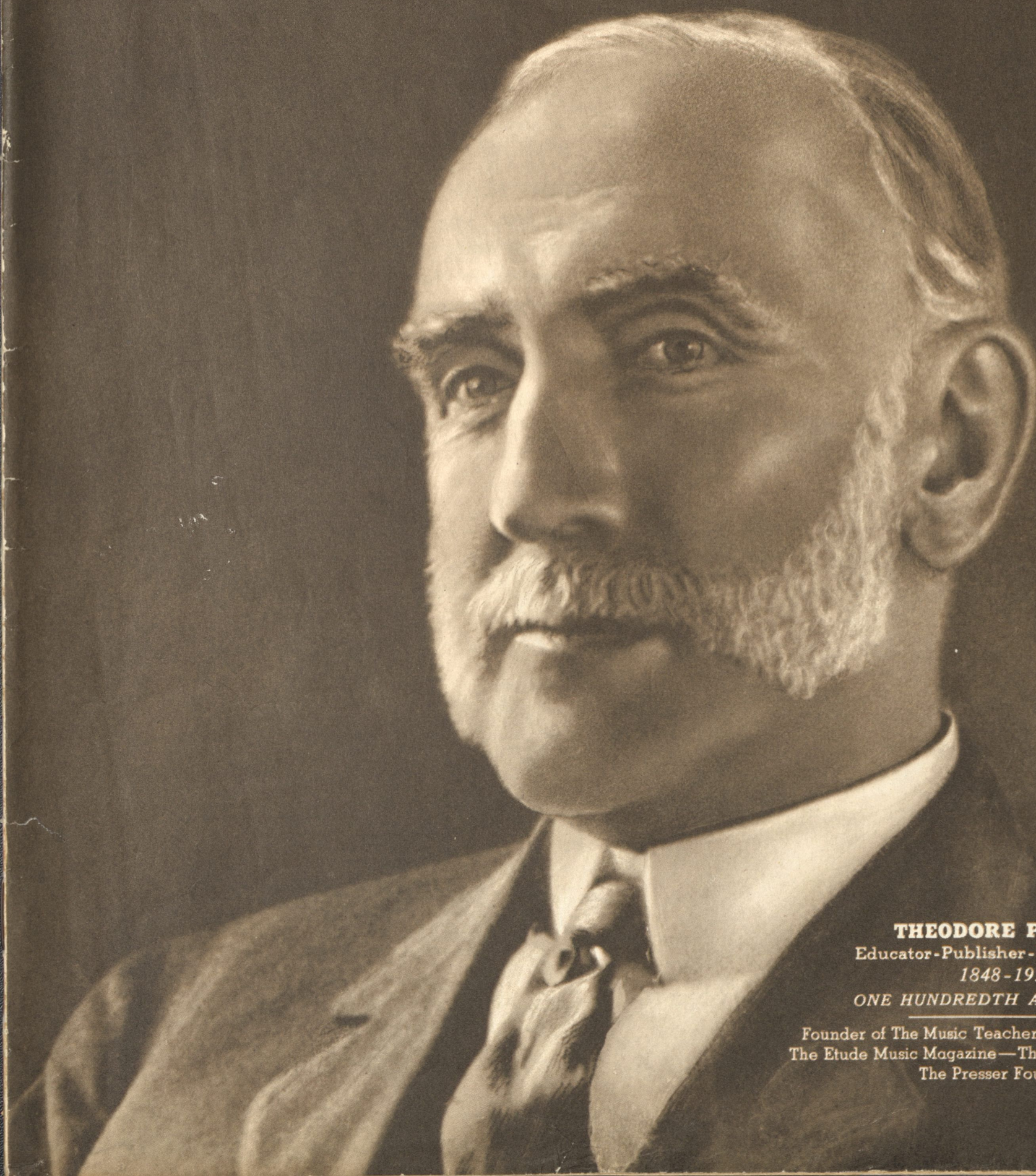


THE ETUDE

July
1948

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The Music Season of the seventy-fifth annual assembly of the Chautauqua Institution will open at Lake Chautauqua on July 16 with an operatic performance conducted by Alfredo Valentini. On July 17 the Chautauqua Symphony Orchestra, under the baton of Franco Autori, will open a series of twenty-four concerts.

The Goldman Band, on June 18, opened its thirty-first series of summer concerts in the parks of New York City; as usual presented by the Daniel and Florence Guggenheim Foundation. Edwin Franko Goldman, who has not missed a concert in the entire thirty years, is directing the band.

Leonard Bernstein, young American conductor, who earlier this season had resigned as conductor of the New York City Symphony Orchestra, has withdrawn his resignation and will continue in this position for the coming season. However, he has been granted a leave of absence to permit him to accept an invitation to conduct the Palestine Symphony Orchestra, returning to take up his work in New York City in the fall of 1949.

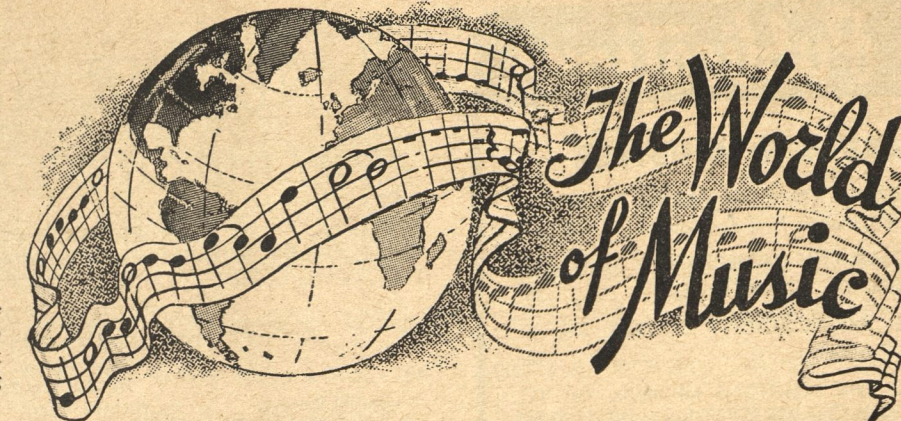
Dr. Abraham N. Franzblau has been appointed dean of the Hebrew Union College of Sacred Music of New York. This Hebrew school of sacred music, the only one of its kind in the world, has been established to train cantors, directors of music, choir leaders, organists, and other musical functionaries of the synagogue and temple. It will also foster research and creative work in the field of Jewish sacred music.

Marilyn Cotlow, coloratura soprano from Minneapolis and Frank Guarrera, baritone from Philadelphia, are the winners of the 1948 Metropolitan Opera Auditions of the Air. Each received a check for one thousand dollars and a contract with the Metropolitan Opera Association. Two runners up, Gertrude Ribla, dramatic soprano of New York, and Anne Bollinger, lyric soprano of Lewiston, Idaho, were each presented with awards of five hundred dollars and an option by the opera company on their services.

Dean Dixon, outstanding Negro conductor who directed the CBS Symphony Orchestra in the closing concert of the fourth annual Festival of Contemporary American Music sponsored by the Alice M. Ditson Fund of Columbia University, was presented with the 1948 Alice M. Ditson Fund Award of one thousand dollars. The award is presented annually to an "American conductor for distinguished services to American music."

Summer Choir Schools are again being sponsored by the Department of Church Music of the Board of Christian Education for the Presbyterian Church. The schools will be located as follows: Allison-James School, Santa Fe, New Mexico, June 28 to July 9; Lafayette College, Easton, Pennsylvania, July 5 to 16; The College of Wooster, Wooster, Ohio, July 26 to August 7.

The Brussels (Belgium) Festival of Music, which ran from April 10 to May 28, included among its events a number of programs by distinguished organizations. Presented in the world-famous Palais des Beaux-Arts, a leading event was the performance of Mozart's "Così fan Tutte" by the Vienna State Opera.



The National Orchestra of Belgium, directed by Erich Kleiber, presented Beethoven's Ninth Symphony. In association with the International Society of Contemporary Music, the Philharmonic Society of Brussels gave six concerts of modern music.

Randall Thompson, Professor of Music at Princeton University, has been appointed Professor of Music at Harvard University, effective July 1.

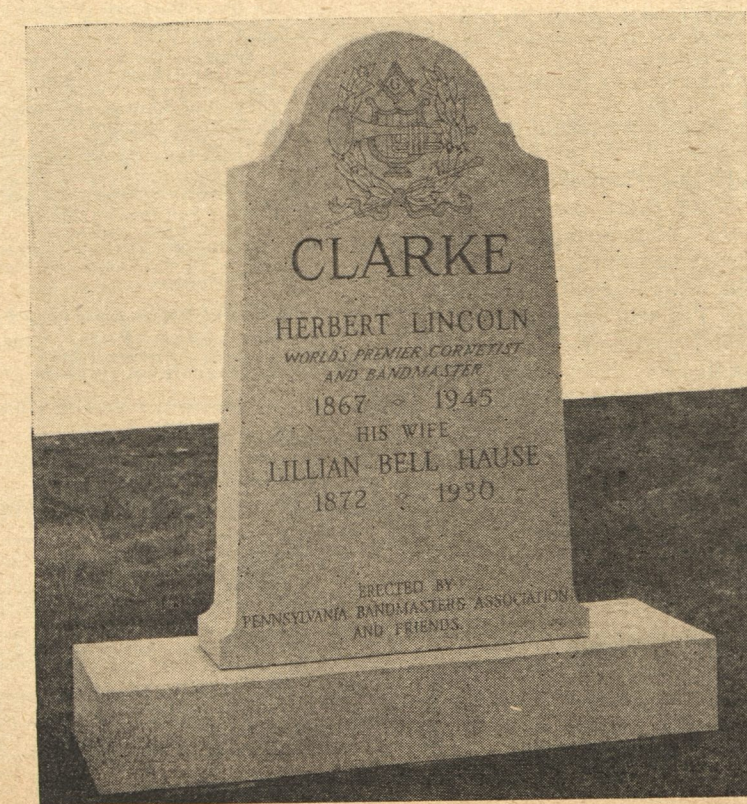
Dr. Howard Hanson, director of the Eastman School of Music, has been pre-

sented with the Civic Medal for 1948 by the Academic Council of the Rochester Museum Association; this, to quote the announcement, "for his accomplishments in the field of musical education, for the exceptional facilities which he has provided for the encouragement of young musicians, and for the interest that he has created in music in this country and abroad."

Rudolf Ganz, concert pianist and president of the Chicago Musical College, has resigned the position as conductor of the Grand Rapids Symphony Orchestra.

A Monument was unveiled and dedicated to Dr. Herbert Lincoln Clarke in the Congressional Cemetery, Washington, D. C. Dr. Clarke, according to the general opinion of cornetists, was probably the greatest of all performers upon the instrument. He was solo cornetist for the famous bands of America, including those of Gilmore, Innes, Herbert, and the incomparable John Philip Sousa. He traveled nearly a million miles and played in fourteen countries, as well as before many crowned heads. Dr. Clarke made

more phonograph records than any other cornet player of the world. He was director of the famous Long Beach Municipal Band in California, for many years. The monument in Washington was erected by the Pennsylvania Bandmasters' Association in collaboration with the American Bandmasters' Association and the Sousa Band Fraternal Society. The speakers at the dedication were Dr. James Francis Cooke, President of The Presser Foundation, and Mr. Frank McGrann, who delivered a historic eulogy.



Hans Schweiger, who since 1944 has been conductor of the Fort Wayne (Indiana) Philharmonic Orchestra, has accepted the conductorship of the Kansas City Philharmonic, a position vacated by Efrem Kurtz when he became conductor of the Houston (Texas) Symphony Orchestra.

Prof. Paul Stoye, concert pianist and for the past twenty-seven years head of the Drake University piano department, will retire at the close of the present school year, having reached the compulsory retirement age of seventy. Prof. Stoye has had a brilliant concert and teaching career. He came to the United States in 1910 and to Drake University in 1921.

The Nineteenth Annual Chicagoland Music Festival will be held in Chicago's huge Soldiers' Field on August 14. Under the direction of Philip Maxwell, with Henry Weber as general musical director, the festival will present as usual an array of events of which the contests in various classifications will be an important part.

The Golden Jubilee of Queen Wilhelmina of The Netherlands is the occasion for several music festivals to be held in several cities during the summer. Amsterdam, Rotterdam, and The Hague will each be the scene of musical events which will enlist the services of world-famous artists such as Yehudi Menuhin, Leonard Bernstein, Carl Schwiecht, and Charles Münch. The twenty-second International Festival of Music, from June 5 to June 13, was held at Amsterdam. Continuing from June 15 to July 15, the Holland Music Festival will present The Netherlands Opera Company, the Amsterdam Concert Orchestra, and The Hague Residence Orchestra.

A. Austin Harding, for forty-three years director of bands at the University of Illinois, and considered the dean of American college bandmasters, will retire from active service September 1. Mark H. Hindsley, assistant director of bands at the University since 1934, has been appointed acting director for the next two years.

The Choir Invisible

The Etude is deeply pained to note the death of its friend, Olga Samaroff-Stokowski, on May 17, 1948, in New York City. A memorial service was held at the Juilliard School of Music, Thursday, May 20. Dr. John Erskine made the memorial address. In a later issue we will pay an appropriate tribute to this eminent pianist and teacher.

Francisco Alonzo Lopez, leading operetta and musical comedy composer of Spain, died May 18 at Madrid, aged sixty-one. He was the composer of more than twenty-five operettas, revues, and zarzuelas.

Isidor Achron, composer, pianist, teacher, and for more than ten years accompanist for Jascha Heifetz, died May 12 in New York City, at the age of fifty-five. He had made extensive tours both with Mr. Heifetz and as a soloist in his own right.

(Continued on Page 447)

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A Memorable Anniversary

THE ETUDE MUSIC MAGAZINE and its publishers, the Theodore Presser Co., revere its past but live in its splendid present and its potential future. With this issue we celebrate an important event—the one hundredth birthday anniversary of the founder, Theodore Presser, who was born July 3, 1848.

For over a year your Editor has been collecting, collating, and checking data to prepare a full biography of the great man who was destined to have a powerful influence upon American musical education. His life was so distinctive, so colorful, and so idealistic that we are certain that the tens of thousands of music lovers, teachers, and students who have benefited by his career will find this record informative and inspiring.

Theodore Presser was in every sense of the word a genius. While his calling was primarily professional and he was proud to his last hours that he had been a musician and a teacher, he was also a very practical man, a leader, rather than an executive, with many gifts in journalism and publishing

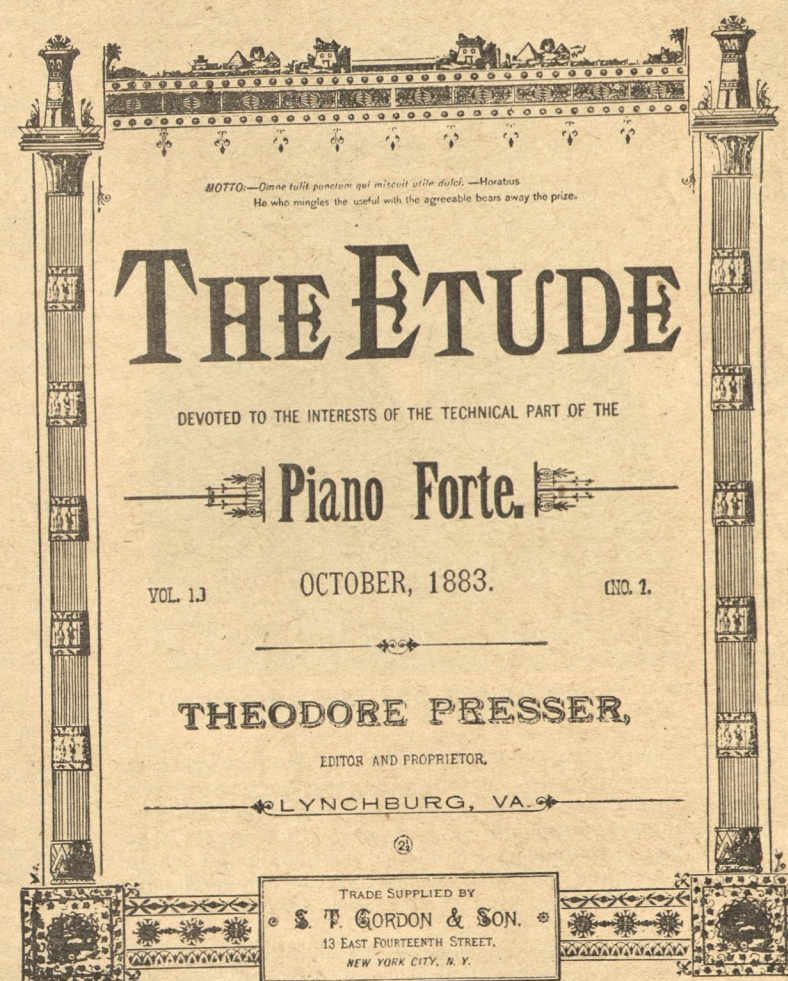
which made it possible for him to conduct one of the foremost music businesses of the world, organize the Music Teachers National Association (from which the far-reaching music club movement in America has sprung), write many of the most widely used musical educational books of our era, and establish THE ETUDE, the best known of all musical magazines, which monthly actually reaches "the ends of the earth."

Beneath his endeavors was a determination, a sincerity, a self-abnegation combined with what is now known in business as a huge "drive" or directed energy which, without bluster or ostentation, won him countless friends. His zeal to help the cause of music education was limitless. He answered vast numbers of letters upon music education and did it with unalloyed delight. His philanthropies, which he embodied in The Presser Foundation, have been extended to vast numbers of teachers and students. In eighteen years of the closest association (almost seven days each week) we never knew him to grow tired in helping the cause of music education.

Over twenty years have passed since his death in 1925, and in these two decades great changes have come in music. We are now at a point where the musical activities of our country are far greater than those of any other country of the world. The music profession, which for the most part was pathetically underpaid when Mr. Presser was a young man, can now point to large

numbers of professional musicians with handsome incomes—some have become millionaires. Even since Mr. Presser's death the industry of music has advanced so enormously that the American public is now spending billions of dollars a year for music in its various forms.

The biography of Theodore Presser begins in this issue and will run serially. We trust that our readers will take as much joy in reading it as we found in preparing it.



FIRST TITLE PAGE OF THE ETUDE
Here is the cover of The Etude for October 1883. The quotation from the Latin poet Horace (Quintus Horatius Flaccus, 65-8 B.C.) was Mr. Presser's motto for years, as is told in his biography starting in this issue.

America's Most Popular Anthem

by Hazel Thomson

IT was May 1887. A visitor sat in the gallery of the Board of Trade in Chicago. Soon he became the sole object of attention, for someone had pointed him out to a few of the members of that boisterous financial center. Suddenly the usual din of the traders ceased, and from the wheat-pit came the familiar words, *My Country, 'Tis of Thee*.

After two stanzas had been sung, followed by tumultuous cheering, the seventy-nine-year-old gentleman arose and bowed. Escorted to the floor by the Secretary of the Board, the members flocked around the honored visitor, everyone eagerly grasping his hand. Then, leading him to the wheat-pit, they doffed their hats, and sang the two remaining stanzas of *America*.

The elderly gentleman was its author, Samuel Francis Smith.

This most popular, though not official, national hymn of the United States was first sung one hundred and sixteen years ago at a children's Fourth of July celebration in the Park Street Church of Boston. Its immediate acclamation brought it into the public schools of Boston, and soon it was heard at public gatherings everywhere.

America has traveled to all parts of the world, and has been sung in most unusual places, from the soaring heights of Pike's Peak to the fantastic depths of the Manitou Caverns.

Oliver Wendell Holmes, a Harvard classmate of Samuel Smith and one of our nation's celebrated Men of Letters, made this comment to his fellow-poet: "Your name and fame will live when I and my works are long forgotten." He also stated that *America's* greatest strength was revealed in its opening word, "my" instead of "our."

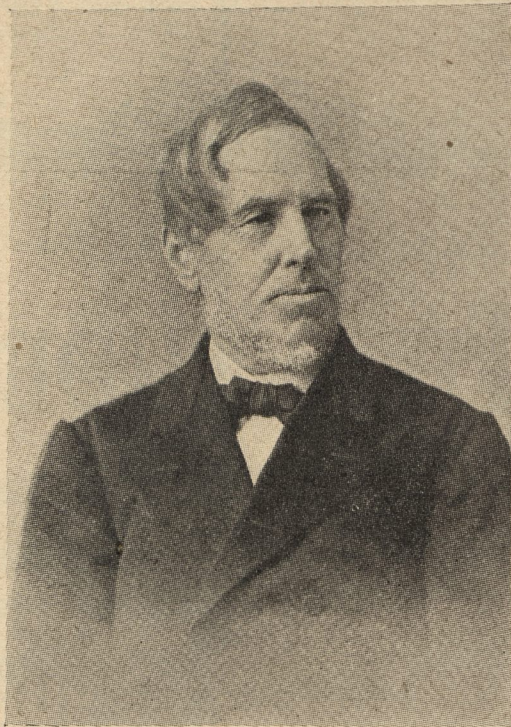
America has not reached its popularity without criticism. Some have severely attacked it from the standpoint that, with its "rocks and rills and templed hills," it does not fully represent our great nation. While this description is typical of New England, it does not include the vast rolling western prairies. Nor, from a literary point of view, are some of its lines above criticism. In spite of these discrepancies, however, it still exists as our greatest national hymn and is above reproach in expressing American patriotism.

Reared in a musical atmosphere, and within hearing of the chimes in the Old North Church, Samuel Francis Smith saw the light of day on October 21, 1808. His poetical talents, for which he received frequent recognition, displayed themselves early in youth.

He was one of the numerous distinguished graduates of his class (Harvard 1829). Besides Oliver Wendell Holmes, there were such noted personalities as James Freeman Clarke, poet and clergyman; George Bigelow, Chief Justice of Massachusetts; and B. R. Curtis of the United States Supreme Court.

While studying at Andover Newton Seminary from

which he was graduated in 1832, the year *America* was born, he was looking over a German songbook one dark, raw February day, when he discovered a spirited tune entitled *God Save the King*. He liked it, and picking up a scrap of paper nearby, wrote in thirty minutes the four stanzas of *America* to this tune. Giving it to Mr. Lowell Mason, who produced it at the memorable Fourth of July celebration, Samuel Smith was completely astonished at the great ovation it received.



DR. SAMUEL FRANCIS SMITH

Entering the Baptist ministry, Dr. Smith worked in various capacities, not only as a pastor, but as professor of modern languages, as editor of several publications, and as the author of several books. During this busy career he toured the world twice and contributed nearly one hundred and fifty poems to American hymnody, some of them, such as *The Morning Light Is Breaking*, becoming world-renowned.

Living to the ripe old age of eighty-seven years, Samuel Francis Smith was privileged to witness the enthusiastic acclaim of *America* upon which his fame chiefly rests.

IS YOUR ETUDE LATE?

If you, dear reader, only knew what extreme efforts we make to bring THE ETUDE to you before the first of each month, you would realize how embarrassed we are to be compelled to tell you that there are publishing conditions, wholly beyond our control, which make it impossible to do so at present.

THE ETUDE is prepared months and months in advance. For instance, much of the general material is completed far ahead of our regular day of issue.

Owing to a strike of the Typographical Union of Philadelphia, THE ETUDE for the past few months has been set up in a distant city and the delays incidental to this have been unavoidable. There has been no issue between THE ETUDE and the Union.

Therefore, we beg the indulgence of our readers until this difficulty is adjusted.

Rules for Practice

by Julia E. Broughton

When learning new music:

1. Practice two or four measures with the right hand. Practice two or four measures with the left hand. Then with both hands.
2. Practice slowly at first, without pedal.
3. Count aloud evenly until you know the piece.
4. Follow the fingering marked unless you can find a better one.
5. Be sure the arms are relaxed.
6. Play legato, and try to get a beautiful tone.
7. Learn the meaning of all terms and signs, and be sure to follow them. Play loud and soft as marked.
8. Practice the difficult parts over and over. Do not waste time on parts you know.
9. Write a question mark over anything you do not understand.
10. Think clearly at all times.

RULES FOR SIGHT-READING

1. Select easy music.
2. Look at clefs, key signature, and measure signature.
3. Do not play too fast.
4. Never stop, regardless of mistakes.
5. Follow the fingering, if possible.
6. Be very alert and look ahead.

Greatness

by Leonora Sill Ashton

A FAMOUS teacher has said:—"Everything is a failure that does not begin large. That holds everywhere. Small matters do not become great by prolonged processes of addition. Greatness, at best, is not so much a matter of quantity as quality."

We have been questioning ourselves as to whether we music teachers instill the proper attitude towards music, as an art, in our pupils. Do we impart to a beginning scholar the idea that the music lesson is an intrinsic part of his education, whether it takes place in class in a school, or in the private studio? Do we give him the impression that his work along musical lines is a means to attaining an end greatly to be desired?

Great works of literature and poetry, great works of art, fine handicraft, trained elocution, all have a certain aura of greatness associated with them; they are linked with great names; they are things and subjects which somehow appear to be set apart from the everyday world.

Is music regarded as a kind of "prolonged process of addition" to the regular routine of the school day, the opening hymn, the march to the class room, the drilling of the band—or is the private lesson just another part of home work to be endured?

Never before in any age has the world been so filled with music as it is today. There is music in school, music over the radio, music at the movies. One might almost say, music is an accompaniment to life itself, and truly brings joy and gladness to that life. But also, we believe it is wise to admit, bringing with it a danger that familiarity with different rhythms, with catchy melodies, even with long sustained chords, might breed a certain indifference to the "greatness" of the art.

There is one way in which we teachers may combat this danger if it be present in pupils. "Greatness," the teacher quoted above explains, "at best is not so much a matter of quantity as of quality." We may best establish the idea of the greatness of music by giving those scholars—not once in a while—not spasmodically—but regularly, month after month, the works of the master musicians, to practice, to study, and so to absorb. Let us give them Haydn and Mozart and Beethoven; let us give them Bach and Mendelssohn and Schumann and Chopin; let us give them Schubert and MacDowell.

So music will perhaps unconsciously loom large and great, and take its rightful place in the regions of the minds of those entrusted to the teacher's care.

America Goes to the Ballet

A Conference with

Aaron Copland

Distinguished American Composer

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Any survey of contemporary American music must award a high place to Aaron Copland, of whom Winthrop Sargeant says, "As a leader, Copland heads what is probably the strongest 'movement' in American composition at the present time." Born in Brooklyn, New York, in 1900, Mr. Copland was educated in the public schools, and was first taught piano by his sister. At seventeen he began the study of theory with Rubin Goldschmidt, and four years later enrolled at the Fontainebleau School of Music in France. Subsequently, he spent three years studying in Paris with Nadia Boulanger. In 1924 he returned to the United States, and a year later became the first composer to win a Guggenheim Fellowship. From 1924 on, Mr. Copland's compositions have earned public attention. His first orchestral performance, "Symphony for Organ and Orchestra," was given by Walter Damrosch with Nadia Boulanger as organ soloist (1925). In 1930, Mr. Copland won a \$5,000 award from the RCA Victor Co. for his "Dance Symphony." Known for his keen interest and participation in the development of contemporary musical movements, Mr. Copland has lectured at Harvard and at the Berkshire Music Center; is the author of several books; was elected to the National Institute of Arts and Letters; and in 1945 was awarded both the Pulitzer Prize and the New York Music Critics' Award for the score of the ballet "Appalachian Spring." Because of his success, both critical and popular, in the field of ballet, THE ETUDE has sought Aaron Copland's views on this form.



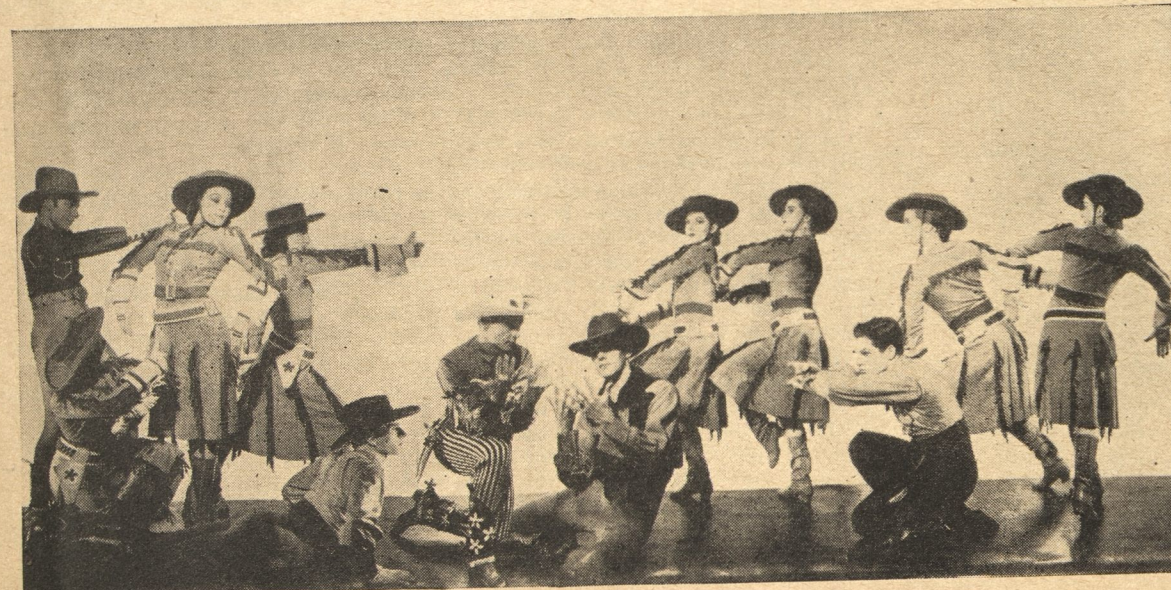
AARON COPLAND

Writing ballets is an entirely worthy outlet for creative effort and (what is not the case with all forms of composition) it is remunerative. There are, however, a number of purely ballet problems which the ambitious composer does well to keep in mind.

"First, he should remember that ballets are presented for the entertainment of an audience and that the audience gets most enjoyment by dividing its attention between the stage and the music. The composer, perhaps, feels that first interest lies in the score! Less experienced audience members, on the other hand, may feel that the stage is the thing. The truth lies somewhere between the two, in a sort of give-and-take counterpoint woven between the orchestra and the stage. Thus, the composer begins by realizing that he is not writing absolute music; he is setting a given subject and providing only half the full entertainment. In accommodating himself to these requirements, he makes his score less difficult, less involved than a score for a symphony; he strives for a less weighty texture; he follows the story that the dance will tell, leaving open spaces in his music when the stage business is heavy, and giving more music when the stage is in a quieter state.

How the Ballet Originates

"The composer also does well to remember how ballets originate. Only rarely do they begin with the composer. It would be possible, I daresay, for a composer to work out a complete ballet and then go out and find a choreographer to translate it into action, and dancers to bring it to life—but it doesn't happen that way. Ballets start in the mind of the choreographer, who works out an idea for a dance and then goes to a composer to supply the score. The general procedure is for a choreographer to outline his idea to the composer of his choice, and to give him a written synopsis of the dance story, or action, from which to work. Basing himself on this story synopsis, the composer sets down general ideas of the music it suggests to him. The next step, if all goes well, is for a dancer to break down the story into detailed individual scenes, outlining exactly what each should express. The dancer may indicate, for example, that the opening scene must take in the entire dance company, that it should last seven minutes, and that it should be gay, wholesome, cheery, with the flavor and setting of early New England. If the choreographer has his mind set on opening with a brisk polka, he will (Continued on Page 450)



Courtesy of the Department of Theatre Arts, The Museum of Modern Art

SCENE FROM AARON COPLAND'S COWBOY BALLET, "BILLY THE KID"

The Do's and Don'ts

Once more, a few requests to our fellow Round Tablers:

Please use the correct address and send your questions: C/o The Teacher's Round Table, THE ETUDE Music Magazine, 1712 Chestnut St., Philadelphia 1, Pennsylvania. Some letters come in with such incomplete addresses as "ETUDE Magazine, Phila., Pa.," or still more plainly: "C/o ETUDE, Philadelphia." The fact that these arrive at all can be credited to the immense popularity of THE ETUDE; but just the same, let's be considerate of Post Office employees, spare them extra research work, and avoid possible loss. Also: please do not address me C/o Michigan State College; I have no connection whatsoever with that institution.

And since we spoke of research work, may I insist on this: when your problem concerns a few given measures, please write them down instead of indicating them by numbers. All music is not available at all times, and even in the most familiar compositions the musical orthography may vary according to each editor's personal conceptions. Copy enough so that identification is possible. Once, I received this question: "On which note is the accent in this from Chopin?" Three notes followed, scribbled in pencil; trying to locate them would have been like looking for a needle in a haystack! Which reminds me of a story Moszkowski loved to tell:

Once a young lady was eager to check up on her theory; she knew that a 4/4 measure consisted of one whole note, two half notes, or four quarter notes. But thereafter she was hesitant. "Is it sixteen sixteenths?" she queried. "Yes,

Mademoiselle." Then, after she had made sure that her proposed number of sixty-fourths was correct, she asked Moszkowski in a sweet, coaxing voice: "Will you play me one?"

A New Angle

Who said that there is nothing new under the sun? Day in and day out unexpected things pop up under our eyes. This, for instance, which happened in Sioux City, the thriving and busy gateway to the broad horizons of the West:

Following a motor trip through the rolling hills of Iowa, I arrived there by nightfall and went to the studios where I was to start my Piano Clinic the next morning. A lesson was going on; so I decided to steal in unnoticed, and to relax for a few moments in the anteroom. Soon, however, I became attentive, as the familiar harmonies of the *Clair de lune* wafted through the door left ajar. It sounded good, too. Curious to see who produced those delicately blurred arpeggios, I tip-toed to the door and caught sight of a comely brunette of high school age. She seemed so deeply moved by her music that her cheeks undulated gently, as if she were about to release a sob. But I noticed that something was making its

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

way from between her lips, and since we were not in a spiritualist meeting, I knew it was not ectoplasm, and Debussy wasn't going to materialize in front of us, with dark eyes, curly hair, whiskers, and everything. Justly mindful of studio etiquette, the teacher promptly interrupted the process; for, you guessed it right: it was bubble gum.

During the next few days I auditioned over one hundred students, and it was refreshing to hear most of them play with good rhythm, phrasing, sense of values, and tone coloring; some excellent tuition is being dispensed in Sioux City. But if a score of them played the *Clair de lune*, none emulated the girl who, I learned later, was preparing herself for both a piano contest and a bubble-blowing championship.

Nothing new under the sun? I should say there is. We had the Debussy blur. Now comes the "Debussy Bubble Blur"!

"In Little Jars, the Good Spices"

Or as the old French proverb goes: "Dans les petits pots, les bonnes épices." On my piano are two little booklets. Their covers are pale blue. One of them would fit easily in a lady's purse, and the other one can be tucked away in the inside pocket of a man's coat. Still, they contain an unbelievable wealth of technical material, precisely of the kind which, through intelligent practice, can hasten progress and overcome difficulties within a minimum amount of time.

The first one, "Studies in Musical Rhythm" by Edgar L. Justis, is a short, thorough, and systematic course leading to a rapid understanding of rhythm, from the simplest to the most complicated forms. Some pertinent remarks accompany it: "How many musicians understand time thoroughly?" the author asks. "Few teachers give a really comprehensive course in the study of rhythm. Most of them are content with teaching their pupils something of the relative values of the notes and the use of the dot, leaving them to learn the rest themselves." How true this is, and how often do we hear even advanced students who *guess* at the rhythm, disregard the exact value of the dots, shorten the rests, and never reach that perfect stability which would be so satisfying to us listeners!

Mr. Justis' exercises are all on the same note, and they have nothing to do with sight reading except as regards the

rhythm itself. But they can be magnified at the user's will: those for both hands, for instance, can be played by one hand alone; or the two hands together and in octaves. One could also transpose them into different keys, thus changing the hand position. Those who are looking for something new and unusual will find it in this book.

The second little opus, called "Digital Labor in Music Anagrams," is the product of a brilliant, fertile, ingenious mind. "If virtuosity is your lady love," says its author, Dr. Julien Paul Blitz of the Technological College in Lubbock, Texas, "she will prefer that you bear the natural debt to finger welfare with more pragmatic imagination than doctrinal tenacity. There may exist certain five-finger exercises which may prove to be of more practical consequence to your technical development than the dogmatic continuance of the ones you have been using year in, year out—worn out!" And he explains: "I believe you will find it entertaining and interesting to experiment with this arithmetical progression (based upon a *quintol*) resulting in 1280 permutations."

Yes, twelve hundred and eighty, contained in this diminutive pamphlet not larger than the road maps handed out at the gasoline stations! And to think of the astronomical figures which a multiplication through rhythms and transposition would produce! It simply makes one dizzy.

Warm congratulations to Edgar L. Justis and Julien Paul Blitz, for they have brought us, in most concentrated and inexpensive form, a supply of material to be used for a lifetime.

Sometimes One Wonders

In that large elementary school the Auditorium teacher is holding a check-up in order to select talent for an actual musical quiz program which will go on the air. The youngsters, during the term, have attended some of the Children's Concerts given by the local symphony orchestra, during which explanations were given by the conductor, as well as demonstrations of instruments by some of the musicians. A boy in the fifth grade comes under fire:

Teacher—"Can you name the different sections, or groups of instruments in the orchestra?"

Answer—"The strings . . . er . . . the woodwinds . . ."

T.—"That's right. And what next?"

Ans.—" . . . er . . . the bang."

T.—"Oh . . . don't say that! Say the battery. And then there is something before that. Come on now, you remember. What is it?"

Ans.—" . . . Hu . . . Wait a minute . . . hu . . . I know it's a metal." (Here, a glow of triumph) "Oh yes . . . the gold!"

Another little boy comes up:

T.—"What difference is there between a violin and a viola?"

Ans.—"Hasn't the viola . . . leather strings?"

The above is no product of my imagination; its authenticity is certified.

CHOPIN, shortly before his death, destroyed several of his works by throwing them, with disgust, into the fireplace. His illness, with which he had been struggling for many years, could easily have distorted his judgment, and it is not improbable that some of the things that the master cast into the flames in that little apartment on the Place Vendôme in Paris may have been of really significant value. Among the properties Chopin destroyed was his uncompleted "Method of Pianoforte Playing."

All that is left to the world about his teaching methods are the records and observations of his pupils and of writers who have made critical and analytical studies of his works and theories. Since few publications in the world have printed as much upon the master as has THE ETUDE during the past six decades, the writer decided to investigate the bound volumes from 1885 to date, and found over one hundred and fifty major articles upon the subject. From these has been selected a kind of short digest which cannot fail to be valuable to teachers and pupils alike. THE ETUDE proved to be a veritable gold mine of Chopiniana and the following has been selected from hundreds of pages devoted to one of the most inspired and brilliant minds in the history of music.

Among the articles are those giving statements from Chopin's pupils and his friends, including Mikuli and Mathias. Mikuli remarks upon Chopin's method of teaching:

"What concerned Chopin most at the commencement of his instruction was to free the pupil from every stiffness and convulsive, cramped movement of the hand, to give him the first condition of a beautiful style of playing, suppleness, and with it independence of the fingers. He taught indefatigably that the exercises in question were no mechanical ones, but called for the intelligence and the whole will of the pupil; on which account twenty and even forty thoughtless repetitions (up to this time the rule in so many schools) do no good at all, still less the practicing during which, according to Kalkbrenner's advice, 'One may occupy one's self simultaneously with some kind of reading!'"

Dr. Edward Burlingame Hill of the faculty of Harvard, commented on Mikuli:

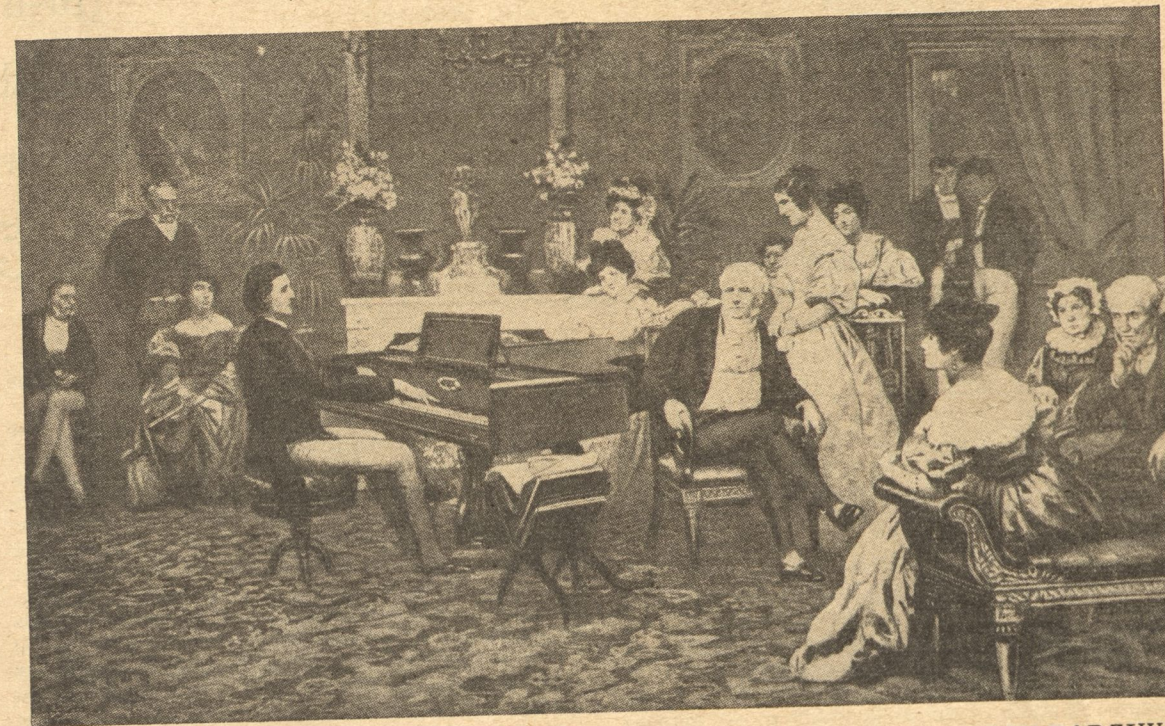
"Mikuli relates that Chopin used the thumb freely on the black keys, even passing it under the fifth finger if this helped smoothness and ease of execution. He also glided from a black to a white key with one finger, then an entire novelty. He devised a new fingering for chromatic thirds, thus permitting increased velocity and a smoother *legato*. He strongly recommended studies in theory also, as a means of improving the musical intelligence of the pupil. He also advised ensemble playing, the frequent hearing of good singers, and even lessons in singing as a help toward phrasing. He would tell an indifferent pupil to play as he felt, but he hated want of feeling as much as false feeling."

Mikuli also stated, "A holy artistic zeal burnt in him then; every word from his lips was incentive and inspiring. Single lessons often lasted literally for hours at a stretch, till exhaustion overcame master and pupil. There were for me also such blessed lessons. Many a Sunday I began at one o'clock to play at Chopin's, and only at four or five o'clock in the afternoon did he dismiss us. Then, also, he played, and how splendidly; but not only his own compositions, also those of other masters, in order to teach the pupil how they should be performed. One morning he played from memory fourteen preludes and fugues of Bach's, and when I expressed my joyful admiration at this unparalleled performance, he replied: 'Those cannot be forgotten' . . . His playing was always noble and beautiful, his tones always sang, whether in full *forte* or in the softest *piano*.

"He took infinite pains to teach his pupil this *legato*, *cantabile* way of playing. 'He (or she) cannot connect two notes' was his severest censure. He also required adherence to the strictest rhythm, hated all lingering and dragging, misplaced *rubatos*, as well as exaggerated *ritardandos*. 'I beg you to sit down,' he said on such an occasion with gentle mockery. And it is just in this respect that people make such terrible mistakes in the execution of his works. In the use of the pedal he had likewise attained the greatest mastery, was uncommonly strict regarding the misuse of it, and said repeatedly to the pupil, 'The correct employment of it remains a study for life.'"

Chopin's "Piano Method"

An Anthology



FRÉDÉRIC CHOPIN PLAYING THE PIANO IN THE SALON OF PRINCE ANTON RADZIWILL. This has been affirmed by his pupil, Chopin was perhaps the most remarkable pianist of the century. This has been affirmed by his pupil, and friend, Mathias: "All those who heard him said that no one approached him. The instrument on which one listened when Chopin played, never existed except under the fingers of Chopin."

by R. L. Moyer

Another pupil, George Mathias, said of Chopin: "As to Chopin's method of teaching, it was absolutely of the old *legato* school, of the school of Clementi and Cramer. Of course he had enriched it by a great variety of touch; he obtained a wonderful variety of tone, and shading; incidentally, I may tell you that he had an extraordinary vigor, but only by flashes. Chopin treated very thoroughly the different kinds of touch, especially the full-toned *legato*. As gymnastic helps he recommended the bending inward and outward of the wrist, the extending of the fingers, but all this with earnest warning against over-fatigue. He made his pupils play the scales with a full tone, as connectedly as possible, very slowly and only gradually advancing to a quicker tempo, and with metronomic evenness. The passing of the thumb under the fingers, and the passing of the latter over the former was to be facilitated by a corresponding turning inward of the hand. The scales with many black keys, B, F-sharp, and D-flat, were first studied; and last, the most difficult, that in C major.

"In the presence of women Chopin surpassed himself, and if they bore titles, so much the better, for he was very fond of the aristocracy. And let no one be inclined to throw a stone at him for this; it was one of the phases of his ultra-refined nature, which could find pleasure among people who wore clothes in the extreme of the mode, who had white and well-kept hands. Was there ever anything finer than Chopin playing in the midst of a circle of the women who have been immortalized by the dedications? The audience was worthy of the artist.

"Chopin, an executant of genius, interpreted Mozart

and Beethoven with the sentiment of Chopin, and it was very beautiful, it was sublime. He was not in the category of critical and historical players; from which it is not, however, to be thought that the latter are wrong. All the world cannot have genius; of taste and instruction there is too much, perhaps.

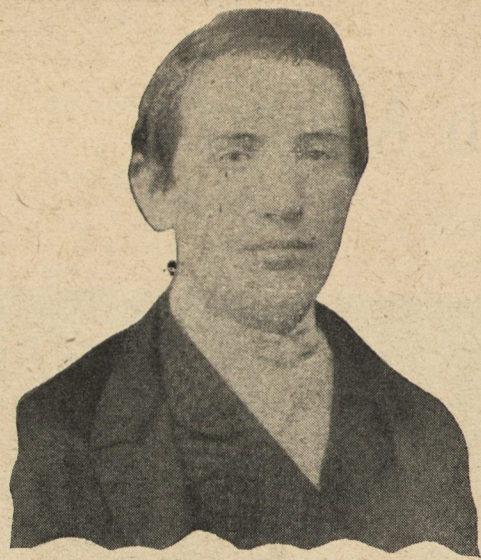
"As to his *rubato*, I want to speak at some length. Every one knows that *rubato* is an indication which we find among the older writers (Bach, and others), the essence of which is alteration of movement, which is included in the two means of expression in music (the modification of tone and of movement) as in oratory, in which he who is speaking, according to the sentiment by which he is filled, raises or lowers his voice, accelerates or retards his diction. The *rubato* is a nuance of movement; there is hurrying and delay, anxiety and indifference, agitation and calm. Yet how necessary is sobriety in the use of this process, and how often we mark abuse instead! For too frequently when we hear Chopin's music, we are wearied by the use of *rubato*, the only sauce as it were, employed in the extreme and at random. It is a great fault of amateurs, and one must confess, also of artists.

"Then I recall Chopin at the lesson. It was 'Very good, my angel,' when things went well; he pulled at his hair when things went badly. He even broke a chair in my presence, a wicker chair of that time, and now again to be seen in artists' studios. And the sublime understanding of the masters! How he made you feel and comprehend! To express the poetry that was in him, his word was as eloquent as his music, he was a poet in giving lessons. I recall a phrase of his on the subject of a place in the (Continued on Page 450)



MAURICE DUMESNIL

This photograph was taken while the editor of this department was on a recital tour last Spring.



THEODORE PRESSER
At the age of sixteen.

"Omne tulit punctum qui miscuit utile dulci."
—Horatius

Part One

It is a fortunate characteristic of democracies that men of small means and lowly circumstances, endowed with rich mental gifts and vital force, may start from very modest beginnings, and, through wise planning, hard, persistent work, trained skills, and a keen understanding of the public needs, to say nothing of its whims and foibles, rise to heroic heights, large wealth, and far-reaching influence. This has been demonstrated time and time again in America. Witness Benjamin Franklin, Stephen Girard, Abraham Lincoln, Andrew Carnegie, Mark Twain, Thomas A. Edison, Henry Ford, and scores of similar leaders in their fields. Theodore Presser, in the field of music, is a conspicuous example of the opportunities of freedom and free enterprise in our country.

In telling the story of Theodore Presser and his work there will be no attempt to follow a mere chronological relation of facts and dates, but rather the more agreeable plan to present the human and practical phases of the unusual philosophy and accomplishments of an extraordinary educator, business man and humanist, so fired by his idealism that few of his early associates could ever imagine the possibility of the far-reaching and permanent nature of his achievements. It is not an easy task to paint this picture with mere words.

"As for words," Mr. Presser used to say, "I can buy all the words in the English language in Webster's Dictionary for ten dollars. These words are the tools of thinkers; until they are employed to express thoughts they don't amount to much. They are like piles of bricks and building material—little good until the builder turns them into a house."

Family Origin

About 1826 Mr. Presser's ancestors left the little town of Ottweiler, in the Saar district, for the New World. The Saar Basin is a territory of seven hundred and thirty-seven square miles, north of Lorraine and west of the German Palatinate. Like Alsace and Lorraine it is one of the foremost centers of the iron, steel, glass, and pottery works in Europe. It was the seat of the court of Nassau-Saarbrücken. From 1793 to 1815 it was occupied by the French, when it was retaken by the Prussians, who held control to the end of the First World War, when for fifteen years it was governed by the League of Nations. In 1935 it reverted to Germany by a plebiscite. Its citizenry was a mixture of French and German, not concerned in the politics of either country, but by reason of its corridor position the Saar became the battleground for many internecine wars. The people of the Saar were hard-working folk, not

Theodore Presser

(1848-1925)

Educator - Publisher - Philanthropist

A Centenary Biography

by James Francis Cooke

concerned with fighting, but more interested in the great opportunities which this rich land presented.

Theodore Presser was uncertain whether the name Presser was of German or of French origin (Pressé). His father and his grandfather spoke both languages. Mr. Presser himself taught French as well as music at the Ohio Northern Normal School. He was, however, in no sense a fluent linguist. Although he spent two student years in Germany his German was crude. He frequently called upon the writer, who has no German blood, to help him in conducting business transactions in German. Even before World War I he had a hatred and fear of German tyranny, equalled only by his love for the beautiful masterworks of German musical art and the "Gemüthlichkeit" of the wholesome German homes that he had known so well. His patriotic affection for America and his faith in American principles of living were unbounded.

A Perilous Voyage

The voyage of the Presser family to America was a perilous one. The ship was small and the passage was exceptionally stormy. According to family records, the pioneer father and mother were the only passengers on the vessel who were not terribly seasick. There were two daughters and three sons, one of whom, Christian Presser, was Theodore's father. Christian was about twenty years of age when he arrived. The family expected to settle in the "Pennsylvania Dutch" section of southeastern Pennsylvania, where there were many migrants from the Saar, the borderlands of France and Germany, the Palatinate, and from Switzerland. In some manner the family reached Pittsburgh, passing by the rich "Promised Land" of Lancaster, Lebanon, and Berks counties, where the Pennsylvania Germans now live.

In Pittsburgh we find Christian Presser and his parents living at 4 Pride Street, in the same house where Theodore was born on July 3, 1848. The house is no longer standing. The Presser family was very musical. Christian played the guitar. Several members of the family played the dulcimer. The family never possessed a piano or organ, although it coveted these instruments very greatly.

Christian Presser married gentle little Caroline Dietz of Gettysburg, Pennsylvania. Her parents had been born in America. Theodore, born in 1848, was a healthy, lusty baby, and in his boyhood was extremely strong and vital. His mother died when he was two years old. When Theodore was eight years old, his father, Christian Presser, married a second time. His wife, Frances Zirkil, was a native of Switzerland.

Religious Training

The Presser family, like many others who came to America at that period, were vigorous religious zealots. They were not, however, members of the severe, semi-ascetic sects like the Amish, the Mennonites, the German Baptist Brethren (the Dunkards), or the Schwenkfelders, many of whose descendants, in quaint garb, still cling persistently to a kind of vigorous piety that

has not changed very greatly in its tenets for two centuries. The Presser family belonged to a more moderate religious sect known as the Christian Brotherhood. Morning prayers were the arbitrary rule, and Christian Presser read passages from the Bible at the table at nearly every meal. Young Theodore was especially devoted to his stepmother, and in the notes he left with the writer he said:

"She was a woman of God—a sincere and devout Christian continually pointing out passages in the Bible as a guide to me. She took as good care of me as any real mother. She was a plain-spoken, kind soul who made many friends. She was most self-sacrificing and a thoroughly good woman. I often wished that I might live a life on the same high plane as hers."

Notwithstanding his restricted religious upbringing, Theodore grew to become one of the most tolerant and open minded of men. In eighteen years of close association with him I never heard him make a vulgar remark, tell a questionable story, or utter a profane word, with the exception of a time when he let a heavy hammer fall on his pet corn, which he greeted with a vociferous "Damn!" He would never permit religious discrimination in business. Although his personal moral standards were of the highest, he was kind and understanding with those who were weak. He was suspicious of scandal-mongers and hypocrites, often mentioning the Parable in John 8:7. "He that is without sin among you, let him cast the first stone." However, he never pardoned anyone who had taken advantage of him or had broken faith with him. He simply dropped that person from his life. Nor could he forgive or have dealings with an established liar.

A Precocious Lad

The Presser family, when it came to America, was in extremely moderate circumstances. The father was by trade in the glue business, and his son Christian followed him. However, the disagreeable and smelly job of making glue did not appeal to Theodore. He left school when he was twelve. The stepmother appealed to Christian to send the bright boy to Duff's Business College. In a letter to the writer Theodore Presser later wrote, "I was not interested merely in learning, but in doing. My hands and arms itched for activity. I was always irritated when I was forced to be idle. Someone gave me a verse of Longfellow which made a great impression upon me:

"Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time."

"On the wall in Duff's Business College there was a quotation from Horace, which ran, 'He who mingles the useful with the agreeable carries away the prize.' This saying gave me great inspiration, and after I decided to start THE ETUDE I resolved to carry it upon the masthead and I did so for many years."

Young Theodore was very precocious. At the age of thirteen he attempted to enlist in the Army and take part in the Civil War. He was rejected, of course, be-

cause of his youth. He then secured a job as "skimmer" in a nail works given over to the war-time manufacture of grape-shot cannon balls. The furnaces in which the metal was heated were uncapped with a roar. The worker then carried huge ladlefuls of white-hot liquid iron to the molds. A mold held twelve balls, each about the size of a baseball. The ladles themselves were as large as a tall top hat. It was the job of the "skimmer" boy—Theodore—to skim the impurities from the incandescent metal. When the iron was poured into the mold it continued to roar and sputter for two hours. There, in the terrific heat and din, Theodore had his introduction to industry. He was so active and hard-working that the boss used to exclaim, "Just look at the amount of work that boy has done!" He held Theodore up as an example to the men workers. Although he was fired by patriotic enthusiasm, Theodore had a deep-set detestation of war, with its death, destruction, and waste. He did not like the idea of working for a death machine when there was so much that was helpful and beautiful to do in life. In his later years he spent much time in the South and came to love the country and its people very dearly. It filled him with remorse that he, by working in the foundry, had ever had anything to do with injuring his wonderful fellow-countrymen south of the Mason-Dixon line.

The work in the foundry proved too severe for a mere boy and he was compelled to give it up. Theodore's brother, William Henry, returning from the War, decided to go into the business of making saws. His branch of the family followed that pursuit for many decades, eventually moving to Saginaw, Michigan, in 1881 and founding the Michigan Saw Company. William Henry was anxious to have Theodore trained in the business, and entered him as an apprentice in Pittsburgh.

In the saw-making business, Theodore's job was to grasp the incandescent blades from the forge with tongs. These blades were then thrust into a vat of oil for tempering purposes. When withdrawn they were



THEODORE PRESSER'S BIRTHPLACE IN PITTSBURGH, PA.
The building is now demolished.

JULY, 1948

THE ETUDE



THEODORE PRESSER
At the age of eighteen.

cation the students and workers would suffer a great loss. He was most enthusiastically in favor of a master who could and would take a loving interest in an eager and hard-working, gifted pupil or apprentice. He believed that, while class instruction had its advantages, it could never quite equal excellent private instruction. In this he showed his idealism, as private instruction is hypothesized upon a lofty ideal relationship between the teacher and the pupil.

Mr. Mellor insisted that only practical application for years could train a boy or a girl to become a rapid, accurate music clerk. To this end he established classes for clerks to help them develop skill in this field.

A Reverence For Wisdom

Theodore never forgot his debt to Mr. Mellor, who was one of the many revered mentors he met in his active youth and young manhood and to whom he attributed much of his later success. He often said, "I have learned far more from my fellow men than I ever learned in any educational institution. The college and conservatory are sometimes given too much credit. They are only the kindergartens of life itself. It is not until a lad is let loose in the greater world that he finds out what it is all about." Theodore had a great reverence for wisdom, learning, experience, and character. He had a high regard for elderly advisors, saying: "They have been through the battles of life and have earned the right to advise and counsel the younger generation. The most successful enterprise, whether it is a great nation or a great industry, is that which has listened to its eminent elder statesmen and patriarchs and followed their counsel." He felt very strongly that the experience of a man in advanced years with a brain filled with details and a knowledge of a business almost encyclopedic in character was an asset. He kept in his employ men who were past their eighties who preserved in their minds information that could not be readily found in books or card catalogs. He believed in travel and all kinds of life experiences in the development of character. One of his amusing epigrams was "The rolling stone never gathers any moss, but it does get a beautiful polish. Who wants the moss?" He thought that brushing up against mentors was one of the best ways to get polish.

(Continued on Page 441)

*After the passing of Mr. Presser, the Theodore Presser Company purchased The John Church Company of Cincinnati in 1930. This included the valuable copyrights of John Philip Sousa, Ethelbert Nevin, and others.

In 1931 the Theodore Presser Company acquired the Oliver Ditson Company of Boston. This company was under the editorial management of its Vice-President, William Arms Fisher, American composer and musicologist, who, during his thirty years of service, supervised the publication of the "Music Lovers' Library," a monumental collection of the selected works of the greatest composers, issued in ninety-eight de luxe volumes, edited and annotated by world-famous authorities. Mr. Presser had always had from his boyhood the highest regard for the valuable Ditson publications, and often coveted them for his catalog, an ambition which he unfortunately did not live to realize.

An Exciting Experience

While convalescing from his onerous labors in the Presser family saw factory, a friend, Frederic Lechner, employed in a piano factory, called upon him and told him that there was an opportunity to secure a position to sell tickets for a coming visit of the Maurice Strakosch Opera Company. Maurice Strakosch was an able musician, teacher, and impresario. He and his brother Max conducted extensive operatic enterprises in London, Paris, Rome, and America. He had studied at the Vienna Conservatorium with Simon Sechter, who was held in such high esteem that Franz Schubert, in the last years of his life, strove to study with him to improve his theoretical technic. Sechter was also the teacher of Henselt, Bruckner, Vieuxtemps, Thalberg, and others.

Strakosch was intimate with European conditions. Coming to America, he taught in New York City for some time. One of his pupils was his sister-in-law, the world-famous prima donna, Adelina Patti.

Theodore Presser loved music, and he found in this temporary position of ticket seller a new and exciting interest. Not only did he handle the sale of the tickets with great success, but he came in daily contact with the renowned Strakosch himself, as well as many members of the company, which included the popular favorite Minnie Hauk and the amiable Signor Del Puente. The operas in the repertory of the company included "Fra Diavolo," "Maritana," "Martha," "Lucia," "La Traviata," "Il Trovatore," and others. Each performance transported Theodore into another world. The value of the tickets sold for this opera season was \$12,500, not a very significant sum in these days, but a very large one at that time.

The ticket sale had been conducted in C. C. Mellor's store, the center of musical life in Pittsburgh. It was the agency for the Mason & Hamlin piano and for many music publishers. These included S. Brainard Son's Company, then of Cleveland, and Oliver Ditson & Co. of Boston. Mr. Mellor was not slow to realize the fine qualities of Theodore, and employed him immediately. Little did the youth dream, when he was passing out publications of the famous Oliver Ditson Company, that at some future time after his death a Theodore Presser Company would acquire among its valued assets the Oliver Ditson Company.*

C. C. Mellor was an able, kindly business man, and a very competent musician who frequently gave organ recitals with his wife, a well-known singer. He was also organist in the leading Presbyterian Church of Pittsburgh. He quickly recognized Theodore's love for music as well as his sense of responsibility.

Mr. Mellor took a paternal interest in his new protégé. In later life Theodore often stated his opinion of the importance of a mentor or master for a youth. He deplored the passing of the system of master and apprentice. He feared that in the rise of formalized and mass edu-

"MUSIC STUDY EXALTS LIFE"

Radio Concert High Lights

by Alfred Lindsay Morgan

IN the annals of radio, April 3, 1948 is a date always to be remembered. On that day, Arturo Toscanini concluded his tenth complete season with the NBC Symphony Orchestra with two memorable events that will be recognized in musical history as tributes to his memorable accomplishments and extraordinary vitality—the first, a presentation of Beethoven's Ninth Symphony, as only the noted conductor can give, and the second, a first televised rendition of that great work. This concert attracted as much public attention as any radio occurrence this past season and resulted in more than twenty thousand requests for tickets to the studio broadcast. It was a fitting climax to Toscanini's splendid decade of music-making on radio. A month later, the beloved Maestro sailed for Italy to conduct a memorial concert on the occasion of the centennial birthday of Arrigo Boito on June 10.

At the final New York Philharmonic-Symphony broadcast of the season (Sunday, April 18), another radio event of the year was the presentation of Beethoven's "Missa Solemnis," conducted by Bruno Walter. It was a performance, as one critic said, that ended the Philharmonic's radio series in "grandeur and eloquence." One of the memorable musical happenings of recent years, it paralleled Walter's searching reading of Bruckner's Ninth Symphony with The Philadelphia Orchestra in its broadcast of February 28. The imposing architecture of the "Missa Solemnis" makes it a work difficult to perform and also to broadcast. With the services of the Westminster Choir, Eleanor Steber, Nan Merriman, William Hain, and Lorenzo Alvaray, Mr. Walter was able to project a performance distinguished for its exaltation and renunciation. In both the Beethoven Mass and the Bruckner Symphony, this venerable conductor fructified a lifetime of close association with the music in a searching interpretation that left an unforgettable impression on his radio listeners. It is music making like the above cited performance that places American radio in world leadership for its contributions to all music lovers.

The CBS Symphony, replacing the Philharmonic-Symphony Orchestra, started its summer series of concerts with distinguished conductors and artists on April 25. Those who have followed the broadcasts hardly need to be reminded of their interest. Several contemporary American and British works have been played, giving listeners an opportunity to hear new and unfamiliar music. One broadcast, that of May 16, was of considerable interest, not alone for the playing of new music but for the conducting of the Negro musician, Dean Dixon. Dixon was the 1948 winner of the Alice M. Ditson Fund award for conducting. His program included world premières of Wallingford Riegger's Third Symphony and Quincy Porter's Concerto for Viola and Orchestra (Paul Doktor, soloist), and Robert Ward's Second Symphony, previously given its first performance in Washington by the National Symphony Orchestra. The unusual character of Dixon's program was consistent with his efforts for many years to bring symphonic music to larger audiences. In the concert halls, Dixon's activities have been widely praised. His "Music for Millions" concerts gave free symphony programs to the low-income groups; his "Symphony at Midnight" in Town Hall, New York, last season permitted those unable to attend concerts in the regularly scheduled evening hours opportunity to hear the best music. Dixon has organized and conducted the Dean Dixon Symphony Society Orchestra and Choral Society, the League of Music Lovers Chamber Orchestra and the New York Chamber Orchestra.



LOUIS KAUFMAN

As guest conductor with outstanding symphony organizations of the country, he has been heard at various times on the airways.

Alfredo Antonini, who was conductor for the first five weeks of the summer series of the CBS Symphony returned for two concerts on June 27. On the latter date, his presentation of Vivaldi's *The Seasons*, with Louis Kaufman as solo violinist, brought us some rare old music, performed as in the composer's time with solo violin, organ, and harpsichord. On July 18, the CBS Symphony will be replaced for eight weeks by the Hollywood Bowl Symphony Orchestra. These latter concerts will be under the direction of Eugene Ormandy, permanent conductor of The Philadelphia Orchestra. Soloists for the California broadcasts had not been announced at the time of writing.

Those who tuned in on the NBC broadcast of the Rachmaninoff Fund award on April 29 heard an exciting event. The winner—twenty-year-old Seymour Lipkin—was described as the recipient of "the biggest jackpot of recent years," at that Carnegie Hall concert. The young pianist was praised for having "style, feeling, and surprising breadth of maturity" (The New York Times) and for an extraordinary poise in one so youthful. The Detroit-born Lipkin began his serious musical studies at the age of ten at The Curtis Institute of Music in Philadelphia. Later, he studied conducting with Koussevitzky at the Berkshire Music Center, and

RADIO

"MUSIC STUDY EXALTS LIFE"

recently he has served as a conducting apprentice with the Cleveland Symphony Orchestra. His winning of the award brought him a contract to record for RCA Victor Red Seal records and an advance royalty check of \$1,000. On May 17, the young artist was heard in his radio debut with The Telephone Hour, playing several compositions by Rachmaninoff and the finale of Mendelssohn's Concerto in G Minor with Donald Voorhees and the orchestra.

A new musical program, "Cities Service Band of America," heard on Fridays from 8:00 to 8:30 P.M., EDT, National Broadcasting System, is a summer event paralleling similar concerts heard for long years throughout the nation in parks and oceanside pavilions. Paul Lavalie directs the band, which is formed of forty-eight top-notch band performers especially for Cities Service. A male quartet also participates in the program. The band was recruited by Lavalie from among the finest brass and woodwind players in the country, and the conductor's ambition is to make it equal the famous Sousa band. In addition to stirring marches, the program will examine the concert and operatic repertoire for selections adaptable for band playing. Each week a three-minute dramatic sequence will tell a story of America, relating to the music and history of the nation. It is said that more than two million, five hundred thousand Americans play in bands throughout the country. Estimates place the number of bands at seventy thousand, many of which are made up of youthful players trained in high schools. A number of these bands and organizations will be saluted by Lavalie and his forty-eight-piece Band of America in the broadcasts.

Sylvan Levin and his Contemporary Music series, heard Sundays from 1:30 to 2:00 P.M., EDT, Mutual network, deserve high commendation for their music making. Such a concert as that on May 30 offers an example of Levin's unusual program making. On that date, he chose the works of three composers who were soldiers in World War II—a short overture by Ulysses Kay, the *Adagio for Strings* by Samuel Barber, and *Dark of the Moon*—a composition by Walter Hendl, associate conductor of the New York Philharmonic-Symphony Orchestra.

The broadcast, "Orchestras of the Nation," heard Saturdays from 3:00 to 4:00 P.M., EDT, National Broadcasting network, continues to bring us programs of considerable interest. We especially recall that of May 22. It emanated from the Eastman School at Rochester and featured its Symphony Orchestra under the direction of Dr. Howard Hanson, bringing us, during the first half of the concert, works of student composers, and for the last half a performance of the Randall Thompson Symphony No. 1. Thompson, professor at Princeton University, has won many awards, including two Guggenheim Fellowships. At present he is at work on a symphony commissioned by the Alice M. Ditson Fund.

Those Sunday morning "Coffee Concerts," heard from 8:30 to 9:00, EDT, American Broadcasting network, continue to feature intimate recitals of piano soloists and of chamber music ensembles. These broadcasts are among the finest of their kind on the airways, and Earl Wild, the pianist, deserves a wide vote of thanks from radio listeners for his participation in and arrangement of the programs.

Another ABC program worth following is "Piano Playhouse," heard on Saturdays from 3:00 to 3:30 P.M., EDT. Mr. Wild is active on this program which also features guest artists. Milton Cross is the commentator. Following "Piano Playhouse" comes the program of the ABC Symphony with Josef Stopak as conductor. These broadcasts are heard from 3:30 to 4:30 P.M., EDT and each presents a distinguished soloist.

For those who like light-hearted musical programs—one cannot say summer fare, for folks the year 'round like well-presented popular classics and show tunes—we recommend the "Family Hour," featuring the gifted baritone, Earl Wrightson, and guest soloists, Sundays from 6:00 to 6:30 P.M., EDT, Columbia network. The orchestra is directed by Dudley King, who has been on Al Goodman's arranging staff for the past five years. King will also be heard in the broadcasts as a member of a two-piano team featuring novelty keyboard arrangements. King and Wrightson say their show is intended always to be "light and festive"—the sort of thing to divert that Sunday afternoon, spent indoors or out.

"RELISHED BY THE BEST OF MEN"

"Fr' Instance." A Collection of Jokes and Humorous Stories compiled by Homer Rodeheaver. Pages, 65 (octavo size). Price, \$1.00. Publisher, Rodeheaver Hall-Mack Company.

"A little humor now and then is relished by the best of men." Never mind who said that old saw first, it's sound gospel. Homer Rodeheaver, formerly trombonist and vocal leader in command of the music of the sensationally successful evangelistic services of the late Billy Sunday, has been heard by millions. Latterly he has become a publisher of music such as that which Billy Sunday used. He then began to conduct meetings with the same broad, human understanding as that of his former associate. Like all speakers, he found that a little wit and humor, designed to turn the minds of his gatherings away from the dour happenings of life, is always appreciated. A good, hearty laugh takes hold of an audience and breaks down resistance quicker than anything else. So, what does Homer do but get up a kind of book of four hundred and fifty jokes and humorous stories culled from his platform experience. Here are a few samples.

CHOIR FEUDS—"What is your position in the choir?" asked the new church member. "Absolutely neutral," replied the mild tenor. "I don't side with either faction."

CHURCH LOYALTY—An English girl went to India and, at the first New Year's away from home, she wrote to her devout parents: "It is now very hot and I perspire a great deal, but you will be pleased to know that I am still a member of the Church of England."

GUEST—"Look here! How long must I wait for the half portion of duck I ordered?" Waiter: "Till somebody orders the other half. We can't go out and kill half a duck."

SWAYING SLIGHTLY, he halted in front of an enormous stuffed tarpon in a glass case. He stared at it for a minute or two in silence. Then he said: "The fella who caught—hie—that fish is a—hie—liar."

A joke is like an egg; it is at its best when it is fresh. Most of Mr. Rodeheaver's jokes seemed fresh to your reviewer. To some religious the book will be received with horror. The idea of ecclesiastical "gags," as the stage and the radio call jokes, will seem like a profane compromise. Yet the funmakers on the air pay tremendous salaries to the men who make a business of contriving humor for their scripts. We believe that anything that sends a shaft of light to the heart of some sorely troubled soul cannot fail to be pleasing in the sight of the Lord. So Homer, with his *Brighten the Corner Where You Are*, has atoned for thousands of lugubrious sermons which have contributed little to the happiness and the welfare of Man.

MUSICAL LITERARY GEMS

"A Caravan of Music Stories." By the World's Great Authors. Pages, 312. Price, \$3.50. Publisher, Frederick Fell, Inc.

Readers of THE ETUDE will be surprised that it has been possible to make an anthology of twenty-six short stories about music by such authors as Thomas Mann, Ludwig Bemelmans, Ben Hecht, Langston Hughes, Anton Chekhov, William Saroyan, George Milburn, Clarence Day, Leonid N. Andreiev, Bruno Frank, Robert P. Parsons, Dorothy Baker, Thomas Hardy, Mari- anne Hauser, James Joyce, Sholom Aleichem, Charles Cooke, David L. Cohn, and others. The editors of this very attractive group, Noah D. Fabricant and Heinz Warner, have accomplished an excellent piece of work.

The stories are not about great musicians, but are sketches of modern life in which there is a definite musical interest. It is amazing that so many fine short stories on musical subjects, by famous and well known writers, have been written. Many of the stories are little masterpieces. Some are exceedingly entertaining. For instance, James Joyce's "A Mother" is alive with Irish wit ("The concert expired at ten.").

It is an admirable book for casual entertainment and should be especially valuable in the waiting rooms of teachers, for perusal by the students. Some of the

JULY, 1948

The Etude Music Lover's Bookshelf



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

by Meredith Cadman

translations are perhaps somewhat too literal, but that gives a kind of foreign atmosphere to the text of stories located in other lands. Some need a glossary, as, for instance, Chekhov's lugubrious "Rothschild's Fiddle." We do not yet know the meaning of "feldscher" or "Wachchch." The publisher makes a specialty of anthologies and has published many fine ones.

NEW VOCAL EXPOSITIONS

"Emergent Voice." By Kenneth N. Westerman, Mus. B., A.B., M.A., Sc.D. Pages, 156. Price, \$5.00. Publisher, Kenneth N. Westerman.

Dr. Westerman, a voice instructor with scientific training, has carried out his investigations at the splendidly equipped University of Michigan and has produced a book which analyzes the vocal processes in a very clear and accurate fashion. His chapters upon Phonation, Resonance, Articulation, and the supplementary excellent exercises in theory and sight reading will be found by all voice teachers to be rich in didactic suggestion.

WOMEN'S FIGHT FOR MUSIC

"Music and Women" by Sophie Drinker. Pages, 323. Price, \$5.00. Publisher, Coward-McCann, Inc.

Sophie Drinker has given us a book of rare insight, built upon long experience and research, which has developed a philosophy new in its field. It is in no sense a pastiche of biographies of musical women such as those which one may find in any good musical encyclopedia, but rather a deep and thought-provoking study of women, from the most primitive times, in their relation to music and in their influence upon music. Indeed, Mrs. Drinker's approach to the subject is not unlike that of Dr. William Graham Sumner of Yale in his famous "Folkways," that remarkable overture to a sociology he never lived to write. Someone said of Sumner that he had "the gift of being erudite without being dumb." His plan of collecting a baffling amount of basic sociological evidence and adducing from this a profound philosophy of life has charmed thousands of readers. "Music and Women" is upon a still higher spiritual and humanistic plane. It reveals the inner psyche of the sex in seeking to find expression in music.

The evolution of women and music, from that expressed in the second chapter, "Bringers of Life," through the chapters, "Workers and Dreamers," "Victims of Taboo," "The Queen and the Priestess," "The Lyric Poetess," "The Twilight of the Goddess," "The Nun," "The Lady," "Priestess of Beauty" (The Renaissance), "The Prima Donna," "The Camillae" (Girl Acolytes)—all is given in a manner that compels attention and reflection.

In her concluding paragraphs, Mrs. Drinker says:

"MUSIC STUDY EXALTS LIFE"



MRS. HENRY S. DRINKER

Mrs. Drinker is the mother of five children. Her husband, Henry S. Drinker, is a distinguished Philadelphia attorney who has also made musicology a life work. Mrs. Drinker has lived a full musical life and for years has conducted choral groups of women in her home.

"Music and Women" is a fine contribution to American musical scholarship. It is a relief from much of the musical mediocrity to be found in many of the musical books of the day. The work is illustrated with rare illustrations appropriate to the text.

The Pianist's Page



by Dr. Guy Maier

Noted Pianist and
Music Educator

New Teaching Materials

I am greatly impressed by the high standard of the new piano issues of all publishers this season. So many excellent compositions, technic, and recreation books have been produced that teachers find themselves with an embarrassment of riches. Especially outstanding among the new Presser and Ditson publications are these:

PIECES FOR BOYS

The Balloon Man—Everett Stevens. Excellent rhythmic patterns for a first year recital piece; large notes.

The Joy Ride—Frances Light. Another rollicking first year recital number.

Gypsy Carnival—Milo Stevens. An all-over-the-keyboard, short, brilliant piece for early second year.

Drums from a Distance—Everett Stevens. Good drill in right hand eighth- and sixteenth-note patterns with a drum bass; first year.

Top Sergeant—Leopold W. Rovenger. A short snappy first-year march.

Night Hike—Eric Steiner. The year's best chromatic scale piece: A lively (and crawly!) march with extended chromatic figures for each hand; late second year.

Hand in Hand—J. J. Thomas. A short, festive march in B-flat major, suitable for all occasions; good for girls, too; early third year.

Tumbling—Stanford King. Boys will like it because it will "make them feel so good" (relaxed, free) when they play it; Early second year.

Wagon Trails—Ralph Milligan. To make the wheels move smoothly and cheerily along the trail requires good legato in the right hand. The left hand is a cinch; late first year.

Scarecrows in the Night—William Scher. An ideal "grotesque march" for Hallowe'en; easy, spooky, chromatic; second year.

SEA AND "WATER" PIECES

Waves of the Danube—Ivanovici—Carleton. A simple, very effective arrangement of a popular song; first year.

In a Swan Boat—Julia Smith. An easy, short barcarolle in 6-8 time; second year.

Caribbean Moonlight—Vernon Lane. A short, attractive tango for 'teen agers; third year.

good recital number for second year.

A Summer Idyl—N. Louise Wright. A unique left-over-right-hand piece with an exquisite melody. Highly recommended for poetic 'teen agers or adults; third year.

The Swan—Ella Ketterer. A graceful, dreamy left hand melody; for developing rich, singing legato in both hands; fine for adolescents and adults; third year.

MISCELLANEOUS

The Strolling Harp Player—Milton Harding. Arranged for two pianos, four hands by Louise Ogle. Alternate lightly sparkling and softly shimmering passages for each player; a lovely melody, too; an effective recital arrangement; third year.

You Can Play the Piano—Ada Richter. This second volume for older beginners is even better than the first!

Twenty-Four Short Studies—L. A. Wilmot. Delightful, useful, and musical études (without octaves) covering many technical points. Excellent, too, for "interval" sight reading; second and third year.

Etudes for Every Pianist—Maier. Eighteen studies, from Heller, Czerny, Chopin, Liszt, and so forth, for third year to advanced grades, with interesting and helpful "lessons." A technical "must" for all students.

Childhood Days of Famous Composers—Tschajkovsky—Coit and Bampton. It is a pleasure in these days when cheapening the lives and music of great composers is everywhere practiced and accepted, to find such uniformly high standards as Lottie Ellsworth Coit and Ruth Bampton have maintained in this series. This latest issue on Tschajkovsky is a masterpiece of good taste both in narrative and in music. The story does not drip with maudlin sentimentality, there is no talking down to the youngsters, and all the music is well chosen and delightfully arranged. The six pieces make an especially attractive series for a recital interlude.

Be sure to be on the look-out for Dr. Cooke's book on "How to Memorize Music"—out soon. It's a honey!

On Interpretation

Recently a student played a Brahms Intermezzo for me. When I criticized it severely she confessed that she was rather mixed up about it. After her own teacher (a well-known pianist) had given her his "interpretation," her student friends had shown her what their teachers (also well-known pianists) had said about it—again all personal interpretations. . . . Whereupon her confusion was thrice confounded.

Then I asked her, "Has anyone told you what Brahms said about the Intermezzo? Have you yourself gone directly to the creative source of the music, viz. Johannes Brahms? Without looking at the music, can you give me Brahms' explicit directions at the beginning as to its tempo and mood? How many of Brahms' own interpretative markings can you remember?" . . . The answers to these questions were blanks. . . . No further comment necessary!

Two-Piano Teams

Most piano ensemble teams are consumed with the ambition to sound as one instrument—to play, feel, and even look alike. This is a mistake. It is also one reason why two-piano recitals become deadly bores after the first fifteen minutes. Two pianos should almost never sound like one piano. The two instruments, the players' temperaments, physical approaches, and styles merge to create a new medium, an orchestra of piano tone infinitely enriched in resources of quantity and quality.

The interpretation of the music must always remain a matter of give-and-take, with both players pooling their individual qualities toward the satisfactory interpretation of the music in hand. Of course each sublimates personal biases and desires for a unified interpretation, but this need by no means result in the slick, frictionless performances often heard from even well known teams.

It is quite possible for temperaments to merge without submerging. The pianists must jealously guard their opposing qualities of technic and feeling, for these strike the sparks which kindle the flame of stimulating ensemble playing. Without these sparks, two-piano concerts are at best tame and chilling affairs.



ROSAMOND TANNER, CONCERT ORGANIST

A graduate of the Eastman School of Music, Miss Tanner is organist at The Manhattan Savings Bank, where she plays the Hammond Organ. She also has been organist of successful radio hours.

A TRIP to the bank, for most of us, is as routine a duty as a visit to the dentist. Any emotion we may have about it is usually a negative one, accompanied possibly by a shudder.

Not so, however, for the average depositor in the Yorkville branch of The Manhattan Savings Bank in New York. Ask him how he feels about entering the vaulted marble structure and he'll answer in terms that add up clearly to, "Comfortable and relaxed." His friendly reply is due largely to the progressive insight of the President of the five-branch institution, Mr. Willard K. Denton, and in part to the sensitive talent of a young organist named Rosamond Tanner.

For several years the bank, along with many business establishments, had been using "canned" musical programs to drown out shrill and discordant sounds, to soothe and hearten everyone within earshot. But more and more, Mr. Denton and his associates became aware of the inadequacy of this sort of music for their special purpose—that of humanizing the bank, making it a pleasant neighborhood rendezvous. Some of the selections were blatant boogie-woogie and jive, plainly inappropriate, if not embarrassing, to the bank. Brother, can you spare a dime? didn't fit so well, either! And occasionally a tune like *Somebody Stole My Gal*, slipped in among the lilting waltzes and ballets, proved actually irritating to depositors and personnel.

An experiment seemed to be in order. Instead of the inflexible, impersonal programs of music now being offered, how about "short order" specials served while you wait? Since music is a way of talking, why can't the bank use it to say nice things to the people under its roof? Brief under-the-window contacts do not permit the bank's representatives to win friends easily. There's no time to say, "Don't let our stone walls and iron bars scare you. There's no need to walk on tiptoe and whisper. This is your bank and we're glad you're here." That's tea-party talk. Maybe the idea can be imparted through music. . . . That's how the reasoning ran.

The Experiment Begins

So, the officers decided to pioneer with "live" music to take up where the transcriptions left off in the cementing of goodwill and understanding between the bank and its public. There would be request numbers, community favorites, selections with the right appeal at the right time. The Yorkville branch was selected as the "laboratory" because it stands in one of the singiest, dancingest, and most sentimental sections of the city. Its residents retain strong nostalgic ties with the Old World.

JULY, 1948

Bank Notes and Music Notes

How An Organist Has Contributed to the
Atmosphere of the Counting House

by Alma Denny

A new Hammond organ was purchased, the first ever installed for this purpose on a year-round basis. It was placed on a small balcony above the entrance, against a backdrop of rich maroon draperies and fresh potted palms. Then Miss Tanner, who plays at the St. Regis Hotel and at private musicales, was engaged to be musical spokesman for the management. The choice of programs, based upon local preferences, was left to her imagination and good taste. Only one taboo: no barroom music!

That was in the Spring of 1946. Since then, the experiment has grown into a permanent feature, and other banks are making inquiries into the organ market. Testimony from all sides is very much *pro*, possibly because Rosamond has a song for everybody. A bookkeeper crosses the floor and is astonished to hear *Happy Birthday* floating towards her. If sudden raindrops begin to patter outside, there's Rosamond countering with *Look for the Silver Lining*. She glimpses a depositor she knows, a tired shopkeeper from Second

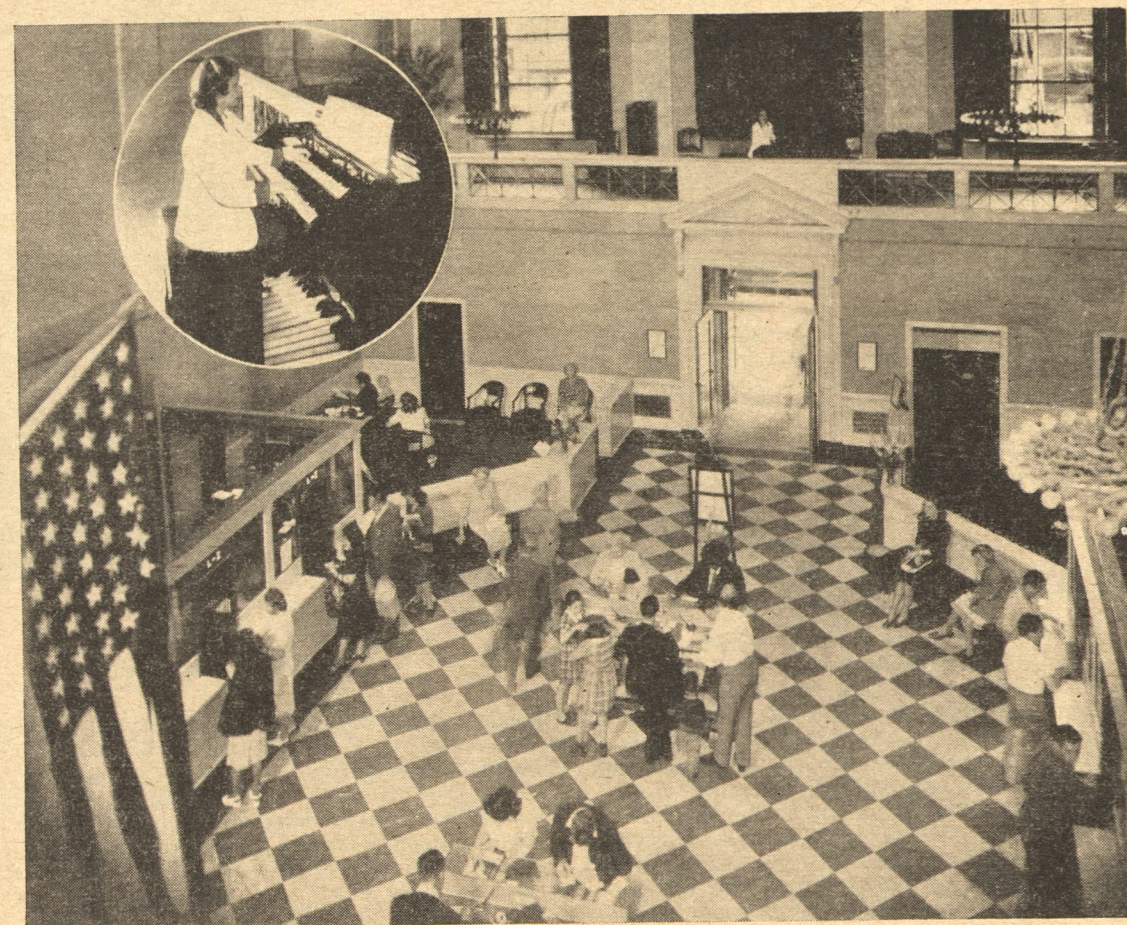
Avenue, and watches his face light up as she fills the air with snatches of a familiar folk melody.

"While we cannot attribute our lively business and good human relations to any one thing," says a vice-president of the bank, "we know that everyone enjoys the organ music and that it has been a worth while innovation. Anything which makes coming here an agreeable experience is bound to be good business."

Various Tastes

By now Rosamond knows the pet pieces of the employees as well as of many of the depositors. Some of the latter walk upstairs to the balcony to ask for a favorite number or to express their appreciation for one they especially enjoyed. Others transmit their preferences through one of the service men on the floor.

Up there on her perch, Rosamond looks like a benevolent Jove hurling sunbeams and sound waves where they'll do some good. Her tones are unobtrusive, yet pervasive enough to get under (Continued on Page 446)



NEW YORK'S MANHATTAN SAVINGS BANK

Eighty-sixth Street Branch. The organ is in the gallery over the entrance. Music is said to be enormously appreciated by the customers.

"MUSIC STUDY EXALTS LIFE"

That Liszt Cadenza!

How to Study the Cadenza from Liszt's Liebestraum No. 3

by Mary E. McVey

Probably the most frequently played cadenza of the advancing student is that discussed in this article. —EDITOR'S NOTE.

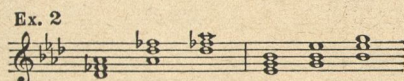
MANY piano students who would like to learn the popular *Liebestraum No. 3* by Liszt grow discouraged over the apparent difficulties of the cadenzas. Careful analysis of the harmonic structure of each cadenza and a study of the melodic patterns based upon it will facilitate both the memorizing and the technical mastery of these brilliant passages. Each process indicated below should be repeated a number of times.

The First Cadenza

The pattern of the first cadenza consists of alternating Subdominant and Dominant triads of A-flat minor.



Practice these triads:



Notice their arrangement in the cadenza. (Consider the right and left hand parts together for memorizing purposes.) The "triple" melody line is an interesting feature: alternate melody notes of each voice, ascending and descending, form the Subdominant triad; the others, the Dominant triad. In other words, the pattern of chords in this cadenza is melodic as well as harmonic.



Play all the Subdominant triads in the passage; then play all the Dominant triads. Notice that the roots are omitted in the first two triads. Play the alternating Subdominant and Dominant triads of the first section of the cadenza. As soon as the triads have been memorized in the proper sequence, play the lowest note of each, except the first two, with the left hand.

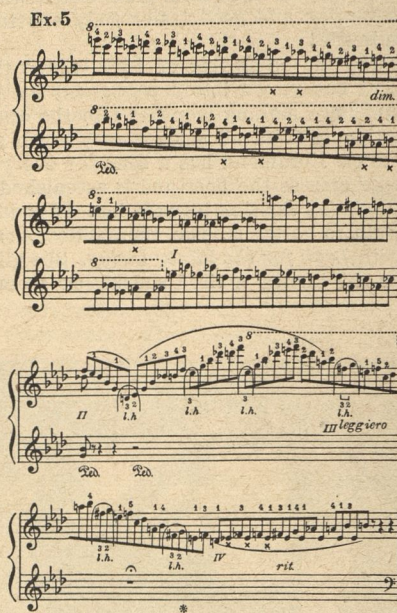
While the ascending pattern is a simple arrangement of alternating triads in various positions, the descending pattern is as simple, except that first Subdominant and Dominant triads in each progression of



six alternating triads are always a repetition of the last two.

The Second Cadenza

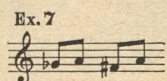
The second cadenza should be divided into four sections for purposes of analysis and memorizing.



The right hand part of the first section consists entirely of major thirds, except for two diminished fourths which on the keyboard are the same as major thirds.



The left hand part consists of minor thirds, except for seven augmented seconds which on the keyboard are the same as minor thirds.



Therefore, consider the former a descending progression of major thirds and the latter a descending progression of minor thirds.

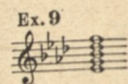
This section can be further simplified by considering the melodic pattern of both the right and left hands as "double" chromatic scales. Play chromatic scales as indicated in the following example, starting in each case, on the upper note:



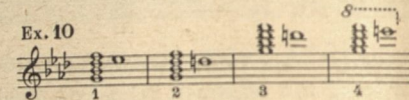
Now, play sections "a" and "b" together as a "double" chromatic scale, using both hands if you wish. Notice the major thirds and remember that every key, black or white, is played. Play the double chromatic scale with the right hand alone, alternating the second and fourth fingers with the first and third, except when two white keys come together. In such case, it is better to use the first and third fingers twice in succession. With the left hand, play sections "c" and "d" as a double chromatic scale in minor thirds. *Never skip a key, black or white!* Alternate the fourth and second fingers and the fourth and first, using the latter combination twice, when two white keys come together.

Practice the whole section with hands together, playing harmonic major thirds with the right hand and harmonic minor thirds with the left. When sure of the notes and fingering, practice melodically, hands separate and together.

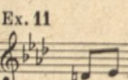
The second section of this cadenza is based upon the Dominant Ninth chord of A-flat major.



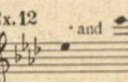
Practice and memorize these five tone chords:



Note the E-flat in 1, the D Natural in 2 and 3, and the E Natural in 4. With the left hand, play



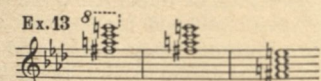
before 2, and play



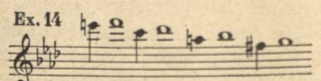
before 3 and 4, respectively.

Practice the whole section melodically. Note that 1 descends, while 2, 3, and 4 ascend.

The pattern of Section Three starts with the last two notes of the preceding section and is based upon the same Dominant Ninth chord, each note of which is preceded by an appoggiatura. For mastery, practice the chords formed with the appoggiatura notes.

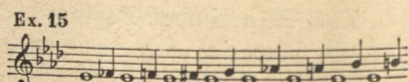


Play the lowest note with the left hand. Now, play melodically, using each note of the broken chord as an appoggiatura to the key above, black or white.



Play the two lowest notes in each octave with the left hand.

Section Four begins with a repetition of the first two notes of the preceding pattern, and uses D as an appoggiatura to a chromatic scale pattern built upon E-flat.



Liszt's *Liebestraum No. 3* is a universal favorite. Mastery of the cadenzas in this easy way not only will enable the piano student to add this well-loved composition to his repertoire but will guide him in the analysis and mastery of similar chromatic, harmonic, and melodic patterns in the cadenzas of other brilliant numbers he would like to play.

Conquering Tensions

A Conference with

Blanche Thebom

Distinguished American Mezzo-Soprano

A Leading Artist, "The Metropolitan Opera Association

SECURED EXPRESSLY FOR THE ETUDE BY ALLISON PAGET

Within the brief space of five years, Blanche Thebom has asserted herself as an artist of distinction whose performances are hailed for their intelligence and musical sensitivity as well as for their vocal excellence. Miss Thebom's "success story" is as unusual as her work. Born in Canton, Ohio, of Swedish background, she sang for the sheer love of singing, but had no formal training. She gathered what she could from choir and church singing, read *THE ETUDE*, and regarded it all as a delightful pastime, as her serious ambition was to go to college and become a teacher. Financial conditions at home made college impossible, however, and she attended business school. After a brief period of substitute work, she obtained a regular position in a large manufacturing concern owned by the Gibbs family, in Canton. In 1938, her Swedish-born parents decided to return home, and young Blanche accompanied them. Aboard their ship, the *Kungsholm*, the girl sang for the vessel's Director of Music, who invited her to take part in the daily afternoon concert. After a few performances, the girl's voice attracted the attention of a fellow passenger, a kindly gentleman with graying hair, who, she learned to her surprise, was Kosti Vehanen, formerly accompanist for Marian Anderson. Mr. Vehanen gave her a more searching audition, and wrote down his opinion of her potentialities. She returned to the United States, hoping to find sponsors for her musical training, and found them in the Gibbs family, who had employed her as secretary. She began her studies, in New York, in 1939 and, two years later, was given a contract by S. Hurok. After three years of concertizing on the road, Miss Thebom made her New York debut in a Town Hall recital and, shortly after, was engaged for the Metropolitan Opera. In the following conference, Blanche Thebom tells of the disciplines that contributed to her astonishing career. —EDITOR'S NOTE.

and clatter; I had to depend on myself to give satisfaction.

"I am not suggesting that a responsible business job is a short cut to a singing career—but I am earnestly convinced that somewhere along the line of preparation,



BLANCHE THEBOM

craftsmanship (or should know it). What makes performance vital and moving is the freedom, the ease, the perfect control that conquers personal fears, 'nerves,' and tensions, and allows the singer to project what he has to say into the hearts and minds of his hearers. That is something rather different from mere vocal projection, important as vocal projection is. It is something that only complete control of self can achieve. Let me offer an instance of the non-vocal emergencies a young singer can meet!

"I made my Metropolitan Opera debut as *Fricka* in 'Die Walküre' (December 1944). The performance assigned me was not the season's first 'Walküre' and so it happened that the singer who sang that first performance did the official rehearsing (on the stage, with orchestra, and with the company ensemble). I had only private piano rehearsals. Indeed, I had not even seen the stage-set, except as an auditor in the auditorium. From my seat, however, I watched closely; calculated stage distances, and memorized the ramp on which *Fricka* makes her first appearance. My costume included an enormous and heavy cape, and I planned some fine gestures with it as I stood on that ramp. Well, the great night came. The music was in full swing, the *Ho-Yo-To-Ho!* had been sung, and out I came—for my debut. Only as I walked along that ramp did I realize, to my horror, that it was entirely different from the way it had looked from the auditorium. The great space I had 'memorized'

was only a few feet. My carefully studied gestures would have crashed against the scenery and landed it on the head of the prompter in his box. And the orchestra was playing and the conductor was giving me my cue. All in a split second of time, I had to revise completely my mental picture of *Fricka's* deportment! It was a critical moment in which to go to pieces. It is no credit to me that I did not; the credit belongs to the years of necessary self-discipline that had made it second nature to me to act quickly and stand up to responsibility. Without such a background, I could easily have been lost—but I wasn't, and the debut, I am happy to say, came off well.

"If I have dwelt on these (Continued on Page 442)

VOICE

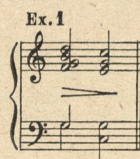
"MUSIC STUDY EXALTS LIFE"

Playing Around With the Pentatonic Scale

by Richard McClanahan

RECENTLY a young player of popular music said to me: "Surprising how much you learn by being bored. I get tired of the same old thing, so I try something new. As a result, I discover some possibility I hadn't known about." And he illustrated with a chord progression on the piano which very neatly took the place of a more conventional one. Here is an attitude which can be heartily recommended to all students, also a cue for harmony teachers. Why can't we teach harmony pretty much as the natural musician teaches himself? To illustrate:

Teddy Wilson, widely known and admired in the field of jazz improvisation, tells me that at some point in the dim and distant past, the "boys in the band" got tired of this:



and instead, did this:



The added sixth brought a little novelty and a certain haunting, nostalgic quality to the last chord, and did not seriously alter its cadential effect. Tiring of this, they then went a step further and added the second:

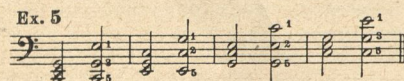


As a result, we had, and still have in the popular music of the day, final chords which include a series of fourths, beginning on the third of the chord and running up to the fifth, or even higher, to the root, an octave and a sixth above:

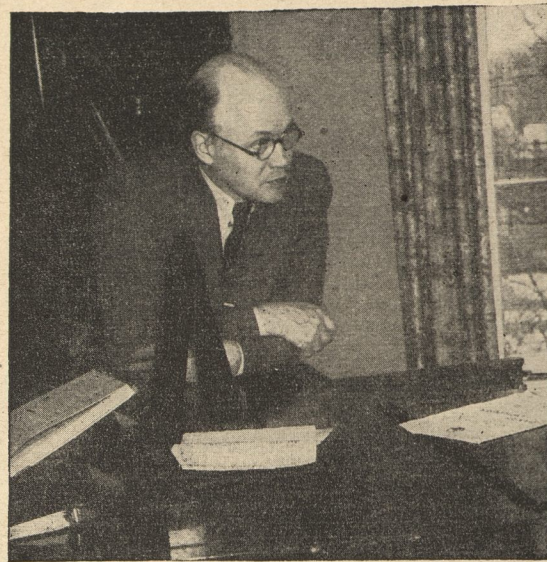


Note that two and six have also been added to the seventh chord preceding the final chord. The major second and sixth (counting up from the root) may be added to many chords. If the student is "bored" with simple chords, he might experiment with this means of enriching simple harmony.

Note also the use of the open triad and the open seventh chord in the left hand, and the wide dispersal of the tones in the right hand. This brings sonority and fullness. Such spacing, or distribution of the sounds, is a matter of ceaseless experiment among jazz



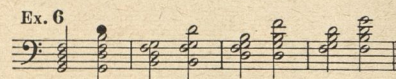
musicians. The student will find it beneficial, both technically and musically, to practice the open posi-



RICHARD McCLANAHAN

Mr. McClanahan is one of New York's outstanding teachers of piano. He is a pupil of Martin Krouse, Percy Grainger, Marguerite Melville-Liszewska, Harold Bauer, and Tobias Matthay.—EDITOR'S NOTE.

tions of triads and seventh chords; and in both hands, not just the left. For instance: Take any triad, first play it in close position, next leave out the second note from the bottom, and place it at the top (Ex. 5). Roll the open triad, if necessary. With a Dominant Seventh chord:



Do likewise for Diminished Seventh chords, and while we are at it, let the student remember that if any tone of a Diminished Seventh is lowered a half step, a Dominant Seventh is the result.

To refer again to a series of fourths, if one has a keen sense of tonality, fourths may seem very musical and expressive, for they may be felt as dissonances resolving, or about to resolve:



When Mel Powell, the brilliant young Jazz pianist, was studying with me, I remember assigning him the first exercise in Tobias Matthay's "Four Daily Exercises for the Advanced Pianist." The exercise is based upon these notes:



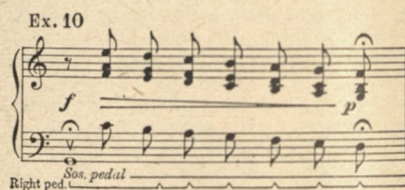
Invariably, whenever he played it for me, the fourths intrigued his ear and started him to improvising. We are told that when, at the beginning of her practice, Clara Schumann played her scales and exercises, they always led her into improvisation. This is the proper experimental attitude, and incidentally, it helps one to escape the boredom which the routine and familiar always tend to induce.

There is another point which may be made in connection with "the added sixth": When we add "A" to the C triad, we can consider the result to be the first inversion of a "secondary seventh." Such Seventh chords have a quite different feeling from Dominant Seventh chords—they are not so strong and compelling. This difference may be illustrated thus:



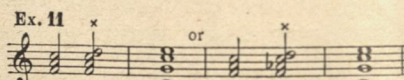
Listen to the rate at which the held-note in the left hand diminishes, and play the last chord softly enough to blend in with it at that point. The stronger feeling of the Dominant Seventh will be apparent.

To many of my readers this series will suggest Irving Berlin's song, *White Christmas*. Note that in his version, he leaves the Fifth out of the right hand part and places it beneath, in the left hand:

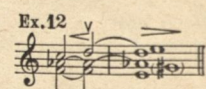


This distribution of the sounds is better than the other one, being fuller and more satisfying to the ear.

The term "Added Sixth" is sometimes applied to the top note of the second chord in the following version of the Plagal Cadence:



It is really a passing-tone between C of the first chord and E of the last. Rachmaninoff has a trick version of this:



(Ab really functions as G# in the last measure)

He gives our harmonic sense quite a twist, for he makes the Sixth into a Seventh,—a Dominant Seventh, and instead of going to C major, as expected, we find ourselves in the Relative Minor. (See his *Prelude in G# minor, Op. 32, No. 12*.)

As a final point in discussing Six and Two, it probably should be pointed out that the added Second may be thought of as the Ninth.

If we assemble the notes we have been discussing into close position, we have CDEGA—the Pentatonic Scale, and a most useful formula for improvising. Our jazz friends like to put this into a little run, or cadenza, "which suggests both scale and chord" (I am again quoting Teddy Wilson). In its simplest form, the run would appear as follows: (Continued on Page 456)

THERE are thousands of young clarinetists in our elementary and high schools, and among these thousands there are many who play with near professional perfection. There are many more times this number who show very little evidence of having been exposed to even the barest rudiments of correct clarinet playing. It is necessary to make allowances for individual differences in innate musical ability and adaptability to the instrument when trying to account for such wide differences in achievement; but after this has been done, these differences are still so great that one is forced to the conclusion that it is the guidance these students have received which is the prime reason for the wide differences in achievement.

This, then, is the reason for writing one more article on a subject which has been treated many times previously. There has been a "crusade" in past years to raise the standards of percussion playing by increasing the competence of teachers. There is now in progress another crusade to increase interest in playing stringed instruments. There is plenty of interest in playing the clarinet, but we certainly do need to launch a crusade for better clarinet playing through the only logical means of achieving it, improved teaching techniques.

Conception of Tone Quality

After one of the recent Missouri music contests (competition-festivals if you prefer), a prospective teacher (a clarinetist) who had just heard one of the bands asked, "Why do those clarinets sound like kazooos?" His description was a good one, and his question brought up a problem which must, of necessity, be at the root of our troubles. The teacher of the band in question was a good teacher in one sense; he had achieved what he wanted, inasmuch as the *entire section* played with this type of tone. He had actively set out to satisfy a certain tonal concept and had been very successful in so doing. The unfortunate result, of course, was that his concept of how the clarinet should sound was faulty.

This, then, is our first point: The teacher must develop a correct concept of the tone quality he expects his students to produce. He should constantly check this concept against the quality produced by players of recognized competence. He also must be convinced that basically the clarinet should produce a tone with the same characteristic quality regardless of who is playing it. There always will be great variations due to individual differences and maturity, but from the first few lessons on, the tone produced should be recognizable as tone produced by a clarinet. The teacher who has a double standard for tone quality produced by young amateurs and professionals is doing both himself and his students a disservice, especially when such a double standard permits school clarinetists to play with a tone which cannot be recognized as coming from a clarinet.

It would be a great help if every teacher could produce a good clarinet tone so that the correct concept, of which we are speaking, could be transferred to the student. In fact, it would hardly seem unreasonable to require a man who is going to spend a lifetime teaching bands to study and practice clarinet, which, in many respects, is the most important instrument in the symphonic band, long enough to be able to demonstrate good tone quality. But a demonstration is not an absolute necessity, as teachers who handle all instruments have time and again proved that they can develop satisfactory tone quality in their students, even though it may take a little longer.

Equipment

The teacher who has developed a correct concept of clarinet tone quality will select equipment for his students which will enable them to produce the desired tone.

The two articles of equipment which have the most important bearing on tone production are the reed and the mouthpiece. The clarinet itself will, of course, have the last word in this matter, but since this is such an expensive piece of equipment that the teacher cannot make changes readily, this factor will be disregarded. On the other hand, he can usually control the type of mouthpiece and reed used by his students.

At a clarinet clinic for high school students at the University of Missouri a few years ago, it was found that, out of sixty players present, forty were using

The Foundations of Clarinet Tone Quality

by Paul Van Bodegraven

Associate Professor of Music Education
University of Missouri

reeds that were too stiff. At least the sound produced was characteristic of a reed that was too stiff, and the result was an airy tone that lacked resonance. Some immediate improvement could have been made by having these players use softer reeds. The reason that so many players use reeds that are too stiff is that it is easier to produce the high tones with an undeveloped embouchure. A reed that is too stiff will often produce a fairly clear tone in the upper register but will hardly produce a sound on pitches below Middle-C. It is on these lower tones that is built the foundation for good quality and control of all upper tones. The problem of working over a reed until it will respond properly throughout the entire range of the instrument is too involved for an article of this length, but is something which all teachers should understand. Once the student has developed the proper concept of the type of tone he is expected to produce, he will be able to take over the job of selecting and altering reeds. He is not likely to reach this stage of development without competent guidance.

The lay of the mouthpiece will govern the selection of a reed, since a reed that is proper for a medium lay will not be satisfactory on another type. Generally speaking, a standard make mouthpiece with a medium French lay is preferred by most players. Variations from this type will call for softer or stiffer reeds and will result in a different tone quality. In any event, the combination of mouthpiece and reed must be capable of producing a free, resonant tone. Once again, the best way to test this is for the teacher to be able to play well enough to test it himself. Otherwise, he must depend upon brand names and facing markings.

Embouchure

At the same clinic previously mentioned, it was found that the majority of the players had poorly formed embouchures. The first fault was in drawing too much

of the lower lip over the teeth, thus permitting the reed to rest on a soggy portion of the lip, which resulted in a tone that lacked brilliance. Only a small part of the red portion of the lip should cover the teeth which, in cases of average-sized lips, will permit the teacher to see part of the red of the lip. Thus the muscles of the lip will be outside the mouth, where they can be used to help control the tone.

The second fault was in playing with a wrinkled chin, which generally results in soggy lip muscles and creates a pillow for the reed to rest on, rather than a firm cushion. The chin should be smooth and active from the lip to the point of the chin. (See Illustration). In fact, "point the chin" is a good phrase to use. As the lip muscles become stronger and the cushion firmer, the tone will gain in brilliance.

In the early stages of playing, it is necessary to develop the idea of the proper contact between lips and reed. If the reed is not placed far enough in the mouth, a thin tone will result, while if it is placed in too far, a squeak will result; so it is best to play just a little short of the "squeak spot." The reed must rest firmly on the lower lip and failure to do

this results in a flat, uncontrolled tone so common to beginners. The correct pressure can be seen by pressing down on the barrel joint (see illustration) and up on the right hand thumb until the proper pitch and tone quality are obtained. As soon as the teacher removes the pressure from these two spots the tone will drop immediately, but the student will have heard and felt the desired result and usually will then make the necessary change in pressure. An effective way to check pressure is by using only the mouthpiece and barrel joint. This will produce a definite pitch, usually between F-sharp and G-sharp, when the correct pressure is being used.

Some of this early pressure is often obtained from the jaw, and this needs to be corrected as players advance. Jaw pressure leads to pinching and sharp playing if used in excess. As the embouchure develops in strength and the lip is held more firmly against the jaw and teeth, thus forming an increasingly firm cushion for the reed, the player should be encouraged to draw back on the jaw, (Continued on Page 449)



POINT THE CHIN FOR GOOD CLARINET TONE

BAND and ORCHESTRA
Edited by William D. Revelli

Recollections of Edward MacDowell

by Upton Sinclair

Relatively few people know that the distinguished American author, Upton Sinclair, at one time contemplated becoming a musician and studied with the outstanding American composer, Edward MacDowell. In The American Mercury for January 1926 Mr. Sinclair published an excellent article upon MacDowell which we now have the privilege of reprinting through the courtesy of The American Mercury and the author.

—EDITOR'S NOTE.

YESTERDAY the postman brought me a letter from the widow of Edward MacDowell, telling me about the progress of the MacDowell Colony, and asking for help at the task of raising an endowment for it. Enclosed in the letter was a photograph of the little cabin in the New Hampshire forest where the loveliest of MacDowell's compositions had their birth. Twenty-seven years had passed since I last saw that picture, held in the composer's own hands. Memory is a tricky thing; we can never tell what slight detail may serve as a key to open its vaults. All day I found myself thinking about MacDowell, and in the evening, instead of falling asleep, I was talking with him. I was surprised to find how many of his words came back to me, as vivid and as fresh as if he were just uttering them. So many others have come to love MacDowell in the course of the years that it seemed to me it would be worth while to set down his remembered phrases. Many of them may seem trivial, but they are at least authentic, they are his own words, and each contributes something to that roundness of outline which distinguishes an actual object from a drawing.

When I first heard of Edward MacDowell, I was a poor student, sixteen years old, living in a top-story room in a lodging-house in New York. There were two other students in the house, one the son of the widow who kept it. He was a musician, a poet, a religious mystic, and sad to relate, something of a sloven. I recall the windowless cubby-hole in which the other student and I sat and laughed at the poetic eccentrici-

ties of Stephen Crane, and listened while the young piano genius played his music, and explained what he thought it meant.

This youth wrote to Edward MacDowell, and was invited to call, and came home with the rapturous tidings that the great composer considered him to have remarkable talent, and had offered him free instruction. Thereafter, as you may believe, there was a great deal of MacDowell in our conversation, and a great deal of MacDowell music from the elderly piano. One of the first reports I remembered vividly: the great composer had instructed his new pupil to get his hair cut and to wash his neck. "The day of long haired and greasy musicians is past, Mr. —." Since the young man was soon to become a successful church organist, we may believe that this lesson was in order!

A year or two later I was graduated from the College of the City of New York, and went up to Columbia University, and registered as a special student, with the intention of acquiring all the culture there was in sight. There were two courses in general music, one elementary and the other advanced; they were given by MacDowell and an assistant. I took them both in successive years, so during those two years I spent one or two hours each week in the presence of the composer. There were, I think, not more than a dozen students in the class. I remember times when there were only six or eight present—which gives you an idea of how much Columbia University valued genius in those days.

Edward MacDowell was the first man of genius I had ever met. I was going in for that business myself, or thought I was, so I lost nothing about him; I watched his appearance, his mannerisms, his every gesture. I listened to every word he said and thought it over and pondered it.

He was a man of striking appearance, in spite of his best efforts to avoid it. He was robust and solidly built, and his moustache did its best to make him look like a Viking or a Berserker. His eye-brows also wanted to stand out—he could easily have been an old style musician with a mop of wild hair, slightly tinged with red; but he kept it carefully trimmed, and was extremely neat in his dress, trying in every way to look like an American banker. He had an expressive face, and his lips,



PORTRAIT OF EDWARD MacDOWELL

I remember, were especially sensitive. He had some difficulty in restraining his gestures, and he could not help making faces at things he did not like—musical sounds, and also words. There were words that affected him as physical pain, he said, and cited the word "nostrils," and showed with a face how much it hurt him.

He differed from most musicians whom I have since met in being a man of wide general culture. He had read good literature and talked wisely about books. I got the impression that he was something of a rebel in his political thinking, but I cannot recall a single specific saying upon this subject. But he was certainly a friend of every freedom, and of every beautiful and generous impulse. He hated pretense and formalism, and all things which repress the free creative spirit.

I recall just two of his literary judgments. I had been reading Balzac, and got tired of him. I said that when you once got to know that world of sordid avarice and corruption, you had had enough of it. And MacDowell said, "You are right. I can't read Balzac." The other judgment was upon a novel of Hamlin Garland, the title of which I have forgotten. I have the impression that MacDowell knew Garland personally, and spoke with sympathy of his Single Tax activities, and of his courageous realism. The novel in question had to do with a man of the Rocky Mountain trails, and how he went to England and defied the aristocracy in their lairs. I said that the first part of the book was interesting, but the latter part was unreal. MacDowell said, "I can't see how he could write such stuff; and when I see him, I shall tell him so. If a man like that went to England, and was introduced into social life, he would be so scared he wouldn't know which way to turn."

I would not say that Edward MacDowell was a successful teacher after the university pattern. He was lacking in that subtle pedagogical technique which can now be acquired through correspondence courses. I think he was new at the game, and didn't know quite how to set about it. We began obediently with primitive music and ancient music, and we got down to Palestrina, and it was all (Continued on Page 444)

THE amount of misleading information peddled by violinists and teachers about their chosen instrument is amazing. Most of these busy people have never gone into a first-class violin repair shop to study and discuss the construction, repair, and tonal features of the violin. They are too busy to bother with such details; they just play the violin or teach it. Yet, when a pupil comes to buy a violin or to have repair work done, these same busy teachers and violinists suddenly become "experts" about violins and solemnly issue the most profound opinions as to what must be done in the matter of buying the student a violin or in getting the student's instrument repaired. Listening to their advice is often about as sensible as it would be to call in the violin repair man and have him finger the last movement of the Mendelssohn Concerto for a pupil; in fact, the violin repair man could probably come nearer making a good job of the fingering than the average teacher could of advising students about violin problems. Teachers owe it to their students to inform themselves of the facts about violins, so that they may pass on reliable information and sensible advice to those who depend upon them for such help.

One teacher, who was a graduate of a leading pre-war European conservatory and who held a fine reputation, told a student not to buy a violin with wide-grained wood in the top; the professor maintained that no good violin had ever been made with wide-grained top wood. Of course, there is no evidence to support such a weird idea; on the contrary, many fine violins do have tops made from wide-grained wood. The student, however, took the advice of the professor, and as a result, bought an inferior violin. This same professor maintained that a certain type of "sensitive" metal string gave the violin a more brilliant tone, and he insisted that all his students buy and use these strings instead of conventional strings. The result of this pernicious practice was that the professor had his own solo violin pulled to pieces in five years by the metal strings, he spoiled his own intonation and that of all his students, and worst of all, he prejudiced a large number of students against using the very strings that have been universally accepted by artists for years.

Beware the Sound Post Juggler

Another example of his ignorance must be given because it is so typical of thousands of violinists and teachers throughout the country. One day a quack "sound post artist" visited his studio and informed the professor that he had a "new type sound post" which would do wonders for his violin. The new sound post was duly installed and the traveling quack collected his fee (much larger than the regular charge made by reliable shops for this service) and went his way, never to be heard from again. Within two weeks, the teacher was in a violin repair shop with his violin, fully repentant of his error. His repentance, however, could not undo the damage done by the clumsy "expert" in sliding a hardwood post back and forth against the inside of the soft top wood of the violin.

These examples are by no means isolated, and they show that mistaken ideas about violins are not confined to the uninformed and the ignorant, but actually exist among musicians who have been well trained and who ought to know better. A pianist who stood by the piano tuner and repair man and attempted to tell him how to do his job of regulating the piano would be justly regarded with contempt. Violin repair shops, however, often find themselves directed to do certain repairs in a certain way—the directions being given by persons who play the violin, but who know very little about its internal structure. These self-styled experts may tell a student that his violin needs a new bass-bar, when all the while, the rattle may be coming from a grooved fingerboard or a loosely wound string. Of course, a reliable shop will scrape the fingerboard and replace the string, but if the violin happens to fall into the hands of an incompetent experimenter who welcomes the opportunity to rip the instrument apart and try his newest model bass-bar, the result may be another ruined instrument.

Teachers and violinists are largely responsible for the mistaken idea that "a violin grows better with age." They ought to know that a violin left unplayed in its case will actually deteriorate with age, just as anything else would do under similar circumstances. A well made new violin will improve with playing, provided it is properly adjusted. The improvement con-

Fiddle Facts and Fancies

by Carmen White

tinues for several months, after which time it is so imperceptible that it cannot be measured, if it exists at all. We know, for example, that the violins of Stradivarius, when *new*, were sought after by violinists. There was no doubt of their qualities when they were raw and new. There simply isn't any evidence to indicate that "a violin grows better with age." Any concert artist would prefer a Stradivarius fresh from the master's hand, if he could get it, because he knows the tone would be superior to one which had been played for a hundred or more years.

This brings us to the much disputed idea that "the old violin is better than the new." There does not seem to be any evidence to prove this statement, although it is generally accepted by experts and laymen alike. Actually, exhaustive and impartial tests show that the most critical and musical audience cannot tell the difference between the new and the old violin, when played by the same artist. In fact, some of these tests indicate that the new violin is stronger, brighter, and has a more even scale. We must assume, however, that the new violin is correctly made of fine material and by a master craftsman, and that it is not the spare time work of a carpenter or clerk who does violin making as a "hobby!" Naturally, instruments of this caliber cannot be considered superior to fine old violins, although some of them may be, if they are well made.

Some say that the artist can tell the difference and that he prefers the old violin, but again, this proves nothing except that the matter is one of *personal preference*. It simply is not a matter of proven fact; actually, one may be as good as the other, and in any given case, each instrument must be judged absolutely on its merits. No prejudice should exist and no "judicial advice" should be given by so-called "experts." Let each instrument speak for itself. Remember, also, that the concert violinist can afford to get the best and healthiest among the old violins, while the student, with less money to spend, must take the lesser instruments, which are frequently inferior to good new violins.

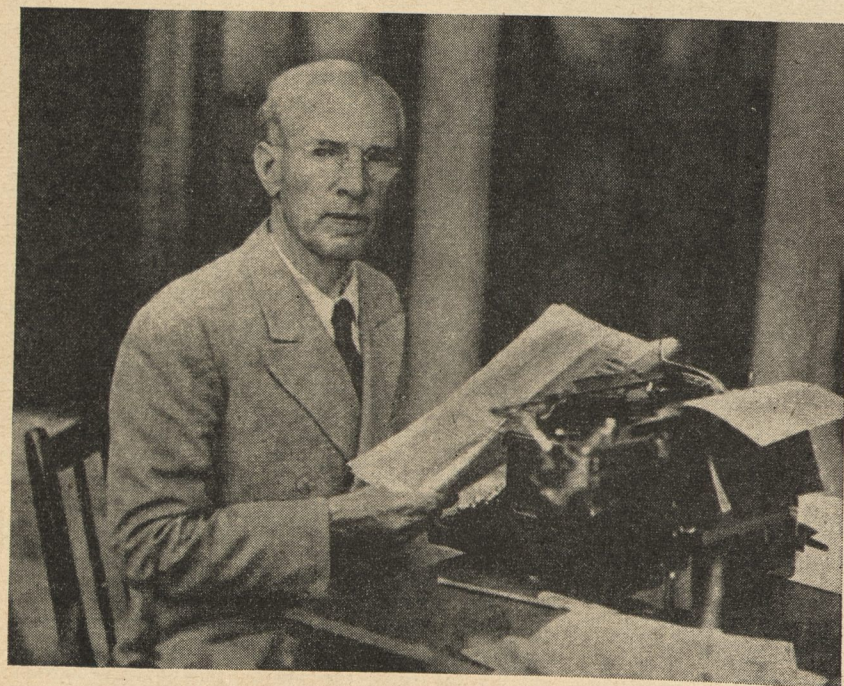
Another point of discussion among musicians and teachers is the so-called "Italian tone." It is said that Italian violins have a certain distinctive quality of tone which makes them superior to all other violins. Italian tone is just good tone; it may be found among makers of all nationalities. When an American crafts-

man makes a fine new violin, the critics compliment him by saying it has an "Italian tone." Do not these critics know that the Italian makers differ among themselves in the tone they produce more than they differ from makers of other countries? The makers of Cremona produced a tone entirely different from that of the craftsmen of Naples, Venice, and Brescia. On the other hand, a violin by Lupot was taken to a famous concert violinist of the past century who played it and at once pronounced it a Stradivarius, beyond all doubt. Vuillaume is known to have made a number of really



A fine example of a violin made by J. B. Guadagnini, a famous maker of the late eighteenth century, who was active in various cities of Northern Italy.

fine instruments which were sold as "old Italian" violins to musicians and competent judges of tone. Of course, as soon as the true origin of these violins became known, the cry of "fraud" rent the air and their prices dropped to the level of the "accepted prices" of these "inferior makers." Did their tone change overnight as the price fell? Let it be remembered that Vuillaume and other makers of *new* violins fooled the finest musicians and judges of their day on *tone*—and tone is what counts in judging a violin! And let it be noted that "Italian tone" is just good tone, and that while many Italian makers (Continued on Page 441)



UPTON SINCLAIR

How to Write a Chromatic

Q. In transposing a song from the key of B-flat to that of A-flat, I am puzzled as to whether to use a double flat on B or to write it as A-natural. Will you tell me which is correct?—W. B. S.

A. Composers are very inconsistent in their use of altered scale tones, and there seem to be no definite rules upon which all agree. In the case you mention I should personally prefer to write B-double-flat, but I am sure that some others would write it A-natural. So write it as you yourself would prefer to see it if you were reading the accompaniment at the piano.

How to Prepare for a Major In Music

Q. I am a girl of fifteen—a senior in high school. I began to study piano when I was five, with my grandmother as teacher, but this study stopped after seven months because of her death. When I was nine I began to take lessons again, but after five months I became ill and had to stop again. When I was thirteen I began again, and have been studying ever since, but because my work has been so irregular I find that my technical background is very poor, and this worries me very much because I should like to major in music when I go to college. It is difficult for my teacher to determine what I ought to study because I can play some music with perfect ease whereas other pieces of the same grade are very hard for me. I have mastered *Clair de Lune* by Debussy and a few others of the same difficulty. Will you suggest a course of study for me, and also something which would provide the necessary rudiments and fundamentals of music?—Miss C. D.

A. Since your study has been so sporadic and your ability to perform is so "irregular," I suggest that you ask your teacher to help you regularize your playing by putting you through one of the graded courses, probably beginning with the third grade. Compel yourself to play each study or piece perfectly—this including fingering, pedaling, observance of tempo and dynamics signs, and so on. If you can play it absolutely perfectly the first or second time, then go on to the next one; but if any detail is imperfect, then repeat it until it is exactly right.

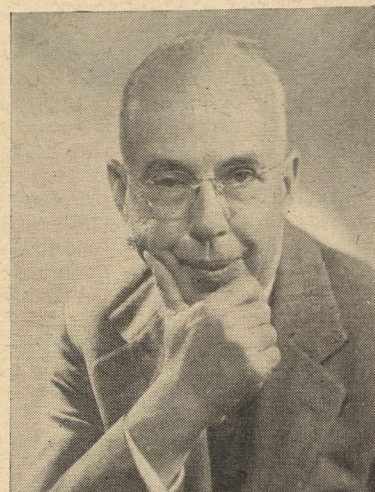
Watch your finger and arm position carefully, and train yourself to listen critically to your own playing to make certain that it is legato when it should be, and that the phrasing is correct. When you have completed the third grade book, do the same thing with the fourth; and perhaps this summer, when you can practice several hours a day, you might be able to do the fifth. If you can play fifth grade music well, and if you know all the major and minor scales and key signatures perfectly, you will be reasonably well prepared to major in music during your college course. But if you wish to do a little more on the theoretical side, procure a copy of my book, "Music Notation and Terminology," and study it as you go along, in every instance applying the theory to the music you are playing.

One further suggestion: The "course of sprouts" that I am advising emphasizes the mechanical side of piano playing, and to balance this on the musical side, I would ask my teacher to allow me to study at least one Haydn or Mozart sonata, and a half dozen pieces of about fourth grade difficulty—these to constitute a sort of "dessert" following your

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

main meal! The book mentioned may be secured through the publishers of THE ETUDE.

Don't Look at the Keys!

Q. I am an ardent admirer of your page in THE ETUDE, and although I have never written before, I now have a problem which puzzles me greatly. I have been teaching piano for nearly eight years and now have forty-five pupils. Among them is a girl of fourteen who has studied with another teacher for several years, and with me for ten months. She has finally managed to complete a second-grade book, but she still does not know her notes, even missing Middle C frequently. I have tried writing notes for her, explaining how to recognize the notes, and so on, but she does not know her notes any better than she did ten months ago. She learns her pieces by having me tell her the notes, over and over. What shall I do? This girl loves music, has a good sense of rhythm, and plays well after working for months on a piece. But she cannot read the notes while she is playing.—Mrs. M. V. S.

A. My guess is that your pupil is one of the many who look at the keys constantly and thus do not pay any attention to the notes. Such children play largely by ear, and although there is no objection to playing by ear, yet there should be built up from the very beginning an association between the way the music sounds and the way it looks on the page. It is merely a question of method: The old way was to begin with the notes and go from them to the tones; but the new way is to begin with the tones and go from them to the notes. The ultimate objective is the same, however—the pupil must come to the point where he can read notes.

So far as your pupil is concerned, I advise you to begin at once to teach her the "feel" of the keys, so that she may be able to find any desired key without looking. Remind her that the white key at the left of the group of two black keys is always

C. Now have her close her eyes and find all the C's on the keyboard. Similarly, the white key at the left of the group of three black ones is always F, and she must again close her eyes and find all the F's. Now with eyes closed, have her find D, E, G, F-sharp, and so on. It is a game—it is fun; but it must be done over and over until she can find any key that you name even when her eyes are closed.

Now go back to your pupil's first-grade book, or, better yet, get her a different one so that she may have new material to work with. The simple pieces and exercises will be so easy that at first the girl will laugh at them. But you will tell her that she must play them without looking at her hands—she must find the right keys by feeling. This is a game too, but it is also the development of a very important habit—the habit of looking at the notes instead of at the keyboard. Your pupil will probably go through the first-grade book very rapidly, after which I suggest getting her a new second-grade book and also some easy second-grade pieces. Tell her she may look at her hands occasionally, but that she must keep her eyes on the notes most of the time.

After completing a new second-grade book in this way your pupil should now be ready to go on with third-grade music in the regular way. But it may take a year to come to this point, since her progress will probably not be as rapid as that of the average pupil. However, if she can learn to play pieces she can also learn to read notes—at least fairly well.

Testing for Musical Aptitude

Q. I wish to determine the degree of musical aptitude possessed by a six-year-old boy. He has been exhibiting a marked interest in music but the lack of a musical instrument in the home does not permit him to express himself fully. I should like to have this boy tested for musical aptitude before introducing him to an education in music. The Seashore tests seem to be the answer, but I do not know too much about them, nor where to go for this type of assistance. How old should a child be before taking such a test?—Mrs. S. D. R.

A. I am sorry to have to inform you that there is no way in which a six-year-old can be tested for musical aptitude. The Seashore tests and also a similar series by Kwalwasser and Dykema are intended for older children who have had

some musical experience, and even then I have never felt that they were infallible. The only satisfactory way of testing a child's musical aptitude is to put him into a musical situation and get some musical person to watch his reactions. In other words, I advise you to provide him with a piano, teach him to sing little songs, to respond to rhythmic playing, to begin picking out little tunes on the keyboard. If you yourself are musical you might do some of this yourself, but probably you will need the aid of an intelligent and sensitive teacher. If your boy learns quickly to carry a tune, to respond appropriately to rhythmic music, to play little melodies on the piano, then he has sufficient musical aptitude to make it worth while to give him several years of piano lessons—after which you and the teacher will be able to decide how much further to go. I might add that the child's interest, his desire to learn, has much to do with the matter.

Are Syllables Necessary in Piano Playing?

Q. My small son, aged eight, has been taking piano lessons for about a month, and all his work up to now has been in the key of C. His teacher has had him sing syllables along with his playing, and of course, all his work has been in the key of C, so C has been *do*. But he is now beginning to work in the key of G, and his teacher still wants him to call C *do*, D *re*, and so on—in other words to use the "fixed *do*" system. I myself have studied the piano for years and have been taught the "movable *do*" system, so I am asking you which system is preferable, and also whether solmisation is necessary in the study of piano and voice.—Mrs. C. R. S.

A. There are two systems of syllable singing, and although I don't think either one has much place in piano playing, I am glad nevertheless to explain the difference. In the "fixed-*do*" system, C is always *do*, D is *re*, and so forth. But C-sharp and C-flat are called *do* also, and D-sharp and D-flat are called *re*. In other words, any kind of a C is *do*, any kind of a D is *re*, any kind of an E is *mi*, and so on. This system is in use in France, Belgium, and a few other European countries, and for the talented pupil who expects to be a professional musician it serves very well. But for the average pupil it is far too complicated, since he has to figure out the interval before he can sing the tone.

The "movable *do*" scheme is quite different, and I believe it to be much better adapted to the ordinary, average school child who has only fair musical ability and is only mildly interested in music. As its name implies, *do* moves as the key changes. In the key of C, *do* is on C; but in the key of G, *do* is on G; and so on. Thus the intervals are automatically determined, *do-re* being always a major second, *do-mi* a major third, and so on. The "movable *do*" system is used almost universally in the United States, and although it has its limitations, I believe there is considerable advantage in using it for the introduction of sight singing. But I see no especial use for it in teaching piano, and since your child's teacher is evidently not accustomed to the "movable *do*" system, it might be better to ask her to omit the use of syllables entirely. Certainly your boy ought not to be inflicted with a different system in his piano study than he will probably soon be using in school.

THE student who practices intelligently is an incomparable joy to a teacher. Someone has aptly said, "There are no teachers, only students." Since each student must do his own learning and growing, a teacher's efforts are futile if the student does not use correct practice procedures and habits.

It is the teacher's task to give the student a thorough understanding of what real practice is, and to stimulate him to employ his full mental and physical capacities. Moscheles has said: "The mind should practice more than the fingers—the mind is everything." Casual, mechanical, or rote practice is not only useless but even detrimental, for it merely perfects the errors. Practice does not always make perfect.

Concentration

The development of real practice depends entirely upon concentration. Arnold Bennett described concentration as "the power to dictate to the brain its task and insure its obedience." All normal people have the same basic equipment in regard to concentration; any difference is found in the way they use this equipment. It is natural for the mind to dart from one thought to another with amazing rapidity and ease. This innate facility creates the erroneous impression that the mind can attend to more than one thought or operation at the same time. Since this is not so, concentration can be achieved only by ridding the mind of wanderings and distractions through an intense interest in the work at hand and by forcing the mind to that work. It is simply a matter of exercise—a mode of activity. The human mind is a wonderfully proficient instrument when it is intensely concentrated. William James said that geniuses differ from ordinary people, not in any innate quality of brain, but merely in the degree of concentration which they manage to achieve.

The Law Of Practice

The law of good practice consists of three factors: 1. Conception (thinking); 2. Action (doing and thinking); 3. Criticism (thinking over).

Conception—a flawless mental picture of exactly what is to be produced and how it is to be executed. This demands a completely detailed analysis of the passage, phrase, or composition, and all that its performance comprises; an understanding of the

Practice Can Make Perfect

by George MacNabb

Pianist, Eastman School of Music

composer's intention so his thought will be accurately translated.

Action—the actual performance; the endeavor to fulfill precisely what has been conceived and designed by the mind. Complete mental and physical concentration is compulsory during execution, if the performance is to approach, or equal, the mental-ear concept.

Criticism—a rigid self-criticism; an itemized review; a comparison of the actual performance with the mental-ear ideal. The ideal should be the highest kind of musical expression, so lofty that any actual playing not measuring up to it will be instantly repudiated and discarded. Thus practice becomes a creative experience.

The Role of The Ear

These three steps in the law of practice compel the use of the mental-ear. Its duty is to transmit all musical impressions to the conscious mind. If the mental-ear is untrained, or not used, the impression will be superficial and transient at best. This inner sense of hearing must conceive sounds correctly before they can be produced correctly. All the details of the impression must be indelibly recorded and held in readiness for immediate or future expression, at which time the mental-ear adjusts and adapts the muscles for production, and then either accepts or discards the results accordingly.

Since the eye is usually first to be presented with the music the ear will hear, it is used more consciously than the ear. As a result, unmusical, lazy, and indifferent students are prone to rely on looking at the musical problem in learning and practicing. But the student who is sensitive, musical, eager, and industrious, will have, or will attain, more highly developed sense perceptions. He will soon dispense with the eye as the learning medium and become entirely reliant upon his inner sense of hearing. One glance at a phrase will be ample for his mind-ear to function in immediate coordination with the muscular-sense.

Slow Practice

The ear is dependent upon muscular response for the realization of the anticipated results. Inversely, the muscular adjustments and adaptations are dependent upon the ear and under its absolute control. No intelligent, telling performance is possible without this relationship and interdependence. Any other approach results in unmusical, mechanical note repetitions which can only lead to bitter experience, and a contempt for practice and all that it involves. Automatic repetition—producing sounds without conceiving and hearing them—is valueless. Only intelligent repetition develops the right habits and reflexes. The important thing in connection with repetition is not how many are needed, but how few.

It seems superfluous to refer to slow

practice and its benefits, and yet it must be thoroughly understood to be advantageous. The old adage, "Slow Practice Is Golden" is not only delusive, but often untrue. It is golden only if all the fundamental conditions are correct. It is imperative that all muscular actions in slow practice be identical with those employed in fast tempo. Actions and motions can, and should be, exaggerated in slow practice for the attainment of precision and control, and to assist concentration; but it is necessary that irrelevant and extraneous exertions, which would be unavailable at greater speed, be avoided. They are definite impediments to progress. They nullify the value of slow practice.

The only difference between slow practice and the final public performance should be in the speed; that is, slow practice is simply the ultimate performance (*allegro*, for example) played in a slower tempo (*adagio*, or *andante*). There should be the same attention to all details of the physical, technical, musical, tonal, interpretative, and emotional aspects of the performance as in the fast tempo. Even *nuance* and *rubato* must not be neglected. This detailed application becomes increasingly difficult as the tempo is reduced, but therein lies the value of slow practice. You cannot be really secure in the fast tempo until you are secure in the slower speeds. The result is perfect control in public performance. Certainly one needs to be more than one hundred per cent secure when playing in public!

Slow practice is essential in developing precision, speed, flexibility, and endurance. This is true in all fields of endeavor and activity; in pianism it is a cure for many ills and difficulties. It demands scientific study and reveals inaccurate and unnecessary movements. It develops accuracy because enough time is allowed to ascertain the exact key to be operated and to predetermine the exact color, intensity, and duration of tone desired. The listening processes are disciplined—real practicing is listening—and a more finely controlled condition of relaxation, balance, power, and coordination created.

Fast Practice

Fast practice occupies as important and definite a place in the practice realm as does slow practice. However, before it is employed, it must be preceded by a more than considerable amount of slow and medium preparation. In this way fast practice offers a means of gauging the results of the slow work already done. One needs experience in playing at the required tempo for a realization of the sensations which will occur at that tempo and in public performance. Each individual must discover for himself whether slow or up-to-tempo practice is more profitable and comforting as a public performance approaches. Even after a piece or program has been learned and performed in public many times, it is vital and necessary to revert constantly to slow practice, lest inaccuracies creep in.

Performance Practice

Practicing a program by playing it before small groups of people by way of rehearsal, or preview, is a most revealing experience. It presents an opportunity to play the program in continuity, to get a perspective of it as a whole, to study one's reaction to a listening audience, and the audience reaction to the performance. It disturbingly exposes unknown weaknesses, lack of poise, nervous qualms; in general, everything both good and bad which can be (Continued on Page 441)



GEORGE MacNABB

Musicianship Through Evocation

A Conference with

Harriet Cohen

Renowned British Pianist

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND



HARRIET COHEN

"DURING England's 'freezing winter' of 1947 I had an illuminating experience. On the coldest day of that bitter season, when London was suffering from lack of fuel, I gave an all-Bach recital in a large hall, a great barn of a place, completely unlighted and unheated. The house was crowded. People with pinched faces huddled under the blankets they had brought, finding spiritual sustenance in Bach. A thing like that could never have happened before the war; it plainly shows that people want not merely entertainment or performance, but *music*. This is of more than ordinary significance and it places a responsibility upon everyone associated with the art.

People Want Music

"We are growing out of our bedazzlement with technical gymnastics and into a realization that music means more than loudness and speed. For a while, the very nature of our machine age set up a vicious circle of judgment. Performers gave their audiences speed and 'show,' and audiences came to expect such fare. People came to concerts to hear *performers* instead of music. Yet what is the result? In Britain we have numbers of performers who play with incredible technique and brilliance—yet more than ever, Myra Hess remains the best and best-loved pianist in the land. An analysis of her fine artistry shows that (like the emi-

British-born Harriet Cohen, one of the world's greatest pianists, revealed her rare gifts as a small child. She pursued her studies under Tobias Matthay and later taught at his school. Her distinguished career has centered chiefly in the music of the Seventeenth Century and of contemporary composers. She is noted as a pioneer in reviving Elizabethan music. Of her Bach playing, the late Adolph Weissmann said, "So deeply has the spirit of the master entered into her that she has few, if any, equals as a Bach player," while Alfred Einstein wrote, "She must be added to the list of those chosen ones who stand among the elect." In the modern field, Miss Cohen has introduced major works of Elgar, Bax, Vaughan-Williams, Bartók, Bloch, De Falla, Villa-Lobos, and others, many of which are dedicated to her. She has appeared at important festivals throughout the world, and has been decorated by the British, Belgian, and Czech governments. From V-Day to VE-Day, her record of the Bach Chorale, "Beloved Jesus," was played to the Allied Forces under the command of Field Marshal Viscount Montgomery, for prayers at 5:55 A.M. every morning. Miss Cohen's first post-war tour of the United States has had to wait until 1948 because of the serious injuries she sustained during the bombing of London, where she remained throughout the war, playing for the British and American troops. During her current visit, Miss Cohen is combining concertizing with master-teaching.

—EDITOR'S NOTE.

nent Harold Bauer) she concerns herself solely with music, using her technique merely as a means of projecting her feeling for the composer. Thus, an age that has been fed on technique, turns to her for salvation!

"This points to a need for teaching and playing music as *music*. Excellence of performance means but one thing—honest interpretation of the life, the soul, the genetic impulses of the one who wrote the music. The best concerts are those which deepen our understanding of the composer by letting us forget the performer until the very end, when we suddenly return to everyday life and send a wave of gratitude to the artist who brought the composer so beautifully close to us. How, then, shall that kind of performance be taught?

An Interesting Experience

"We can begin by understanding that music is approached with the mind and the heart rather than with the fingers. Certainly, the fingers must do their part, but technical difficulties smooth themselves out, I have found, once the student has been taught to seek and evoke musical values. My sole aim in teaching is to lead the student to a comprehension of the mood and the meaning in the music. I have no one method—I invent a new method for each student, trying to meet the special needs of each individual architecture of hands, body, and mind. The wise teacher does not tell his pupils what to do; he does not set up his own working methods as models for them. He keeps the approach fluid, opening each mind with its own key.

"An interesting instance of this kind of teaching oc-

curred while I was on the faculty of the Matthay School. Among my students was a typical English schoolgirl—good, phlegmatic, without a trace of taste or sensitivity. She had no feeling for pictures or poetry; she had no ear for music. She played hockey. As an experiment, I assigned her one of Debussy's subtlest Preludes—*La Puerta del Vino*. First I chatted with her about it; explained that Debussy had never been to Spain but, seeing the picture of this old gate in the Alhambra on a postcard, his imagination had been fired and he felt impelled to set it to music. Could she see what he saw? No, she could not. Next I talked of Spain, of the Alhambra, of the gypsies living in caves in the Sacro-Monte outside Granada. I explained the sense of the music, giving her Debussy's own directions for playing it, 'with sharp contrasts of extreme violence and passionate sweetness' (*avec brusques oppositions d'extrême violence et de passionnée douceur*). I guided her playing *never* in terms of what she must do, but always in terms of the purpose of the music. 'Do we want that fat, oily tone?' I would ask, 'Are we at a German coffee-party? Think of the tone of thin Spanish wine—of the cold in the shadows of the Alhambra gate.' As her understanding of the music grew, her tone adapted itself to it. Let me stress that her change of tone grew out of her evocation of mood and *not* out of technical guidance. Ultimately, I asked her to play the Prelude at one of our concerts, telling her that she might keep the music before her to buoy her up—in response to which she determined to memorize it, and did so (probably with continued finger-memory and visualization, as she had no ear), bringing glory upon herself for her understanding projection of the music. (As a parenthesis, let me say that I see no virtue in insisting that all music be memorized. Memorizing is excellent if it makes the student comfortable; if not, let him play from notes! The greatest artists kept their notes before them until Von Bülow introduced the trick of memorizing. Perhaps Von Bülow realized that he was not in the front-line of pianists and needed something 'extra'!)

Sensing the Composer's Message

"The soundest way to keep music *musical* is to teach it and to project it in terms of imaginative evocation. This is but another way of saying that music must reflect the intentions of the composer for, in most cases, we have little more than imaginative insight to guide us to those intentions. Behind the notes we study, we seek the symbolic value that *notes alone* can only suggest. Bach wrote his music without indications, relying on the *music itself* to give the clue to performance. Busoni once told me a charming Bach anecdote: when asked *how* one of his works was to be played, Bach answered, 'The meaning is in the music. If you cannot find it there, do not play it!'

"The secret of musicality lies in sensing what the composer had to say—neither more nor less. Naturally, this is made lighter when one learns about the composer—his times, character, tastes, moods, habits. It is again made lighter when the student matures to the point of relating the life-facts of the composer to life-facts in general—the hopes, fears, struggles, and joys of all people. But to discover the exact shade of meaning that binds certain notes into a musical pattern, one must think, feel, imagine, explore, striving always to evoke the spirit and the intention of the composer.

"Even the purely technical aspects of playing should be approached through imaginative evocation. Not a scale should be played without some kind of musical intention behind it! And, in chord playing, no clumps of notes! I have always opposed the right-hand, left-hand school of thought. That kind of practicing cuts across musical meaning. Surely, Bach and Mozart never thought in terms of right and left hands. They thought of music, weaving tone into a single, integral pattern, regardless of the mechanics of performance. This pattern, and the meaning behind it, must come through; little hammer-like gestures of right-hand, left-hand break its flow. Part-thinking, if not part-playing, must be present in every chord. Learn to think in terms of musical pattern and the hands will adjust themselves. The best proof of the power of mind over hands is that once you know *exactly how* you wish a passage to go, once you hear it right in your head, your fingers will somehow follow your intention and bring your meaning out for you! (Continued on Page 442)

IN QUIET PASTURES

Much of the effectiveness of this piece depends upon practicing it very slowly at first so as to insure an extremely smooth *legato*. *Legato* means "bound," and each note should be bound tonally to the next, with no interruption except at the termination of phrases. Grade 3½.

BYRON COLEMAN

Molto legato (♩=63)

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VALSE

There are six or more waltzes attributed to Chopin that were not published until after his death. About one of them there was some doubt as to its authenticity; but in the case of this Opus 70, No. 2, there can be none, for it has the full flavor of the inimitable Chopin idiom. Grade 5. Tempo giusto (♩=144) FR. CHOPIN, Op. 70, No. 2

mf
ten.
cresc.
dim.
dolce
cresc.
f
dim.
p
rit.
con anima
p
il basso marc.
f
sf
dim.
pp
mp
p
f
f
dim.
cresc.
p
cresc.
D.S. senza ripetizione
p

ROMANCE

FROM VIOLIN CONCERTO IN D MINOR

Henri Wieniawski (1835-1880) was one of the foremost of all Polish violinists. His training, however, was almost entirely French. Part was received at the Paris Conservatory. With his brother Josef he toured Europe with great success. In 1860 he became solo violinist to the Czar. In 1872 he toured America with Anton Rubinstein. Returning to Europe, he succeeded Vieuxtemps as professor of violin at the Brussels Conservatory. The rhythmic problems in *Romance* are readily understood, if carefully practiced. Grade 5.

HENRY WIENIAWSKI
Arr. by Henry Levine

Andante non troppo (♩=66)
cantabile.
p
cresc.
dim.
dolce
a tempo
espress.
p
rit.
dolce
p
a tempo
poco rit.
p
espressivo
rit.
p a tempo

Musical score for page 424, featuring piano and forte dynamics, and various fingerings. The score is written for piano and includes multiple systems of music. Dynamics include *p*, *mf*, *f*, *p*, *animato*, *cresc.*, *ff*, *poco rit.*, and *rall.*. Fingerings are indicated by numbers 1-5. A section is marked *sopra*. The key signature is one flat (B-flat).

Musical score for page 425, featuring piano and forte dynamics, and various fingerings. The score is written for piano and includes multiple systems of music. Dynamics include *p dolce*, *sotto*, *ff*, *poco rit.*, *a tempo*, *p*, *dim.*, *pp l.h.*, and *r.h.*. Fingerings are indicated by numbers 1-5. A section is marked *5a tempo*. The key signature is one flat (B-flat).

CARNIVAL ECHOES

This novelty piece has a distinctive flavor and character. Catch the spirit of a country carnival and practice it until you can play it rapidly and have fun doing it. Grade 5.

WALTER O'DONNELL

Allegro giocoso (♩=92)

The first system of the musical score for 'Carnival Echoes' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The tempo is 'Allegro giocoso' with a metronome marking of ♩=92. The first staff has a dynamic of *f* and a marking of *quasi non legato*. The second staff has a dynamic of *f*. The third staff has a dynamic of *f* and a marking of *a tempo*. The fourth staff has a dynamic of *f* and a marking of *poco rit.*. The fifth staff has a dynamic of *f* and a marking of *poco rit.*. The system concludes with a 'To Coda' marking and a Coda symbol.

Poco meno mosso
cantabile

The second system of the musical score for 'Carnival Echoes' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The tempo is 'Poco meno mosso cantabile'. The first staff has a dynamic of *mp*. The second staff has a dynamic of *mp* and a marking of *r. h.*. The third staff has a dynamic of *mp* and a marking of *l. h.*. The fourth staff has a dynamic of *mp* and a marking of *l. h.*. The fifth staff has a dynamic of *mp* and a marking of *l. h.*. The system concludes with a 'To Coda' marking and a Coda symbol.

The third system of the musical score for 'Carnival Echoes' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The tempo is 'Tempo I'. The first staff has a dynamic of *f*. The second staff has a dynamic of *f*. The third staff has a dynamic of *f* and a marking of *poco rit.*. The fourth staff has a dynamic of *f* and a marking of *poco rit.*. The fifth staff has a dynamic of *f* and a marking of *poco rit.*. The system concludes with a 'To Coda' marking and a Coda symbol.

CODA

The fourth system of the musical score for 'Carnival Echoes' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The tempo is 'Tempo I'. The first staff has a dynamic of *f*. The second staff has a dynamic of *mf* and a marking of *cresc.*. The third staff has a dynamic of *ff* and a marking of *S.P.*. The fourth staff has a dynamic of *ff* and a marking of *S.P.*. The fifth staff has a dynamic of *ff* and a marking of *S.P.*. The system concludes with a 'To Coda' marking and a Coda symbol.

BALLET MIGNON

A smooth, flowing ballet movement, which should be played as though you were actually looking at the dancers on the stage. It was written in memory of the composer's friend, Mme Cécile Chaminade. Grade 4.

JAMES FRANCIS COOKE

Moderato languidamente (♩=84)

mf sempre legato non troppo rubato

a tempo

poco rit.

mf

poco più mosso

1st time 2nd time

e dim.

p

p

mf

a tempo

rit.

mf

poco ten.

f

rit.

*D.C.**

Poco più mosso

ff

TRIO

* From here go back to the beginning and take 2nd ending; then play TRIO.

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THE ETUDE

Meno mosso

pp sotto voce

una corda

fallarg.

tre corde

Tempo I

ff

p molto ritard.

mf

a tempo

poco rit.

mf

poco ten.

rall. e dim.

pp

CHIMES AT PARANÁ

OLIVE DUNGAN

Grade 3.

Slowly (♩=69)

Both hands 8va on repeat

mp

p

mp

p

poco rit.

una corda

dim.

ppp

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IN THE GAY NINETIES

This quaint musical caricature should make a useful comic relief at a pupils' recital. The quotation, "Hold that minor, boys!" which occurs here with a major chord, merely refers to the habit of members of a barbershop quartet to call any chord which pleased them a "minor." Grade 3½.

THE FLORADORA GIRLS

RALPH FEDERER

Tempo di Schottische (♩ = 69)

THE ROVER BOYS

A little slower

THE BARBER SHOP QUARTET

Slowly and sentimentally

WHEN MORNING GILDS THE SKIES

SECONDO

JOSEPH BARNBY
Arr. by Clarence Kohlmann

Alla marcia

a tempo

L'istesso tempo

Maestoso brillante

WHEN MORNING GILDS THE SKIES

JOSEPH BARNBY
Arr. by Clarence Kohlmann

Alla marcia

PRIMO

a tempo

L'istesso tempo

Maestoso brillante

I BRING YOU ROSES

Marian Phelps

MAY F. LAWRENCE

Moderato

mf

I bring you ros - es, kiss'd by morn-ing
I'll bring you ros - es, gold - en as the

mf

mf

dew, Fra-grant with love, my ar-dent love for you; White brid-al ros - es, meet for one so
sun, Full-blown at noon-tide when youth's day is done; Em-blems of love, as true as purest

f broadly

rit.

mf REFRAIN

fair, And in each clois-ter'd heart is hid a lov - er's pray'r. I bring you
gold, Love that through all the chang-ing years shall ne'er grow cold.

f broadly

rit.

mf

a tempo

ros - es, Fra-grant and fair; Each heart dis-clos - es Love's plead-ing pray'r. Tell me you

a tempo

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mf *rit. poco*

love me Once-a-gain, I pray; I bring you ros-es With my heart to - day.

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JOHANN SEBASTIAN BACH
Edited by Edwin Arthur Kraft

Modèrément lent (♩=63)

MANUALS

PEDAL

Sw. p (B) *Gt. pp* (E) *Ped. 51* *poco allarg.* *a tempo* *poco rit.*

Notes marked (x) are to be played with the right hand thumb.
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BOURRÉE IN G

G. F. HANDEL
Arr. by Karl Rissland

Allegretto

VIOLIN
mf *espressivo*

PIANO
mf *poco sostenuto*

cresc.

f *mp*

staccato

cresc.

mf *f* *p*

sostenuto

cresc. *più sostenuto*

mf *poco sostenuto*

p *cresc. molto e sost.* *rit.* *f* *ff*

TOP SERGEANT

LEOPOLD W. ROVINGER

Grade 2.

In lively march rhythm (♩ = 104)

mf *f* *mf*

mf *cresc.*

mp *cresc.*

f *mf* *f*

mf *cresc.*

mp *cresc.*

f *mf* *f*

HUSHABY

J. J. THOMAS

Grade 1.

Moderato (♩ = 60)

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AMERICAN PATROL

F. W. MEACHAM
Arr. by Ada Richter

Grade 2.

March time

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THE ETUDE

ON A SUMMER'S MORNING

CEDRIC W. LEMONT

Grade 2.

Allegro moderato (♩ = 132)

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Practice Can Make Perfect

(Continued from Page 419)

discovered only under audience conditions. The newly-found weaknesses may then be eliminated by reversion to slow practice. Constant practice alone in a studio does not develop those luxurious qualities of poise, repose, and abandon, which are so necessary for successful public playing. Every student should seek, even create, audience opportunities.

The Metronome

The metronome is an indispensable help in establishing a desired practice, or performance, tempo. Steadiness in the particular speed selected results from the complete coordination of the execution with the inflexible time-measuring of this instrument. And the metronome offers the player evidence of his control over the chosen speed. Obviously, one cannot effect rubatos and flexibilities when practicing with the metronome, but neither can they be managed at all until one is able to gauge and control an established, steady tempo. Otherwise, how will one know what to deviate from or recur to? The intelligent use of the metronome does not result in a mechanical performance.

The metronome is also a medium for developing velocity by gradually increasing the metronomic speed over a considerable period of time. It is often wise, supervised by the metronome, to build a performance into a tempo greater than the one desired for public use. This develops endurance and creates that wonderfully comfortable and satisfying feeling of reserve when playing at the correct tempo. To offer a performance at one's top speed is precarious, to say the least.

Silent Practice

Silent practice is a mental focusing on all the attributes of practice and playing, induced by the absence of alluring sounds and distracting muscular functionings. Klavier practice is silent practice, with the muscles executing their duties while the inner sense of hearing supplies the sounds and the tone color. Obviously, the best results are not acquired from practicing silently, or otherwise, when one is physically and mentally fatigued. At all times, short periods of concentrated work are more profitable than long hours of automatic repetition.

Technical Practice

To achieve clarity, velocity, and endurance, 1. Play the first few notes of a run (or begin with the last few notes) at a goodly rate of speed and then successively add a note until the entire run is included; 2. Reverse this order by beginning with the complete run and successively eliminating each note. Chord passages, octaves, and mordents lend themselves readily to clarification by this means. The advantages of practicing hands alone and in all keyboard registers, and, when physically possible, with hands crossed, are too universally acknowledged to need more than mention.

Negative practice is practicing errors and bad habits to an excessive degree in order to rid oneself of them. A student practices in order to acquire skill and

control, but he indulges in bad habits because he is unskilled in them and cannot control them. The reason he cannot control them is because he does not know how he learned them. The fact is, he learned them unintentionally and involuntarily. The speediest and surest cure for bad habits is found in purposeful, exact repetitions of them. Through intentional and voluntary negative practice the student will discover how he learned them and thus, how to control and remove them.

If, in aiming for intelligent practice and performance, a student will hold himself responsible for every detail on the printed page, he cannot avoid growth and success. The average student, even one who uses his eyes only, sees so little on the printed page that he finds himself perfecting faults and inaccuracies, and eventually expending much energy and time in unlearning and relearning.

A teacher must be inexhaustibly resourceful in devising and organizing practice plans and procedures. The design must always be clear and comprehensive. Never should it be allowed to deteriorate into perfunctory and mechanical drill. "Doing" is not sufficient, nor is it adequate to say "practice this," or "practice that," or "practice this passage ten times," or "fifteen minutes by the clock," or "practice slowly." In fact, all of these admonitions are quite out of order. There must be instead, conception, action, and criticism. These, coupled with interest and enthusiasm at a high pitch and with the finished performance as an incentive, know no barriers. *Nothing* is too difficult with enough incentive.

Theodore Presser

(Continued from Page 405)

Therefore, in the following pages where "mentor" is mentioned, it refers to some personality who in some way helped to mould Theodore's life. He learned much about business in general, as well as about dealing with the public, from C. C. Mellor. Mr. Mellor also laid much importance upon maxims, proverbs, and the wisdom of the past. He taught many of them to Theodore. When THE ETUDE was founded it was marked every month for years by a column of maxims, a feature which even in the complex life of today might be repeated to advantage.

(To be continued in the next issue.)

Fiddle Facts and Fancies

(Continued from Page 417)

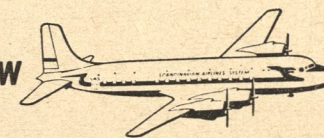
did not produce it, there were others who were successful in duplicating it. Impartial tests tend to show that modern craftsmen, imbued with a love of the art and using better tools and materials than the old Italians, can do the same thing. Our point here is that teachers should not be prejudiced against the new violin. At least it is honest, and does not claim to be "old Italian," as did the works of Vuillaume and others, who had to resort to that stratagem in order to be heard at all.

Teachers should listen to and compare violins at every opportunity, for in this way they develop a conception of good tone.

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Conquering Tensions

(Continued from Page 411)

experiences of mine, it is to emphasize the young singer's need for skills and controls which vocal training alone can never provide. Somehow, either through need or determination, one must master the earnest seriousness of responsibility and control.

Concerning Vocal Problems

"As to the singer's vocal tasks, I find it difficult to speak of individual faults and problems. Actually, there is no such thing as a single vocal problem. Either one has a free, floating vocal emission, or one has not. Seldom can a singer put his finger on one problem that holds him back. The entire system of emission must be safe and sure. For my own needs, I find it most helpful to work from those points which go well and which feel freest and most comfortable. There is, to my mind at least, something negative and hence destructive about selecting some point of vocal emission that does not go well, and hammering at that. The very sense, or anticipation, of difficulty can cause tensions. Whether I am beginning my daily period of practice, or whether I am trying to perfect some vocal technique, I begin with tones (or scales or passages) that feel free and right, and then work my way on, using them as a sort of springboard. I use no set vocalises and hence have none to recommend. I like to invent my own vocalises, building each from the needs of the moment and keeping alert to the helpful transition from what goes well to what is more difficult. I have no hesitation in recommending such a system of practice. Let us suppose, as an instance, that a singer has accomplished a fine, even scale, knowing and feeling that it 'sits' right. Let us suppose that he finds difficulty in adapting those free tones to a skip of intervals. My suggestion would be to begin practice with the scale that goes well and then gradually to work on to the intervals, incorporating the feel of the good tones as he goes on. Thus, security of vocal emission is built as a whole, which is far more sustaining than working at a series of individual problems—which eventually must be smoothed out and pieced together as a single vocal 'tool.' In the last analysis, what you sing is less important than how you sing it and what you do with it, in musical application.

Projecting the Mood

"The singer's work begins in his teacher's studio—but he can develop himself there only up to a certain point. Beyond that, his development depends less on what is done to him, or for him, and more on what he can do to, and for, his hearers by way of musical communication. And here it is that his entire battery of skills and controls comes to light. Here it is that he realizes that voice alone avails him but little. The secret of projecting mood to an audience so that people are moved lies in the most strictly disciplined control of self. It is the greatest possible mistake to suppose that convincing interpretation results from any 'free abandonment' to the inspiration of the moment! First of all, the singer must know by careful and protracted study just what the mood is that he is trying to project. Not only must he know it, he must feel it in a very personal way. And together with this personal participation

in the significance of his song, he must exert a certain detachment in order to channel his emotions into his voice and into his hearers' hearts. Audiences are really delightful! They leave their comfortable homes, and go out in wind and weather in order to hear you. They are receptive to you even before you sing for them—otherwise they wouldn't be there. They are eager to be moved by you, to feel contact and communication with you. Thus, it becomes your responsibility not to disappoint them. If you realize this—and the mature artist never fails to do so—you assume the task of determining that the ideal conception in your mind shall find its way, through your voice, into this mutually desirable contact. To achieve this, the singer must learn to rid himself of every sort of tension. Vocal tensions hinder communication. Personal tensions, of fear or self-consciousness, put the thought of you as an obstacle between your hearers and yourself. Forget yourself! Think of yourself only as a means of projecting music. This eases personal, or physical, tensions and transforms them into emotional intensity. You begin to feel free, to lose your tightness. The better you control your personal feelings, the more relaxed your singing becomes. And, conversely, the freer and surer your vocal preparation, the more secure your emotional projection. No singer can hope to approach artistry until he has learned to master himself—his voice, his person, his every reaction, no matter how slight. And this mastery cannot be given you by anyone except yourself.

"The most earnest counsel I can offer you as a young singer is to school yourself as you school your voice. Strengthen yourself in the power to do whatever is necessary for you to do, regardless of hardships, irksome tasks, or disappointments. Only in that way can you rid yourself of the tensions which mar free projection."

Musicians Through Evocation

(Continued from Page 420)

"It is of great importance to think every note, and sound every rest—for silence 'sounds,' too! Mozart said the most important things in his music were the rests. In some of the super-rapid playing we hear, the individual notes are so blurred by speed that only the rhythmic beats of the measure come through, thereby making the passages sound slow. Notes and rests are like separate jewels, to be handled with loving care, as they are fixed into their setting of the musical phrase.

"Train yourself to think of music as an expression of life—not merely a pattern of habits and actions, but the actual pulse and breath of life. For life itself has its own pulse, its own beat. Waking or sleeping, our breathing has its individual rhythm. Sometimes that rhythm is varied by our emotions, larger-scaled varieties occurring through long-rooted habits of blood or nationality. That the Germanic pulse-beat is somewhat slower than the Latin, is revealed by its language as well as its music. It is a part of musical interpretation to recognize this all-over pulse beat (a quite different thing from the marked rhythm of the piece) and to reflect it faithfully. Learn the

(Continued on Page 449)

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Answered by DR. NICHOLAS DOUTY

A Soprano Whose Lips, Chin, Jaw, and Voice Tremble

Q. I heard a soprano who is studying in one of our well known music schools, who upon singing a high tone, sustained over four beats, has a decided trembling of lips, chin, and throat. What would cause this and is there a remedy or cure? If it were a question of breath, why would not this happen on the lower tones? The voice was very insecure too. I am a voice teacher and while I never had it in my teaching career, it must exist, and I would not know whether it was a fault of teaching or something in the make up of the vocal cords, but there should be a solution. I have my own ideas, but I would like yours. The trembling of the lower jaw was so bad that one could see it at more than six feet away.—Mrs. V. L.

A. Your description of the voice production of the soprano of whom you write indicates that she has three easily perceptible faults, trembling of lips, chin, and throat, and tonal insecurity, by which we suppose you mean inability to sing in tune, and a pronounced tremolo. In such a case there may be so many contributing causes that it is difficult to determine which one is the most to blame. For example she might be of an unusually nervous temperament and the strain of singing before a critical audience might have completely upset her control. Or she may have been ill and as you know, no singer can do herself justice when she is sick. As she was able to sustain a long high tone it seems to be quite unlikely that there is anything radically wrong either with her vocal cords or her lung capacity. The most likely explanation is that she forced her voice, using a greater pressure of breath than the vocal cords could comfortably resist. Therefore the whole structure of the larynx, the tongue, the jaw, the lips, and perhaps even the palatal arch shook like a leaf in the wind, causing the insecurity of pitch and the tremolo which you remarked. There must always be a sense of balance among the three most important attributes of singing, the breath, the vocal cords, and the muscles of speech which are used in vowel and consonant formation. If any one of these three acts in a faulty and uncontrolled manner, a clearly defined vocal defect is immediately noticeable. Your young soprano must discover quickly, either by herself or with the aid of her teacher, exactly where her vocal trouble lies and immediately remedy it. As you point out, her vocal technique at the moment is very deficient and she can scarcely hope for much success until she improves it.

How Should the Word "Comfort" be Pronounced by the Singer?

Q. Why do oratorio singers sing "Com-fort-ye" and similarly distort the "er" sound? Of course I know the "r" sound should not be predominant in diction, but it seems that singers could approach the pronunciation preferred by Webster.—H. C. L.

A. The English word "comfort" is derived from the Latin "comfortare" through the old French "comforter." The vowel O exists in both syllables, yet Webster declares that the word should be pronounced "Kumfert," completely eliminating the sound of O in the second syllable, and substituting a tight and throaty sound for the clear and open one. Your question refers to the first recitative in Handel's great and popular oratorio, the "Messiah." Here the word "comfort" occurs four times upon four separate musical phrases. Each one of them must be beautifully sung, with some suggestion of the meaning of the word, as well as its pronunciation or the whole recitative falls flat. If the singer produces the second syllable of this expressive word with a rather closed mouth, the tone will fall back into the throat, sounding ugly and pinched. It is a very dangerous and difficult spot for the tenor voice, and if he should prefer a free and lovely tone on "comfort," to the tight and throaty sound that the Web-

sterian pronunciation suggests, who can blame him? It was our great pleasure to hear the part of Siegmund in Wagner's "Die Walkure," sung by many of the greatest lyric artists of our time. Toward the end of the first act, Siegmund realizes that the man with whom she is falling in love is the heroic Siegmund, her half brother. The music which Wagner has written to depict this scene, rises to a climax of tremendous power, when she calls out his name "Siegmund, so nenn' ich dich." The word "Siegmund," which occurs upon a High-A, must be uttered with energy and strength, or the whole effect of this glorious scene is lost. To produce this sound with the mouth almost closed forces the tone back into the throat. Therefore, every great singer opens the mouth a little too widely to get the tone out and the word becomes "Saygmund." Perhaps the critic with a Websterian type of mind, might claim that the word was distorted and incorrectly pronounced. But the phrase as they sang it, was so brilliant, so strong, so beautiful, so musically magnificent, that even the severest of them was forced into a reluctant admiration. So it is with the word "comfort" in the first recitative from Handel's "Messiah," about which you wrote to us. When you hear it sung next time, if the tone is lovely, alluring, and expressive, please temper your critical judgment with a little artistic mercy. The "Messiah" was written and produced in 1741, quite a few years before Webster was born, and no one can possibly tell exactly how the word was pronounced at that time.

The Ever Recurring Problem of the Young Girl's Voice

Q. My daughter, age fifteen, has a very good soprano voice, reaching High-A easily. Within the last year she seems to have a tenseness in her throat muscles and she is afraid her voice will crack. This worries her terribly, as she wants to sing well more than anything in the world. Is there any book of instruction we could get to overcome this condition? Do you think she is old enough to have lessons in voice culture?—C. T. De. L.

A. Whether or not your daughter is old enough to study singing depends entirely upon her physical, mental, emotional and vocal development. Some girls of fifteen are merely children, while others are young women. If your daughter belongs to this latter class, she is quite old enough to study, provided her singing lessons do not interfere with the usual scholastic studies which every young woman must necessarily pursue to prepare for her future life. You should find a singing teacher who understands this and will bring her along slowly, carefully and without straining her voice, being content to allow her musical development to progress along the same sane, gradual lines as that of her mind and body. If you can discover such a person you will be fortunate indeed.

2. Her new teacher must carefully examine your daughter to see if she is tightening her throat muscles, her jaw or her tongue, and if she is he must be able to suggest a course of study to cure whatever difficulty he may find. He must not be a theorist alone but a practical man as well. The theorist may write the books, but the practical man makes the best teacher.

3. The number of published books upon the voice is legion and is steadily growing each year. Almost all of these contain good advice to the enquiring student who is intelligent enough to understand them. However, none of them can take the place of careful living voice lessons from an experienced singing teacher. Please look at "Plain Words About Singing," by Shakespeare; "Resonance in Speaking and the Singer's Handbook"; and Proschowski's "The Singer's Voice Book." These books may be obtained through the publishers of THE ETUDE. However our best advice is to find a good singing teacher for her at once.



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Recollections of Edward MacDowell

(Continued from Page 416)

entirely dull and respectable. Then MacDowell would find himself trying to tell us about music, and what it meant, and he would grope around for words, and find very jumbled and inadequate ones, and conclude with a gesture of despair. I had developed a habit of staying after the class, and talking with him, and one day I said, "You are not a man of words. Why do you try to lecture in words? You ought to play us the music and talk about it before and afterward."

Being a really great man, he was willing to take advice, even from a boy. He began hesitatingly to try it, and in a very short time his class in general musical culture was spending its time listening to

MacDowell play some music, and then asking him questions about it. That, of course, was horribly unorthodox and unacademic, and it was obvious that a professor pursuing such a method would get into trouble with Nicholas Murray Butler. There was only one other professor in the whole university doing anything so presumptuous, and that was George Edward Woodberry; in a room over at the opposite end of the campus he was reading us poetry out of Palgrave's "Golden Treasury." So, of course, Woodberry, like MacDowell, was fired by Butler, and Columbia University died. These were the two men in the place who did most for me. They helped me to understand the

true spirit of beauty, and to assert and defend through my whole life the free creative attitude. Of the two men, MacDowell was the more dynamic, for Woodberry was a little pessimistic and very sad. But MacDowell was a fighting man.

He believed in America. He believed that things could be done by Americans. He believed that students came to him in order to go out into the world and make beautiful and inspiring and human art. That is why I watched him, why I listened to his every word, and stayed over after his classes, and stole every minute of his time that I could beguile from him. And now, as I remember and write down what he said, please understand that I am not making it up, nor writing vague impressions. I am using MacDowell's own words, and I am able to do that after a lapse of twenty-seven years, in spite of

the fact that I never made a single note. I have a curious memory for vital words—not especially for dates or names or anything of that sort, but for the things which lie under them. It is my habit to compose what I am writing complete in my mind before I touch a pencil or a typewriter, and if something happens to delay the setting down of it, I find that after a lapse of days, or even of months, I have lost very little of it.

A Beethoven Enthusiast

He was a worshiper of Beethoven, a spirit in every way akin to his own. Of the Moonlight Sonata, he said that it presented one of those cases where a foolish title had been given to a masterpiece by a music publisher. He played the first

(Continued on Page 446)

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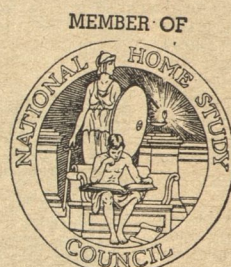
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ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. I am twenty-five years of age, and wish to learn to play the organ at least well enough to entertain myself and friends. I realize the tremendous amount of knowledge and work that is required to become even a half decent organist. I have never studied music. How long would I have to study piano, and roughly how much of the different steps in a piano course would be essential? What are the best books for the study of piano and organ? Could you supply the names of firms making electric organs? Also the names of magazines devoted to organ matters.—L. W. F. J.

A. You are still young enough to make quite considerable progress in this field, although a start on the piano five or ten years ago would have helped materially. Certainly we recommend deferring action on the organ till you have attained a pretty fair grounding in piano work, by which we mean a thorough knowledge of notation and finger training which will equip you to handle third or fourth grade standard compositions and studies with ease. For these studies we suggest the Standard Graded Course of Studies, by Mathews (published in 10 grades), and completing the first four grades. Continue the later grades while you work on the organ. In conjunction with the Mathews books, use the Czerny Studies Selected by Liebling (3 volumes). Practice scales almost from the beginning, using "Mastering the Scales and Arpeggios," by Cooke. Take these in very easy stages, slowly at first and increase speed very gradually with repetition, and use the more elaborate forms only after you are pretty well advanced in your studies. When you reach the third grade you should introduce the easier Bach works, such as the Little Preludes and Fugues and the Two Part Inventions. By this time you will be ready for the organ, and we suggest the well known Organ Method, by Stainer, to start with. Later you could take up the "Master Studies for the Organ," by Carl. If at all possible we suggest that you be sure to obtain the services of a competent teacher. We are sending you the addresses of some manufacturers of electronic organs, and for magazines other than THE ETUDE, we recommend THE DIAPASON, published in Chicago, Illinois, and THE AMERICAN ORGANIST, Richmond, Staten Island 6, New York City.

Q. How does an organ and piano committee who knows nothing about organs, and not much about pianos go about investigating and recommending to a church good instruments? I have just read an article in THE ETUDE warning the small church organist against buying a poor organ. He gives some specifications for a good small organ. These are useful for those who know something about organs, but are of little value to a committee ignorant of the meaning of organ terms. These "poor organs" he has found so often in his travels were doubtless built by organ firms who recommended the organs and installations. How can our committee know they will not be deceived in this matter?

Our church is small—about 250 members—and costs must be considered, but we are interested only in good instruments. Our auditorium seats about 100, but it is a question whether space could be found for a pipe organ chamber, owing to the architectural construction. If space is not available, then the pipe organ cannot be considered. I understand some companies make small organs complete in one unit. Do you know of such firms, and do you advise such instruments?

What price should we pay for a 3 manual, pedal organ; for a 2 manual, pedal organ? Is the 3 manual more desirable for such a church as ours? Should we plan for a "straight" rather than a "unified" organ, and is the straight more expensive. The writer of the article above mentioned speaks of "pitiful 3 rank straight unit organs, purchased by worthy and credulous congregations, tragically deceived." Is it this three-rank element that makes such organs "pitiful"? Our committee has made some investigations, but are

fearful of recommending, in its ignorance, a poor instrument. Should we recommend a small, or even the "compact" organ over the electronic type? Please give the names of several thoroughly reliable firms.

Now about pianos—do you recommend the spinet type for auditorium use, or would a grand be necessary? What pianos are good? Should we investigate used pianos?

Please suggest books on pipe organ playing for beginners; also books that define stops, combinations, and use. Also collections of organ pieces of medium grade suitable for church use.—A. L. Y.

A. The first question we believe may be safely answered by stating your needs and circumstances frankly to any reputable organ manufacturer, and they will have a representative consult and advise with you. We are sending you a list of such manufacturers. If you are reluctant to accept the word of these firms, you could engage the services of an independent organ architect, who would plan your organ and see to its proper installation, but of course this would be an added expense. We are giving you the name of one of the best known authorities in this connection. The manufacturers or the specialist would advise you as to space. A two-manual instrument ought to suffice, and the 3rd manual would be to our thinking a needless added expense for a church of your size. We have no present information as to prices, and these, too, would have to be supplied by the manufacturer. The term "rank" simply means a set of pipes belonging to any one stop. Three "ranks" therefore, as such, are no detriment, but if the same pipes are used by duplicating stop names, to make it appear that an organ has more pipes than it has in reality, then comes in the deserved criticism offered by the writer you quote.

We are sending you also the names of some well known and reputable piano manufacturers. Naturally, a new instrument would be preferable to a used one, but the construction and condition are larger factors than new or used. If a spinet type is chosen, you should make sure that it has sufficient fullness of tone to meet the requirements of the auditorium. Doubtless the individual members of the committee have had occasion to use the services of a piano tuner, and if you have such a tuner in whom you have confidence we suggest you seek his advice in purchasing your instrument.

One of the best organ methods for beginners is "The Organ" by Stainer. For an understanding of the stops, uses and combinations, we recommend "Primer of Organ Registration" by Nevin. For medium grade collections of organ pieces suitable for church use we suggest: "Chapel Organist," by Peery; "Chancel Echoes," by Felton; "At the Console," Felton; "Organ Player," by Orem, and "Ecclesiae Organum," by Carl. All of these may be had from the publishers of THE ETUDE.

Q. I am sending you a copy of our Christmas program, taken from the "Messiah." Please suggest a similar program, based entirely on the "Messiah" which would be suitable for Easter. Section 3 seems to be suitable for Easter, but it is rather short. The Christmas program was one hour and thirty minutes.—Z. B. G.

A. About the only way you could add to Section 3 would be to draw suitable numbers from Part 2, and even this would hardly meet your full requirements as to time. Start Part 3 with I Know That My Redeemer Liveth, down to But Thanks Be to God. Then insert from Part 2 the following: Lift Up Your Heads—Chorus Ascension—Rec. Unto Which of the Angels—Chorus, Let All the Angels—Bass solo, Thou Art Gone Up. Then resume Part 3—If God Be For Us. Repeat the Hallelujah Chorus and the Amen Chorus from the Christmas program. These are equally appropriate to the Easter season, and will bear repetition.

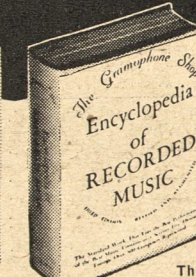
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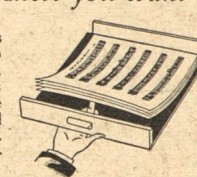
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Bank Notes and Music Notes

(Continued from Page 409)

the skin and bring a warm glow. Because the musical messages are individualized, carefully selected to fit the mood of the moment, they succeed in reaching the people on hand who, unconsciously perhaps, walk a bit faster when the tune is swingy, or slow up for a dreamy gypsy melody. Standing in line, they're likely to whistle while they wait. And it doesn't seem like ninety-five degrees in July if Rosamond keeps playing *Row, Row, Row*, and the *Skaters Waltz*.

Whenever a certain depositor appears, Rosamond goes into excerpts from "The Desert Song," his special love. Always she is alert to the scene below and offers what she thinks will please—a plaintive Russian lullaby, an Italian love song, a courtly waltz of old Vienna. Frequently she gilds the work-a-day air with a Hungarian *czardas*, a sprightly polka, or a snappy tango.

Looking back at some of her programs, Rosamond gives a few statistics. In sixteen sessions of three hours each, she played five hundred and fifty numbers with no repeats. She included classics, ranging from the light ones to the impassioned compositions of Chopin, Debussy, Rachmaninoff, and Enesco. There were familiar operatic arias and overtures, as well as Hit Parade leaders. Trick pieces such as *Nola*, *Kitten on the Keys*, and Lopez's *Flapperette*, were introduced on doldrum days. And interspersed through all the programs were plenty of folk music and popular tunes.

The only difficulties have come from dogs who are frightened at sounds they cannot recognize, and from people who have an unfortunate association with a particular song. One woman, for example, entered the bank during a rendition of *Ave Maria*. Having just come from a funeral, she was disturbed by the solemn notes. "But," says the manager, "any tune is bound to remind someone of something and there's no way of controlling programs to avoid the too-emotional response." Fortunately, in the shuffle of human intercourse, an accident of this nature is extremely rare, and may be dismissed as unimportant to the larger purpose of the music.

Eddie, one of the floor men, circulates among depositors and is in a pulse-feeling position, so far as public reaction is concerned. "The concerts make you feel good," he says. "You don't know why, but you smile. Another thing. There's a girl working here who never, never makes a mistake. And she happens to be a girl who likes the music so much she asks Rosamond for encores after hours. Maybe there's some connection. I don't know."

Here's a bank, then, where everyone feels good. So does Rosamond, because her public grows. People dart in and out of the bank, even when they have no business to transact there, to catch a tune on their way down the block. An elderly couple come in from Tenafly, New Jersey, every Friday evening when the bank's open until eight. They sit and listen to the recital while they wait for their children to meet them for dinner. A stop at the bank has become another "pause that refreshes."

Rosamond sees nothing unusual about

her assignment to the balcony of a busy bank. Organs have been played in many unexpected places. There's one, for example, at Ebbets Field in Brooklyn, where the Dodgers play baseball. It enables the team and its fans to proclaim the way they feel about each play, in terms to which no mother can object. Recently, when Brooklyn lost the National League championship to the Cardinals, the hills of Prospect Park echoed to the wail of the *St. Louis Blues*.

Now come a bank and a girl, in happy teamwork, to prove again that you can say anything—and say it better—if you "say it with music."

Recollections of Edward MacDowell

(Continued from Page 444)

movement for us and said, "It is an expression of the most profound and poignant grief." Someone referred to the later sonatas, having opus numbers up in the hundred. He said, in substance, that they were a matter for despair, penetrating to such subtleties and intricacies of the spirit that it was difficult to follow them. Concerning the Ninth Symphony, he said that he disliked to express his opinion of it, because Beethoven was such a great composer and so noble a spirit that one wanted to approve everything of which he himself approved. Nevertheless, it was MacDowell's opinion that the main theme of the chorus, the "Hymn to Joy," was essentially obvious and commonplace, so that nothing could be done with it.

Concerning Wagner, he said that the music dramas were overlong, and that much of their dialogue was tiresome and loaded down with details not properly musical, but that when Wagner came to his great moments, especially his portrayal of the powers of nature, his music became sublime beyond description. MacDowell was not an admirer of grand opera as an art form. He did not have to see things on the stage. I remember asking if he went to the Metropolitan Opera House, and he said that he had been there once, and they had given him a seat directly over the big bass tuba, and the first time the man had let it off it had blown him out of the building.

MacDowell was an eager and tireless champion of programme music. He used to insist that music could give you definite ideas of realities, and we would have amusing controversies in the class. He played for us his "Wild Rose." What could be more obvious? How could anyone possibly think that it referred to anything else? Said I—impertinent youngster: "It seems to me it could refer to many other things." "What?" demanded the composer, with some excitement, and I answered, "Well, it might be a pretty girl coming down a lane!"

Sometimes he would prepare unhappiness for himself by playing us this or that bit of his own music and expecting us to guess what it was about. He played us a Scotch bit—I don't recall the title, but it had something to do with a maiden looking out of a window while her lover was at the wars, or in a storm, or doing something else violent. It was easy for him to explain why the thing was Scotch, and to

account for the storm, or the war, but it was more difficult to show the maiden looking out of the window!

I recall another piece that was Turkish, and in it occurred an extremely ugly discord, which made the composer's blood run cold. He told us—I forget which—either that he had been walking by the shores of the Bosphorus, or that he had been reading about it in the Arabian Nights, or both, and had suddenly thought of the wives of the Sultan who had been strangled with whips and thrown into the Bosphorus. Well, one can put a disharmony into a composition for many different reasons, but certainly the average student must consider himself ill-used when he has to guess such a thing as a sultan's wife strangled with a whipcord!

MacDowell played us many of his own compositions, because we wanted them, and were bold enough to clamor for them, and to point out that this was the music he could tell us most about. He played the "Hexentanz," and told us it was another case of a foolish title given by a publisher. It had been written as a "Schattentanz," and you could see firelight flickering on a wall; there was no suggestion of witchcraft in it, but the publisher had thought that a witch's dance would sell. He played "The Deserted Farm," and told us about the New Hampshire place where he worked in Summer. He played "To a Water Lily," and quoted Geibel's poem about the white swan floating by. He played his great Eroica Sonata, and I am embarrassed to recall what I said about it in class. I didn't understand it, and confessed the fact, and asked, in substance, what was the basis of its form. Suppose it had stopped half way through, could one have told the difference? I don't recall his answer, but I do recall his patient willingness to explain. If I feel ashamed now at this recollection, it is not because of any word of his, but simply because I realize how crude my question was, and how little equipped the whole class was to profit by the intellectual treat spread before it.

But MacDowell was always willing to teach, and at the same time to learn. He went traveling as a missionary of beautiful music; he met crowds of people and played for them, and when an old farmer came up and told him that the crashing chords at the end of "From an Indian Lodge" made him see the old chief tramping along, MacDowell was greatly pleased. Also, he had to admit that the old farmer was right about the eagle which stands upon his high rocky perch.

The wrinkled sea beneath him crawls, He watches from his mountain walls, And like a thunderbolt he falls.

MacDowell had to admit that the thunderbolt hit twice on its way down! He spoke of his concert tours. He had to make them; one spent all one earned in New York. They were very wearying; few people realized the nervous and physical strain involved in giving a pianoforte concert—it was a giant's labor, and one was bathed with perspiration at the end. MacDowell had powerful arms. I never heard him in a concert hall, but I heard him in the Columbia class room, in an old building in a far corner of the campus. When he wrote *fortissimo* he meant all of it and more, and he made the walls of the building shake; it has seemed to me

(Continued on Page 451)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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

Book on Violin Study

R. S. S., California. If you will write to the publishers of THE ETUDE stating your requirements, they can send you a far longer list of books than I can possibly give you. On the pedagogical side, I would suggest the following: "Practical Violin Study," by Frederick Hahn; "Modern Violin Playing," by Grimson and Forsyth; "The Modern Technique of Violin Playing," Berkley; and "Violin Playing as I Teach It," Auer.

A Vuillaume Model

B. N. W., Florida. For the appraisal and certification of your violin, I would suggest that you send it to The Rudolph Wurlitzer Co., 120 West 42nd Street, New York City, or to Wm. Lewis & Son, 207 South Wabash Avenue, Chicago, Illinois. From your description of the instrument I cannot begin to form an opinion regarding its authenticity. Many an imitation Vuillaume has similar markings.

Probably a Factory Made Imitation

R. L. Y., Maryland. It is always dangerous to give an opinion on a violin of which one has only a written—or oral—description, but from the data you have furnished me I have little hesitation in saying that you have a factory-made German instrument worth about twenty-five dollars. And from what you say about the bridge, I judge the violin to be in great need of adjustment. I doubt very much that it is worth your while to spend more than a very few dollars on the violin.

On Methods for Young Pupils

Mrs. D. H. S., California. Yes, I am afraid you are looking for too many sugar-coated pills! You seem to be acquainted with the better Methods for young pupils; but why, when the youngsters are eight or nine years old and their interest has been well aroused, old and their interest has been well aroused, do you feel it necessary to continue the same old childish approach? Bear in mind this: It is not so much *what* material you use as *how* you use it. What if a study seems too long for some particular pupil? Give the child half of it—and take the second half two or three weeks later. Even for quite young children, once their interest is awakened, I have always found that the 1st and 2nd Books of the Laoureux Method, with their Supplements, will produce excellent results. But, as with all other books and Methods, they must be taught with imagination. If you can refer to THE ETUDE for February 1945 and February 1947, you will find teaching material discussed at some length.

For a Well-Rounded Technique

J. H. R., Illinois. Not knowing your playing ability, it is difficult for me to advise you regarding the material you should study. However, I do think that you would get more technical benefit from the Sevcik exercises than from those of Carl Flesch. For a violinist who wishes to acquire a solid and well-rounded technique, the study of Kreutzer, Fiorillo, and Rode is an absolute must. But I cannot begin to tell you how long it will be, if you study them, before you can play the Bruch G minor Concerto. To answer that question would imply the knowledge of personal factors of which I am ignorant.

The World of Music

(Continued from Page 397)

In 1938 he played his own Concerto in B-flat minor with the New York Philharmonic-Symphony Orchestra conducted by John Barbiroli.

Competitions

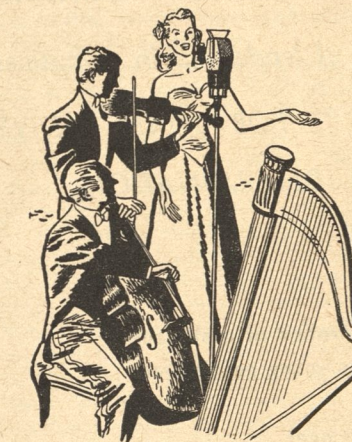
An Accordion music composition contest is announced by The American Accordionists Association, Inc. Open to all composers, the contest will award two prizes in each of three classifications: Professional; Non-Professional, Classic; and Non-Professional, Popular. The contest closes October 1, and full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

Accordions Association, Inc., 113 West 48th Street, New York 18, N. Y.

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



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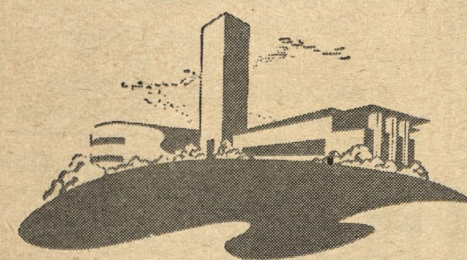
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Are We Music Educators?

(Continued from Page 414)

programs, and so forth, is being decided today in your school music room. Think about this statement the next time you purchase music. As music educators we have been remiss at this point. Those high ideals with which so many of us

began, have they not been sacrificed upon the altar of neglect and carelessness?

World citizenship must also be included as an objective in this field. Are we concerned with it in our school music rooms? Music affords us a magnificent opportunity to become citizens of the world. I wonder why we have not realized our opportunities in this regard. The imagination is staggered at the impact of this

objective, and our relationship to it. It gives to music an aesthetic value not to be dealt with lightly. Think of it, a Russian, a Czech, a Norwegian, an Italian, and an Englishman, each speaking only his mother tongue, can gather themselves together in ensemble and, without other preparation than the mastery of their instruments, play the music of each other's country! Thereby they arrive at an in-

stant appreciation of each other's cultural achievements. At what other level of education is this possible? How do you relate your teaching to this world implication? We talk so much about world brotherhood. True musicians have experienced it for centuries. Teachers with imagination will do well to examine the impact of music education at this level.

The observance of discipline, or shall I say law, is another related objective that presents itself for consideration. Here we must consider that discipline has wider ramifications than those usually observed in the rehearsal hall. Punctuality and close attention are instantly called to mind when we think of discipline. However, these are only two of the many co-operative aspects of discipline. These call for regimentation. There are others that have a profound effect upon the individual. For instance, there is the problem of educating the student to discipline himself through home practice, so that he may have a fuller realization of his ensemble responsibility. As music educators, it is our responsibility to provide the integration necessary to parallel home practice with our program of education in music. It is not enough to tell a student that he must practice at home; he should be shown how to practice. Oddly enough, few music educators ever take the time to do this. The student should be told what to practice, Scales, arpeggios, technical studies, and so forth, should be assigned as homework. This is an educational procedure that is both practical and sound. Achievement goals should be set, so that the student may evaluate his progress by a set of specific standards. It is not educationally sound to have the student evaluate his progress against the attainments of some individual in a higher or lower "chair." Surely, the correct administration of rehearsal technique will provide integration at this point.

As educators we must give thought to the teaching of discipline concerning a regard for school property and the property of others. The lack of concern shown by many music students with regard to school equipment and property is a reflection upon the ability of the music educator to educate wisely and well. The disorder found in the average school rehearsal room (music on the floor, instruments in faulty condition and laid away in hazardous fashion, racks falling apart), is not to be tolerated by the thoughtful music educator who provides for adequate education in this field.

Disciplining oneself to submerge the ego so that the whole may be important is an objective that, correlated to classroom procedures, will make a musical ensemble in the true sense of the word. The point I wish to make is this; that an objective needs to have planned consideration if it is to be fully realized in the classroom. Note that I say classroom. I think that if we began to consider our rehearsal halls as classrooms, we might be well on the way to becoming music educators.

Included among the stated objectives in this section must be that of critical judgment. By and large, the young people who make up our musical ensembles go through the three or four years' training received at our hands without acquiring the ability to perceive critically the difference, musically speaking, between good and bad. As educators we deny certain subversive musical influences, yet do nothing to promote good influences. This

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type of education is a matter for pioneer work out of the classroom. In isolated cases, I have observed young people having good critical judgment with regard to music. Where this has been true, I have always found music educators who have been true to the aesthetic spirit which motivates all good music. They have been wise and understanding. Because of this, they themselves were able to reason their way into an appreciation of the aesthetic principles through which we grow into an admiration for good music. Then too, they have developed the gift of communicating this aesthetic

sense of values to others. Invariably, I found that the young people being trained by educators of this type had developed a like faculty. They were able to discriminate between liking, which is an act of will, and admiration, which is a reasoned judgment. I wonder how many educators have developed genuinely educational procedures in this field? Begin to do so, and the programs that come to my desk will show the record of performances of worth while music. At present they are often filled with music that measured by all standards, has little or no aesthetic value.

The Foundations of Clarinet Tone Quality

(Continued from Page 415)

almost as if he were trying to release the reed. This also has a tendency to open up the mouth cavity and eliminate pinching, while increasing brilliance. It should be added that the firm lip cushion referred to is controlled by the muscles of the lip and not by using the cheek muscles to pull back the corners of the lips. A slight smiling position is maintained, but if this is carried to excess, it causes muscles to tire rapidly.

An alert observer will notice that some clarinetists who produce a good tone violate some of the points previously mentioned, particularly with regard to the smooth, pointed chin. But a little experimenting will prove that many who play with a poor tone can be helped by close attention to the details enumerated and that a poor tone is never the result of the type of embouchure described.

Breathing

It is my personal opinion, and it is so stated, that a good embouchure and good tone quality are quickest realized during the beginning stages of playing by eliminating the use of the tongue, making all attacks with the breath. The action of the tongue tends to foster a soft lip cushion. The use of the tongue is taught as soon as good embouchure and clear tone are established. It also is easier to teach the correct use of the tongue at this time than during the first lessons.

The importance of teaching diaphragmatic breathing to wind instrument players has been emphasized so often that another repetition hardly seems necessary. But, for some reason, this point is all too often neglected in teaching clarinetists

and the result is inevitable: a weak, under-derfed tone.

The clarinetist needs all the breath he can muster when practicing tones in the chalumeau register. These tones must be practiced daily, attempting to get all the tone possible. This is a fundamental exercise for the development of full, round tone quality. The volume of tone which a player produces on these low tones can usually be doubled and tripled as correct breathing is developed and embouchure muscles strengthen.

While most clarinetists underblow in the lower register, the opposite is true in the clarion register. This causes the barking and piercing sounds so often produced by clarinet sections. The player should get the notion of blowing into a funnel as he goes up the scale—the higher he ascends the funnel the less air he blows into the instrument and the firmer the support of the breath in back of the tone. In the lower register, most of the breath goes into the tone; in the upper register most of the breath stays in back of the tone. The tone of a wind instrument is fed by breath; if it is to grow, it must be fed in increasing quantities.

Summary

On the basis of the above discussion, it can be seen that the thesis of this discussion is that the teacher who has a correct concept of clarinet tone quality and the technical training to: (1) Select proper equipment, (2) Develop correct embouchure, and (3) Teach diaphragmatic breathing, will produce clarinetists who play with good tone quality. It's as easy as that. Try it!

Musicianship Through Evocation

(Continued from Page 442)

rhythm of the age that produced a given work. Don't play Bach, Beethoven, Schumann, with a Twentieth Century pulse beat.

"The goal of truly musical interpretation, then, is to evoke the moment of musical creation, drawing out of a work every shade of meaning, feeling, color, and truth that the composer put into it. The fast-and-loud school of technicians miss this completely. They are seemingly contented to reproduce merely the notes (as speedily and brilliantly as possible), bestowing as little care upon mood and meaning as a machine bestows upon the imitation lace it turns out a hundred times more quickly than patient, pattern-wise fingers can produce it. But hand-

made lace remains the more desirable! And so does music. That is why more and more people are turning away from mere fireworks of agile display, and turning to performances that give them interpretative, evocative revelations of what the composer had to say. The throng that sat huddled in that dark, cold London hall was not in the slightest interested in the speed with which I played runs and trills; they came to hear Bach. And that is a happy thing. It enables us to look forward to a not-too-distant time when technique will be relegated to its proper place as a means of making music; when hearers and performers will unite in demanding and providing the evocation of musical meaning."



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Chopin's "Piano Method"

(Continued from Page 403)

Sonata in A minor by Weber. At the passage in question Chopin said to me, 'An angel is passing into Heaven.'

Other references to Chopin's teaching methods may be found in the writings of Alfred J. Hipkins, James G. Humecker, Friedrich Niecks, J. Cuthbert Hadden, Francis L. York, and notably, Jean Kleczynski. Here is a little reference to Chopin's teaching by a genial English writer, Basil Maine:

"Chopin did not regard teaching as drudgery. He devoted himself wholeheartedly to his pupils, especially in the matter of securing freedom of muscular movement. In order to do this effectively, he sought to enlist the pupil's intelligence for practicing exercises, and in this was opposed by Kalkbrenner, who advised his pupils to read books or newspapers while they were going through their mechanical studies.

"Chopin required the student to play scales evenly and with full tone, beginning with those containing black notes and ending with C major. As studies, he held Clementi's Preludes and Exercises in high esteem, then he gave his pupils the same author's 'Gradus,' then the studies of Cramer and Moscheles.

"For the development of the interpretative sense, Chopin chose works from Dussek, Mozart, Handel, Beethoven, Weber, Mendelssohn, Hiller, Schumann, and from Bach's 'Forty-eight.'

"No pupil of his could overlook the importance of phrasing. His own phrasing was founded upon the principles of vocal style, and, except to obtain a special effect, he was never heard to break up an episode into short sentences. The technique which was necessary for the singing of a Bellini aria was equally necessary for the performance of the piano-forte music he chose for his pupils, especially his own compositions."

Chopin's last days were extremely dramatic. Although his tuberculosis was developing rapidly, his impassioned spirit sustained his frail frame during exhausting hours. He, however, was conscious of his waning creative powers. In 1847 (the year of Mendelssohn's death) Chopin, then aged thirty-nine, was still a relatively young man with the worn body of an aged person. It was the year of his famous quarrel with Mme. George Sand. Her behavior had left him embittered and enraged. He wrote to a friend, "I have never cursed anyone; but now my life is so unbearable it would give me relief if I could curse Lucrezia." Why should God kill me in this way; not at once, but little by little?" The next year (1848) he gave his concert in Paris at which his 'Cello Sonata' was presented. Fortunately, he had a devoted Scotch pupil, Miss Jane Stirling. A lady of means, she made him a secret gift of 25,000 francs, which relieved him of worry about money. She also induced him to make a tour of the palatial homes in England and Scotland. He was received with great *clat* but slight reward. In London he had an impressive welcome from Queen Victoria, who had already reigned for a decade. This made Chopin the rage of England and he was lionized wherever he went.

"Lucrezia," was Chopin's name for George Sand. It is derived from George Sand's "Lucrezia Floriani."

The cause of Chopin's death was tuberculosis of the larynx.

His performances were mostly in the salons of distinguished families. Tickets for his private matinees were five dollars each, but at that, he was unable to earn more than one thousand dollars during his trip. Imagine what fees Chopin would receive if he appeared today in any music center of the world!

After a concert in Edinburgh he was seized with a severe chill. Fortunately, he had a Polish friend in the bleak Scotch city who cared for him and kept him in bed for five days. But Chopin was sick, weary, downhearted, and morose over his condition, and longed for the sunshine of France. After a short stay in London he returned to Paris, arriving in late November. There, in the great City of Light, he died the following year at his home on the Place Vendôme, in the early morning of October 17, 1849. The day before his death, his old friend, the Countess Delphine Potocka, came to his room and greatly to Chopin's delight sang an aria from one of Bellini's operas.

Chopin's bequest to musical art was incomparable and extraordinary. His influence upon the thematic and harmonic development of other composers was notable. Liszt, and even Wagner, Debussy, Ravel, and many of the Russian composers (notably Scriabine), bear evidences of Chopin's musical initiative. When one reviews the great body of Chopin's works, one is impressed with the vast number of works which have remained in wide demand. Only Schubert exhibits a similar proportion of viable compositions of marvelous melodic charm. With here and there the rich strength of Bach, with the fantasy of Schumann, with the clarity and jewel-like sparkle of Mozart, the fire of Liszt, and at times the profundity of Beethoven and Brahms, Chopin's many-sided genius is now universally recognized. Well might Robert Schumann exclaim, "Chopin is the boldest and proudest spirit of our age!"

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Junior Etude

Edited by

ELIZABETH A. GEST

Music on a Menu Card

by Elsie Duncan Yale

"WHAT do you think, Miss Brown," exclaimed Patty happily, as she laid her music down on the piano bench. "My Aunt Julie had me out to lunch at a lovely restaurant today! I told her it was my lesson afternoon, so I brought my music here with me, and came to the studio right afterward. I *did* have a good time!"

"That's nice, Patty," answered her teacher pleasantly, "and that reminds me of something. A very, very lovely song that has lived for years, was written on a menu card in a restaurant!"

"On a menu card!" echoed the pupil, surprised.

"Yes, on the back of a menu card that was likely rather spotted, for it wasn't much of a restaurant. But get your breath, Patty, for you've hurried! Take off your cap and coat, and I'll tell you about it while you rest a bit. Did you ever hear a song called *Hark, Hark! the Lark*?"

"Yes, I heard it over the radio a while ago, and I thought it was lovely. You could just seem to see the lark flying high up in the sky."

"Well, that beautiful song was written by Franz Schubert, while he and a friend

were in a little eating place. The friend happened to have a book of Shakespeare with him, and while they sat there, began to read aloud a poem,

"Hark, hark! the lark at
Heaven's gate sings!"

"Schubert was right away charmed with it. He picked up a menu card, turned it over, and drew lines for a musical staff. Then he quickly wrote out a melody for the words, and that lovely song, written in a little eating place on the back of a menu card, will always live!"

"He wrote lots of songs, didn't he?" asked Patty, interested.

"Yes, a very great many, for he wrote very rapidly. You know the *Ave Maria* of course, and the *Serenade*. While he was still quite young, he read a queer old legend called the 'Erl-King.' A father was riding through an enchanted forest, with his little son before him on the horse, and he was pursued by the *Erl King*, trying to win the boy away from him. There are octaves in triplets through the bass, which represent the galloping of the horse. It's really thrilling to hear."

"Maybe I can play it some day," suggested Patty, hopefully. "I'm sure you can if you keep on," said her teacher, encouragingly, "but it's a difficult composition, and it will be quite some time yet. There are some of Schubert's works that you can play before long, though; a *Moment Musical*, or an *Impromptu*. You'll like them! Now let's hear the *Sonata*."

Joyous Robin

by Ann Richardson

The robin sings so cheerily

A song as pretty as can be;

I never heard a gayer note

Come rippling from a tiny throat.



He seems so very gay and free

Away up in the apple tree;

And when you sing, you too, must know

A joy that sets your heart aglow.

Magic Music

by Leonora Sill Ashton

THE CLUB members had finished their program and were ready for the game. "Here's what it is," explained Jack, "and it's lots of fun. You select animal, vegetable or mineral and then point to someone, who has to tell what part of a musical instrument is made from something in that kingdom. I'll begin to show you how it works." Jack called *animal*, pointed to Ethel and started to count ten, but Ethel quickly answered "The ivory of the piano keys, made from the tusks of an elephant."

Ethel chose *animal* also, and pointed to Dick, who answered quickly "Dried skin of an animal that is stretched over the head of a drum."

He, in turn, called for a *mineral* and pointed to Beth. "The wire strings of a piano," she replied; "The brass in horns and trumpets," from Hally; "The lead pipes in organs," from Jack.

Jack took the turn from there, calling *vegetable*, and many answers came rapidly—"the wooden sides of the drum," from Bert; "the drum sticks, too," from Edna; "the wooden case of the piano," from Ethel; "the resin for the bow," from Bob. And so it went.

"We had better stop this game," announced Robert, "or we will have to cut out our next one, and it is good, too. We have to take time to think about some of these answers. Here's the first question: What kind of a sound or tone do the different kinds of materials in instruments make?"

Jeff, who had not taken part in the first game, answered with "When you play the piano nicely the music sounds smooth, like the keys feel."

"That means," said Robert, "you have to use a good touch on the keys that connect with the hammers that strike the wires and produce the sound. What is sound, anyway?"

"Sound," said Jeff, "is produced when one object strikes another and creates vibrations, or movements, in the air. Musical instruments are made to produce pleasant sounds and that is why it is important to use fine materials in them. When the piano strings are struck by the hammers connected with the keys, the vibrations, or air movements created inside the piano, come in contact with the sounding board and resound for us to hear."

"So that's the reason for different kinds of sounds coming from different materials, isn't it?" exclaimed Hally.

"Certainly," said Robert. "We hear a different kind of sound when brass instruments are played, or wood instruments, or string instruments, because they all make different kinds of overtones in their vibrations."

"What about instruments you blow through? Nothing strikes anything there." "You're right," answered Ethel. "I know that one. It's because the breath moving across the opening of a flute, or into the tube of other wind instruments creates vibrations in the air, too, just as though two objects were being struck together. That's why they're called wind instruments."

"Violins aren't struck, either," said Edna. "How do they make their sound?" "I know that one," said Robert, "because I study violin as well as piano. It's

because the bow is strung with fine horse-hair tightly stretched and when it is drawn across the still more tightly stretched gut of the strings the violin tone is produced. And besides that, there are certain kinds of fine varnish that make even the finest wood more resonant than it would be without the varnish."

"Think of all we've found out in our games," explained Jack, glancing at his watch. "Who knows a good game for the next meeting?"

Several in the group raised their hands but no one would tell any secrets about the new games. "Just wait and see," they teased.

Complete Addresses

Sometimes Juniors write to the JUNIOR ETUDE asking a question that requires a reply. Sometimes these writers forget to give their street address, sometimes they forget to give their city, and sometimes they forget to give their State. Priscilla Johnson wrote recently, forgetting all about an address! So, Priscilla, the JUNIOR ETUDE regrets your letter can not be answered. But don't forget again!



LET'S WRITE TO THE JUNIOR ETUDE
(Drawing by J. B. Tweeter)

One Minute Practice

HOW many times a day do you think you walk past your piano? It may be placed near the living room door, and you may pass it on the way to the dining table, or on the way to the front door, or to the radio, or the kitchen, or the staircase, or to your bedroom, or to other locations in your house or apartment. This might add up to a great many times a day, fifteen or twenty, perhaps.

Suppose that every time you passed the piano (when you were not in a desperate hurry), you seated yourself at the keyboard for just one minute, placed your fingers over the keys of a certain measure that is difficult, or that lacks smoothness, or is not yet memorized, and that you played that measure several times until your minute was up; or played your scale or finger exercise for one minute.

What would it all add up to in minutes? Think it over. Fifteen minutes of extra practice each day without even bothering about it; dozens of extra repetitions of hard spots; great improvement to show up at music lessons.

Isn't it worth trying? Anything is worth trying that helps to bring good results, and this method is easy and fun. Try it.

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Junior Etude Contest

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

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

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

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 at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of August. Results in November. Contestants may select their own essay topic again this month.

Letter Box

Address all replies to letters in care of the JUNIOR ETUDE and they will be forwarded to the writers.

DEAR JUNIOR ETUDE:

I like THE ETUDE very much and think it is thrilling to receive a magazine devoted entirely to music.

I sing in the church choir, and in school I sing in the girls' chorus and the sextette; I am in a class of advanced writers, play the Sousaphone in the band and take a course in the rudiments of music and am working for my State regents credit in piano.

I would like to hear from Junior Etude readers, especially any who play the Sousaphone.

From your friend,
Barbara Clark (Age 15), New York

DEAR JUNIOR ETUDE:

This letter is coming all the way from South Africa and I hope it arrives safely at the Junior Etude. I am very much interested in music and my mother is a music teacher. In my spare time I listen to music on the radio but as soon as they start giving the news I go to the piano and play all my pieces for an imaginary audience. I would like to enter the Junior Etude contests but we do not receive THE ETUDE over here until it is too late to enter.

From your friend,
Ida DeWet (Age 14), South Africa

DEAR JUNIOR ETUDE:

Thank you a lot for publishing my favorite magazine. There are such interesting articles, and the music gives me practice in sight reading. I play the piano for our Sunday School and 4-H Club, and I also play violin.

From your friend,
Nevis Orskog (Age 14), North Dakota

Answers to Quiz

1, Violin; 2, Thirty-two; 3, Percussion; 4, Polish-French, his father being French and his mother Polish; 5, Scotland; 6, Lento, largo, adagio, andante; 7, Seven sharps, Key of C-sharp major; 8, Acciacatura, appoggiatura; 9, Hansel and Gretel; 10, Engelbert Humperdinck.

"I have played in three piano recitals. I also want to play some instruments in the band but do not know which ones to take. Would be glad to receive suggestions from some Junior Etude readers."

Arlene Bierley (Age 11), Michigan.

Sprenger Piano Camp Cape Cod, Massachusetts



Marian Demby, David Loane, Marcia Potter, Joyce Sloan, Raoul Elton, Alison Friend, Judy Eaton, Eleanor Goodman, George Phillips, Betty Gar Shull, Mrs. Sprenger, Susan Sprenger, David Pursglove, Peggy Anne Rogers, Sylvia Babb, Henry Morris, Stephen Moore, Maurice Babb, Stella Simon, Lester Culbertson, Elizabeth Griffith, Sara Jean Goodman, Philip Jerauld, Miriam Beerman, Mr. Sprenger.

ers, Sylvia Babb, Henry Morris, Stephen Moore, Maurice Babb, Stella Simon, Lester Culbertson, Elizabeth Griffith, Sara Jean Goodman, Philip Jerauld, Miriam Beerman, Mr. Sprenger.

Notice

As the recent issues of the ETUDE have been late, due to the general strike in the typesetters union, the contests are of necessity irregular. April contest will be repeated later. See above.

DEAR JUNIOR ETUDE:

I am sending you a picture of some of us who played a program of piano and organ music over the radio and later we made a repeat broadcast. We are standing in front of the radio building.

From your friend,
Dawn D. Ensminger (Age 17), Pennsylvania.



Juniors of Manchester, Pa.

Marilyn Callshan, Dorothy Baumeister, Mrs. Snyder, Kay Moberg, Dawn Ensminger.

DEAR JUNIOR ETUDE:

I have been taking THE ETUDE for several months and really enjoy it and feel I learn lots from it. I belong to our Junior Music Club and my ambition is to be a great pianist. I would like to hear from boys and girls who are interested in music.

From your friend,
Shirley Beacham (Age 13), North Carolina.



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THE COVER FOR THIS MONTH—The portrait of the late Theodore Presser on the cover of *THE ETUDE* this month, in honor of the one hundredth anniversary of his birth (July 3, 1848), is an enlargement of a snapshot made by William H. Nortenheim, a former Art Director of the Theodore Presser Company. Mr. Presser's associates had urged him to have an oil portrait made. The artist came to his office at 1717 Sansom Street (the Annex of the Chestnut Street building) and announced that it would require several sittings of about an hour each. Mr. Presser was amazed and said that he was far too busy to go through that ordeal. The snapshot, which is in many ways the most satisfactory portrait obtainable, was made as a compromise. During the last twenty-five years of his life there was no known record of his visiting a professional photographer to have a portrait made. It was not that he was "camera shy," but that he did not consider it sufficiently important. His retiring disposition was one of his dominant characteristics. There are, however, several portraits taken in early life which will appear in the serial biography of Mr. Presser, beginning with this number of *THE ETUDE* and continuing for several issues.

IN NATURE'S PATHS, Some Piano Delights for Young Players—The compilation of this book of first and second grade pieces for young musicians has drawn on a wealth of melodious material pertaining to interesting aspects of nature, found in the air, on the land, and in or on the water, living or growing. Here is a generous source of varied recital material and recreational fare in an album which will become a real favorite with young pupils.

Orders are being accepted now for single copies at the special Advance of Publication Cash price, 40 cents, postpaid.

SHORT CLASSICS YOUNG PEOPLE LIKE, Compiled and Edited by Ella Ketterer—This is a volume of thirty-five piano numbers from the works of many of the great masters. The grade range of these pieces is from second to fourth, and teachers will find this volume invaluable for students of this level. Pupils will enjoy the new collection because the numbers have been recital requests of Miss Ketterer's classes for several years, and have proven their worth, as well as their popular appeal.

Single copies of this book may be ordered now at the special Advance of Publication Cash Price, 35 cents, postpaid.

MORE ONCE UPON-A-TIME STORIES OF THE GREAT MASTERS, For Young Pianists, by Grace Elizabeth Robinson, Musical Arrangements by Louise E. Stairs—The outstanding success of the first volume of *ONCE UPON-A-TIME STORIES OF THE GREAT MASTERS* by Miss Robinson, has inspired the preparation of this second book. The content will represent a later group of composers including Chaminade, Dvorák, Gounod, Grieg, Liszt, Rubinstein; Saint-Saëns, Sibelius, Strauss, and Tchaikovsky. The musical simplifications will be prepared by the widely-known composer for children, Louise E. Stairs.

A single copy may be ordered at the special Advance of Publication Cash Price, 30 cents, postpaid. Sales are limited to the United States and its possessions.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

July, 1948

ADVANCE OF PUBLICATION OFFERS

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

Basic Studies for the Instruments of the Orchestra.....Traugott Rohner	25
Student's Books, each.....Conductor's Score	40
The Child Schubert—Childhood Days of Famous Composers.....Lottie Ellsworth Coit and Ruth Bampton	25
Eighteen Etudes for Study and Style—For Piano.....Scher	25
Gems from Gilbert and Sullivan—Arranged for Piano.....Mittler	40
How to Memorize Music.....Cooke	80
In Nature's Paths—Some Piano Solo Delights for Young Players.....	40
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Short Classics Young People Like—For Piano.....Ketterer	35
Song of Bethlehem—A Christmas Cantata for Mixed Voices.....Louise E. Stairs	40
Sousa's Famous Marches—Adapted for Bands.....Parts	25
Conductor's Score	75

SONG OF BETHLEHEM, Christmas Cantata for Mixed Voices, by Louise E. Stairs—Now is the time for all good choirmasters to consider their Christmas needs. Here is a new cantata written with the requirements of the average volunteer choir in mind. The tuneful music in easy range and varied but simple rhythm embraces soprano, mezzo-soprano or alto, tenor, and baritone solos; soprano-alto and alto-tenor duets; alto solo with humming chorus of women's voices; chorus for men's voices; trio for women's voices; and mixed chorus numbers. The text, except for an original number by Mrs. Stairs, has been selected mainly from the hymn literature and the scriptures. Ideal as a worship service, this cantata will lend itself to varied uses for the choirmaster who makes it an addition to his library.

A single copy may be ordered now at the special Advance of Publication Cash price, 40 cents, postpaid. Quantity orders, which can be accepted only after delivery of Advance of Publication orders, will be certain to arrive for early rehearsal.

READY FOR THE COMING SEASON?

—The progressive music teacher of today plans well in advance for the music teaching season. An adequate reserve studio stock is of primary consideration, for the alert teacher should always have on hand a dependable reserve of material for teaching and recital purposes.

Through its "On Sale" system the Theodore Presser Co. is always prepared to serve music teachers anywhere in the country. This plan enables the teacher to request material for consideration as to its desirability, and it may be retained until the end of the season or, in this case, until June, 1949, when music still unused may be returned for full credit. Postage involved is, of course, additional.

To avail yourself of this privilege simply write your needs to the Theodore Presser Co., and experts in our Selection Department, with their years of experience in this type of work, will select a supply for you which will be sure to meet all your requirements.

SOUSA'S FAMOUS MARCHES, Adapted for School Bands—For many years school band directors have wanted arrangements of the more popular Marches by Sousa for the average school band. Until recently copyright restrictions prevented us from meeting the urgent request. Now that it is possible for us to offer them, a bandsman well schooled in the capabilities of the average school bands has compiled this collection which includes *The Stars and Stripes Forever*; *Semper Fidelis*; *Liberty Bell*; *Washington Post*; *El Capitan*; *The Thunderer*; *King Cotton*; *High School Cadets*; *Manhattan Beach*; *The Invincible Eagle*; *Hands Across the Sea*; and *Fairest of the Fair*.

The instrumentation includes all of the parts for Symphonic Band as approved by the Music Educators National Conference and by standard music publishers. The Advance of Publication Cash Price for each part is 25 cents and that of the Conductor's Score is 75 cents, postpaid.

BASIC STUDIES FOR INSTRUMENTS OF THE ORCHESTRA, by Traugott Rohner—This book is designed to aid the teacher in training instrumental students who have already had some elementary instrumental instruction. It is a collection of studies for rhythmic, dynamic, scale, and interval problems. Attractive pieces help to round out the collection. The Conductor's Score has many hints for the teacher, and parts will be available for Violin, Viola, Cello, Bass, Flute-Oboe, Clarinet-Trumpet, F Horn, E-Flat Horn and Saxophone, and Trombone-Bassoon-Tuba.

Single copies of the various parts may be ordered now at the special Advance of Publication Cash Price, 25 cents for each part and 60 cents for the Conductor's Score, postpaid. Please mention parts desired when placing your order.

KEYBOARD APPROACH TO HARMONY, by Margaret Lowry—Here is a new approach to the study of harmony which should appeal to high school and college classes in music theory. The author, member of the music faculty of Queens' College, Flushing, New York, calls it a "singing and playing" system. It introduces the subject matter, chord by chord, in the piano idiom rather than in the usual four-part voice writing. Under the old system, it was possible for a student to complete a course in harmony and still not be able to harmonize a melody at the piano. Miss Lowry's approach assures this accomplishment.

The progressive theory teacher will want a reference copy of this important book at the low Advance of Publication Cash Price, 75 cents, postpaid.

NOAH AND THE ARK, A Story with Music for Piano, by Ada Richter—In adding a seventh book to her *Stories With Music Series*, Mrs. Richter uses the Bible story of Noah and the Ark as a lively narrative. Highly descriptive and original piano pieces are adroitly correlated with the vivid story. The drawings in this book illustrate beautifully the many characteristics of the book. Children will derive much enjoyment from coloring the pictures.

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Playing Around With the Pentatonic Scale

(Continued from Page 412)



I have my pupils transpose this into all keys, and also make up variants. Here is one which Mr. Wilson uses:



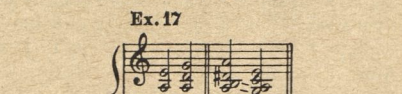
Again, it should be done in all keys, and in minor as well as major. It affords excellent practice for the thumb. Reverse it for the left hand, beginning on Middle C and descending. Mel Powell adds a chromatic ornamental note:



This also may be reversed for the left hand, beginning on Middle C and descending. Another variant would be:



It might be either preceded, or followed by such enriched cadences as:



Notice the consecutive Seconds in the second cadence.

When one thinks of the composers who

use the Pentatonic Scale, or who add two and six to their chords, Debussy at once comes to mind. Advanced students will find many beautiful illustrations of such effects in his *Reflets dans l'eau*. Doubtless he discovered these fascinating effects by the very process we are advocating; for Mary Garden relates that in the evening, after dinner, he would seat himself at the piano and "go hunting." I like to think, for example, that the cadenza at the top of Page 2 of *Reflets dans l'eau* was discovered in this way; that is, seated at the piano, experimenting with the Pentatonic series, he might have tried moving the upper three notes down a half-step:



(Again notice the Consecutive 2nds.)

—and liking the result, he made a whole passage out of it.

Ceaseless experimentation and the use of the natural ear are indispensable aids to the mastery of either harmony or technique. It is also important to begin with the simple, and to go on from there. Thus, we move from the known to the unknown. Gradually, new possibilities emerge; but still the same old fundamentals remain as points of departure, or as the foundation for all future experiments. Teachers should encourage this kind of freedom.

For a piece of medium difficulty, written in the Pentatonic vein, I should like to recommend No. 2 of Frederick Delius's "Three Preludes for the Piano," and for the early grades, *Lotus Petals*, by Albert Seward Tenney.

Recollections of Edward MacDowell

(Continued from Page 451)

that was all a piano meant to the manufacturer: he was interested in the details of producing tones, and in exchanging such banal shop talk, but he had really got nothing of Paderewski's vital message.

I saw MacDowell a few times after I had completed the two years' course. I met him once in his Columbia class room after he had had his dispute with the great Nicholas Miraculous, and had resigned. He told me a little about the trouble, but without going into details. The point was that the university did not esteem music, and would not give the necessary credits for musical study. He had hoped to build up a great department, a center of culture, but he had failed.

The next time I saw him was at his home, an apartment in upper Eighth avenue, or Central Park West, as it has since been named. I had written my first novel, a boyish effort, but it was full of a fine frenzy, and I thought it was marvelous,

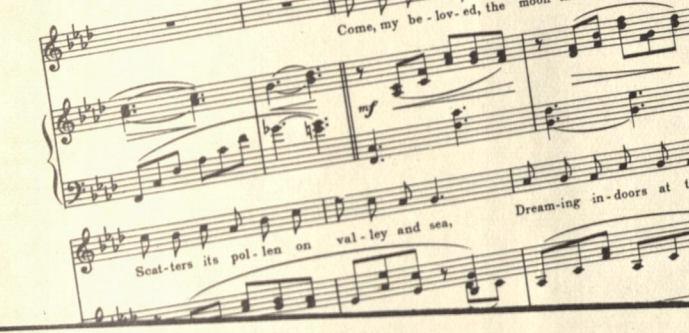
and asked MacDowell to read the manuscript. He did so, and I went to get his verdict, and I remember the apartment-house, and the elevator, and the large room looking over the park, and the piano, and MacDowell. He was very generous and kind, and wrote me a few words about the book. I don't remember them, and I shall not look them up, because they might be the means of causing someone to read that boyish effort.

I never saw him again. Soon afterward I read in the papers that his mind had failed from overwork and nervous strain. There was nothing I could do; he needed medical attention, not the admiration of a young student. He died; but he lived on in my memory, as you can see from this brief record. His personality was to me as a bit of radium, which continues to give out energy, and yet is undiminished and imperishable. He was a vital artist, and one does not meet many of them in one lifetime.

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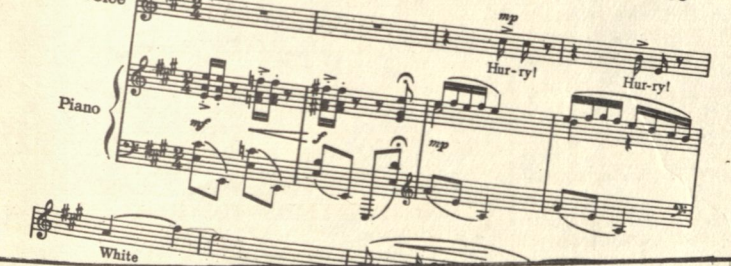
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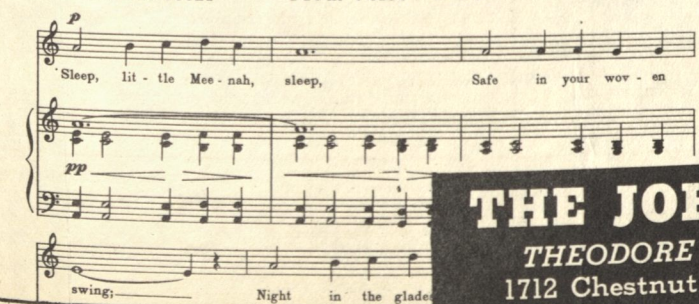
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