rest-4'.

"We had a fine teacher, too. Pupils always love a nice teacher, and this class was no exception. When we finally achieved mastery of 'Jingle Bells' with one finger, that is one finger at a time, she said it was beautiful. We thought it was, too. She could so easily have discouraged us. She could have sat down beside us and could have said, 'I don't think you really have any ability for this class. Perhaps you had better find something else to do.' No, she said we were wonderful!

"Here was a group of teachers who had decided they wanted to learn something, at least enough to play the simple tunes they teach their children to sing. We had a good time. We had it after a day's work, but nobody seemed tired, and we left each session with regret.

"We didn't get too far because we really didn't put in much time, but everybody wants to go on and learn more. I think every one of us has listened to Mrs. Garrow and thought to ourselves, 'I wish I could ever hope to play like that.' I wonder if the meaning of 'Except ye become as little children, ye cannot enter the Kingdom of Heaven' applies to our entrance into this class without any assumption of previous knowledge and experience.

"I begin now to see that a chord doesn't just happen. It is as mathematical as the multiplication table. From the beginning, its sequence and its conclusion are inevitable. Every key of the keyboard can be the starting point of something fascinating, exacting, harmonious. It is one thing to say, 'Oh, I just love piano music, and quite another to follow the musician from phrase to phrase, to recognize a theme and to anticipate the climax. I marvel at the skill of these musicians. I know now what they have done.

"The smooth, flowing touch; fingers that find their own way about the keys; mastery of expression in the world of sound. If you should lose your sight, how would you interpret the world? By sound! Look about you at these children who are already skillful in this art. Reminds me of that story about the teacher who, exasperated, said to a boy, 'Oh Sam, can't you solve a simple equation?'

"No," said Sam, 'Can you play the piano?'

THE END

No. 130-41038

Candlelight

An excellent study in the playing of wide leaps from bass to treble. The big chords on the upper treble staff are essentially accompaniment, and should be subordinated to the melodic line appearing on the center staff. Grade 3.

CHARLES HUERTER
A. S. C. A. P.

Moderato (♩:ss)

Lento (♩:54)

CODA

D. S. al Coda

Valse

from "SUITE, Op. 15"

Young players will enjoy this simplified version of the charming waltz which Arensky wrote for his two-piano Suite, Op. 15. This is an excellent study piece for the development of legato playing and a singing tone. Grade 3.

A. ARENSKY
Arr. by W. P. Mero

Allegro (♩:72)

pp

rit.

a tempo

p

cresc.

dim.

mf

a tempo

rit.

f

cresc.

mf

dolce

mp

dolce

f

p

dim.

pp

mf

cresc.

a tempo

rit.

f

ff

allarg. *pp*

marcato *pp*

No. 110-27887

Rigaudon From "Almira"

Handel's "Almira," one of the Italian operas which made him the wealthiest composer of his day, is completely forgotten in our own time. Several charming excerpts from the score survive, however, including this charming Rigaudon. It should be played crisply and evenly, and all the voices should sound clearly. An excellent study for independence of the fingers. Grade 3.

G. F. HANDEL
Arr. by Leopold J. Beer

Allegro (♩: 160) *f marcato* *f marcato*

p *mf* *f marcato* *sempre f*

No. 110-16134

Gertrude's Dream

Waltz

This rather obscure Beethoven work is a useful study in the playing of arpeggiated passages and left-hand chords. Grade 3.

Andante con grazia (♩: 144)

L. van BEETHOVEN

p *cresc.* *ff* *dolce*

Dance Caprice

A charming work flavored with the characteristic national idiom that pervades Grieg's music. Embellishments should be played cleanly and evenly. A valuable study in melody-playing. Grade 3.

EDVARD GRIEG, Op. 28, No. 3.

Vivace
p
poco stretto
a tempo
poco rit.
p
pp
stretto
cres.
cen.
a tempo
do
f
dim. e rit.
p
a tempo
poco stretto
fz
p poco rit.
pp
con duo Pedale
f vigoroso
fp
fp
pp dolciss.

* Make the chromatic progression in the Bass discreetly prominent.

f vigoroso
fp
f
fp
pp dolciss.
a tempo
poco rit.
f
p
ca.
lan.
do
fp
p
a tempo
p
pp
f
dim. e poco rit.
p
tempo
fz
p poco rit.
pp

Neapolitan Dance-Song

Tschaikowsky's trip to Italy influenced many of the pieces he wrote thereafter. One result was the brilliant "Capriccio Italien" for orchestra; another was this delightful Neapolitan Dance-Song. It is a valuable exercise in the playing of rapid passages and alternating staccato and legato touches. Grade 3 1/2.

P. TSCHAIKOWSKY, Op. 39, No. 18

Comodo (♩=108) *p* *grazioso*

sempre staccato

Più mosso

f

Waltz
From "The Merry Widow"

12920-011 6M

A tune that is loved all over the world, the "Merry Widow" Waltz is a useful study in melody playing and in the characteristic rhythm of the Viennese waltz. When you hear waltzes played by a real Viennese orchestra, notice the characteristic "lift" on the second beat of each measure, and try to produce the same effect in your playing. Grade 3.

FRANZ LEHAR
Arr. by William M. Felton

Slow waltz time (♩=138)

mp

f

mf

mf

Ped. simile

D.C. al Fine

Prelude

F. CHOPIN, Op. 28, No. 4

Largo (♩: 66)

*espress.**p**non staccato*

Musical score for Chopin's Prelude in D major, Op. 28, No. 4. The score is written for piano and features a slow tempo of 66 beats per minute. It consists of 66 measures. The right hand plays a simple melody with some grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. The piece ends with a final chord and a fermata.

Valse in A Minor

EDVARD GRIEG, Op. 12, No. 2

Allegro moderato (♩: 132)

p in tempo rubato

Musical score for Grieg's Valse in A minor, Op. 12, No. 2. The score is written for piano and features a tempo of 132 beats per minute. It consists of 132 measures. The piece is in 3/4 time and features a variety of musical textures, including triplets, slurs, and dynamic markings. The right hand plays a melody with many slurs and triplets, while the left hand plays a steady eighth-note accompaniment. The piece ends with a final chord and a fermata.

CODA

NOTE: Two contrasted touches are employed in a proper interpretation of this valse: 1—light finger-wrist staccato... 2—pressure-legato. Note well the difference.

Grade 3.

Left Hand Alone

ELLA KETTERER

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No. 110-40150

Grade 3.

Right Hand Alone

ELLA KETTERER

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Grade 2 1/2.

ELLA KETTERER

Last time to Coda \oplus

CODA

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39

Romance

CLIFFORD SHAW

Delicately, yet firmly (♩=152) *a tempo*
mf
 I will make you brooch-es and toys for your de-light Of
f a gradual retard *ten.* *a tempo*
 bird-song at morn-ing and star-shine at night. I will make a pal-ace fit for you and me, Of
mf
 green days in for-ests and blue days at sea. I will make you brooch-es and toys for your de-light Of
veiled *mf*
 bird-song at morn-ing and star-shine at night. (Smoothly in quiet manner throughout) I will make my kitch-en, and
poco rit. *a tempo*
 you shall keep your room, Where white flows the riv-er and bright blows the broom; You shall wash your lin-en and
rit. *tenderly*

a tempo
 keep your bod-y white In rain-fall at morn-ing and dew-fall at night. I will make my kitch-en, and
a tempo
 you shall keep your room, Where white flows the riv-er and bright blows the broom. And
colla voce *gradual retard* *slowly*
a tempo
 this shall be for music when no one else is near, The fine song for sing-ing, the rare-song to hear! That
a tempo
 closely, deeply, and caressingly
rit. *ten.*
 on-ly I re-mem-ber, that on-ly you ad-mire, The broad road that stretch-es and the road-side fire; Yes,
rit.
 this shall be for mu-sic when no-one else is near, The fine song for sing-ing, the rare-song to hear!
a tempo *non rit.*

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Jesus Shall Reign

DUKE STREET
 (John Hatton)

H. ALEXANDER MATTHEWS

Lento e maestoso

MANUALS

PEDAL

Ch. coup. to full Sw.
 16' coup. to Sw. Ped. 52
 16' 8' f
 Ch. coup. to Sw. full
 f Gt. 8' Reed
 Gt. 8' Ped. 63
 ff maestoso
 molto rit.

From "Twelve Choral Preludes on Familiar Hymn Tunes" by H.A. Matthews.
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Madrigale

A. SIMONETTI

Andantino, quasi allegretto

VIOLIN

PIANO

con sordino
 p con semplicità
 A.....
 un poco cedendo
 Last time to Coda
 mf
 cresc.
 psul A
 CODA
 dim.
 pp III corda
 senza rall.
 D.S. al Coda

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The Carousel Ride

SECONDO

Waltz-happy and gay (♩ = 56)

MOLLY DONALDSON

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The Carousel Ride

PRIMO

Waltz-happy and gay (♩ = 56)

MOLLY DONALDSON

No. 110-23425

Grade 2 1/2. Allegretto moderato (♩ = 108)

Chinatown

JAMES H. ROGERS

Last time to Coda

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Grade 2.

On A Hayride

EVERETT STEVENS

Briskly; in a jolly manner (♩ = about 116)

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Grade 1.

A Little Prelude

MARGARET WIGHAM

Moderato

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Dancing Puppets

WILLIAM SCHER

Allegretto (♩ = 80)

mp *leggero*

mp

a tempo *mp*

rit. *mp* *p*

Somewhat slower *Faster*

THE BURRELL COLLECTION

(Continued from Page 15)

book also gave her a fresh set of clues, which she lost no time in pursuing.

What Mrs. Burrell finally brought together was indeed remarkable. The completed Burrell Collection included 840 separate items. Most were letters, written during every period of Wagner's life.

With the material for an immense biography assembled, Mrs. Burrell found herself unable to complete it. Violent attacks of neuralgia prevented her from reading or holding a pen. In 1898, when the manuscript which had been her life-work had reached Wagner's 21st year, she died.

Mrs. Burrell's heirs at once published her manuscript, in a presentation edition so large as to format that the pages must be turned at arm's length. The Collection lay for years untouched and unseen. At length, in 1929, the Collection was examined and catalogued, with each item described.

Through the years that the Collection remained a closed secret, mys-

teries, legends and gossip gathered about it. Mrs. Burrell made it plain in her book that she believed Cosima had manipulated the Wagner documents to suit her ends. The anonymous compilers of the catalogue roundly backed this point of view. It has been taken for granted that the "suppressed" Autobiography in particular would contain sensational disclosures. If the compilers had taken the trouble to compare the suppressed copy in the Burrell Collection with the published Autobiography, they would have found that the amount of "doctoring" in the published version was negligible. The manuscript for the privately printed *My Life* does not begin with the words, "I am the son of Ludwig Geyer!" as Nietzsche once claimed, thereby causing much trouble. (Geyer was the actor-poet who married Wagner's mother in the early stages of her widowhood, less than a year after the composer's birth).

This comparison of the suppressed version with the published Autobiography the more thorough going Mrs.

Burrell would of course have made if she had lived to see the latter published in 1911. In 1898, however, her suspicions were based largely on bewilderment. When she opened the bootlegged copy of *My Life*, she beheld her idol, her gleaming crusader for a glorious art, a very different sort of person at close view. She was unable to accept the words as his. She decided Wagner was not responsible for the "miserable book," and that he "consented under pressure to the book being put together." It is obvious now, of course, that the Arch-Egotist needed no pressure to talk to the world upon so absorbing a topic as himself, nor would he have subjected himself to petticoat control on so important a subject.

The publication of the catalogue of the Burrell Collection stirred up a considerable broil. The death of Cosima Wagner in 1930 induced two literary adventurers by the names of Hurn and Root to capitalize on floating suspicions with a post-mortem attack on her, together with any baseless defamation of Wagner which happened to occur to them. I would not bring up the subject of a book long since nullified, except

that the writers referred to the Burrell Collection as the source of almost all their charges. It is now plain that they could have seen little more than the outside of the Collection, having succeeded in obtaining no more than three letters, which they quoted in part. Otherwise the Catalogue, and nothing else, was their springboard, and they applied their leaping imaginations to the already irresponsible statements in its preface.

Hurn and Root had the effrontery to call their book *The Truth about Wagner*, and indeed their effrontery resulted in reducing much of the anti-Cosima agitation to absurdity.

In 1931 the Burrell Collection became purchasable, and so came to the attention of Mrs. Zimbalist. That a zealous lady had used her privilege of wealth to uncover buried truths and contribute to the enlightenment of the musical world appealed to her. She considered it her good fortune to be able to bring about the continuation of the interrupted project. In donating the Collection to the Curtis Institute of Music, she combines with her endeavors in behalf of musical education another in behalf of recorded history.

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Organ Questions

Answered by FREDERICK PHILLIPS

• What is your opinion on pedaling an organ without shoes—in stocking feet? Having played the organ for more than 25 years, I was nonplused to learn that several young girls were kicking off their shoes to pedal—probably because current shoe styles are not adapted to work on the pedals. —Mrs. C. U. Ohio

We are old-fashioned enough to believe that even "young" girls, on reaching the age of maturity—or old enough to play the organ—should wear shoes, even if only to cater to the dictates of propriety. Furthermore, the right kind of shoes would certainly be a help in pedaling, rather than a hindrance. If the young ladies must wear the extremely high, pin-point heels so much in vogue now, the answer is to use a more practical shoe with a moderate heel for organ work. In addition, while we do not pose as medical authorities, we doubt if doctors or foot experts would endorse the "shoeless" idea in playing the organ pedals.

• Could you recommend to me one or more good texts which deal completely or in part with the development of organ literature and its dependence upon the development of the organ? —R.E.P., Ohio

We suggest "Organ Music" by Williams, covering the rise and progress of organ music in various countries. This is published in England, and may be a little difficult to obtain, but a copy may possibly be on file in your local library. "Organ in France" by Goodrich, treats of the mechanical construction, tonal characteristics, literature, and registration of French organs as compared with American instruments. "Organ Works of Bach" by Grace, covers very thoroughly the compositions of this master. "French Organ Music," also by Grace, will be helpful, and "Organ Playing, its Technique and Expression" by Hull, would probably be of interest, as well as "Complete Organist" by Grace. Most of these could probably be examined at your local library.

• (1) Following are the specifications of a two manual organ I am learning to play: Solo—Bass Flute 16', Flute 8', Wald Flöte 4', Piccolo 2', Viola d'Orch. 8', Gambetta 4', Trumpet 8', Orch. Bells 8'. ACCOMPANIMENT—Bass 16', Concert Flute 8', Flute 4', Piccolo 2', 1st

Violin 8', Violin 4', Trumpet 8', Chimes 8'. PEDAL—Sub Bass 16', Bass Flute 8', Cello 8', Trumpet 8', Chimes 8'. Also Tremulant. I am a bit confused, as I thought that in a two manual organ the upper manual was the Swell and the lower the Great. In the Stainer book I am using it says that "Solo" is just as its name implies—used for solo stops. So I would like to know if on this organ it would be just that, or if it could be the Swell Organ, and the "Accompaniment" the Great Organ? (2) Please advise as to the combinations of stops for marches, ordinary hymn playing and congregational singing. —Miss T.G., California

(1) It is rather evident that your organ was originally designed as a theatre organ, rather than for church use, though since the decline of theatre organ use, many of these instruments have been taken over by churches—sometimes with changes and sometimes "as is." You will notice that both the "Solo" and "Accompaniment" manuals have practically the same stops as far as pitch and tonal quality are concerned, though the names differ rather slightly. Probably the same pipes are used for both manuals under a "duplexing" plan.

For practical purposes it is just as well to think of the upper manual as the "Swell" and the lower one as the "Great," regardless of how they are actually named. You could use the stops of either manual for solo purposes (according to their suitability), and on the other manual select stops which would form a suitable accompaniment or balance. The "Solo Organ" mentioned by Stainer has reference to the fourth manual on a regular church organ, which is designed to carry stops especially suitable for solo purposes. The ordinary layout of the manuals on a regular church organ would be Great, Swell, Choir, Solo.

(2.) Proper registration is so largely a matter of choice and judgment that we dislike to set down arbitrary rules. For marches you will need a fair amount of volume (not necessarily loud), but combined with a proper balance of brilliance (4 or 2 foot stops). For quieter hymn playing the string stops will be useful, and for accompanying the congregation in hymns of the praise type, both strings, flute and trumpet could be used effectively.

Violin Questions

By HAROLD BERKLEY

A CELLO PEG

H. B., Kansas. The address of the Metropolitan Music Co. is 222 Fourth Avenue, New York, N. Y. (2) I am not acquainted with the type of cello peg you refer to, but I expect the Metropolitan Music Co. could advise you about it. If not then I would suggest that you write to Rembert Wurliizer, 120 West 42nd Street, also in New York City.

RELIABLE APPRAISAL

Miss V. E. D., New Jersey. As you live so near to New York City, I suggest that you take your violin for appraisal either to Shropshire & Frey, 119 West 57th St., or to Rembert Wurliizer, 120 West 42nd St., both in the City. From either firm, for a small fee, you would get a completely reliable appraisal.

A GENUINE STAINER?

Mrs. M. P. R., West Virginia. I cannot tell you anything about your violin except that, if it is labeled "Jacob Stainer 1620," as you say, it cannot possibly be genuine. Stainer was born in 1621. There are countless violins labeled "Stainer" that were made by inferior copyists and are not worth \$100. How much your violin could be worth, no one could say without examining the instrument.

THE RUBUS LABEL

F. D. S., Texas. There was a Russian maker by the name of Rubus who was living about one hundred years ago, but no violins known to be of his work have been seen by New York's leading expert. However, there are a few violins around bearing the Rubus label, that are undoubtedly of German make. Possibly Rubus imported them and inserted his own labels. These violins are freaks, in that they have no edges and have ribs that are rounded instead of flat. They have no market value in this country at the present time.

BOWING INSTRUCTIONS

Miss M. O., Ontario. There is no book that I know of which tells when to use the upper half of the bow and when the lower. This is a knowledge which comes from experience trained by good teaching. It

would be impossible to lay down rules, for so much depends on the style of the music being played. Some books of studies occasionally use the abbreviations U.H. and L.H. for Upper Half and Lower Half. A few books now use the more modern signs U/2 and L/2.

HALF-SIZE VIOLIN

Mr. M. C. T., Oklahoma. (1) You should look up the October 1947 issue of ETUDE for hints on teaching the vibrato. In it you will find an article of mine which should be helpful to you. (2) There is no "average age" when a child is ready for a half-size or three-quarter-size violin. Some well-grown children of ten or eleven can use a full-size instrument, while others must still use a half-size violin.

CANNOT BE GENUINE

Mrs. A. K. M., Iowa. Jacobus Stainer died in 1683, so your violin—with a label dated 1710—cannot be genuine. What its value might be, no one could say without examining it.

MORE ARM FOR VIBRATO

E. N., New York. If you can obtain a copy of the October 1947 issue of ETUDE, you will find in it an article which should help you greatly with your vibrato problems. The ideal vibrato is a combination of wrist and arm movements. Very probably you have not been using enough arm. A good exercise for developing speed of vibrato is the following: take a study in notes of even length—such as the first of Kayser or the second of Kreutzer—and play it with a pronounced bow accent on every note, sustaining the notes for about one second and trying to make an intense vibrato on each of them. The nervous energy necessary for the accent seems to communicate itself to the left hand also.

TEACH HIM TO READ

Mrs. E. P. L., Wisconsin. Your 11-year-old pupil is not a real problem; he is just a lad who has been allowed to learn by ear instead of from the notes. Be patient and teach him his notes from the very beginning, correlating them with his fingers on the violin.

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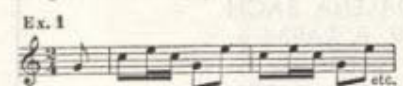
Junior Etude

Edited by Elizabeth A. Gest

Bugles, Ancient and Modern

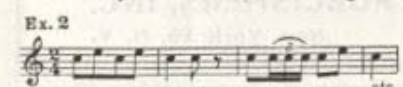
By Stanley Wood

THE FOURTH OF JULY will soon be here and many of you will hear bugles, perhaps in patriotic celebrations, parades, Scout Jamborees, etc. In appearance a bugle looks very much like the

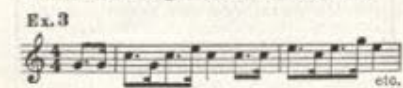


trumpet of a symphony orchestra. If you are a Scout you may know how to play one.

Giving signals by means of blowing on bugles has come down to us from the time of Moses or earlier—yes, even then signals



were given on trumpets. Moses was told (Numbers x:2) "to make two trumpets of beaten silver to call together the multitude when the camp is to be removed. . . . If the sound of the trumpet be longer and with interruptions, they that are on the East side shall first go forward. . . . And after this manner shall the rest do when the trumpet shall sound for a march." (Does this make the age of Moses seem modern, or does it make our bugle seem ancient?)



All bugle calls can be played on the piano, using only the tones of the major triad, C-E-G, usually repeating the G in the lower octave, G-C-E-G. Some of our bugle signals are very well known and melodically interesting. *Reveille* (Ex. 1) is gay, probably to make lazy-bones waken with enthusiasm.

Mess Call (Ex. 2) is, no doubt, obeyed speedily, and need not be



as melodic as some others. *Assembly* (Ex. 3) and *Church* (Ex. 4) have regular dignified tunes, while *Taps* (Ex. 5) is the most beautiful of them all.

It requires skill and practice to become a good bugler and, as the



calls are so similar, a good memory is also required. It would be a tragedy if the bugler blew the signal to go forward when the orders were to halt, and it is vital for the men to remember what each signal means when they hear it.

THE PIANO SPEAKS

By Elsie Duncan Yale

Please list to your PIANO'S plea. Don't put a lot of things on me! A picture frame, a fancy vase? Yes, ornaments must have a place. But it is plain as plain can be. They really don't belong to ME!

Please listen as I make my plea! Those photographs you like to see? Now, won't you, please, the custom drop Of setting them upon my top? I think it's plain as plain can be. That pictures don't belong to ME!

Please listen, though I seem to grump; Sometimes you make my lid a dump For schoolbooks, papers, parcels, keys. Say, Juniors, won't you quit it please? I think it's plain as plain can be— It's MUSIC that belongs to ME!

A Hike in the Woods

By Esther Walrath Lash

(All the missing words in this story are used in music. The leader may read the story aloud, the players writing down the missing words, giving them their numbers. The player having the longest list of correct words is the winner.)

Mary and John took a hike through the woods. John carried a cane, or 1 . . . and Mary took her 2 . . . book. She said "Don't hurry. Let's take our 3 . . ." They heard a bird and took a quiet 4 . . . nearer the sound. Through an open 5 . . . in the treetop they saw a warbler. His 6 . . . was in perfect 7 . . . "That would make a lovely 8 . . . for piano solo," said Mary. Then she caught her foot in the 9 . . . of a fallen tree. "A 10 . . . in my stocking!" she exclaimed. John said, "That is only of 11 . . . importance, but to 12 . . . your foot is of 13 . . . im-

portance." So they sat on a 14 . . . rock by the stream. Suddenly both cried in 15 . . . "Fish!" John ran for his hook and 16 . . . and cast out. "17 . . . everything!" Mary warned. "I think you have a big 18 . . . on your hook. John laughed, "Um, Mr. Fish, it's 19 . . . for you to be hungry but 20 . . . that you got caught. Mary remarked, "I admire your fishing" 21 . . . ; no one could 22 . . . it. John said, "Let's build a fire. I'll 23 . . . the fish with my 24 . . . knife." "And I'll cook it to a 25 . . ." Mary replied. John said, "I'm hungry, too. Being out in this clear 26 . . . is like a spring 27 . . ." When they reached home Mary took out her 28 . . . saying, "Let's 29 . . . our hike soon." John smiled, "O.K. with an 30 . . . on soon!"

Answers on next page

Who Knows the Answers?

(Keepscore. One hundred is perfect)

1. Which composer was born first: Wagner, Tchaikowsky, Liszt or Verdi? (15 points)
2. What is the interval called from B-flat to C-sharp? (10 points)
3. In which opera do two children become lost in the woods? (10 points)
4. What is a clavichord (5 points)
5. What is the nationality of the pianist, Jose Iturbi? (10 points)
6. From what is the theme given with this quiz taken? (10 points)
7. What instrument was George

Washington said to have played? (15 points)



8. If a measure in three-four meter contains one dotted quarter-note, how many sixteenth-notes will be required to fill the measure? (5 points)
9. What is the first name of Puccini, the composer of the opera "Madame Butterfly"? (15 points)
10. From what country do we get the melody of the "Star Spangled Banner"? (10 points)

Answers on next page



Drawn by Nicki Stamey (age 13), N.C. Prize winner in Class B

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age. Class A—15 to 18; Class B—12 to 15; Class C—under 12.

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

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received by JUNIOR ETUDE, BRYN MAWR, PENNSYLVANIA, on or before the first of August. Choose your own essay topic.

As there was no contest in March there is no report this month.

Letter Box

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

Dear Junior Etude:

I am a boy who attends Senior High School. We feel over here we must be in touch with the people of other countries of the world and that music can help to bring peace to the world. It is one of my ambitions to receive letters from Junior musicians of America and other English-speaking countries.

Kiyoshi Ochiishi (Age 17), Japan.

I am studying piano, organ, clarinet, violin and voice and intend to major in music. I have done some radio work. I would like to hear from other musicians.

Patricia Ann Deller (Age 17), Pennsylvania

Answers to Quiz

1. Liszt (1811); 2. augmented second; 3. Handel and Grotel, by Humperdinck; 4. a small keyboard instrument in use during Bach's time, one of the ancestors of the piano; 5. Spanish; 6. "The Ride of the Valkyrie," from Wagner's opera, "Die Walkure"; 7. flute; 8. six; 9. Giano; 10. England.

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WHAT'S NEW IN MUSICAL INSTRUMENTS

(Continued from Page 22)

as patented, augmented soundboard, and grand-piano type pin block which permits the use of a pentagonally-shaped soundboard, thus providing 10 percent additional soundboard area.

The definitive answer to prevailing confusion in the recording industry over recordings which revolve at 33 $\frac{1}{3}$, 45 and 78 r. p. m. is a gadget such as Zenith's new "Cobra-Matic" record changer. Instead of being permanently fixed at one of the three standard speeds, the "Cobra-Matic" can be adjusted to any speed between 10 and 85 r. p. m. This feature is handy for those who enjoy playing "duets" with recordings and find their piano and record player don't agree as to pitch.

It also takes care of such problems as the ten collectors' items which Caruso recorded in his Milan hotel room in 1902 at the odd speed of 74 r. p. m., and which are accordingly one whole tone sharp when played on a standard machine.

The Buescher Band Instrument Company, after three years' intensive work by engineers and technicians, will unveil its new "400" Series trombone at the Chicago show.

An outstanding feature of the new instrument is that its slide needs no breaking-in time. Pistons are drawn from a single piece of nickel-silver tubing, surfaced by a newly-developed nickel which is exceptionally resistant to stain and corrosion. The outer slide, drawn from a single piece of brass tubing, is precisely

made by machinery especially designed for the delicate job.

An exclusive feature is the rubber bumper which protects the crook at the end of the slide in case of accidental dropping.

A new two-in-one mute is being presented by the H. & A. Selmer Company this month. The conical mute, when used alone, produces a brilliant, penetrating tone. By adding the detachable cup, the player can secure a softer, muted tone. The combination mute, made of aluminum, is available for both trumpet and cornet.

News for clarinet players is that the LaMonte "300" clarinet, made in France, is available in this country through Buegeleisen & Jacobsen. The LaMonte "300" is made of ebony; other models are of grenadilla wood with ebonite bell and barrel, and of grenadilla wood throughout.

Buegeleisen & Jacobsen also are importing, in collaboration with the Fred Gretsch Co., the French-made Paquet metronome.

Tape recorders have proved their value in school and studio. Thanks to their ease and simplicity of operation, it is possible to record a musical performance, play it back and analyze its good and bad points in detail.

The Webster Electric Company's new Model 109 recorder, with a tape speed of 3 $\frac{3}{4}$ " per second, makes two one-hour recordings on a 7" reel of tape. It is lightweight, compact and designed to be easily carried.

Webster also announces improve-

ments in its standard model tape recorders which give uniform frequency response from 25 to 8,000 cycles, with only a slight drop up to 9,000 cycles. Such a frequency response, incidentally, is comparable to that of most record players.

Good violins deserve good care, and in their new "Streamlined" violin cases the Lifton Company have provided for almost every contingency short of the instrument's being run over by a taxi. Cases are lami-

tenile strength of 160 tons. They are imported by the Chicago firm of Kenneth Warren and Son, U. S. distributors for the famed Messrs. Hill of London.

A new model "Connsonata" electronic organ will be launched this month by C. G. Conn. The new model features two full 61-note manuals, an 18-note pedal board, an expression pedal and built-in speakers.

Chelsea Fraser, a violinmaker of Saginaw, Michigan, has devised a



NEW "STREAMLINED" violin case produced by the Lifton Company provides maximum safety for the instrument. Waterproof and rustproof.

nated with fungus-proof glue, warp-proofed under hydraulic pressure, lined with waterproof valances and rust-proofed with solid brass hardware. A special "Koverite" feature guards against the instrument's accidentally falling out of its case.

The Lowrey Organo, the organ attachment which can be fitted to any standard piano keyboard, will be supplemented shortly by a 13-note pedal keyboard. This will make it possible for Organo players to supply with their feet the bass notes which heretofore have only been available from the keyboard.

In the field of electronic carillons, the Maas-Rose Electromusic Corporation is unveiling a new carillonic system with two keyboards. One keyboard is tuned to a major tonality, the other to minor. There are two bells of identical pitch for every note. By combining major and minor tonalities as needed, carilloneurs may avoid the jangling overtones which are often a feature of carillon music.

Boosey & Hawkes this month will introduce the "Oxford" line of British-made brass instruments, including French horns, altos, baritones, euphoniums, recording basses and Sousaphones.

Another English importation is the "Cathedral" violin string, made from special-formula steel with a

new-style violin without corner blocks and with a flat top and back. This instrument, Fraser maintains, is the answer to the violin student's problem, since by eliminating the complex arching of the usual model it can be produced at low cost, without, according to Fraser, "weakening the structure or damaging the tone."

The Oscar Schmidt-International Company is presenting two models of its "Autoharp," one with a vocabulary of five chords, another with 12. The zither-like instruments, played with a plectrum, can be used for solo playing, for accompaniment to group singing and in school rhythm bands.

Good news for harassed housewives is the "Sav-a-Rug" piano pedal pad introduced by V. M. Cruikshank specialties. Placed under the pedals of a piano, it prevents the player's heels from wearing holes in rug or carpet.

Metro-Goldwyn-Mayer, which is in the unique position of being both in the movie and recording business, this summer will introduce a series of record albums made directly from the sound-tracks of movie musicals. Heading the list will be an album from "Show Boat," with Kathryn Grayson and Howard Keel, and "An American in Paris," featuring Gene Kelly.

THE END

R: Music

Singing or playing an instrument is a cure for worry and nervous tension, psychologists find

PSYCHOLOGISTS now know that music can create and change moods, according to a report released recently by the American Music Conference.

The extent of the influence music may have on an individual is believed to be commensurate with his interest in music. Experiments have shown, A.M.C. reports, that by far the greatest benefits from music can be obtained by those who make the music themselves.

Simply listening to music is a passive pastime, not capable of freeing the mind to absorb completely the mood of the music.

When an individual is actually playing the music, he can become completely engrossed in making it say what he wants to express. It is this act of creating the music that makes it an effective outlet, A.M.C. observes, for frustrations and emotions.

While no one piece of music will produce the same effect on all people, psychologists have shown through extensive testing that cer-

tain pieces have certain predictable effects on most people.

Debussy's "Clair de Lune," for instance, will create in most people a mood of peace and contentment.

Impassioned music relieves frustration, and may therefore be prescribed for curing anger.

Music with a strong beat relieves monotony; calm music alleviates worry, tenseness and fear.

Sorrow succumbs to the magnetism of melodic rhythms, which sob in sympathy with the mood of the individual, and, gradually changing to a faster tempo, carry the person's mood to a new level.

Love and affection can be stimulated by music, as can any emotion.

Sprightly music can reduce fatigue, restore energy.

... All of which suggests that the wildly chanting medicine men of primitive times, who cured their patients with frenzied singing, dancing, and playing of crude musical instruments, were perhaps something more than fetchingly painted quacks.



"Junior!"

Whether or not they knew what they were doing, the potions they offered actually may have had an effect.

Specific case histories, cited recently by the American Music Conference, point up the social values children may derive from musical training.

One case was that of a grade school child named Dorothy, who had withdrawn herself completely from the activities of her school-mates. She was sullen and bad-tempered. Her difficulties were attributed to the disrupted home from which she came.

In the seventh grade Dorothy became interested in playing a clarinet. It had been an effort for her teacher to build that interest. At first she played only to avoid other tasks. But as her interest in the clarinet grew, her disposition began to improve. She had found something that made her happy.

Then as her disposition improved, Dorothy became more popular with her classmates. She began to progress more rapidly with all her studies, and within two years, her I.Q. jumped ten points.

The only change in Dorothy's environment obvious to all who knew her was her newly developed interest in playing the clarinet.

Another example cited by A.M.C. was the 14-year-old named Jean. This young teen-ager was completely spoiled and insistent upon having her own way.

Jean was very intelligent but so restless she couldn't concentrate. She loved gayety and people, but only so long as they treated her as their superior.

Then she learned to play the violin. Gradually she gained poise and gained the power to concentrate. When she joined the school orchestra she began to see for the first time that her importance to her community was only relative to her contribution.

She found she could contribute something important to the orchestra, but other orchestra members had something to contribute also ... and it was important that they do it.

School bands and orchestras can contribute different values to different types of children, A.M.C. adds. Inherently anti-social children learn to enjoy cooperating with others. Extreme introverts are brought out of their self-immersion through the spirit of teamwork generated by school orchestra or band participation. Extreme extroverts and "poor sports" learn to sublimate themselves in the same team spirit.

Performance with a band gives all children increased confidence in themselves and their abilities.

Similarly, any musical training tends to make a child a better-rounded, happier person. THE END

What's Your Score?

BY SISTER M. AGNES, S.D.S.

GENERALLY, the piano, the costliest and most artistic piece of furniture in the home, is the most neglected one. You will find in this true and false quiz some valuable hints for the proper care of your piano. Score five for each statement you have marked correctly. The perfect score is 100.

1. The piano should be tuned at least twice a year, and checked for repairs at least once a year.

2. Extract dust from the piano by means of a good vacuum cleaner.

3. Rust, dust, and excessive humidity or dryness are harmful to the piano.

4. The more the piano is played, the more rapidly it deteriorates.

5. Use a cloth dampened in vinegar for cleaning the keys.

6. Good taste permits but one object on top a grand piano, and three objects on top an upright piano.

7. The moth is just as dangerous an enemy to your piano as to your fur coat.

8. Try to place your piano near a window so that the air can circulate through the mechanism.

9. The piano should be kept open a great deal of the time, especially at night.

10. It is best not to place your piano near an outside wall.

11. A good home-made polish consists of 50% cleaners naphtha, 25% lemon oil and 25% liquid wax.

12. Acid is good for removing stains.

13. Cover the piano during house-cleaning time with a large sheet or canvas.

14. Select your piano tuner with the same care that you select your dentist.

15. The piano is the only stringed instrument that does not require tuning each time it is played.

16. The piano is a good place to hide pennies, chewing gum, pencil stubs, safety pins, and bobbie pins.

17. Be sure your tuner tunes the piano to standard pitch, 440.

18. The piano's beauty of tone can best be preserved by regular check-ups.

19. Check the moisture evaporation in your home with a humidity gauge.

20. Keep the inside of your piano well oiled.

Answers to What is Your Score?

- | | | |
|----------|-----------|-----------|
| 1. True | 8. False | 15. True |
| 2. False | 9. False | 16. False |
| 3. True | 10. True | 17. True |
| 4. False | 11. True | 18. True |
| 5. True | 12. False | 19. True |
| 6. True | 13. True | 20. False |
| 7. True | 14. True | |



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Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc.,
Music Editor, Webster's New International Dictionary,
and Prof. ROBERT A. MELCHER, Oberlin College

ABOUT MATERIALS

• 1. What pieces by American composers that rate well musically can you suggest, in the third and fourth grades? Of course there are MacDowell and Nevin—but otherwise?

2. What selections would you consider "representative" of the twentieth century (about fourth grade)? Are May Night and The Swan by Palmgren in order? Has Malaguena by Lecuona enough distinction?

3. Can you recommend a book for a young piano student to learn to sing simple little melodies at sight, in preparation for part of an ear-training test?

4. Which Preludes and Fugues from The Well-Tempered Clavichord should one begin with, after having done most of the Two Part Inventions?

—M. G. L., New York

1. I assume that you mean pieces for the piano. Your best bet is to write to several of the leading publishing companies and ask them to send you this kind of music on approval. But until you have done that, the following list may help you get started: *Impromptu in E-flat* by John Alden Carpenter. Excerpts from "Our Town" by Aaron Copland, *The Lake at Evening* by Griffes, *Little Suite* by Roy Harris, *Miniatures* and *Petite Suite dans le style ancien* by James H. Rogers, and *In my Canoe* by Leo Sowerby. You will also find in the "Contemporary Composers Series" a number of pieces by American composers that might be usable for about fourth grade. You might also look at "Five little Dances for the Piano," Op. 24, by Paul Creston.

2. Although none of the three pieces you have mentioned is really great music, they are all acceptable, the two by Palmgren being representative of a certain period and style of writing, and the Lecuona composition being a typical brilliant dance piece. Most of the really good piano music of the twentieth century is quite difficult, but you might find some of the following satisfactory for about fourth grade: *Tango in D* by Albeniz; *Bear Dance and Mikrokosmos, Vol. IV* by Bartok; *Twelve Spanish Dances, Op. 5*, by Granados; *Twelve Short Pieces, Op. 83*, by Krenek; *Saudades do Brazil* by Milhaud; *Scenas Infantis* by Pinto; *Gavotte, Op. 32, No. 3* and *Music for Children, Op. 65*, by Pro-

kofeff; *Silhouettes, Op. 31*, by Rebi-kov; *Gnosienne No. 1 and Third Gymnopédie* by Satie; *Six Pieces for Piano, Op. 19*, by Schoenberg; *Three Fantastic Dances, Op. 1*, and *Twenty-four Preludes, Op. 34*, by Shostakovich; *From the North* by Sibelius; and *Le Polichinelle* by Villa-Lobos; *Miniature Pastorals for Piano*, by Frank Bridge; *Eleven Children's Pieces* by Casella; *Five Piano Pieces* by Delius; *Au Jardin des Betes Sauvages* by Pierre Vel-lones.

3. "Supplementary Sight-Singing Exercises" by Damrosch, Gartlan and Gehrkens contains almost two thousand melodies, graded from the very easiest to very difficult, and is the most complete volume of such melodies that I know. But if your student is a very young child who could not use a large book well and is interested chiefly in elementary material, I would recommend Books I through IV of the Oxford Folk Song Sight Singing Series.

4. All of the Preludes and Fugues in *The Well-Tempered Clavichord* are considerably more difficult than the *Two-Part Inventions*, and they differ rather appreciably in their problems of technique and interpretation, but you might try starting with Nos. 1, 2, 10, or 11 of Volume I.

—R. M.

EARLY FRENCH AND ENGLISH DANCES

• I am a pianist, and I often play some of the early French and English dances such as the gigue, minuet, chaconne, etc. I believe it would help me to play these dances properly if I had a book containing the correct dance steps, and I am hoping that you know of some such book.

—M. R. C., Mass.

I have had a little difficulty in locating the sort of book you have in mind, but from the Kamin Dance Book-shop and Gallery, of 1365 Sixth Ave. in New York City, you may obtain the following books: "Orchesography" by Arbeau (\$10.00); "Elizabethan Dances" by Chaplin (\$2.75); "Ancient Dances and Music" by Chaplin (\$2.25).

—K. G.

To avoid delay, all queries are answered individually. Therefore, please include your name and address in your letter.

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By HYMAN I. KRONGARD

D. JAMES MURSELL, in his masterly book, *Successful Teaching*, sets before us a challenge which is as provoking as it is simple: "The ultimate criterion for success in teaching is—results!"

I believe that piano teachers will agree at least on this point, that the "results" of piano lessons should be the satisfaction of playing good music better, whether the player be students or artists. I believe we work sincerely and often desperately to this end. However, the means we employ seem, at times, to become ends in themselves, and the real ends, the "results," are shunted more and more aside. Many times we unconsciously extract ourselves from the responsibility of ever fulfilling them. We teach with the hope that something will happen, but we dare not look to see if it does.

This not unusual line of thought was brought to the present boiling point by a new student, Doris. She made a very poor showing when she auditioned for me. A detailed account of her musical and technical shortcomings would take the rest of the page; suffice it to say that it was pretty bad. This was not what I expected from her long history of sincere and persistent effort. It seemed that no matter what I would do I could not help but bring about some improvement. Results were inevitable.

But further study of her case convinced me that there was one approach which would not help her; on the contrary, it would mire her more in her present helpless state. But simply, any attempt, at this stage, to improve her admittedly poor technique would be wrong for her.

This may seem to the reader like an unintelligent decision. And it probably appears even more unintelligent when I explain that Doris was avid for better technique, that she would undertake any discipline which a teacher thought would help her technique. But this was the very reason why I decided on a diametrically opposite course. Maybe the fact that I was learning to drive a car at that particular time had something to do with it. My first lessons were given to me by a relative in his new car. From the very first my attention was directed to the perfection of unrelated (for me) movements, so much so that I could not draw upon my native intelligence

to establish that easy, relaxed approach that would automatically coordinate and successfully use these movements. At the end of each lesson the criticism was that I turned this corner too close, or that there was a jar when I applied the brakes, etc., etc. The more I directed my attention to individual movements the more my relationship with the road and with other drivers suffered; the more unrestrained criticism I received the more discouraged and fearful I became.

A change of teachers was clearly

POINTERS FOR TEACHERS

By La Von Kirby

TEACHERS HAVE FOUND it helpful to ask their students to count aloud at home while working on a certain piece, and then phone the studio. If the student is told that the teacher will be listening for the phone at a definite hour, the call usually comes.

SUCCESSFUL TEACHING requires a cheerful atmosphere in the studio. Perhaps what is needed most of all in the piano studio is optimism of the quality exhibited by the little girl who, when she found her family in church praying for rain, ran home to get an umbrella.

indicated. I called upon a friend with a jalopy, to take over. What a difference! "Relax. Take it easy. This piece of junk has been smacked before and what if it is again. I am insured."

I just got in and drove. There was nothing to it. My friend did mention gear shift, and brakes, and so on, but I can't remember what he said about them. In the service of the fundamental unity of driving, the individual acts, simple enough to be learned without undue stress, soon faded from consciousness.

Excessive attention to individual movements can no more be the road to the intricate, soul-involved unity that is accomplished pianism than it can to the simple and quite ex-

ternal one of driving a car. Scales in thirds, sixths, tenths, piano studies and exercises, wrist movements, arm movements, shoulder movements, rotary movements, press, relax, float-off, deep-in-the-keys—Doris has spent the best years of her life with these. But artistry has not come to her. On the contrary, discouragement and fear, a change of schools, a change of teachers in a desperate search for the touchstone that will somehow make this fierce struggle meaningful.

The technicians certainly had had their day with her. For Doris is in her early twenties. She is a B.S., a music major, with piano as her performing medium. But her pianistic thinking does not go beyond the keyboard. Her criterion of music making is based entirely upon her appraisal of whether the correct finger movement, or arm movement, or rotary movement has been made. She is steeped in mechanics. She still expects, somewhat resignedly, a heavy dose of pure technic. Scales in thirds and sixths have become a

barren and discouraging aftermath? Why so much attention to means, so little to ends; so much to method, so little to results?

It might be argued that Doris was too limited in innate sensitivity and talent to profit from a really sound technical program, that her musical gifts were so weak that there was no insight to assimilate and use mechanical skills, or to accord them their proper place in the pattern of her musical development.

My answer would be that I was to be the first to provide favorable conditions for the growth of this insight. Any possible success in achieving results depends entirely upon the establishment of insight. And a course of instruction, no matter how well it serves a particular problem, remains but a poor means to an improbable end if it delays or obstructs the establishment of insight.

As for sensitivity, what is this but an inner vision of musical goodness, a distillation of a huge number of musical experiences? To play with understanding Doris will need knowledge of many works, will need many musical as well as pianistic experiences. Technical practice will most certainly become a part of our work, but it will be undertaken only in the direct service of an apparent musical deficiency. It will be caught up in the great mental and emotional activity of musical expression and it will automatically become the instrument of this expression, not an end in itself.

As for talent, it is very much easier to be certain that a person has it than that he does not have it. Talent enough to become an artist, Doris has not. But talent to become a musical person, to play with understanding and pleasure, to become a recognized and successful musical member of the community, to teach, to accompany, to bring to others her own hard won accomplishments—who can say for certain that she does not possess enough of it, and of other qualities to succeed?

"The right measure will be attained if students of music stop short of the arts which are practiced in professional contests, and do not seek to acquire those fantastic marvels of execution which are the fashion in such contests, and from these have passed into education." (Italics mine) Aristotle said this way back in the fourth century B.C. Even then the physical means tended to obliterate the spiritual ends. I believe that this has happened to Doris. I feel justified in discarding an emphasis on mechanics for a broader approach.

We will temper the fierce struggle for the unattainable with the sweet fruits of a certain, and employable accomplishment. We will consider limitations as well as aspiration. We will align means with ends. And if we align them rightly we will get "results."

THE END

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MUSICIANS FOR THE CHOIR

(Continued from Page 24)

where they no longer depended on the piano to lead them and could sing independently. After the fourth night no accompaniment was ever used—the pitch was given by a tuning fork.

In the meantime five new members had joined the group and the choir had grown to 20 members. The new members had always wanted to join the choir but were afraid they couldn't "carry a tune in a bucket." The class taught them how to carry tunes and no bucket was necessary.

Attention to tonal quality started with the fifth lesson. We wanted to keep the spirit of the class at its high level and to maintain group and individual activities. We were especially interested in avoiding, if possible, resorting to lectures and individual voice lessons.

Two selections were chosen for this phase of the work. The first selection was "Caro Mio Ben" transposed to the key of C. Later the group put the phonetic spelling under the Italian words in spaces provided for this purpose. The second selection was "Long, Long Ago" and was chosen because of the English words.

The approach was "psychological." We were striving for a "ringing head tone." To get this tone we used the hum for the fifth lesson and vowel tones for the sixth lesson. We "worked into the hum" by saying softly "Mmmmmmm Nnnnnnn Ing." It was the "ing" sound that was intoned. As soon as we had gotten to the point where we could recognize the head placement of this tone we moved through the music of "Caro Mio Ben" on that hummed tone. It was fascinating to see the group work in this fashion. In the sixth lesson they found that they could tell when the tone slipped from "the right spot" in the head and also could tell when their partners "lost the head tone." In these two lessons the members of the class secured the "psychological feel" of the head tone. The improvement in the quality of voice thus achieved spurred several members of the choir to seek private vocal lessons.

In the seventh lesson we hummed-sang "Caro Mio Ben" on each of the vowel tones. In the eighth week we used the Italian words and discovered what consonants did to the basic head tone we had learned to recognize. The class requested lessons for the entire year and eagerly waited for the time when additional material was studied.

In the meantime the group sounds like an entirely different choir. In-

stead of saying in rehearsal, "May I hear that phrase again?" the choir members refer to dotted eighths, intervals of a fourth, sixth, and seventh. They take particular delight in sight-reading new anthems. Hymn singing is now regular and choir and organ are as one.

First Methodist Church (a fictitious name, incidentally) does not have an evening service. Last Sunday evening each member of the choir visited another church and recorded what the choir did that was wrong. Members of the choir reported such things as:

1. This choir lacked good steady beats; they slurred over eighth notes and seldom observed dotted notes.

2. The choir sang in its throat; they had little variety in tonal quality.

3. The organ was always a fraction ahead of the choir and the hymns got consistently slower and slower.

4. The soloist had a beautiful head tone and his voice rang all over the church.

5. The choir was ragged on its entrances and it was obvious that they did not know exactly when to come in . . . sang just like we used to.

We still have a long way to go in First Methodist. We have not approached diction; we have said little or nothing about breathing; we are still singing notes instead of harmonies; we are still afraid of the more difficult numbers.

But we have come a long way too. We have found that it is easier to sing Bach, Handel, Mozart, and Mendelssohn than it is to sing some of the more hackneyed anthems. The great composers respected scale-wise melodies and their "jumps" are easier to sing. Although it is hard to keep our voices in the head and to maintain a ringing tone we can recognize when we slip now. Consequently we sound better to ourselves and the congregation reports that we sound better to them.

Gone for the most part is the throaty and cracking voice. Although one of the basses is well up in his seventies he has the same quality (but not quantity) as the other basses who are in their twenties and thirties. There's no "leading" soprano tone and no index to the age of our sopranos.

Next spring we're going to do Stainer's "Crucifixion" and Gaul's "Holy City." Next fall we will be ready for Handel's "Messiah" . . . and we'll know what we are doing . . . and we'll do it well. THE END

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THE FIRST BAYREUTH FESTIVAL

(Continued from Page 12)

would have many advantages. "It would be very easy for a German prince, without increasing his budget, and by a simple act of transfer, to apply to my enterprise the funds designed for the maintaining of such detestable institutions as the present opera theatres, which so sadly pervert German musical taste . . . In this way an institution would be founded of infinite importance in the development of art in Germany, and the formation of a truly and purely national spirit. The prince will thus assure to his name an imperishable glory."

It may be imagined with how little enthusiasm Wagner's colleagues greeted his proposal that their theatres be cut off from princely subsidies in order that the funds might be diverted to his own project.

Another reader was more impressed. He was a 19-year-old prince who three years earlier had seen and been profoundly impressed by a performance of "Lohengrin." In March, 1864, this Wagner admirer ascended the throne of Bavaria as King Ludwig II.

The young king's first act, upon his coronation, was to send his private secretary to Wagner in Vienna with the message: "Come here and finish your work."

The secretary had some difficulty in delivering his message. Wagner had just left Vienna, fleeing from creditors who were sufficiently wrought up to pursue him. At Stuttgart, where Wagner had taken refuge with his friend Eckert, leader of the orchestra there, the secretary was able to deliver his welcome news.

Wagner's personal financial problems thereafter were at an end. King Ludwig placed a house at his disposal, paid off the most importunate of his creditors, and took a leading part in the establishing of the Bayreuth festival.

Even King Ludwig's purse, however, could not cope with the immense Bayreuth plan as it was finally completed. To raise money, a committee was formed to secure public subscriptions for Bayreuth. Wagner Societies were established all over Germany, in New York, Amsterdam, Brussels, Paris, Stockholm, Milan and London. Wagner himself made a tour of European centers, attending banquets and making speeches to inflame the zeal of Bayreuth subscribers.

On May 22, 1872, his 59th birthday, Wagner with great ceremony laid the cornerstone of the Bayreuth Festival Theatre. Nearly 2,000 musicians had come to take part in the ceremony, which was highlighted by a performance of Beethoven's Ninth Symphony, with Wagner conducting.

Four more years were to pass, however, before Wagner was able to lift the curtain on a Bayreuth performance. Money ran short; because of previous engagements Wagner could not get precisely the singers he wanted; there was endless bickering at rehearsals when the Master could not get every detail of the performance entirely to his satisfaction.

The press, as usual hostile to Wagner, commented acidly that singers taking part in the Festival had been expected to attend preliminary rehearsals lasting for two years, and the final dress rehearsals, without remuneration, and simply from devotion to the Master's cause. They added that those unwilling to do so had received sharp letters of rebuke from Frau Cosima.

Many were willing to do so, however—notably the tenor Albert Niemann, who years before had pleaded with Wagner to alter a difficult phrase in the Rome Narrative from "Tannhäuser," and on Wagner's refusal to do so had lamented that he would feel himself lucky to finish the performance with his voice intact. Nevertheless, Niemann was on hand at Bayreuth, as were Lilli Lehmann, one of the foremost sopranos of the day, and outstanding conductors like Hans Richter, Felix Mottl and Anton Seidl.

The first complete performance of the "Ring of the Nibelungen" took place at Bayreuth on August 13-17, 1876. It was an unqualified success. Wagner at last had reached the summit. His immense energy and perseverance had pushed to completion a staggering project without parallel in music history.

The first Bayreuth festival was an immense artistic success. It also resulted in a deficit of about \$30,000.

To make up the deficit, which weighed heavily on him, Wagner arranged for an impresario to hawk the Bayreuth stage sets and costumes to German opera houses in order to induce them to stage the "Ring." Wagner himself launched a pressing appeal to the Wagner Societies, and undertook a series of London concerts to raise money for Bayreuth.

The Bayreuth Theatre, despite heroic exertions by Wagner and his friends, did not reopen from the summer of 1876 until July 28, 1882, when "Parsifal" was performed for the first time. Wagner had begun composing the music in 1878, his 65th year, and had finished it early in 1882.

"Parsifal," produced 16 times at Bayreuth, was Wagner's swan song. Worn out, he went to Venice, and died there Feb. 13, 1883.

THE END

Small Recitals Do Pay

A tried and workable answer to the question of how to inspire pupils to practice

By IVY GRANT

DURING MY YEARS of teaching piano one problem in particular caused me difficulty . . . that is, until I worked out a solution to it. It was the problem that faces many teachers—how to get pupils to practice without preaching to them about it.

I tried, of course, the usual awards of paper stars, different colors representing varying degrees of merit. And sometimes I awarded small prizes. But I found these weren't enough to hold the students' interest throughout the entire year.

I noticed, however, that their practicing increased in time and degree of carefulness when they were preparing for the yearly recital. It was obvious that the students were eager to perform to the best of their ability in the presence of parents and friends. With few exceptions, selections to be presented at recitals were carefully studied and usually memorized with little difficulty.

Incidentally, I never insisted that my pupils memorize their pieces. I preferred that they should, but when I found that a pupil lacked confidence without his music, I never hesitated to let him take it to the piano with him.

When I became aware of my pupils' interest in preparing for recitals, it occurred to me that a series of small recitals held every three months would lift the level of practicing throughout the year. But then there was the problem of dividing my pupils into groups for such recitals.

By the time I was more or less established as a teacher of piano, my entire list of pupils numbered between 30 and 40, ranging in age from six to sixteen. By dividing them into three groups I thought I might arrive at about the right number for each recital, but I wanted to avoid hurting feelings in grouping them.

I think I succeeded by what proved to be a very simple method. Obviously I couldn't put the most talented pupils in one group, nor did it seem wise to arrange them according to age groups, for some of the older pupils who were really only beginners might find that embarrassing. But it was easy to divide them according to neighborhoods, regardless of age or talent. This method worked out especially well because, as it turned out, children from the same

neighborhood were friends, and their parents knew each other too.

Each of the small recitals, to which only the parents of participating pupils were invited, was treated as a social event and held in my own home. Before the recital started I had an opportunity to become acquainted with the parents, and of course in such a friendly atmosphere it was possible for my pupils to relax and overcome nervousness and shyness.

Pupils worked together in planning for the concerts, arranging inexpensive decorations. Sometimes they constructed an imitation microphone and pretended the performance was being broadcast over the radio. Often they introduced their own numbers.

The expense of these evenings proved to be next to nothing, for parents were only too willing to help out with the refreshments. After concerts were over, the children indulged in ice cream and pop, while their mothers and fathers became better acquainted over cake and coffee.

After the first of these recitals, parents of the children not included were naturally interested to know why they were discriminated against. So at the beginning of each season, I found, it was a good idea to send parents notices of the dates of recitals in which their children were to appear. Throughout the season new pupils were arriving and some of the older ones leaving, of course, but it was easy enough to make adjustments in the recital schedule as they became necessary.

With the added spirit of competition introduced by the series of small recitals, students became increasingly concerned with their own advancement. They worked harder and more enthusiastically than ever before, and of course my major problem of getting them to practice on their own initiative had found solution. Needless to say, my pupils' parents were happy about the whole thing, too.

THE END

• It is no empty phrase (no matter how often we hear it repeated) that music begins where spoken language ends.
—Ferdinand Hiller (1811-1885)

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The High Larynx — Hazard for Singers

By E. HERBERT-CAESARI

IT is extraordinary how many students of singing are afflicted with the high larynx disability, and how many are unable to diagnose the trouble. The resultant tone is invariably throaty, nasal, and constricted. What is a "high larynx"? In some cases it is simply a weakness of the depressor muscles; in others it also includes slight, and sometimes pronounced anomalies of structure of the internal mouth.

Place your finger-tip lightly on the larynx (the protuberance called Adam's apple) and open your mouth normally. You will feel that its position remains unchanged; but if—still retaining the finger-tip on the larynx—you now take a deep breath, or better still, yawn, you will feel how it assumes a much lower position in the throat. This lowering is due to the action of the depressor muscles. Now close your mouth, whereupon the larynx will rise to its former position of rest. Now swallow—still keeping your finger-tip lightly on the larynx—and you will feel how it rises much higher than the normal position of rest. This raising is due to the action of the elevator muscles.

When singing, the larynx should assume a normal position in the

throat, that is, not too high nor too low; this position I call "floating level." Should the larynx, during the act of singing, assume a higher position than this floating level, it is evidence of weakness of the depressor muscles. What is known as the "high larynx" in singing is a result, therefore, of the elevator muscles overcoming the depressor muscles and pulling the larynx up too high. And as the larynx rises it pushes up the tongue, whereupon the soft palate is pulled down in equal measure; consequently, the space between the tongue-surface and the arch of the palate gradually becomes narrower and narrower. In extreme cases tongue and palate meet, and so the tone is completely choked off.

As the high larynx singer ascends the scale from the lowest note, say on AH, the tone, on reaching the medium pitches, gradually becomes more open (or white); ascending still further, it may well be blatantly open and "bleat," possibly with added tinges of nasal twang. When the EH vowel is sung, conditions are worsened because, for its formation, the tongue arches more than for AH, and consequently pulls the larynx up in degree; conditions are worse still when EE is produced because the tongue arches more than

ever, pulling the larynx up with it while the soft palate descends in equal measure. On ascending the scale on the EE vowel, the high larynx singer feels the discomfort of the tonal stranglehold; everything within the vocal machinery becoming tighter and more clamped as the pitch rises. At a certain point the fast deteriorating tone gets choked off.

While the disability of the high larynx is found mostly in tenors, and sometimes in baritones, only very occasionally do we find women singers suffering from the high larynx. It is a curious fact, however, that a woman with a high larynx never is completely choked off, as a man is, when she soars to the high pitches. The tone will splay open, become harsh and strident, she will "strip her gears" so to speak, but she will still keep going through the narrowest of spaces (between arched tongue and lowered palate). It is almost as though Nature never intended woman to be completely silent!

It is interesting to note that the normal position assumed by the larynx in the throat differs in depth according to the category and calibre of the voice. For example, the larynx of a lyric soprano has a lower setting than that of a light soprano, a *lirico spinto* soprano slightly lower than the lyric, and the true dramatic soprano lower still—all in small degree, mind you. The big mezzo and the contralto have a lower setting than the dramatic soprano, and are practically of the same depth as the light baritone. The *basso cantante* and the *basso profundo* are degrees lower still.

The only way to correct the high larynx disability is to strengthen the depressor muscles to the point of equalizing them with the elevator muscles. To effect this one must exercise primarily on the dark vowels AW, OH, OO; also the rounded AH sound, as in *sorry*, *nod*, can be used to advantage. (The EH and EE vowels should be left alone during the first period of corrective work). The reason for employing the dark vowels for the corrective work is that to produce these round tones the larynx has to go down, or attempt to go down, pulling the tongue with it, while the soft palate arches in degree; every such attempt exercises and strengthens the depressor muscles. One must never try to lower the larynx by direct muscular effort, but only by indirect muscular action through employing the dark, round vowels.

THE END

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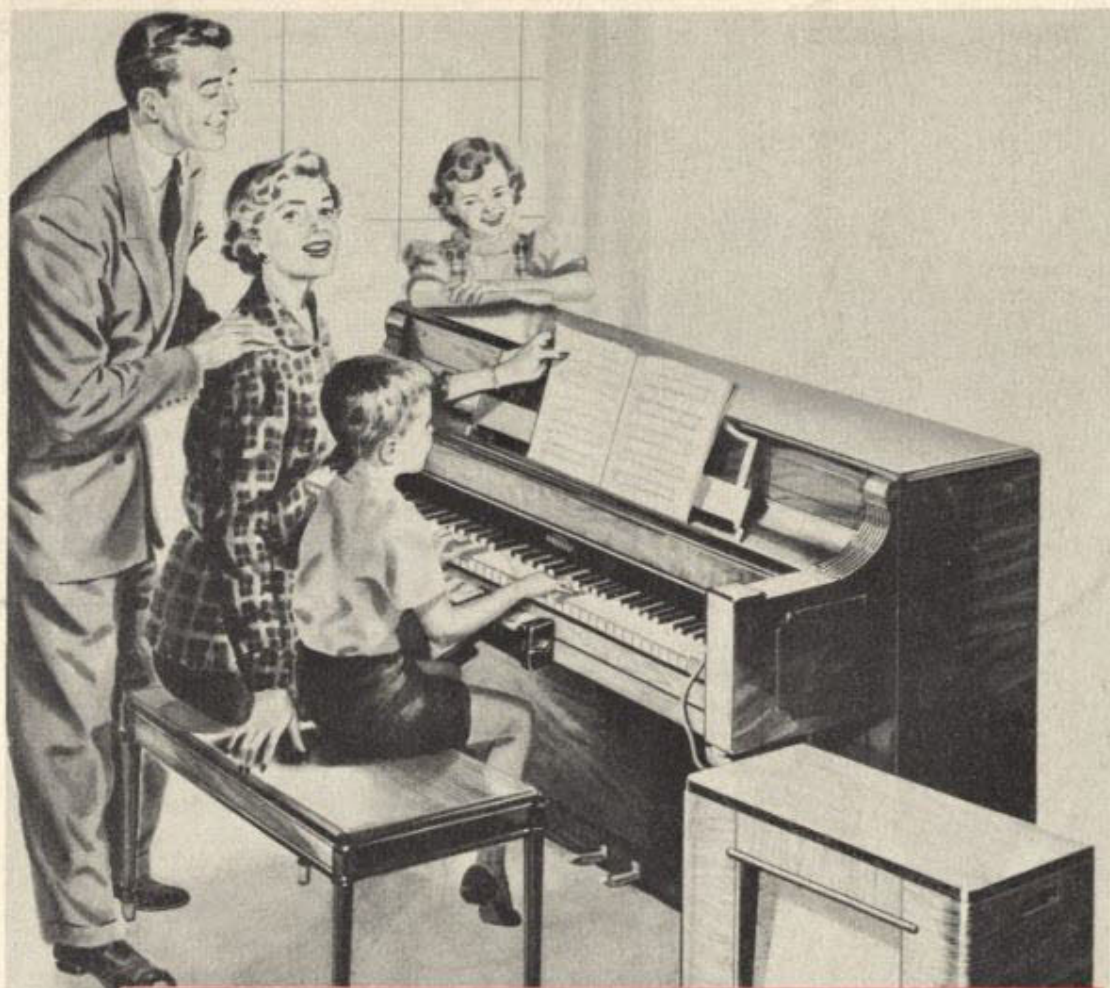
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