

Etude

JUNE 1951
40 CENTS

the music magazine



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Adventures of the Trill

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PB-25-51

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THE WORLD OF Music

The New York Philharmonic-Symphony, following the conclusion of its regular season on May 9, played a two-week engagement at the Roxy Theatre in New York. It was a return engagement for the orchestra and conductor **Dimitri Mitropoulos** after their successful appearance at the Roxy last September . . . Mr. Mitropoulos will be one of the four conductors for the Lewisohn Stadium summer concerts, beginning June 28. Other Stadium conductors are **Pierre Monteux**, **Vladimir Golschmann** and **Alexander Smallens**.

Paul Hindemith last month was guest conductor of the U. S. Army Band in Washington, where his Symphony in B-flat for Band had its first performance . . . **Eugene Ormandy's** new radio series, "An Hour with Ormandy," is the first broadcast to have the conductor of a major orchestra as its disc jockey. The program consists of Philadelphia Orchestra recordings, with commentary by Ormandy . . . The **March of Time** is planning a series of ballet programs especially created for television.

Alan G. Langerus, formerly associated with well-known music publishing firms, has joined the **Theodore**

Presser Co. as vice-president in charge of sales, promotion and educational activities.

The **National Association of Amateur Chamber Music Players** wants new members. The non-profit organization has no dues, and there is no obligation to members except to play in small ensembles whenever possible. Those interested should write to **Miss Helen Rice**, secretary, NAACMP, 15 W. 67th St., N. Y. C.

K. L. M. Royal Dutch Airlines this summer offers an all-expense tour of European music festivals . . . **Rudolf Serkin** and **Adolf Busch** head the music faculty at **Marlboro College**, Vermont, this summer . . . The **Los Angeles Orchestral Society** offers its fifth annual music festival at the **University of California** this summer, with **Franz Waxman** conducting and **Stella Roman**, **Eugene Conley**, **Katherine Hilgenberg**, **John Ford**, **André Previn** and **Jean Bonacorsi** as soloists.

The 13th annual **Music Festival at Strasbourg** will take place this month, featuring music of early and modern French and Italian composers. **Charles Munch** will conduct, and the list of soloists will be headed by **Robert Casadesu**.

COMPETITIONS (For details, write to sponsors listed)

- Choir Photo Contest. Open to non-professional choral groups only. First prize, \$382.50; nine other prizes. Ends June 30, 1951. Sponsor: Choir Guide, 166 W. 48th St., N. Y. C.
- Four-part a cappella anthem. Prize and closing date not announced. Sponsor: Chapel Choir Conductors' Guild, c/o Ellis E. Snyder, Mees Conservatory, Capital University, Columbus 9, Ohio.
- Rome Prize Fellowships, \$3,000 for one year's study in Rome of classics and the fine arts. Closing date for 1952-53 scholarships, Jan. 1, 1952. American Academy, 101 Park Avenue, N. Y. C.
- Fulbright Scholarships for music study abroad, providing transportation, tuition and maintenance for one year. Closing date for 1952-53 scholarships, Oct. 15, 1951. Institute of International Education, 2 West 45th St., N. Y. C.
- Gershwin Memorial Contest, 15-minute orchestral work by an American composer under 30. Prize, \$1,000. Sponsor: B'nai B'rith Hillel Foundation, 165 W. 46th St., N. Y. C.



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PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA, PA.
Editorial and Advertising Offices, Bryn Mawr, Pa.

Founded 1883 by THEODORE PRESSER

James Francis Cooke, *Editor Emeritus*
(Editor, 1907-1930)

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Vol. 69 No. 6

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LETTERS

TO THE EDITOR

"Singing Can Be Simple"

Sir: It is from a grateful heart that I send these lines. Mr. Werrenrath certainly may "hope to have been kind to some perplexed student" when he wrote his article, "Singing Can Be Simple" (ETUDE, February '51). At a most discouraged moment, my eye fell on that wonderful title on the cover of ETUDE. I was in a local music store, purchasing music which had been ordered for me, with the thought that since I had ordered it, I would pay for it, tear it up and never try to sing another note.

Now, due to Mr. Werrenrath's kindness, I am convinced that I can express ideas through singing. I treasure the article and am still studying it gratefully.

(Name withheld)

"Technique and Musicianship"

Sir: I read with much enthusiasm the article "Technique and Musicianship," by William Kapell (December, 1950). We have had a good many celebrities of the piano in Sydney, but it would be interesting to bring out a few Americans.

Gladys Irene Mulcahy
Sydney, Australia

April Issue

Sir: I am a new subscriber to the ETUDE, and though I have never been one to write in comments to magazines, I can't resist taking time to do it now. The postman delivered the April issue about an hour ago, and I have been reading it ever since (dishes still waiting in the kitchen!). During this hour I have had to laugh out loud at least a dozen times, must have had a hundred new ideas and angles on teaching piano, had my feet "set on solid foundation" (musically speaking), and in general feel a new love and enthusiasm for music and teaching.

Mrs. Lorna Maxwell
Globe, Arizona

"Class Piano Teaching Gets Results"

Sir: I expect to get back into the profession eventually and I'll refer to Mrs. Rennick's article on "class work," because I do believe

that is the best way to teach average children and keep them interested until they learn to play.

Jean M. Kittrell
Chicago, Ill.

Sir: "Class Piano Teaching" emphasized a valuable point, the coming together of friends and fellow students to share their musical experiences.

Mrs. Sidney H. Vaught
Fort Payne, Alabama

Sir: I found the article by Esther Rennick fascinating and enjoyable reading material. Being an elementary teacher I felt Esther Rennick had many devices for competition work which I am sure are appealing to children.

Madeline Guertin
Plainville, Conn.

Sir: Thank you so much for the interesting article by Esther Rennick. In small towns it is not easy to attend clinics or hear lectures on new methods. We have to depend on books and magazines. The article is timely, and written in an informal manner that makes interesting reading.

Mrs. J. Tom Felker
Cordele, Ga.

Sir: Hope you publish another article by this splendid writer.

Bruce F. Harrington
San Antonio, Texas

Strauss Master Lesson

Sir: After my concert here, a young man came backstage with a magazine for me to autograph. It was the February ETUDE, containing my article on Strauss' "Morgen."

Elisabeth Schumann
Durban, South Africa

Adult Beginner

Sir: I am an adult beginner in piano, and find the ETUDE affords an enjoyable change of regular routine practice. I try all the music of my grade. I must say the features in the April issue, "Sing with your Fingers," and "How to Teach Adult Beginners," were very good. I want to play the Lowrey Organo and (as Mr. Goodbrod put it) "Clear do Loon" by Dabuzzy.

Mrs. John G. Grevious
Louisville, Ky.

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Musical Oddities

By NICOLAS SLONIMSKY

BRUCKNER ARGUED with his pupil and friend, Fritz Eckstein, that the harp is not a symphonic instrument. "Beethoven never used the harp in his symphonies, nor should any of us," he said. Twenty years elapsed and Bruckner began work on his Eighth Symphony. In the Adagio (which, incidentally, is the longest symphonic slow movement before Shostakovich) he inserted three harps in unison. About that time, Eckstein visited him in Vienna. "I have news for you, my friend," said Bruckner with an air of mystery. "Remember our conversation? Well, I decided that the harp is a symphonic instrument after all."

The Duke of Meiningen was present at a rehearsal of von Bülow's orchestra. The Duke was particularly pleased by the singing of the ladies in the finale of Beethoven's Ninth Symphony, and sent word to von Bülow asking him to praise them in public. Von Bülow complied in his own perverse fashion. He turned to the chorus, and said in an affable tone of voice: "Ladies, I assure you, you sang abominably."

In one of his chauvinistic speeches, Wilhelm II of Germany advised all those who are not satisfied with the state of affairs in their respective fields, to shake off the dust of the German soil. On the day after this speech, Hans von Bülow, whose biting sarcasm was a match to his musicianship, had a rehearsal with his orchestra, and was annoyed by the inability of the players to follow his wishes. Out of patience, he took out a very large colored handkerchief, and, without a word, began to dust his shoes. The orchestra took the hint, and gave

von Bülow all the nuances he wanted.

IN HIS YOUTH, George Bernard Shaw made a determined effort to learn piano playing. He ruefully complains, in the preface to his play, "Back to Methuselah": "The keyboard of a piano is a device I have never been able to master." In an entertaining article entitled "The Religion of the Piano," published in *The Fortnightly Review* of February 1894, Shaw tells a detailed story of his piano education. He writes in part:

"I learnt my notes at the age of 16 or thereabouts, and since that time I have inflicted untold suffering on my neighbors, without having on a single occasion given the smallest pleasure to any human being except myself."

"At the end of some months I had acquired a technique of my own, as a sample of which I may offer my fingering of the scale of C major. Instead of shifting my hand by turning the thumb under and fingering:

C D E F G A B C
1 2 3 1 2 3 4 5

I passed my fourth finger over my fifth, and played:

C D E F G A B C
1 2 3 4 5 4 5 4

"This method had the advantage of being applicable to all scales, diatonic or chromatic; and to this day I often fall back on it. Liszt and Chopin hit on it too; but they never used it to the extent that I did. I soon acquired a terrible power of stumbling through piano arrangements and vocal scores; and my reward was that I gained penetrating experiences

of Victor Hugo and Schiller from Donizetti, Verdi, and Beethoven; of the Bible from Handel; of Goethe from Schumann; of Beaumarchais and Molière from Mozart; and of Mérimée from Bizet, besides finding in Berlioz an unconscious interpreter of Edgar Allan Poe.

"An organ, an harmonium, a vocalion, an aeolion, an orchestrion or any instrument upon which the full polyphony of an opera or symphony can be given, may obviously replace the piano; and so far as the playing can be done, wholly or partly, by perforated cards, barrels or other mechanical means of execution, by all means let it so be done. A fingering mechanism so constructed as to be well under the artistic control of the operator would be an unspeakable boon. Supply me with such a thing and I will make an end of Paderewski."

Von Bülow hated giving out autographs. To keep the autograph hunters away, he hired an assistant, a Russian girl, who signed for him in Russian: *Von Bülow, Prod-avschik Beethovena*, which means: "Von Bülow, a Beethoven salesman."

THE ITALIAN COMPOSER Mercadante, visiting Rossini in Paris about 1860, spoke enthusiastically about Wagner, despite the fact that "Tannhäuser" had just suffered a dreadful fiasco at the Paris Opera. While they were conversing, dinner was served. Rossini poured sauce on Mercadante's plate, and passed it to him. A few minutes elapsed. "Why don't you eat?" asked Rossini. "What are you waiting for?" "I am waiting for the fish," replied the other. "The fish?" repeated Rossini. "Isn't the sauce enough food for you? I thought you liked music without melody."

This anecdote was reported to Wagner. When some years later, he visited Rossini, he mentioned it to him as a jest. But Rossini vehemently denied any truth in it. Like so many musical anecdotes, this one, too,

must remain a plausible legend. Or, as Rossini might have said, "Se non è vero, è ben trovato" ("If it is not true, it is well invented.")

DR. HUGO LEICHTENTRITT tells this interesting story about Max Reger's marriage. Reger's fiancée belonged to an aristocratic Polish family, and her parents hesitated to give their blessings to a marriage with a mere musician of an uncertain reputation even in his own profession. In 1902, Reger was going to give his first important concert in Berlin, consisting entirely of his own works. There were 34 music critics in Berlin at the time. The family of Reger's fiancée decided that if even one out of the 34 would have anything good to say about Reger's music, they would agree to the marriage. As luck would have it, 33 reviews were viciously critical, but the thirty-fourth critic, Hugo Leichtentritt, wrote a long and laudatory account of the concert. Triumphant, Reger sent a copy of Leichtentritt's review to his fiancée's parents. The marriage was celebrated a few weeks later, on December 7, 1902.

It is hard to believe, but Wagner's opera, "Meistersinger," was regarded in the 1860's as the latest word in musical modernism. Eduard Hanslick, the vitriolic anti-Wagnerite, told this story. He attended a performance of "Meistersinger" with the German painter Wilhelm von Kaulbach. Kaulbach sat silent through the first and second acts. But, during the third act, when the two sustained C major chords are sounded in the orchestra just before Walther's prize song, Kaulbach turned to Hanslick and said warmly and earnestly: "Das ist schon!" ("That's beautiful!")

Another anti-Wagnerian anecdote told by Hanslick is a succinct opinion delivered by the director of the Vienna opera. He was asked what he thought of Wagner. In reply, he whistled the first four bars of the "Blue Danube" Waltz.

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NEW



By GEORGE GASCOYNE

Prokofiev: Concerto No. 1

Prokofiev's first piano concerto, written when he was 19, shows clearly the influence of his teachers, Rimsky-Korsakoff and Glazounov. It is a vigorous work that gives the soloist ample opportunity for display. Andor Foldes makes the most of his opportunity in a new recording made with Felix Prohaska and the Vienna State Opera Orchestra. (Vox Records, one LP disc.)

Schubert: "Unfinished" Symphony

The first new records released by Arturo Toscanini and the NBC Symphony Orchestra since they completed their tour last year include a brilliant new version of Schubert's "Unfinished" Symphony. The famous symphony is given a masterly reading, with emphasis on its rich melodic interest. Mr. Toscanini and the NBC players also have recorded Respighi's "Feste Romane." (RCA-Victor, two LP discs.)

Mozart: Concertos in F, D Minor

An imported record brings Mozart's Piano Concerto in F (K. 459) and in D Minor (K. 466) as played by pianist Clara Haskil with Henry Swoboda and the Winterthur Symphony Orchestra. The performance is done with clarity and good ensemble. (Westminster, one LP disc.)

Handel: Six Sonatas

Handel's chamber music is not as well known as that of Bach, Mozart and Haydn, and the appearance of his recorded sonatas is therefore welcome. Participants in this excellently recorded performance are Alexander Schneider, violinist, Frank Miller, cellist, and Ralph Kirkpatrick, harpsichordist. (Columbia, three LP discs.)

Fauré: Quartet No. 1

Fauré's piano quartet is rarely heard these days, which is a pity, since it is music of great charm and freshness. An excellent newly-released recording of the work is made by Artur Rubinstein and the Paganini Quartet. (RCA-Victor, one LP disc.)

Beethoven: C Minor Sonata, Op. 111

Beethoven's great C Minor Sonata is considered formidable by many mature performers, but the young artist Jacob Lateiner has essayed it in a recorded performance, with good results. Mr. Lateiner's fingers are remarkable for power and dexterity, and occasionally he displays them to excess. For the most part, however, his playing is altogether admirable. (Columbia, one LP disc.)

Haydn: "London" Symphony

Charles Munch and the Boston Symphony Orchestra put their best foot forward in a new recording of Haydn's "London" Symphony, No. 104, in D. It shows the admirable texture of the strings, the overall clarity of the orchestra's tone, and the delicacy and precision of its playing. Mr. Munch's reading of the work is the standard treatment for Haydn—rich, polished, elegantly-turned phrases, but free from affectation. (RCA-Victor, one LP disc.)

Modern Waltzes

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Music Lover's

BOOKSHELF

By THOMAS FAULKNER

Arnold Volpe

By Marie Volpe

Arnold Volpe had long been out of the musical limelight when he died in February, 1940. There were few who remembered him as founder of the Stadium concerts in New York. Yet not many men had done as much as Volpe for the cause of American music, or been less rewarded for their pains.

Volpe's life, as sympathetically told by his widow, was one long hard-luck story. He went through the turmoil that accompanied the launching of the Stadium series, and conducted two seasons at a fee of \$28.57 per concert. After the second season, another conductor was engaged. He founded the Kansas City Symphony; when it was on a firm footing, another conductor took over.

Undeterred, Volpe went to Florida and organized the University of Miami Symphony. He was conducting this orchestra when he died. His last appearance, a week before his death, was with Joseph Szigeti as soloist in the Beethoven Violin Concerto.

The story of Volpe's life is a heart-warming account of struggle and achievement, of a man whose courage was high in the face of good fortune and bad.
U. of Miami Press, \$3.50

The Victor Book of Ballets

By Robert Lawrence

This is the latest addition to the "Victor" series, which already includes the Victor Book of the Opera, the Victor Book of Overtures, the Victor Book of Symphonies and the Victor Book of Concertos.

Mr. Lawrence offers a survey of the principal works in ballet literature, from "Giselle" (1841) to contemporary works of Anthony Tudor, Agnes de Mille and Jerome Robbins. Musical themes of each ballet

are given, and the whole book is profusely illustrated with scenes from recent ballet productions. In his introduction, Mr. Lawrence outlines the history of the ballet and its principal performers.

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The authoritative work on violin-making is Heron-Allen's "Violin-Making—As It Was, and Is." Long out of print, the volume has been republished by Carl Fischer, Inc. For novices perplexed by Heron-Allen's complex diagrams, and his impressive array of Latin and Greek quotations in the original, the new Reid book will serve as an excellent introduction to the art of constructing a violin.

Mr. Reid's book has the virtues of simplicity and clarity. Step by step, with the aid of actual-size plans, he outlines the mechanics of putting a violin together. There is also advice on where to get materials for the instrument, and full details on varnishing, finishing and stringing.

Popular Mechanics Press, \$3.50

A Penny from Heaven

By Max Winkler

Max Winkler, founder-president of the music publishing

Continued on Next Page



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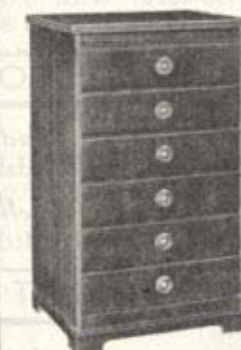
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MUSIC LOVER'S BOOKSHELF

(Continued from Page 7)

house of Belwin, Inc., came to America in 1907 with no money, three shirts and a single suit with two buttons torn off the vest. For days he tramped the streets of New York in search of work. Finally he took out the fiddle he had brought from Rumania and joined a group of street musicians. Windows opened, coins showered down. Later Winkler found a penny had lodged in his hat band.

With the penny from Heaven, Winkler bought a postcard to answer an ad in the *Staats-Zeitung*. He got the job. It was with Carl Fischer, Inc. Winkler spent his first days on the job carrying 150-pound bundles of sheet music up five flights of stairs. His salary: \$6 a week.

Winkler spent 11 years at Fischer's, learning music publishing from the ground up. It was the peak of the silent movie era, and every theatre in America had its orchestra, organist or pianist. Most of them were too busy playing to have more than a hazy notion of what the movie was about. Weird tales began circulating about movie scenes ruined by grotesquely inappropriate music from the pit. Why not, Winkler reasoned, supply a cue sheet with the movie, telling the organist what to play?

Universal Pictures liked the idea and hired Winkler to set their films to music.

Soon Winkler was in business for himself as Cinema Music, Inc. The movies' demand for music was insatiable. Cinema Music sought composers who could turn out music fast, published reams of their works and still could not keep up with the demand. In desperation Winkler set upon the great masters. Their symphonies were hacked up and published as "Sinister Misterioso"

by Beethoven or "Weird Moderato" by Tchaikovsky.

Cinema Music (now rechristened Belwin in honor of the original partners, Berg, Levy and Winkler) flourished.

Then came an invention that made movies talk, and Belwin was out of business.

Winkler sold 70 tons of printed music to a paper mill for 15 cents a hundredweight; \$210 for the fruits of ten years' labor. A last ironic twist: the mill went bankrupt before Winkler could cash his check.

Undaunted, Winkler looked for a new catalogue to replace his worthless furiosos and misteriosos. It was impossible to build a catalogue of good standard music overnight. Instead, Winkler looked for an established European publisher who wanted a U. S. representative. He found it in the English firm of Boosey & Hawkes.

The New York branch was incorporated as Boosey-Hawkes-Belwin. Winkler was made president and general manager. Boosey & Hawkes' solicitors had outlined the general manager's duties in a full page of small print. Winkler insisted the page be stricken out and replaced with a new clause: "Max Winkler shall be president and general manager with full executive powers."

Boosey-Hawkes-Belwin lasted until 1945, when Winkler became too busy with his own catalogue to worry about others. Meanwhile he had toured America, talking to music teachers and dealers, learning about their problems at first hand. Then he gave them what they asked for. Belwin was on its feet again.

"A Penny from Heaven" is a success story modestly told. Mr. Winkler records his ups and downs most readably. Appleton-Century-Crofts, \$3

THIS MONTH'S COVER

In colleges and conservatories all over America, young musicians this month will receive diplomas after four years' hard work. Next question: "Where do we go from here?" To answer that question, ETUDE's editors present in this special issue articles by well-known authorities which give advice on the most perplexing aspects of launching a career.



THE SIDE OF THE ANGELS

The President of the Juilliard School, one
of America's outstanding composers, tells

June graduates how to succeed in music.

By WILLIAM SCHUMAN

I BELIEVE I CAN GIVE YOU a recipe which will assure for each and every one of you success in the art of music.

Perhaps I should add immediately that my recipe or success may or may not apply to that part of the musician's life which is concerned with music as a business.

As young musicians, you are already well aware that a life in music involves extra-musical as well as musical matters. Music is studied as an art and practiced as a business. When I tell you that my recipe for success in music concerns the art part and not necessarily the business part, it does not mean that I underestimate the importance of the business or professional side of music.

I cannot help feeling, however, that there is no such thing as success for a musician unless his highest musical potentialities are realized. Surely, you must achieve a sound social and economic base for your existence and music is certainly no different from any other normal pursuit—it cannot take place in a vacuum as though it were above the practical. But, too many young musicians concern themselves with developing avenues for commercial exploitation at the expense of the time and energy needed for their musical development. They often spend a disproportionate amount of time in seeking opportunities. Each of you will have opportunities to reach your goal. You will be auditioned for the orchestras, you will be interviewed for teaching posts, you will sing and play for the managers. The main thing is to be prepared when the opportunities arrive.

Music has become so deeply associated with its commercial practice that it is difficult, even as an exercise in fancy, to ignore the relationship. If, however, for the moment, at least, you could imagine that such a separation

actually existed, it would follow that success in the marketplace would have no bearing on success in the practice of music. If we removed the competitive aspect of the profession of music, we would arrive at a point where a musician would be evaluated by his musical achievements and not by the size of his pay check and we would be returning to musical fundamentals. After all, a man becomes the best musician he is capable of becoming when he performs or composes with his deepest emotional, intellectual and physical powers.

In purely musical terms, being a successful musician is a continuing process—it is reaching for a goal that moves higher as each step is achieved. There is no summit. In the art of music, no man is omnipotent. Every musician has something more to learn about music and evidence for this is to be found in the lives of the great musicians. The great ones are never satisfied. They supply ample evidence that for the musician musical growth is his very life process. They knew that if there is not to be decay there must be the nourishment of study.

BASIC in the ability of the musician to grow is his understanding of the true nature of his art. He understands that music is the embodiment in tonal terms of the human intellect and spirit. He understands that this intellect and spirit is expressed by composers through compositional techniques which make up the language of music. He understands that it is the performer's task to master this language in order to discover what the composers are striving to express. He understands that the musician must give performances which reveal musical values and which are not used as mere vehicles

CONTINUED ON NEXT PAGE

THE SIDE OF THE ANGELS

for narcissistic display. He understands, too, that the literature of music, i.e., the compositions themselves, is the core of his art. The literature of music is the core because it is the focal point for the entire art of music. The very art of musical performance exists in order to translate composition from musical symbols into the reality of actual sound. For this reason a fine performer is one who reveals the true nature of a composition by using his abilities to make clear to his listeners the composer's thoughts. A key to the kind of performance which a given piece of music requires can be discovered only through an understanding of the musical qualities of that piece of music. It follows from this that the rendition of a composition must be evaluated in terms of the performer's understanding of the language of that composition. In other words, it is not possible to evaluate a performance in the abstract by marveling at the manual dexterity of the performer, or remarkable breath control, or any other isolated technical feature. These techniques are only valid in terms of the musical demands the composition makes upon them. This is the reason why every performing musician must have a thorough grounding in the literature and materials of the art of musical composition.

The musician who understands the fundamental importance of composition will have an attitude towards the choice of repertory which goes far beyond the superficial. Such a musician will comprehend full well the necessity of fighting the battle for creativity. He will have convictions about musical works and furthermore, he will have the courage to perform those works which satisfy his innermost musical sympathies. He will perform works which are not necessarily calculated to dazzle. He will explore the repertory as a natural part of the true musician's insatiable curiosity about his art. As a result of this way of musical life, he will serve the music of the past and the present and consider his choice of repertory as a more serious process than the mere selection of pieces to glorify his athleticism.

I SEEM to hear you saying, "This is all very good, but it is too idealistic. What has it got to do with my career?" Frankly, it may have a great deal to do with your career. But career, or no career, the true musician will never lose sight of the values in which he believes and he will bring to any task, however modest, an intensity of expressive purpose.

In considering the practical aspects of the marketability of your music talents, nothing is to be gained through a denial of the highly competitive world you will face. Naturally, you are concerned with economics and you wish to achieve a satisfactory economic status and to do this through music. May I suggest to you that it is possible to reach this goal without compromising your basic artistic convictions. Compromise, itself, need not necessarily destroy values. It is only a lack of awareness

that a compromise has been made that makes inroads on one's musical integrity. It is possible to have musical integrity and to be commercially successful in music at the same time. This can be achieved if the demands of the music business are always understood objectively for what they are and if the musician never confuses these with the demands of the art of music.

A TRUE musician is one who remains faithful to his own highest artistic standards despite the practical compromises he may be obliged to make. Such a musician does not become the tired professional whose personality has been so warped and embittered through commercial music-making that he no longer has any living relationship with his art. You can remain true musicians if you will remember that regardless of extramusical pressures or unmusical pressures you have the power to maintain your own values in the private world of your mind, and if you do not do so, you are forfeiting the realization of your highest potentialities. This realization is one of the special joys reserved for genuinely imaginative people. If this, too, sounds idealistic, may I say that to me it is most practical and supplies the most reasonable approach for maintaining the highest goals in the face of the necessity for practical compromise. It is practical because a musician who is deeply concerned with standards will always attempt to raise the level of music wherever he is. Inside himself he will never be able to accept a shoddy performance or shoddy materials. He will always try to raise the level because always there will be present a healthy conflict between what he may be obliged to do and what he feels should be done. This, I believe, is the road to progress in music. Ultimately, maintaining one's private world of purely musical standards is neither idealistic nor private, but practical and public. Practical because it provides the only truly independent avenue for continued individual progress in music, and public because musicians who refuse in their innermost convictions to compromise will always remain a force for raising the standards of the profession.

The considerations that have been set forth to you as practical have concerned your individual relationship with the art of music. I have tried to tell you why I consider this relationship to be of primary importance, even in the practical side of the musician's life. This does not mean that I am unaware that these individual musical considerations often have little bearing on one's success in the music world. The music world is concerned with competition. Each of you will compete with each other, with the older musicians who are already in the field and with those of your younger colleagues who will soon follow you. This competition is often based on values which are only partially valid musically and sometimes on values which have nothing to do with music. It is too obvious to require (Continued on Page 50)

How Do I Get a Manager?

By ARTHUR JUDSON

As Told To Rose Heylbut

Look at yourself from the manager's point of view . . .

Have you something the public will buy?

ONCE IN A WHILE, some person of kind heart and good faith tells the heart-breaking story of a phenomenally gifted young friend who plays just like Heifetz or Casadesu but, through horrible tactics of one sort or another, cannot get a manager to put him across. That kindly person has been deluded. Don't let him delude you.

The fact is that any youngster can get a manager—if he convinces that manager that he has something to say which the public will pay to hear.

The concert manager does not run an experimental laboratory nor yet a Department of Culture. He is a business man. He has a commodity to sell. That commodity reveals itself through accomplishment on keyboard and strings, but it consists only partly of an ability to play. Its much more important ingredient is the agreeable projection of mature musical thought.

The experienced manager does not allow his preferences to interfere with his business. Personally, he may take a great liking to a young performer. But if he believes that the youngster cannot make the grade in stiff public competition, he gives advice but no contract.

Budding artists do well to realize that the concert bureaus are not trying to keep them down. Quite the contrary. We managers have never yet had enough fine artists. With the splendid development of our national concert field, the demand far exceeds the supply—so much so that occasionally we find ourselves obliged to book very good artists of somewhat less than top-quality performance value. We dislike doing this, knowing quite well that only top quality can consistently hold public

interest (and fees). The artist with something to say has no trouble finding a manager.

How does he go about it? At Columbia Artists, we audition everyone who applies, stating his credentials and his reasons for believing he merits an audition. When his recommendations come from unknown sources in which I have confidence—well-known teachers, local managers, etc.—I hear him at once. I give some 300 auditions a year, a stimulating task to one who loves music and devoutly hopes to discover top-rank new material.

How do I judge? Musicianship must be evident, certainly; but there must also be a good stage presence; adequate technique; something to say; and the ability to project this something through the indefinable yet unmistakable lift of a magnetic personality. (Judge for yourself of the performers you most enjoy hearing.) The fellow who rises to his best only when he is playing alone, by candle-light, is not for us no matter how gifted he may be.

When artist and manager have found each other, their problems are by no means at an end. This business-man-manager shuns nothing so much as getting stuck with the quick-flash meteor who gives one burst of flame and then peters out. He wants a star of steady brilliance, upon whose light he can depend.

Often young performers master one recital program and a couple of concerti, and think they're ready for a career. They are mistaken—but worse things than that can happen to them. If, by chance, they make a success with their slim equipment, they can easily be ruined.

You can't take more out of the jar than

you put in, and you can't make a career on inadequate equipment. A manager advises such young artists to study and mature. If they cash in too fast, they are apt to do neither. Then, in a season or two, they are heard of no more, at which point they generally come back to the manager, to say they wish they'd listened. It is no pleasure to recall the many cases—some with one-time "names"—to whom this applies.

The quick-success youngsters often say they mean to go back and study later on—after they've tasted a bit of success. Then I ask them this: if they earned a million dollars by over-playing at the wrong time, what would they do with it to salvage their careers? Advertising and publicity are helpful in letting people know you're there to be heard—once. They never have and never can make audiences want to go on hearing you.

Never have there been greater opportunities than those now open to the performer with something to say and the gift for saying it. Twenty years ago, American concert business ran to about \$500,000. Today, our firm alone does business between six and seven millions. That means a lot of money—more, it means that people are willing to spend such a sum for the stimulus of hearing the kind of performers they want to hear. And that's the thing to remember.

How does the manager determine the type of tour a new artist is to have? Entirely on the reactions that artist is capable of arousing. Heifetz made his American debut in Carnegie Hall and from there, went all over the country. A less precocious performer would be developed on the road before entering New York. Corot, a fine pianist, never warmed New York at all, and usually worked out of Chicago westwards.

New York appearances are not essential to a career. More and more, New York is regarded as a most helpful and appreciative community but not as the gate to heaven. Its influence on a nationwide tour is no longer what it once was. An experienced performer of European reputation can tackle New York; the youngster who has never played a larger town than Kalamazoo had better wait. No one should play New York without three to four years' concert experience. (Continued on Page 51)

How to get started on Your Career as a Piano Teacher

By FLORENCE M. PORTER

"HOW DO I START?" you wonder. Your recital is a brilliant memory. Your conservatory graduation with all its glamour is passed. Now, for new adventure, a career teaching piano.

Starting is the easiest thing in the world, just a matter of publicity and getting students. All your friends want a hand in your success. People in your church, your clubs and those who attended your recital will send you students, if you ask them. Remember your friends the mail man, the milk man, the news boy, the piano tuner, the piano and music stores. Even the corner grocer will help by putting your card in his window.

Dale Carnegie will help you "Win Friends and Influence People" and Veronica Dengel will help with "Personality Unlimited," for in this career personality is of utmost importance.

Have you forgotten your neighbors? They provide the students most help of all, so on with your prettiest dress, the perky hat, the jaunty shoes and carry that slick purse you got for graduation as you go to visit your neighbors far and wide.

Have you remembered to stock that snappy purse with those new cards you had printed with your name and "Teacher of Piano" under it, your address and phone number in opposite lower corners? Now if you have any doubt that you are on your way, just read your own cards! It will help your self-confidence.

Have you a notebook for names, addresses, phone numbers and appointments?

Meet adventure with a smile. When your neighbors come to the door, offer them

your card along with your smile! Say you are a graduate piano teacher and would enjoy teaching them or their children.

Since you are just starting, your longer lessons (40 minutes) and lower rates will appeal to parents. Since you are in the neighborhood, they save money and time now spent taking children down town in heavy traffic just at the time when they need most to be at home cooking dinner. The children will benefit by the latest methods as you have been in school more recently than older teachers.

If people say they have no children to teach, that is not the end! Do you know adults have a "suppressed desire" to learn to play the piano, but are too timid to say so and want to be invited? They often make better progress than youngsters. They will be glad to know so many adults are taking up piano that the stores are full of beginners' books written just especially for adults. Assure them that you want friends as well as students. This appeals to housewives who are often lonely during the day. They want friends too and can come for lessons before school children, when you are not so busy and can enjoy a visit. This saves them the embarrassment they dread of having a child hear them play simple things.

No sale? Anyway they will start thinking, "Who needs a good piano teacher?" Did you leave your card, just in case? Many of the best teachers have started their careers this way.

You are just too, too timid to go calling on your neighbors? Well, try an easier way. Stick your cards into doors. Or hire

some small boy to do it for you. Or have a postal card printed and mailed to the "Occupant." Folders are nice but expensive.

How about putting an ad in the local newspaper, under "Musical Instruction," "Business Cards" and "Musical Instruments?" People who buy pianos need teachers.

You don't know how to write an ad? Just begin with your name followed by "Teacher of Piano, Conservatory graduate, beginners and adults," your phone number and address last.

Have you a sign to put up on your house? Try one about 12 by 18 inches, "Teacher of Piano" printed with the letters of "Piano" five inches high, so the word can be read from the street. A neat black picture frame with a glass will protect it from the weather and make it last longer.

A music teachers' club one morning each month will be fun and help with many problems, difficult for one, but easy for another teacher. Then too, these other teachers may give you "headache" students. We all have them. Teachers will sometimes give you their whole class ready made, when they take "maternity leave," or when they move away, or even when they die! It has been done! Many teachers got their start by such a legacy.

Don't think you can keep all these gift students. It does not work that way. You will do well to keep half of them, so don't buy a class. Some students just resent a new teacher.

Often voice, violin and dance teachers are asked about a piano teacher, so make friends with them too. Any other teachers in your neighborhood? You don't know? An ad saying you wish to contact them will do the trick.

"Nothing succeeds like success" you know, so always appear to be busy. Teach students consecutively when they come to your home. It takes only three students to fill the time from 4 to 6 at 40 minutes each. They naturally assume that all your days are so occupied.

These same three students each playing little "pieces" from their study books (they need not be sheet music) can have a musical tea some Sunday afternoon at your home or theirs, and play for parents and friends. You may be asked to play too. Lend the affair a festive air by serving candy or light refreshments. This works like a charm and helps make friends and increase popu- (Continued on Page 57)

TEACHERS

I have known

By HENRI TEMIANKA

MY FIRST VIOLIN TEACHER was a Dutchman named Carel Blitz. He lived in the heart of Rotterdam, Holland, on a big, flourishing thoroughfare facing the zoo. You walked in through the store, where violins and strings were sold over the counter by Mrs. Blitz and the daughter, and you went upstairs for your lessons. In the back of the house the son ran a violin repair shop.

It was a united family and the most hospitable home in Rotterdam. Very soon I was staying to lunch and dinner and getting permission from my parents to stay overnight. Blitz started me when I was seven and I stayed with him until I was 15.

Right from the first lesson he won my youthful confidence by taking my violin and balancing it on his forehead while precariously walking across the room. He would perform sleight of hand tricks that left me goggle-eyed, or sit down at the piano with his violin tucked under his chin and improvise on both instruments at the same time. This improbable feat was accomplished by the occasional use of open strings and left-hand pizzicati, one free hand dexterously roaming across the piano. Once in a while both hands were used for thunderous tutti or a brilliant violin cadenza.

Blitz also took me sailing in his boat on the lakes that ringed Rotterdam and taught me to play billiards. He let me help him when puttering around in his workshop, where he made everything from furniture to ashtrays. Finally I even wrote the words for the popular song he composed. It was accepted by an American publisher. Recently I came across the lyrics and shuddered.

Last, and not least, my teacher gave me an excellent technical and musical founda-

tion. He had a great deal to give, and I eagerly accepted and absorbed all of it, for I adored him. *He had found the key to my heart and that is the basic secret of all good teaching.* This, I discovered in later years, when I in turn was faced with the great responsibility of passing on to others what I had acquired, was the greatest lesson I had learned from him, and one I have always tried to remember.

When I was 15 I went to Berlin to continue my studies with Professor Willy Hess, one of Joachim's most prominent pupils. The contrast could not have been greater. Hess was as impersonal as my first teacher had been warm-hearted. An extremely able violinist and a conscientious teacher, he knew by heart all the Kreutzer, Dont, Rode, Gaviniés and Paganini Etudes and had them all neatly indexed in his mind. "Kreutzer No. 33 for next week," he would say without looking at the book and forthwith would play it from memory.

He had the habit of always playing along with the student, using a very loud Guadagnini. We soon learned the trick of playing softly when we were not well prepared. That was the way to have a "good" lesson.

One was never allowed to change one single bowing or fingering. "Do you think you know better than Joachim?" was a squelcher to which none of us could find a reply. In line with this type of thinking, Hess taught the old-fashioned German bowing: stick under the first joint of the forefinger, book held between body and elbow. All progress and initiative had come to an end with Joachim.

Hess, in short, seemed to ignore the vital importance of developing his students' initiative and imagination, surely two essential and desirable qualities. The indelible memory of this fatal mistake on the part of an otherwise able teacher still rises up to warn me, particularly when I am guid-

ing a sensitive and gifted student.

I shall never forget the day we serenaded Hess on the occasion of his sixty-fifth birthday. We had taken great pains to make this a memorable day for him. At seven o'clock in the morning all of us, both his violin and chamber music students, secretly assembled in the music room of his penthouse apartment in the Charlottenburg district of Berlin. We had spent grueling hours rehearsing and learning the Concerto of Bach for two violins and string orchestra.

Stealthily we climbed up the six flights of stairs, with our violins, violas, cello, double basses, folding chairs, music and stands. When we had finally assembled our stands, our music, our chairs and ourselves, and everything was perfectly in place, the maid was sent to call for Herr Professor, who had just risen and was enjoying an early cup of coffee. Unsuspectingly, Hess walked toward the music room, pushed open the door and as he crossed the threshold, the jubilant strains of Bach's great Double Concerto burst forth.

Hess did not lose his composure. He stood there with folded arms while we fiddled away for half an hour. When the serenading had come to an end, Kulenkampff, the oldest of the students, who later became very prominent in Germany and died a few years ago, made a meticulously-prepared speech.

Finally it was Hess' turn to say something and we all waited with bated breath. Hess spoke, and after briefly thanking us for our thoughtfulness, he advised us never again to use that particular edition of the Bach Double Concerto, as he had observed a number of errors in it during our performance.

From Berlin I went to Paris, where I studied with Jules Boucherit of the Conservatoire National. Boucherit upheld some of the finest traditions of French bowing technique. Among these must be mentioned the fanatical pursuit of the "Serré," a bowing that digs deeply into the string and has much to do with the intensity, charm and vitality, even in the minutest passages, which you will at once recognize in the playing of famous French-trained violinists like Kreisler, Thibaud and Francescatti.

Boucherit drove me so relentlessly in the persistent study of these loathsome exercises that I felt like Samson in the treadmill. But when I look back today, I realize that limited though Boucherit's objectives were, I must thank him for the precious lesson of a (Continued on Page 49)

Reprinted from Texas String News, published by the College of Fine Arts, The University of Texas.

How to dress for a concert

*Your evening gown should be
appropriate to your personality
and to the music you are performing,
says this famous New York couturier*

By PAUL ENGEL

A STRIKING APPEARANCE as she steps out and crosses the stage to face her audience is one of the most essential elements in the equipment of a woman artist nowadays and as important at her hundredth concert or recital as at her debut. A stunning visual impression predisposes favorably those who have come to listen to her, be she singer, pianist, violinist, cellist, harpist or trombonist. The days when talent alone was enough to insure the woman musician a profitable career are over. Dowdy performers are essentially unpopular in smaller cities where glamor is expected to play a part in the entertainment, no matter how high its artistic standards may be. It goes without saying that no sensitive artist would dream of appearing in a big city like New York inadequately attired.

Gowns should be created exclusively for the artist with an eye to the underscoring of her personality. The type and quality of the program should play a part in the designing of the gown. A program of light caliber demands a dress of an entirely different kind than one required for a serious list of offerings. A Robe de Style is preferable for the most part for recital purposes to the pencil-line gown since the former lends grace and nobility to the wearer and permits greater freedom of movement. A tight-fitting skirt hampers the wearer's movements especially upon entering and leaving the stage. Much of the success of a gown, no matter how distinguished it may be in itself, depends, however, on the carriage and deportment of its wearer. Many a designer's masterpiece has been ruined by inept handling

on the part of the artist for whom it was created. An artist must learn to arrange her gown unobtrusively to show it to its best advantage upon her initial appearance; but a gown must never be touched during the interpretation of a number. This procedure, only too often encountered, is disturbing to the mood of the performance.

Many an artist has been dismayed to find a member of the audience wearing a replica of the gown she is wearing or on seeing it duplicated by another performer who intends to appear in the same city. This sad state of affairs is unavoidable unless the exclusiveness guaranteed by a personal designer is present. I was told by the most illustrious Wagnerian soprano of the past generation that when she sang for the first time at Buckingham Palace for Edward VII, she was mortified to find the gown, for which she had paid a small fortune, reproduced and being worn by a member of the Royal household!

Only the finest fabrics should be used for this highly specialized purpose; since hardly any musical event, concert or recital, takes place nowadays for which foot-lights or spot-lights are not utilized. If pure silks are not used, the colors are likely to be "washed-out" by the spotlight and look cheap. For this reason pure-silk velvets, satins, taffetas, brocades and lamés are the choicest materials for stage-wear. Not only are they far handsomer but are of infinitely greater practical value. They are more durable, they do not crease in packing, and they are much more easily and economically handled by the artist on tour. Many a cleaning and pressing bill will be saved by using only the best materials. Even the ruining of a gown may be thus avoided, since cheaper fabrics often go to pieces when cleaned after undergoing the severe strain to which they are submitted by musical performers of every kind. Also the dramatic, intense shades which are obtainable only in these best quality materials are those best suited to the making of concert dresses.

A COUTURIER must understand the problems encountered by the various types of musicians for whom he is working. Singers who face their audiences constantly and who stand for the most part immobile, aside from the movements caused by breathing, present a different problem than pianists, or bow-instrumentalists, or wind-players. Instrumentalists who do most of their practicing in "T" shirts which permit them the greatest amount of freedom of movement are often dismayed when they attempt to play in a creation which seemed superb when first viewed in the sketch but they find binding with it as an actuality. This point must be thoroughly ironed-out with the couturier before a decision is made as to its practicability. Some artists are as comfortable with sleeves as without them. Others prefer sleeveless gowns and plunged necklines to those with sleeves and high necklines. Of course, the figure of the artist is often the deciding factor in such matters.

The lines of a gown can be made ineffective by a violinist, cellist or flutist who thinks it necessary to affectionately clutch her instrument and press it to her heart as she comes out to bow her acknowledgment of applause received. Why they should think this necessary is not clear, since no pianist would think of stroking the piano-lid or of pushing the piano off-and-on-stage as she expresses her gratitude to her auditors.

Many exquisite concert gowns have been rendered ineffectual by an unbecoming coiffure or by the injudicious addition of flowers, used either on the gown or in the hair. Very often it will be found advantageous to ignore the current fashion in hair-dos and to adopt a soft, becoming way of dressing the hair, one that is both dignified and feminine and avoids the sharp, sculptured look which is more appropriate in the night-club than the concert-platform. High-lights may be obtained by the discreet application of brilliantine. Massive jewelry should be avoided at all costs since it detracts immeasurably from the distinction of any musical artist. Especially distracting when worn by singers are long, showy earrings and necklaces

with dangling pendants which bob up and down with every change of syllable. Naturally no pianist or violinist would think of wearing bracelets or rings.

Make-up for concert and recital purposes differs considerably from that used for theatrical objectives but is also different from that used for purely social intentions. Lips should be colored unobtrusively to melt into the basic make-up. The most expressive feature of any woman performer's face is her eyes; therefore she must learn to flatter her eyes subtly with the correct eye-shadow and clean pencil-lines to emphasize them. Possible lighting effects should be taken into consideration when

making up the eyes since shadows resulting from the lights give the eyes a sunken, lusterless appearance.

All of these—the gown itself, the poise with which it is worn, the appropriateness of the coiffure, the discretion in the use of other decorative accessories enhance the artist's glamor, and if the eye is dazzled the aural satisfactions are bound to prove more easily won.

THE END



Simplicity is the keynote of these gowns created by Mr. Engel for three singing members of vocal ensemble, the Bach Aria Group.

Four Paul Engel creations emphasize the difference between dressing for the opera and for a concert. At left is the costume worn by Eleanor Steber as the Marschallin in "Der Rosenkavalier." So elaborate a

creation would be inappropriate for the concert stage. Instead, touring recitalists like (left to right) Stella Roman, Francine Falcon and Rose Bampton find a simpler design to be flattering and practical.



Make the most of your recital debut!

A well-chosen program can help your professional career to a good start

By FRANCIS D. PERKINS

Music Editor, New York Herald Tribune

THE MOST IMPORTANT event in a young artist's career is his first professional recital. A debut is not to be undertaken lightly. If it is successful, well and good. If it is not successful, the artist would have been better advised not to appear at all. It is relatively easier to make a good first impression than to reverse an original bad impression. One should not plan his debut until he is confident that he is ready for it.

A young artist planning his first recital must inevitably be a target for all kinds of advice—from his teacher, his manager (if he has acquired one), family, friends and possibly enemies—and it may seem unnecessary, to say the least, for me to add some of my own. But I believe a few impressions gathered from many years of professional concert-going may be interesting for the inexperienced musician who is considering his first professional program and wondering what will best please his audience, including the critics.

There are, of course, certain fairly basic principles in program-making. One is that the works chosen should be worth presenting—which does not mean that all must be intensely serious. A program of average recital length needs variety of mood and style, and yet should not be merely miscellaneous; each item should be considered in its relation to the others and to the program as a whole. An ill-assorted list is rather like a collection of canapes,

leaving a rather uncomfortable sense of having eaten, but not dined. Then, of course, there is the matter of the audience's preferences.

But a good program may be the wrong one in individual cases. Any experienced critic has heard quite a few talented young artists who devote much of the concert to showing what they cannot play or sing particularly well. It often seems that they are trying to give their hearers a cross-section of their talents in a comprehensive program, revealing both assets and limitations, as if their audiences were judges at an audition.

A recital is not an audition, in which you must play or sing what the judges ask for. In a recital, assuming that you are ready for public appearance and your repertory is not too narrow, you need offer only music which you want to perform, which lies within your technical powers and which you believe that you understand. It should not be hard for an artist to make up his mind about his technical ability, but I have heard performances which suggest that either the artist or his teacher has been too optimistic. There are, most often, song recitals, which sometimes are mainly a hunt for well-produced tones, sometimes captured only to be lost again, throughout the program. But this represents a generally dubious technique, rather than one not yet able to cope with certain exacting works.

The question of interpretative under-

standing is much subtler. By understanding, I do not mean knowing everything that there is to know about a particular work, revealing the last word in what it has to say. I doubt if any great artist feels that he has accomplished this. I mean both to understand and to feel the music, its atmosphere, style and expressive content, and to be able to communicate this feeling to your listeners. For certain works this calls for years of study and deepening acquaintance, and in most cases the debutant would be wise to leave them to his seniors. In any case, he is unlikely to be convincing until his interpretation of a work has become distinctly his own, based upon an earnest desire to realize the composer's intentions. In developing his interpretation, a young artist naturally seeks his teacher's advice and that of other experienced musicians. He can learn by listening to performances by great artists in the concert hall or on records.

But ideas gained in this way are valuable only if the artist finds them worth accepting and assimilates them as contributing to his own understanding of the music. An imitative interpretation, no matter how faithful to its original, usually seems unconvincing, not spontaneous or genuine, and the critic is likely to remark that the performance did not bring out the expressive significance of the work.

At the other extreme, there is the aspiring artist who sets out deliberately to be personal—and different. Then we have distorted phrases, tempi which change from bar to bar and suggest the starts, spurts, crawls and stops of a bus in heavy metropolitan traffic. Both in imitative and consciously personal interpretations, the result is likely to be elocution rather than eloquence.

Ambition is natural, and so is a wish to follow prevailing fashions in your particular field. This is where the question of the standard program comes in—the four-language vocal program, the piano program which runs from Bach or Scarlatti via Beethoven, Brahms, Schumann or Chopin to, say, Liszt, and the violin program with its classic or romantic sonata or concerto, its unaccompanied Bach and its group of transcriptions. It is open both to defense and attack. From a general musical point of view, its chief drawback is that it tends to limit the repertory to familiar music. But the newcomer hears so often that this kind (Continued on Page 62)

Too Many Languages

Tradition forces young vocalists to sing four languages and all of them badly. Such acrobatics should be discouraged.

By VIRGIL THOMSON

THE KIND OF PROGRAM that vocalists, particularly the younger ones, feel obliged to offer in their recitals is a formula that has long seemed to this reviewer ill suited to advancing either musical or technical excellence. Its fault can be stated in three words—too many languages. Not long ago, speaking before a meeting of voice teachers, he reproached them with responsibility for its continued observance and asked why so stupid a violation of all sense, pedagogical and artistic, had ever become established in custom. They answered in unanimity, "We do not know, and we do not approve it." Nevertheless, every aspiring singer in our midst feels obliged to offer in recital an Italian, a German, a French, and an English group of songs.

Naturally, they sing all these languages badly, even, in many cases, English. Often, having merely learned their foreign songs phonetically, they have only an approximate idea of the texts' meaning. The communication of poetry under such circumstances is quite impossible. It is not easy, either, to sing agreeably when the full content of the composer's feelings, as embodied in verbal values, is not clear to the interpreter. Moreover, nobody demands this monkey-like behavior. The public does not like it; the press does not like it and managements care only for what the audience and the press like. Singing teachers, who are responsible for the tradition and its preservation, all know it is opposed to good artistic standards. And yet they hesitate to do away with it. Several of them have suggested that since music schools in America require of singers three languages besides English, if a degree is to be awarded, they themselves are the victims of a circumstance. But it is the singing teachers who determine, finally, degree requirements for singers. Surely they could demand revision of a faulty curriculum.

Such a curriculum is faulty because it is not a preparation for professional life. Few professional vocalists of the first class ever sing four languages in public. The best usually sing two, their own and one other. Knowing one foreign

language gives depth and discrimination to an artist's handling of his own. Helen Traubel, by specializing in German repertory, has had a great career. Mary Garden did the same with French, Jan Peerce and Richard Tucker with Italian. A language means something in the mouths of these artists. They know its feel, its style, its nature, its relation to life and to music. A few singers have the gift of tongues; but for every Jennie Tourel in the world, there are a dozen Lotte Lehmanns, Pinzas, and Carusos, for whom a new language has to be approached slowly, circumspectly, once in a lifetime.

A young singer needs to know, for studio purposes, the Italian vowels, because they are pure. He needs also to sing (and translation will do) enough French, German, and Italian songs to acquire an acquaintance with these musical literatures. Then he should choose one for his own. He should adopt a country, speak its language, read its books, live among its people, eat its food. In this way he may learn to interpret its music with understanding. As he advances in professional life, travels, and reads, he may find it useful to pick up a smattering of other languages, including Spanish and Russian. But he does not have to sing them, and he should not sing them until he feels thoroughly at home with their sound and with their sense. An occasional compliment to local audiences will be enough exception to prove the value of this rule.

All this time he should be singing his own language, learning it, loving it, making its sounds behave, and making the farthest ticket-holder hear what he says. This is the way singers work abroad, and it is the right way. Any other is injurious and silly. Requiring young vocalists to sing four languages is like asking string players to be equally proficient on the violin, the viola, and the cello. Such acrobatics should be discouraged.

If any person knows any reason why the four-language formula should be further tolerated by teachers or by concert-goers, I hope he will correct my impatience. In my view, and the voice teachers met in convention did seem to agree with me, it is unmusical, unintelligent, inartistic, and pedagogically unsound.

THE END

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The Great Kreisler Hoax

Music experts were red-faced when Fritz Kreisler revealed that his "transcriptions" of Pugnani, Vivaldi and other old masters were in reality original compositions. Here, in Mr. Kreisler's own words, are told the reasons for the hoax that for 25 years fooled musicians the world over.



By FRITZ KREISLER

AS TOLD TO LOUIS BIANCOLLI
MUSIC CRITIC, NEW YORK WORLD-TELEGRAM AND SUN

"I WAS AT THE BEGINNING of my career when it all started," Mr. Kreisler said. "For a while I wasn't sure what I wanted to be. I had studied medicine and art. I also wanted to be an army officer and had entered training."

"You mean up to that time you had considered the violin nothing more than a hobby?" I asked.

"Not quite. The violin was really my first love. I had begun to study it when I was four. I entered the Vienna Conservatory when I was seven and finished at ten with first prize. Then came the Paris Conservatory and the French gold medal at twelve. At fourteen I was already touring America."

"What made you undecided about continuing your career as a violinist?"

"My father was a medical doctor, and at the time I thought of becoming one, too. He himself had wanted to be a violinist, but his parents wouldn't let him. Being a violinist then was like going around in the streets with a hurdy-gurdy, unless, of course, you were a Wilhelmj, a Sarasate, or a Joachim. Well, in spite of the risks, I dropped the idea of becoming a doctor and decided to remain a violinist."

"I suppose by 'risks' you mean more than the dangers of bucking competition with the spectacular personalities of that time."

"Well, there was the problem of programs. To be a success in those days you had to know how to make programs. The violinist's recital repertory was then very small."

"I don't follow you," I interrupted. "How about all the standard violin concertos?"

"Anybody playing a violin concerto with piano accom-

paniment at that time would have been laughed off the stage."

"How about Bach's unaccompanied sonatas?"

"They were not very popular."

"Beethoven and Schubert?"

"There were some sonatas by Schubert, but Beethoven's sonatas were out of the question. You had to be big to do them and you needed a big pianist to collaborate with you, a combination, let us say, equal to Horowitz and Elman or Rubinstein and Heifetz today."

"Couldn't you hire an orchestra to play the concerto accompaniments?" I asked.

"Scarcely, if you were poor and unknown. The result was that if you were a concert beginner you never played a concerto. And if you were poor and unknown, no great pianist would appear with you. Therefore, no Beethoven sonatas."

"I begin to see why medicine and a military career seemed more attractive to you than music."

"So what did you do if you began to give concerts?" Mr. Kreisler went on. "You fiddled around with Bach's Chaconne or the 'Devil's Trill' of Tartini or sonatas by Corelli, Veracini and Geminiani. The rest of the program was made up of smaller pieces, like Ernst's 'Elegie', Raff's 'Cavatina', Wieniawski's 'Mazurka' and 'Polonaise', and Vieuxtemps' 'Ballade'."

"Odd how so many of those titles have completely disappeared from the repertory," I remarked. "People must have moaned when they continued to reappear on programs."

"They were all good pieces as far as they went, but I wanted to play other things. And (Continued on page 56)

ACCOMMODATIONS ARE PLENTIFUL THIS YEAR AT THE

European Festivals



EUROPEAN MUSIC FESTIVALS will again be in full swing this summer. All the wartime casualties, like Salzburg and Bayreuth, are again operating, and there are new attractions, such as the Casals Festival at Perpignan, to lure the music-loving traveler. Most European countries are making it as simple as possible for the American tourist to come and bring his dollars. In all but half a dozen countries, visas are no longer required. One still needs a passport and a smallpox vaccination certificate. (Without the latter document, you can get out of the United States, but not back in.) Latest reports are that there is plenty of ship and plane space, no shortage of hotel accommodations and adequate food, even in rationed countries. Prices are about the same as last year's.

Leading summer music events in Europe include:

AUSTRIA

Symphonic cycle, Vienna, from April 4 to May 10. Conductors will include Kielberg, Gui and Klecki.

Salzburg Festival, Salzburg, July 27 to August 31. Mozart's "Magic Flute" and "Idomeneo"; Alban Berg's "Wozzeck"; Verdi's "Otello."

FRANCE

Bordeaux International Festival of Music and Dancing, Bordeaux, May 16 to 27.

Music Festival, Toulouse, June 1 to 10.

Casals Festival, Perpignan, June 10 to July 5. World-famous cellist Pablo Casals and other artists will perform works of Bach and Mozart.

Music Festival, Aix-en-Provence, July 15 to 30.

SWITZERLAND

Festival Weeks, Zurich, June 5, 12, 19 and 26. Opera, concerts and an international rowing regatta.

Lucerne International Music Festival, August 8 to 26.

HOLLAND

Three City Music and Art Festival, Amsterdam, Scheveningen and The Hague, June 15 to July 15.



IRELAND

Music Festival (Feis Coeil), Dublin, May 7 to 12.

ITALY

Fifteenth annual May Festival of the Arts, Florence, May 3 to 24.

SPAIN

Nineteenth annual Barcelona Festival, June 10 to 25.

SWEDEN

Open-air opera performances, Ostersund, July.

GERMANY

"Music of Our Times," Duesseldorf, May 18 to 22. Lower Rhenish Music Festival, with orchestras and choirs from Aachen, Cologne,



Wuppertal and Duesseldorf.

Songfest, Frankfurt-am-Main, June 15 to 19. Concerts by the German General Singing Association.

International Music Festival, Frankfurt-am-Main and Darmstadt, June 23 to 30.

Wagner Festival, Bayreuth, July 29 to August 19. Festival programs will include "Parsifal," "Rheingold" and "Goetterdaemmerung."

ASPEN

After only two seasons, this festival of music and art, high in the Colorado Rockies, is a major summer event for musicians

By EVERETT JONES

YEARS AGO, America's music lovers who wanted to hear summer music had to travel to Europe to find it.

Today summer music events are growing both in number and musical excellence.

One of the newest and best summer festivals is the Aspen Institute at Aspen, Colorado, which is to open July 2 and continue until August 26.

Although it is only in its third season, the Aspen Festival now ranks as one of America's top summer music events.

It was launched auspiciously in the summer of 1949 with a Goethe Bicentennial celebration having as its guest of honor the famous musician, music scholar, medical researcher and missionary, Dr. Albert Schweitzer.

The first season also offered concerts by the Minneapolis Symphony Orchestra, under the direction of Dimitri Mitropoulos, with outstanding guest artists like Nathan Milstein and Gregor Piatigorsky, who made a joint appearance playing the Brahms Double Concerto (see cut).

FOLLOWING the success of the first season, the Aspen Festival continued in 1950 with a concert series by Saul Caston and the Denver Symphony. An outstanding feature was the all-Wagner program which had Helen Traubel and Lauritz Melchior as soloists.

In addition, the Festival offered chamber music by the Paganini Quartet, the Albeneri Trio and many solo performers.

This summer, an even more elaborate festival is scheduled to take place.

The French composer Darius Milhaud will teach composition, and in addition will appear as guest conductor of his own and other music. The general music director is Joseph Rosenstock, of the New York City Opera Company's conducting staff, who also has led orchestras in Germany and Japan. Mr. Rosenstock will direct the Aspen orchestra, teach conducting and head the new Studio of Opera and Dramatic Art.

Rudolf Firkusny heads the piano department, and the duopianists Vronsky and Babin will be on hand for part-time teaching.

Roman Totenberg, violinist, and Raya Garbousova, cellist, will be active both as performers and instructors.

Aspen's chamber music activities will again be headed by the Paganini Quartet (Henri Temianka, Gustave Rosseels, Charles Foidart and Adolphe Frezin) and the Albeneri Trio (Erich Itor Kahn, Giorgio Ciompi and Benar Heifetz). Both ensembles will play and teach chamber music.

The vocal faculty includes Karin Branzell, Herta Glaz,

Paula Lenchner, Leslie Chabay, Mack Harrell and Martial Singher.

Woodwinds will be taught by Albert Tipton, flute, Lois Wann, oboe, Reginald Kell, clarinet, Norman Herzberg, bassoon, and Walter Griffith, French horn.

Other outstanding musicians will attend the Festival as guest artists, lured by Aspen's fine music-making and its superb location high in the Colorado Rockies, 200 miles from Denver.

Despite its superb scenery, Aspen was just another Western ghost town from silver-mining days until 1935, when Swiss experts declared it an ideal spot for skiing. A ski tow was installed, and ski trains began bringing in winter sportsmen in ever-growing numbers.

The experts' high opinion of Aspen as ski country was confirmed in 1949, when the International Skiing Championships were held in the former ghost town. It was the first time this international event had been staged in America.

Meanwhile, Walter P. Paepcke of Chicago, board chairman of the Container Corporation of America, had become interested in Aspen. Paepcke, who already owned a ranch near Larkspur, Colorado, loved the Western country and believed Aspen had possibilities for development both as a winter and summer recreation center.

In 1946, with a group of associates, Paepcke founded and incorporated the Aspen Company. Their first objective was to make the town a Western Williamsburg, modernizing it but retaining its flavor of bonanza days.

The Aspen Company first acquired on a long-term lease the Hotel Jerome, a Victorian structure which first opened its doors at the height of the silver-mining boom in 1889. The Hotel Jerome was modernized inside, but its gingerbread facade remained intact.

Other properties also were leased by the Company and put

in shape to provide adequate accommodations for the expected influx of visitors. All modernization was carefully planned under the supervision of artist-designer Herbert Bayer and Chicago Architect Walter Frazier to retain Aspen's mid-Victorian charm. The metamorphosis of the community even included an offer of free paint to any home owners who would paint their houses in conformity with the ideas of the planning staff.

Aspen thus was ready for the winter skiing season. Paepcke's ideas, however, did not stop with a single season. The master plan for Aspen envisioned a year-round center for recreation against the background of the Colorado Rockies.

Already, knowing fishermen had passed the word that trout were plentiful in the nearby Roaring Fork River, Deer and small game hunters were well

acquainted with the area.

Then in 1949 came the ambitious plans for the Goethe Bicentennial, presided over by Chancellor Robert M. Hutchins of the University of Chicago. Directors of the event were seeking a festival location which would be easily accessible from both seaboards, and would avoid the distractions of an urban metropolis.

Aspen proved to be the answer, and the Goethe Bicentennial attracted visitors from all parts of the U.S.

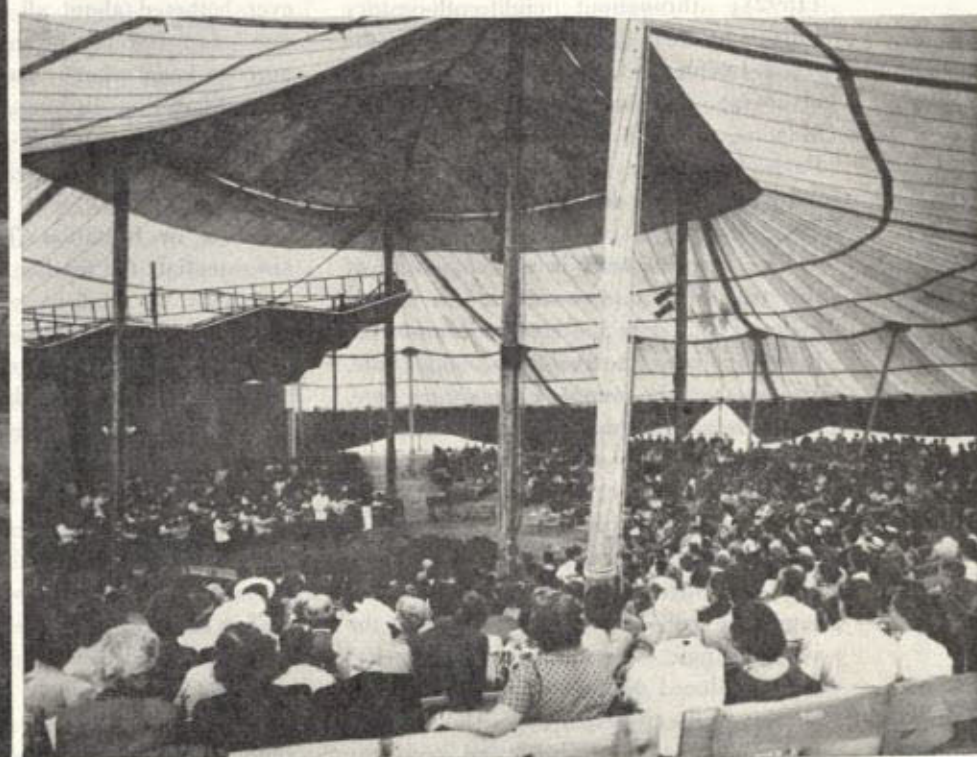
With two successful seasons behind it, the Aspen Institute this year will offer an even more ambitious program than previously. In addition to the music festival, the program will feature lectures and seminars on religious, business, literary and governmental subjects, conducted by outstanding specialists.

THE END



Everybody goes to Aspen—Lauritz Melchior to fish, Igor Stravinsky to lead a concert of his own music, Nathan Milstein and Gregor Piatigorsky to perform under Dimitri Mitropoulos.

The canvas amphitheatre at Aspen is dwarfed by its setting in the Colorado Rockies. Inside, it is a commodious concert hall, with space for crowds like this one and with excellent acoustics.



A tow for Rubinstein

Adventures of the Trill

The vocal trill, which has ornamented music since the days of Pythagoras, is subject now as always to the public's taste and the style of the day.

By IDA FRANCA

THE TRILL is the oldest embellishment used in singing. We can trace it as far back as the ancient Greek singers of the sixth century B.C. Also, a defective execution can be traced into antiquity, when 2,300 years ago Aristotle vainly fought for his doctrines on voice emission against the scholars of his days.

Here are the fundamental rules concerning the basic trill as they were taught in Athens by Aristotle (ca. 350 B.C.); in medieval England, France, and Italy by Guido Aretinus (ca. 995-1050); two hundred years later, in thirteenth-century Paris, by Hieronymus of Moravia; at the end of the Renaissance, in papal Rome, by Conforti (1592); throughout eighteenth-century Europe by Tosi (1723); in France by the Abbé Joseph La Cassagne (1766); at the art-loving Austrian court in Vienna by Mancini (1777); at the Conservatory of Paris by Garcia (1841); and so forth until the present day.

The human trill is not composed of two true, real notes as often was and is believed, but it is the equal vibration between one note, the real or principal note, and another, the helping or auxiliary note, which is always higher in pitch than the real, or principal, note. This equal vibration between the real and the helping note is achieved by moving the larynx regularly up and down. The more regular these throbbing movements are, the more birdlike will sound the trill. The throbbing starts on the auxiliary note after the principal note has been produced and must come to an end always on the principal note. The stronger and more flexible a throat and neck, the more perfect will be this movement, which

is the extreme limit of celerity in vocalization. According to Garcia's calculation it can reach $\text{♩}=200$. He who is complete master of his lower jaw, which has to be very mobile in its sockets, can easily possess a faultless trill.

There are many extremely different theories concerning the production of the auxiliary note, but there has never been any doubt by serious scientists that for both auxiliary note and real note the true vocal chords do not change shape—either in length, thickness, or tension—but always assume the shape necessary for the production of the real note. Yet no singer ever bothered about all this. Besides, no one before Garcia's invention of the laryngoscope knew what shape the vocal cords assumed during any vocal production.

The trill always was—and always will be—an artistry passed easily from singer to singing student, not through explanation but by imitation. Two factors only are essential: the teacher must have a perfect trill; the student must have a free throat. That is all there is to it!

The *stróbilos* (our trill) was an appreciated ornament in the singing of ancient Greece. The *sonus vibrans* (our trill) was just as cherished in ancient Rome as soon as Rome started to imbibe the Greek culture. When after the collapse of the Roman Empire the Catholic Church became the center of all occidental art, the *pressus* (our trill) adorned medieval music, until in the thirteenth century polyphonic singing took undisputed possession of the musical compositions, and the Roman chant slowly lost its biggest value in proportion to the irresistible advancement of

the new style. The grace of the Gregorian chant vanished, and instead there appeared the new and very hard harmonics of the discant. Into this graceless music, which presents the first tentatives of the later glorious counterpoint, the crude voices of the Franco-Flemish papal singers trilled enthusiastically . . . with the result that the musically sensitive Pope John XXII (1316-1334) strictly forbade in a Brief "all melismatics of any kind." Even Rome's *schola cantorum* gradually lost all splendor with the unavoidable decline of its Gregorian music, for the reason that St. Peter's Chapel exclusively asked for singers who were experts in the new discant. Vocal ability had become unimportant.

Ever so slowly and only after many a setback this situation of vocal decadence was changed: after the return of Pope Gregory XI from Avignon, in 1377; after the fusion of the Avignon Chapel, consisting of twelve singers (French, Flemish, and music-loving Spanish chaplains) with St. Peter's Chapel into the *Collegio dei cappellani cantori pontificii*; and after the construction and foundation of the Sistine Chapel by Pope Sixtine IV, in 1473, when the Apostolic Chapel of the sixteenth century became the center of the Roman polyphonic school, which, finally having matured into simplicity and beauty, claimed again vocal perfection of her singers.

And so we see in 1592 the rebirth of the medieval *pressus* as trill (tr.) through its introduction into St. Peter's music by Giovanni Luca Conforti (1560-16?), who was the first known "Italian" contralto in papal services.

With the stress on vocal virtuosity during the following centuries, it appears only natural that the trill also should become elaborated and brought to its extreme perfection. Pier Francesco Tosi, in his treatise of 1723, which is considered the Bible of Bel Canto, distinguishes eight forms:

1. The Major Trill: This is a trill between two notes having an interval of a whole tone—a major second. The lower is, as previously explained, the real or principal note, the upper the helping or auxiliary note. The throbbing starts on the auxiliary note and ends on the principal note.

2. The Minor Trill: This trill is between two notes having an interval of a major semitone—a minor second. It cannot, of course, (Continued on Page 57)

IN THE SIMPLEST folk song or the most complex symphony, pure intonation is a vital necessity to our success as performers, teachers and conductors in achieving a musically satisfying performance. Pure intonation is the *ne plus ultra* of the mechanics of music.

The aural capacities of the average student are limited, and it is necessary, therefore, that his auditory sense be aroused by relationship of tonal timbre, rather than by association or discrimination of pitch. For example, here are specific teaching techniques demonstrated with an elementary student of a brass instrument:

We shall assume that this student tends to play on the "flat side of the tone." Instead of emphasizing his inability to play in tune, or his lack of pitch discrimination, we will proceed to arouse his interest in the quality of tone he is producing and its relationship to the tone he should have produced. Through this development of "quality concept" and timbre of tones of various pitch, even the most immature player will consciously begin to develop listening habits which will eventually result in an improvement of intonation.

Assuming that our student continues to play "under the tone," i.e., flat, instead of telling him he is playing flat, we proceed to awaken his concept of the quality of the flat tone. We call his tone "flabby," "mushy," "thin," "anemic," "soggy," "dull," "lacking in support," "tired," "tubby," "veiled." By means of such association, the student will soon begin to develop tonal concepts which will eventually be as vivid to his aural capacities as are the primary colors to his sight.

Now, let us demonstrate with a student who tends to play on the "sharp side of the tone." We endeavor to awaken his concept of the timbre of the sharp tone; we call his tone "strident," "harsh," "forced," "rigid," "taut," "strained," and "pinched." By prescribing applicable study pieces we then try the factors responsible for the undesirable tones. By this means we will not only improve the tonal concepts of the player, but his intonation as well.

Such procedures, if begun early in the player's career, tend to encourage active, intelligent listening, and serve to focus the aural and mental powers in a specific direction. And they chart the student's practicing and progress more constructively than the usual method of "thinking and listening for him!"

Let's tune up!

THE FIRST OF TWO ARTICLES

Teaching techniques which develop tonal concepts will encourage the student's intelligent listening and improve his pitch.

By WILLIAM D. REVELLI

To make use of the eye as well as the ear in improving intonation, the teacher may draw a circle. This will serve as a bull's eye. Next, place a dot in the lower part of the circle. (See Example A.) Then demonstrate for the student that by focusing the breath into the lower part of the mouthpiece, and by placing the tongue in

Ex. A



the lower part of the mouth, the tone will be flat. If the student will listen he will hear that the quality of tone is similar to that described in the first experiment as soggy. Next place the dot in the upper part of the circle. (See Example B.) The student discovers that by playing into the upper portion of the mouthpiece and placing the tongue high in the mouth, the tone becomes sharp and the quality, as previously described, taut, pinched, squeezed, etc.

Next, place the dot in the center of the circle. (See Example C.) The comparable tone may be achieved by directing the breath into the proper spot in the mouthpiece, plus the tongue attacking in its proper position. The student will note that the tone is resonant; it rings, and is more brilliant than the flat or sharp pitches.

Ex. C



This is due somewhat to the overtones which are most valuable in adding to the "creamy quality" of a tone that is on pitch. The student has now scored a bull's eye. Such vivid pictures are of great value in helping to solve difficult

problems that are related to intonation. Naturally, other factors enter into the production of any tone. Such problems as breathing, embouchure, and support have an influence upon the quality and pitch of all tones. Nevertheless, any means which will serve to encourage and improve the player's "quality concept" will also serve to improve his intonation.

Here's another technique for developing attentive listening:

Ask a student of the class to play a tone and the other class members to identify the tone, not by its pitch, but rather by its timbre. Ask the students to raise their hands—one finger if the tone is flat, two if sharp. If it is in tune, no hands are raised. It is amazing how much you will discover with this experiment. Performers of several years' experience are frequently unable to distinguish between the flat or sharp tones. Some will indicate that the tone is sharp, while others insist it is flat.

At a recent concert performance of a high school group, one conductor remarked, "May the Lord forgive them, for they know not what they playeth!" Which one might amplify by adding that their sin is not in playing out of tune, but in not being aware that they are out of tune.

JUST INTONATION

BEFORE THE INTRODUCTION of equal temperament—the process by which all keys become equally available for practical use—the scale of C Major was usually tuned on keyboard instruments in what is called "Just Intona- (Continued on Page 64)

What every young organist should know

In his first church job, the new choir-master faces both musical and non-musical problems

By ALEXANDER McCURDY

THOSE OF US who teach in colleges and conservatories know the signs when graduation time is approaching. The seniors nearing the end of their final semester become unwontedly serious. They ask us all sorts of practical down-to-earth questions. For four years or more they have led the sheltered life of a student. Now they are about to be on their own. It is up to them to succeed or fail in their chosen career. The prospect is both exciting and alarming.

I tell my students that if they have worked hard and taken advantage of what the college or conservatory had to offer them, they have nothing to worry about. Opportunities come to everybody. The main thing is to be prepared for the opportunity when it arrives.

This is especially true of organists. Those who have made a specialty of preparing themselves for church work are more in demand than ever before. A good organist who also has a flair for choral conducting will find himself being sought after. A good organist who is only average as a choirmaster can always find a place; and an unusually gifted choral conductor is even more in demand, though his skill as an organist may be moderate.

All this assumes that the organist is thoroughly prepared and can take over at short notice. Church music committees don't want someone who will take the job and then spend three months learning to be a church organist; they want someone who can play the service next Sunday.

Of course it is impossible that a new graduate will be as well prepared for church work as an organist with ten years' experience. There are, however, certain minimum requirements for any young organist who undertakes a church job. At the start of his professional career, the organist should at the very least be able to show the following accomplishments:

1. He should be able to play any hymn in any hymnal expertly for choir and congregational singing.
2. He should have in his repertoire enough organ music for a complete church year.
3. He should have an adequate supply of organ music for all the festivals of the church year.
4. He should have at his fingertips as many of the standard anthems as possible. He should know both voice parts and accompaniments. His list should include at least these anthems—"Rejoice in the Lord Alway," Purcell; "The Heavens Are Telling," Haydn; "Hallelujah Chorus," from "The Mount of Olives," Beethoven; "Jesu, Joy of Man's Desiring," Bach; Gloria, from 12th Mass, Mozart; "And the Glory of the Lord," Handel; "Hallelujah Chorus," Handel; 150th Psalm, Franck; "How Lovely is Thy Dwelling Place," Brahms; "Te Deum" in B-flat, Stanford; "Immortal, Invisible," Thiman; "Praise," Rowley.

5. He should have a repertoire of frequently-performed vocal solos, including at least the following—"O Rest in the Lord," "But the Lord Is Mindful of His Own," "Then Shall the Righteous Shine,"

"If With All Your Hearts" and "Lord God of Abraham," all by Mendelssohn; "Come Unto Him" and "I Know That My Redeemer Liveth," Handel; "Clouds and Darkness" and "God Is My Shepherd," Dvorak; "The Lord Is My Light," Allitsen; "How Beautiful Upon the Mountain," Harker; and "The Lord's Prayer," Malotte.

6. He should be thoroughly familiar with at least the following cantatas—"Incarnate Word," Elmore; "The Crucifixion," Stainer; "The Seven Last Words," DuBois.

I must repeat that the above are minimum requirements. Naturally, the larger the young organist's repertoire, the better-prepared he is to begin his career.

Meeting its musical requirements, however, is only half the battle. The young organist will face non-musical problems as well. His success in his new job will depend to a great extent on his skill in human relationships. He must secure the cooperation of every member of his choir. He must be able to get along with every member of the church staff, from the minister to the sexton. And he must work in harmony with the congregation, who after all are the final judges of his work.

In my years as a church musician I have seen many young organists, splendidly equipped musically, fail in the human side of their jobs. The commonest mistake is to assume that because one is a new broom, one must make a clean sweep. Many young people go into church positions with the idea that they are going to turn the world upside down. They are disillusioned when they don't.

It is far better to appreciate what has been done before and build on that. Work hard, and results are bound to come. There is nothing more true than the saying that one gets out of something exactly what he puts into it.

Be sure you are interested in what the church is doing as a whole. One cannot put on a musical program in a church and expect it to make a success independently. The program will fail if it is presented as an end in itself, rather than as a means of furthering the aims and ideals of the church. The whole music program must tie in with the religious and educational program of the church.

For this reason, the young organist should be open-minded and willing to listen to sugges- (Continued on Page 63)

Adventures of a piano teacher

PART FIVE

Only the most worthy should touch the keys to Beethoven's "Waldstein" Sonata

By GUY MAIER

Whenever a husky pianist—male or female—sits down to play Beethoven's "Waldstein" Sonata (Opus 53) you know what is going to happen. It doesn't make any difference whether the pianist is an experienced professional or just an advanced student with gobs of facility. You know it's going to be a field day for virtuoso display.

This is a great pity, for the sonata, dedicated to Beethoven's friend, Count von Waldstein, is one of the master's towering compositions—a sonata of huge canvas and tremendous scope. Even with its first and last movements of almost unprecedented length, Beethoven put in another very long and prolix movement—the well-known "Andante Favori." When he played the sonata to a friend, the friend advised him to cut out this long andante. Beethoven went into his usual uncontrolled rage, but immediately excised it and substituted the short andante we now know, which is not a movement, but a glowing, mystical introduction to the last movement.

The first movement glorifies the mechanical age. Science and industry sweep all before them. Everywhere there is the relentless beat of the machine and the marching feet of the robots. The second theme of this first movement is a wonderful shock. It is in the unusual Key of E Major (instead of the Dominant Key, G Major), as though one of the regimented robots sud-

denly saw a vision of infinite happiness.

The development which follows is full of rolling thunder, flashes of lightning, and again the drive of mechanized science. This extended development suddenly rushes headlong into the returning first theme. (The entire movement is filled with glittering key-excursions.) A long coda follows, half development, half cadenza.

The slow movement, a Recitative and Aria, is like the meditation of a prophet. The music is far removed from the drum beats of human conflict. Whenever I hear it I like to think of the greatest Master's words: "Come unto Me all ye that labour . . . and I will give you rest."

The last movement, pure spirit, takes off at once into the rarefied air of the highest summits. It is like an eternal ascension—a series of serene, spiralling convolutions.

Where, in a composition of such consummate form and content, is there room for a virtuosic Roman holiday? Let's put the "Waldstein" Sonata up on the mountain top where it belongs. Only those who school themselves to scale the heights are worthy to touch it.

A NOTE ON THE GRIEG CONCERTO

I am sick to death of hearing the Grieg Concerto beaten to a pulp by today's pianistic show-offs. Why don't they stick to their Tchaikovskys, Rachmaninoffs and

Prokofieffs to show their percussive powers?

You can't tackle Grieg; he is too frail, too sensitive. Remember, he lived many years with only one lung; he was shy, modest, reticent. His music cannot survive the shock treatment given to it by most of our contemporary pianists. To be sure, when the youthful Percy Grainger first proclaimed the Grieg Concerto to an enchanted world he played it vigorously, and dynamically, but also richly and romantically. Today, the piece has degenerated into a technical war-horse, its hard-as-nails measures pounded out by every budding piano player.

No virtuoso would dare to abuse Schumann's Concerto in A Minor as they do Grieg's, yet I feel that in sincerity, ardor and romantic warmth Grieg's A Minor Concerto stands a close second to Schumann's in the repertoire. (Grieg and Schumann were warm friends.)

So, please approach the Grieg piece as fresh, lovely music, not as clacking clatter. Study it respectfully; play it freely, deeply and buoyantly.

Do you remember Grieg's adventure with Liszt? Edvard at 25, even with his surprising compositional skill and maturity, had not yet received much recognition or encouragement; so he was "bowled over" when he took the manuscript of his concerto to Liszt.

"Play it!" said Liszt.
"I cannot," answered Grieg.
"Well, I'll show you that I cannot, also!" Whereupon Liszt sat down, read it superbly, all the time conversing.

As he played the opening of the slow movement he remarked, "Ah, this is one of the simplest and most direct moods of sadness I have ever played." But his enthusiasm broke all bounds when he reached the G-natural in the last movement's final measures. Striding across the stage, arms lifted high, he roared out the theme. Then he shouted to Grieg, "Keep on and on—don't let them intimidate you—you have the goods!"

Grieg used to say, "Whenever disappointment or bitterness threatens me, I remember Liszt's words, which uphold me."

When you study the Grieg—or any—Concerto don't stop with one movement. That's reprehensible! Learn to play the whole composition. THE END



Joh. Seb. Bach.

GAVOTTE from the E Major Violin Sonata

A MASTER LESSON
BY HAROLD BERKLEY

A RICH MUSICAL EXPERIENCE is in store for the violin student when he begins to work on the unaccompanied Sonatas and Partitas of Bach. No greater music has ever been written for the violin than these three Sonatas and three Partitas. Think of the fugues in G minor, A minor, and C major—and above all of the Chaconne! In the whole violin repertoire there is no music more sublime.

But you who are approaching the unaccompanied works of Bach for the first time should not attempt to scale these heights immediately; you should start in the foothills—in the short movements. And of these, the Gavotte we are now to discuss is probably the best to begin with. Though it is not musically complex, it is in the true Bach style, and it demands from everyone the control of the bow and the coordination between right and left hands.

Let us consider this Gavotte. You will find that the proper apportionment of the bow stroke is not quite easy in the first eight measures. The tendency is always to take too much bow. The two introductory notes should be taken with short, though very firm, bows near the frog; the trilled seventh on the first beat of measure one should not use more than half the length of the bow. Then the two eighths on the second quarter will be taken with short bows near the middle—but strictly in time!—and the two staccato quarters which follow will need a half-bow stroke so that the bow is at the frog ready for the half-note on the first beat of measure two. This half-note seventh calls for the full length of the bow, so that the following two-and-a-half measures may be played delicately at the point.

The two pairs of slurred eighths in the second halves of measures 2 and 3 must be quite sharply phrased; that is, the stress must come on the first note of each pair and the second note played as if it were no longer than a sixteenth note. The two staccato eighths in measure 3 must be sharply detached, as must the eighths in 4.

But don't take too much bow on them; short bows near the point will bring out the necessary effect. The last two eighths in 4 and the first in 5 are better taken staccato in one bow, so that enough bow is available for the next three notes in measure 5. A crescendo begins here which is carried through the martelé eighths in the second half of 5 to the whole-bow double-stop (the half-note seventh) in measure 6. This half-note balances the half-note in measure 2 and must be played with the same wholehearted enthusiasm. Use an intense vibrato on both double-stops. Don't take more than a third of the bow, from the frog, on the succeeding quarters; rather slow, firm, and heavily detached strokes will bring out the meaning of the phrase.

The inherent buoyancy and vitality of these first measures can be given life if your left hand finger grip is strong and if you follow the bowing indications given above. If the finger grip is weak or if you use too much bow a wishy-washy effect will result which will please neither you nor your listeners.

The last two notes of measure 8 and the first of 9 should be played as were the first three notes of the movement. But in the last half of 9 occurs a modulation to C sharp minor that at once introduces a more introspective mood. The staccato notes cannot be so accented nor the paired notes so sharply phrased. This mood holds until measure 14, when the crescendo begins which leads to the restatement of the principal theme in measures 16 to 24. This repetition of the theme should be played exactly as was the first statement of it.

Play the phrase from the last half of 24 to the first half of 32 softly and with the utmost delicacy, playing the staccato eighths lightly near the middle of the bow and gently phrasing the pairs of slurred eighths. In 25 and 29 the last three quarters should be played as eighths, with an eighth rest following each quarter; it is the lower string which must (Continued on Page 64)

Gavotte, from Sonata No. 3 for Unaccompanied Violin, appears on Page 43

Hungarian Dance, No. 7

Ungarischer Tanz

All his life Brahms was fascinated by the bold harmonies and free, original rhythms of Hungarian music. Even his most formal works show traces of this influence, and in his folk songs and Hungarian dances he is frankly indebted to music of the Danube. This is one of the most charming of the Hungarian dances. Grade 5.

JOHANNES BRAHMS

Allegretto vivace

a tempo

p molto sostenuto poco

a

poco

f

p

a tempo

molto sostenuto poco

a

poco

a tempo

sf

rit.

molto sostenuto

a tempo

poco

a

poco

sf

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ETUDE - JUNE 1951

Hungarian Dance, No. 7

Vivo

No. 110-40126

Lilac Time

A study in legato playing and in contrasts of tempo. The change from Larghetto to Allegro, and the ritards and returns to tempo should be observed carefully but not exaggerated. If overdone they will make one's playing sound affected. The composer's metronome markings are a safe guide to interpretation. Grade 3 1/2.

Larghetto (♩: 92)

DON R. GEORGE
A.S.C.A.P.

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1. Last time to Coda

Allegro (♩: 60)

Lento

D.S. al Coda
senza ripetizione

CODA

ETUDE - JUNE 1951

29

Waterfall

Here is a brilliant, effective piece which is not beyond the reach of the average player. It is based on a pattern of arpeggiated chords. Students may find it helpful to begin by playing each phrase in chordal form in order to see clearly the design of the piece. In performing the work, the upper melody line must be sustained, while the rapid sixteenth notes must be played lightly and with absolute evenness of touch. Grade 3 1/2.

Moderato
liquid tone

OLIVE DUNGAN
A. S. C. A. P.

Measures 1-16 of the musical score for 'Waterfall'. The piece is in 4/4 time and begins with a **Moderato** tempo. The first system (measures 1-4) features a melody in the right hand with arpeggiated chords in the left hand, marked *pp*. The second system (measures 5-8) continues the melody, with dynamics *f* and *pp*. The third system (measures 9-12) includes a *poco rit.* marking and a *f a tempo* section. The fourth system (measures 13-16) is marked **Rubato-slower** and includes a *molto rit.* section. The piece concludes with a *Singing top tone* and a *poco accel.* marking.

Measures 17-24 of the musical score. The tempo changes to **Tempo I**. The first system (measures 17-20) is marked *pp* and *p*. The second system (measures 21-24) includes a *rit.* marking and a *molto rit.* section, ending with a *p* dynamic.

Measures 25-32 of the musical score. The first system (measures 25-28) is marked *pp*. The second system (measures 29-32) includes a *Ped. simile* marking and a *p* dynamic.

Measures 33-40 of the musical score. The first system (measures 33-36) is marked *ppp*. The second system (measures 37-40) includes a *8* (octave) marking and a *a tempo* section.

Measures 41-48 of the musical score. The first system (measures 41-44) is marked *accel. to rit.*. The second system (measures 45-48) includes a *rit.* marking and a *a tempo* section.

Measures 49-56 of the musical score. The first system (measures 49-52) is marked *8* (octave). The second system (measures 53-56) includes a **With a sweep** marking.

Measures 57-64 of the musical score. The first system (measures 57-60) is marked *pp*. The second system (measures 61-64) includes a **Gradually slower** marking and a *ppp* dynamic.

No. 25180

Bonita

An interesting and effective use of tango rhythm, in contemporary style. The work also is a valuable study in octave playing. In the second section of the piece, in D Major, care should be taken to make the distinction between the sixteenth, eighth and sixteenth note pattern and the triplet of eighths which follows. Grade 4.

Moderato (♩: 72)

Tango Tempo

JENŐ DONÁTH

Measures 1-16 of 'Bonita'. The score is in 2/4 time, D Major. It features a tango rhythm with a mix of eighth and sixteenth notes. Dynamics include *mp* very legato, *p* rit. e dim., *mf*, *p*, *cresc.*, and *f*. Fingering numbers are provided for several notes.

Little slower (♩: 63)

Measures 17-32 of 'Bonita'. The tempo is 'Little slower'. Dynamics include *mf*, *p*, *molto rit.*, *mf*, *f*, and *mf*. The piece concludes with a final chord.

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Measures 1-16 of 'Lullaby'. The score is in 3/4 time, D Major. It features a lullaby melody with a mix of eighth and sixteenth notes. Dynamics include *f*, *pp* and very legato, *mp*, and *mf*. Fingering numbers are provided for several notes.

Lullaby

Berceuse

No. 18692

The great piano virtuoso Josef Hofmann also is a prolific composer, having written for piano and various instrumental combinations. Many of his large works for orchestra appeared under the pseudonym of "Michel Dvorsky." This Lullaby is from a suite of five pieces entitled "Mignonettes." It is an excellent study in melody-playing and in the alternation of various touches. The widely-spaced skips in the left hand will aid in developing independence in that hand. Grade 3.

JOSEF HOFMANN

Measures 17-32 of 'Lullaby'. The tempo is 'Moderato'. Dynamics include *p* ma espr., *poco rit.*, *p*, *ten.*, *mp*, *mf*, *p*, *sempre piano*, *molto rit.*, *pp*, and *ppp*. The piece concludes with a final chord.

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33

Sonatina in C Major

Antonio Diabelli (1781-1858), composer of many songs and piano works, is remembered today chiefly for the 33 Variations which Beethoven composed on one of his waltzes. Trained for the priesthood, Diabelli settled in Vienna as a teacher and composer, and in 1824 established the firm of Diabelli & Co., which published works of Beethoven, Czerny, Lanner and Schubert. This pleasant work is the opening movement of one of Diabelli's numerous sonatinas for piano. Grade 3.

Allegro moderato (♩: 120)

A. DIABELLI, Op. 168, No. 3

p *mf* *basso legato* *dolce* *p* *cresc.* *f* *p* *f* *espress.* *f*

mf *f* *dolce p*

Important Event

Grade 3½.

From "Kinderszenen" ("Scenes from Childhood")

Allegro deciso (♩: 120)

ROBERT SCHUMANN
Op. 15, No. 6

f *mf* *poco ritard.*

From "Short Classics Young People Like" edited by Ella Ketterer.
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The Arkansas Traveler

Old American Fiddle Tune
Paraphrase

SECONDO

HARL Mc DONALD

Allegro con brio (♩:126)

pp

poco a poco cresc.

mf

p

f

p

ff

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The Arkansas Traveler

Old American Fiddle Tune
Paraphrase

PRIMO

HARL Mc DONALD

Allegro con brio (♩:126)

pp non legato

poco a poco cresc.

mf

pp

f

p

p

secco

f

mp

ff

ff

ETUDE-JUNE 1951

SECONDO

Frère Jacques

(Brother John)

No. 430-40121

Moderato (♩:112-116)

SECONDO

FRENCH FOLK TUNE

Arranged by S.L.D.

From "Let's Play Duets" by Sarah Louise Dittenhaver.

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PRIMO

Frère Jacques

(Brother John)

No. 430-40121

Moderato (♩:112-116)

PRIMO

FRENCH FOLK TUNE

Arranged by S.L.D.

From "Let's Play Duets" by Sarah Louise Dittenhaver.

ETUDE - JUNE 1951

ROBERT REINICK

Morning-Hymn

GEORG HENSCH
Op. 46, No. 4

Molto Adagio

pp *pp* *pp* *pp dolce* *pp*

R.H. L.H.

Soon night will pass; Through field and grass What o-dours sweet the morn-ing send - eth!

On vale and height "Let there be light!" Thussaith the Lord, and dark-ness end - eth.

cresc. *dim.* *cresc.* *f* *dim.* *p*

poco *a* *poco*

From heav'n's ex-panse through all the lands The an - gels

p *poco* *a* *poco*

cres *cen* *do*

soar in rap - ture glo - rious; Sun's light, un-furl'd,

cres *cen* *do*

ed allar - gan - do

flames through the world, Lord, let us

ff *ff*

ed allar gan - do

vic - to - rious!

strive and be vic - to - rious!

dim. *ff* *dolce* *pp* *rall.*

Lasciati Morire

(Let Death Now Come)
Lamento di Arianna

CLAUDIO MONTEVERDE (1568-1643)
Transcribed by Pietro Floridia

English version by
Charles Fonteyn Manney

Lento

p *f* *p*

La - scia - te - mi mo - ri - re! La - scia - te - mi mo -

Let death now come to claim me! Let death now come to

p *f* *p*

ri - re! E che vo - le - te che mi con - for - te In co - si du - ra sor - te, In co - si

claim me! What, I im - plore - you, Could bring me com - fort In a fate so ap - pall - ing, In such a

cresc. *cresc.* *piu f*

ff *p* *molto cresc. affrett.* *riten. molto* *p* *pp*

gran mar - ti - re? La - scia - te - mi mo - ri - re! La - scia - te - mi mo - ri - re!

tyr's - tor - ment? Let death now come to claim me! Let death now come to claim me!

ff *p* *molto cresc.* *riten. molto* *p* *pp*

Pastorale

Andante

WILLIAM A. WOLF

MANUALS

Ch. B *p*

rit.

p Sw *Az* *a tempo*

PEDAL

Ped. 41

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. It features a piano introduction with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The tempo markings are "cresc.", "rit.", and "a tempo cresc.".

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is for piano and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat major or D minor). The tempo is marked "Andante". The score includes dynamic markings such as "mf" (mezzo-forte), "dim." (diminuendo), and "pp" (pianissimo). The piece concludes with the word "Fine".

Sw. Allegro

mf

Gt. E^\flat

cresc.

Sw. to Ped.

From "Organ Musings".

From "Organ Musings",
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Gavotte

From Partita No. 3 for Unaccompanied Violin

A Master Lesson on the Gavotte by Harold Berkley appears in this issue of ETUDE.

J. S. BACH

[illegible]

Dancing Fawns

Allegretto grazioso (♩=126)

LAWRENCE KEATING

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Merrily Over The Waves We Go

MARGARET WIGHAM

Swinging (♩=80)

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Surf Riding

BERNIECE ROSE COPELAND

Teaching point: The chromatic scale

Preparation



Allegro (♩:132)

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Elfin Horns

CATHERINE RYAN KEYSOR

Grade 1.

Moderato

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No. 130-41050
Grade 1.

In The Autumn

JOHN VERRALL

Rather slow

Faster

Rather slow

No. 130- 41067
Grade 2.

To Miss Eileen Stearns

Corporal Lollipop, G. C. M.*

ELLIOT GRIFFIS

Stiffly, with much dignity (♩=126)

*Good Conduct Medal.

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ETUDE-JUNE 1951

TEACHERS I HAVE KNOWN

(Continued from Page 13)

lifetime. It is obvious to me today that without a certain amount of persistent drudgery it is impossible to acquire the adequate technical equipment without which, in the long run, all talent and creative imagination remain unavailing. No "modern" approach has been found, nor will it in my opinion ever be found, to act as a substitute for scales, etudes, exercises and all the other execrable forms of violinistic cod liver oil. I am afraid we shall always have to ram them down the pupil's throat, but let us keep the dosage moderate.

While still in Paris I had the great pleasure of playing for Ysaye and subsequently was invited to play for him a number of times. The first occasion was an unforgettable one for me. Ysaye had come to Paris to hold a master course and the whole musical elite at that moment in the city wanted to pay homage to the great old master. Consequently, when I entered the room to play for him I found myself facing not only Ysaye, but also Enesco, Thibaud, Szegedy and approximately 100 other musical celebrities of the day. I ask you to imagine how I felt at

that moment, an 18-year-old student, well aware of all that was still lacking in my playing. I performed a Bach unaccompanied sonata and Paganini's Moto Perpetuo. Ysaye was more than generous to me and so were all the other great violinists who, each in turn, put his arm around my shoulders and took me into the next room to give me paternal advice and encouragement. It was a great evening for me.

Ysaye was the first to attempt to give me an artistic philosophy by which to live. Putting my violin aside, he would say, "What museum have you recently visited, what books have you read?" He tried to make me understand, when I was only 18, that there was much more to interpreting music than just the technique of it; that one cannot become a great artist without developing one's sensibilities as a human being, or that perceptiveness and true inner intelligence comes from the heart as well as the mind.

Ysaye's advice at first puzzled me. As I stood uncomprehendingly in front of the Mona Lisa in the Louvre, I said to myself, "Now what on earth has this to do with the

Scherzo Tarantelle of Wieniawski?" Nonetheless, Ysaye's words of wisdom stayed with me and today, understanding them, I know it was one of the great lessons I learned.

My last teacher and the one who probably influenced me most was Carl Flesch. He was a rationalist first and foremost and he believed that no problem was insoluble once you put your mind to it. He taught us to think for ourselves.

Flesch was a remarkable diagnostician, who detected, analyzed and catalogued every quality and fault in a flash. When I went to audition for him in Holland, my briefcase was heavy with music. I remember beginning with the Rondo Capriccioso of Saint-Saens. I never reached the end of the first page, for Flesch rose, stopped me and said, "Can you come to America with me on Saturday?" After helter-skelter preparations I was on my way and received a scholarship at the Curtis Institute, from which I graduated three years later.

Flesch's insistence on an intelligent and analytical approach to technical and musical problems made thinking people out of most of us. In fact, in many of us the scientific element gradually began to predominate to the exclusion of

everything else. One of Flesch's paradoxical maxims was, "I want you to study as little as possible." What he meant was that every technical problem should be intelligently solved in the shortest possible time instead of by stupid, mechanical, endless repetition. With the leisure gained one could make music, feel fresh physically and mentally instead of stale from excessive drudgery.

Unfortunately, immature as we were, uncalculated practicing became an end in itself and some of Flesch's students seemed spiritually poorer when they left him than when they came. The artistic growth of some was arrested forever while others finally came to realize the basic truth that applied intelligence alone cannot solve all our problems for us. In every true musician there are forces at work of which he is not even conscious. It is these subconscious forces which, given the opportunity, take over where the conscious intelligence leaves off. It is for this reason that it is so important for every student to find time to make music for the sheer joy of it. The argument advanced by so many students that they have no time for making music, because of the pressure of classes, credit and homework, is totally invalid. THE END

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THE SIDE OF THE ANGELS

(Continued from Page 10)

any amount of proving that the most popular and well-paid artists of the day are not necessarily those with the loftiest musical ideals, or that those with the loftiest ideals are not necessarily those enjoying the most highly remunerative careers. Despite these inequities which exist all around us, I do not believe that performers and creators of singular gifts go unnoticed. Outstanding talent is recognized. This recognition may not always be commensurate with musical qualities, but the fact remains that superior musical talent is, in the overwhelming majority of cases, recognized and its possessor is able not only to serve music, but have music serve him through his ability to earn a livelihood by practicing his art.

But it is true that the world of musical competition is based on business considerations. The artist is considered a commodity and his talents are exploited for profit. Some artists are interested in profiting only if they can make music which satisfies them; others, and they include many but not all of the most famous ones, are interested primarily in profits and hardly at all in musical standards. However, competition need not bother you unless you have false goals. You will not be disappointed if you determine to serve the art of music.

Statistically, let us face the fact that only a few can have great careers as soloists, but that doesn't mean that every single one of you cannot serve music in a distinguished manner and by so doing, lead useful and well-adjusted lives. This requires, as I have been telling you, a combination of the idealistic and the practical. You must have no false standards and understand that the art of music has an enormous

appetite and needs many devotees to serve at many different levels. The gifted teacher, church singer, orchestral performer, are as much needed by music as the great singers and conductors and the others whose careers are too frequently glamorized far beyond their intrinsic worth. Music in the United States is an expanding field. If sincerely you wish to serve it, you will find within its broad boundaries a constructive role.

Finally, to bring home to you once more the inescapable relationship between the ideal and the practical for true success in music, I would like to refer to the Greek way of life. Recently, I had the pleasure of rereading a book which was published while I still attended college. It is Edith Hamilton's "The Greek Way." It will demonstrate for you that the Greeks were above all things practical men, despite their absorption in the arts. The two principal subjects in the curriculum of their schools were mathematics and music, and they were, in the words of Pericles, "Lovers of beauty without having lost the taste for simplicity, and lovers of wisdom without loss of manly vigor." And, again, the duality of the artistic and the practical is shown in the words of the poet Pindar, "With God's help may I still love what is beautiful and strive for what is attainable." If you live your musical life in these terms and continue to love what is beautiful in the sense of the musical values we have been discussing, and if you strive for what is attainable in the sense of being willing to serve in the profession of music at that level which fortune and ability dictate, you will indeed have your musical heaven here on earth because you will already be on the side of the angels.

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HOW DO I GET A MANAGER?

(Continued from Page 11)

Still, there is a prevalent desire for New York appearances, and it has led us to inaugurate a service of recital management. This means that, without necessarily taking the performer under our wing on a contract-and-tour basis, we will arrange a New York recital for him. On the road, artists are engaged by local managers who run the concerts. In New York, artists pay their own recitals—hall, publicity, etc. There have been managers who bilk their clients in arranging these business details—there have been artists who bilk the managers. To make sure nobody exploits anybody else, reputable managers will sell their service of experience and integrity in the arrangement of single New York appearances.

And on this subject, let me say that (except for New York recitals) the manager works strictly on a commission basis. I know of no reputable bureau which takes money from its artists for working out tours.

The artist isn't the only one with problems. Managers have plenty. Our greatest difficulty comes from the youngster who has been encouraged to think he is a genius because his performances delight his fond relatives. He is pushed on and on by his folks, his friends, possibly even by the local teacher. These people are not insincere—simply inexperienced. They often make enormous sacrifices—I know of cases where they have mortgaged their homes—to get the budding genius to New York, to the Big Managers, who regard family loyalty as a beautiful thing but not too valuable as a business recommendation.

Then the managers (who are also human) too often find themselves faced with the distinctly nasty task of shattering the dream and sending the group back to the now-mortgaged home, with broken hearts. All the grief could be spared by securing

competent opinions before rushing to New York. It is possible, of course, that a lad may come straight off the farm with the powers of a second Josef Hofmann; the managers will like it better, though, if that happy fact is confirmed by a record of progressive accomplishment through recommendations from established teachers, local managers, radio stations and press cuttings.

Another odd thing is that a manager can handle just so many artists—not because he wouldn't like more, but because the public takes just a certain number from him. I have no idea why this is so, but the public seems to divide its business according to wishes of its own. For example, I can sell about 20 pianists. There are more than double that number playing, but the public takes the others from my colleagues. Knowing this, I plan accordingly—so do my colleagues. Thus, the rejection of any particular pianist implies limited sales possibilities, and no "discrimination." The manager "discriminates" against no one; he wants to sell anyone whom the public will buy.

In general, I should urge the young artist to study with the best teacher he can get and to build a solid foundation of musicianship and artistry. Then let him shut himself up in a room alone and ask himself if he really has anything to say to the public. Let him get someone to confirm his self-estimate. Let him compare his task with that of the fellow studying law or medicine—the years of work, the intense application, the chances of mediocrity. If hard work and soul-searching convince him he has the right stuff, let him get experience. Only then is he ready to apply to some hard-boiled manager—who will welcome him if he has the spark. But don't let him listen to relatives exclusively—and don't let him mortgage the farm!

THE END

STRICTLY FOR THE BIRDS

IN OUR HOME on the edge of the woods I was listening one day to WQXR. It happened to be the day of an eclipse of the sun, and although it was only three in the afternoon, darkness began to fall. And the birds began active preparations for night. Then Artur Rubinstein played Chopin's E Minor Piano Concerto.

Through our open window Mr. Rubinstein's music talked to the birds. When he entered on those thrush-like passages in the Chopin Concerto, the wild thrushes flew close to the house and sang their replies in chorus.

—Alberta M. Collins, Westfield, Mass.

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Organ Questions

Answered by FREDERICK PHILLIPS

• We have a Baldwin two manual electronic organ in our church. While playing for the congregation to sing should the vibrato be used?
—Mrs. O. L. T., Oklahoma

Since the vibrato is most effective with soft stops or combinations, and generally speaking a fairly full organ is used for congregational singing, the vibrato is better not used for this purpose.

• Though only 16, I have studied piano for a number of years, and recently have been playing the organ. The transition was not difficult and I have acquired some degree of manual and pedal proficiency, though not taking formal organ lessons. I am familiar with the workings of the console, from two to six manuals, but am interested in the mechanics of the organ—what happens from manuals to pipes, coupler connections, wind supply, etc. Can you recommend a book that is not too technical that would help me?
—J. G., New York

The Organ Method by Stainer has some preliminary chapters on the construction of the Organ which are practical and easy to understand. We recommend "Contemporary American Organ" by Barnes, and "Organ Registration" by Truette.

• I have been asked to play the organ in our church, and while I have played a theatre organ I have never had any experience with any type of church organ. Those who have played on this small organ say the pedal is always too loud or too soft. Since the electricity is not on yet I have no way of knowing just how the stops sound, but thought you might suggest a few stops that could be added.

Could you give me the names of some companies who install stops, etc.—someone near here? On this organ is a round metal gage (near the crescendo pedal) that says "grand organ." Could you help me out there? I am not acquainted with the "Sw. to Gr." or "Gr. to Ped." mechanism, since these are not used on the theatre organ; can you enlighten me, or recommend a book?
—W. B., New Jersey

This organ is probably one of the two manual, pedal reed organs. The visible pipes are probably for ornamental purposes only. If there is no

chamber containing pipes other than these making up the "front," it will be evidence that it is really a reed organ, and the tones are produced by reeds contained within the console itself. If this is the case, we doubt the possibility of adding stops, but in any event (either reed or pipe organ) the proper firm to consult would be the makers themselves.

The way to get a proper balance in the pedal in conjunction with the softer stops would be to use the Pedal Dulciana, and then couple the Pedal to the Swell by putting on the "Swell to Pedal" stops and using the Salicional or Vox Celeste on the Swell manual. The Pedal Bourdon should be used only when the louder manual stops are on. The gadget marked "grand organ" is a device that you press with the foot to put on all the stops in the organ at one time. To help you in a general way get Nevin's "Primer of Organ Registration" from your music dealer.

• Do you have anything on what stops to use for hymn playing in church on a Weaver reed organ, and also a Wurlitzer one manual electronic organ?—Miss R. Z., Virginia

Without knowing the exact stops on each organ it would be impossible to give detailed suggestions, but you may follow the general principles which follow. First of all try out each stop to ascertain its pitch and volume. When a tone corresponds in pitch to the same note played on the piano, it is known as 8-foot or 8'. The same note sounding an octave higher than the piano would be a 4' pitch, and an octave lower than the same note on the piano would be 16'.

In checking for volume (loud or soft) be sure to have the swell in the same position for all stops—either entirely closed or entirely open. Now, for hymn playing for congregational singing, it would be well to use almost full organ (most of the stops), except for the quieter hymns of a devotional character, where softer stops should be used, but allow sufficient volume to support the congregation.

Eight foot stops should predominate, with enough of the 4 foot stops to add brightness. 16 foot stops (if any) should be used sparingly. When playing a hymn over before the congregation sings, only a moderate volume should be used.

Violin Questions

By HAROLD BERKLEY

A ROSIN ALLERGY

R. F., Virginia. So far as I have been able to find out, there is no satisfactory substitute for the rosin used on violin bows. I would suggest that your pupil consult her doctor, or several doctors, with the idea of finding out if there is some preparation which would counteract her allergy to rosin dust. To be a violinist and to become allergic to rosin is bitterly ironic. Perhaps one of our readers has had a similar experience and can make a helpful suggestion.

PADEREWSKI MINUET

Miss E. M. L., Massachusetts. The turns in the violin arrangement of Paderewski's Minuet should be played with five notes to the turn. That is, the written note, the note above it, the written note, the note below it, and finally the written note again. That is the way Paderewski himself used to play them on the piano—and one may assume he knew what he wanted.

EVALUATING YOUR STRAD

Mrs. E. G. K., Iowa. There are literally hundreds of thousands of violins bearing a label inscribed "Antonius Stradivarius Cremonensis faciebat . . . (date)." About 600 of these are genuine Strads; a few hundred are good instruments into which Strad labels have been optimistically inserted; but the vast majority are common, factory-made violins that are worth from \$5 to around \$100. In which category your violin belongs I can't say without seeing it.

H. J., France. There are in the world about 600 known Stradivari violins. Great efforts have been made in the last few decades to track down and locate every genuine Strad. In recent years, Strads have sold in America for prices ranging from \$10,000 to \$50,000, according to condition and quality. A few outstanding and historic specimens have brought even higher prices.

FINGER INDICATIONS

V. S. F., Colorado. When fingering is given for the playing of natural harmonics, it makes no difference whether the figure indicating the finger to be used is above or below the zero sign.

THE SALZARD FAMILY

Mrs. M. L. O., Illinois. There were several members of the Salzard family who made violins in Mirecourt, France, during the nineteenth century. Their product was of an ordinary commercial type, worth between \$100 and \$200.

FIND A REPUTABLE DEALER

Fr. V. S., Iowa. You should take your violin to a reputable dealer and repairer, both to ascertain its origin and to have the bridge properly cut. The fact that you often play on two strings when you wish to play on only one may be due to faulty bow technique, but more likely because your bridge is too flat.

SELL IT YOURSELF

D. H., Wisconsin. You would do better, I think, to sell your Hopf violin privately than to try to sell it through a dealer. There are so many violins of this type on the market that dealers are over-stocked with them. Its value is probably between \$60 and \$150.

ABOUT BOW MOUNTINGS

Mrs. E. B. T., Illinois. Johann Carol Klotz was a worthy representative of a family of excellent violin makers, though he favored a slightly smaller model than his relatives generally used. If in really good condition, one of his violins could be worth five or six hundred dollars. However, facsimiles of his label were frequently put into inferior violins not of his make, violins not worth a quarter of the above figures. (2) Your Collin-Mezin bow can be worth anywhere from \$25 to \$100, according to its condition, its playing qualities, and its mounting. All bow makers mount their best bows in gold, the intermediate grades in silver, and the cheaper sticks in German silver or some other metal. As you tell me nothing about the bow, I can't help you further.

ON PUBLISHING YOUR MUSIC

K. S. G., Wyoming. As your Melody and Dance for violin and piano has had such good success when you have performed it, why do you not submit it to some reputable music publisher? I should like to see a copy of it myself.



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Junior Etude

Edited by Elizabeth A. Gest

CAMP STAYHOMERS

BY ELIZABETH SEARLE LAMB

SUMMER MUSIC CAMPS mean fun, inspiration, musical learning and increased performing ability, sports, and all sorts of good times. But, if you can not go to a music camp you need not miss all those things, just get busy and organize your own music camp at home.

Talk it over with your family and friends, your music teacher, school band leader, and the director of the Junior Choir. They will all probably be delighted to cooperate and help you with your plans; they will also have some ideas to suggest and some help to offer. Of course this would not mean you would have no chores to do at home, for even at a regular camp there are chores to do, dormitory clean-up, inspection and many other things.

If possible, the group should plan to meet for certain hours each week, perhaps every day or three times a week (morning or afternoon) with something special for Saturday evenings, such as a square dance, or a get-together with games. Individual music practice would be done outside of camp-time but gold stars may be gained for keeping a regular practice schedule.

For the group meetings, plan a number of different events, depending on the talents of the group and the outside help you may be able to have. Make a list of possible events and activities and then select those receiving the most votes. Select a camp monitor for each week, and members may take turns being on the program committee, whose duty is to arrange details of activities.

Some activities might be: group singing, instrumental groups, study

of musical history, biography of composers (all of which can be done without a piano). If a piano is available include ear-training, keyboard harmony, hymn playing, playing at sight, informal recitals with friendly criticisms. If there are summer concerts in the neighborhood, plan to attend one in a group. Radio programs may be substituted; if they are good, and discussions of the music and performers may follow. Include recreation, too, hiking, swimming (if there is water near), picnicking and bicycle riding. Play music games and have quizzes (which you may obtain in past issues of your Junior Etudes).

Gold stars may be given for merits, tallied up and a prize given at the end of camp; demerits may also be counted, which sometimes change the expected score! Gold stars may be given for ever so many things.

Set definite dates for the opening and closing of camp. The camp schedule should be put on the bulletin board every day and strictly followed. Be very faithful about attendance and preparation for study periods.

The sessions may be held at different homes, in yards, in basement rumpus-rooms, etc., but if



Drawn by Nelson Tandoe (age 15)—Oregon. Prize winner in Class A

Enigma WHAT IS IT?

By Mabel Irene Huggins

My first is in BANJO, but never in SONG;
My second's in TRUMPET, but never in GONG;
My third is in TIMPANI, also in SPINET;
My fourth is in VIOL, sweet-voiced as a linnet;
My fifth is in ORGAN, with tones high and low,
My sixth is in LYRE, but is not in OBOE.

My seventh's in BAGPIPE, and also in FLUTE;
My eighth is in TROMBONE, as well as in LUTE;
My ninth is in BUGLE, and also in HUM;
My tenth is in DULCIMER, also in DRUM;
My last is in REED, and also in SQUEAK;
My whole comes each month but we'd like it each week.

Answer: Junior Etude

Who Knows the Answers?

Keep score. One hundred is perfect.

1. What is meant by Dal Segno (pronounced sane-yo)? (10 points)
2. D-flat is the third degree of what minor scale? (5 points)
3. Which of these composers was born first: Schumann, Mendelssohn, Schubert? (15 points)
4. What would be the time-signature of a complete measure which contained two eighth-notes, one quarter-note, four sixteenth-notes, four thirty-second-notes and one eighth-note? (10 points)
5. What is a chorale? (10 points)
6. Which of the following words refer to music: calando, can-dor, canter, cantor, carillon, cariole, cantabile, calamus? (10 points)
7. What is a chorister? (10 points)
8. What was Saint-Saens' first name? (5 points)
9. What is the letter name of an augmented fifth from C-sharp? (15 points)
10. From what is the theme given with this quiz taken? (10 points)

Answers on next page

there is a good place available all the sessions could be held in one place. This has the advantage of keeping your equipment conveniently located instead of taking it to different homes.

Plan some special event for the closing of camp, such as a party, to which you invite your family,

friends, music teachers and others who may be interested. Show them by a short program what you have been accomplishing. If prizes are to be given for camp work this is the time to give them. Include a short recital. Give them a quiz (a real hard one!). Follow with popcorn and pretzels and end with a sing-song for everybody.

So, do not feel sorry for yourself if you can not go to a summer music camp this year. Organize your own Stayhomers Camp. The days will fly along; you will learn a lot and have a wonderful time doing it. Try it! And after it is over, write and tell the JUNIOR ETUDE about it. Small prizes will go to the three best write-ups about a Camp Stayhomers.

Junior Etude Contest

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

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

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

Choose your own essay topic this month. Contest closes July 1.

Results of Drawing and Painting Contest in February

Many very excellent drawings and paintings were received in the fourth Junior Etude drawing contest held in February. The last contest of this type was held in 1946 and it seems that the pictures submitted this year surpassed those of former years in excellence and in the variety of mediums used. Formerly they were done in pencil, charcoal, pen-and-ink and crayon; this year pastel, water-color, tempura and oil were added. Some of the pictures which will reproduce well will appear in future issues of Junior Etude.

It is pleasant to find so many Junior Etudes are doing such good work in drawing and painting, as the two arts, music and painting, often go hand in hand; Mendelssohn, for instance, was a fine water-color painter and MacDowell enjoyed doing portraits in oil, to mention two well-known composers.

Several contestants forgot to give age, one forgot to give name of State, and many enclosed no postage for return of pictures. Since enclosing postage for this purpose was mentioned in the rules it is to be presumed those contestants do not desire to have their pictures returned. Anyone who did forget postage but would like to have work returned may send postage immediately; otherwise the pictures will be destroyed.

Honorable Mention for Drawing Contest

(in alphabetical order)

Ruth Alter, Roberta Bennett, Claudius Bernard, Jay Chambers, Charles Daniels, Mary Jane Dawson, Donald Dirksen, Arline Diechler, Michele Ann Fearing, Pat Fifield, Vicky Hall, Julia Hatch, Marjorie House, Jo Ann Henry, Grace Louise Johnson, Dorothy Moody, Carole Linn McComber, Carolyn Jo McReynolds, Thomas Nelson, John Nyberg, Nancy Anne Quick, David Roycroft, Mary Russitano, Mary Lou Rylands, Barbara Sherman, Raymond Smart, Heather Stone, Elaine Margaret Smith, Mary Anne Solomon, Eleanor Tregre, Jimmy Welsh.

★

Answers to QUIZ

1, Repeat from the sign; 2, B-flat minor; 3, Schubert (1797); 4, four-four; 5, a harmonized stately hymn tune; 6, calando, cantor, carillon, cantabile; 7, a choir singer; 8, Camille; 9, G-double-sharp; 10, Rondo in D Major by Mozart.

Prize Winners for Drawing and Painting

(Please note ties in each class)

Class A, Thomas Yancy (Age 18), Missouri; "String Quartet" (pen-and-ink).
Class A, Ronald Deeter (Age 17), Pennsylvania; Head of Toscanini (pencil).
Class A, Nelson Tandoe (Age 15), Oregon; "Symphony Orchestra" (pen-and-ink).
Class B, Nicki Stamey (Age 13), North Carolina; "Here Comes the Band" (water-color and ink).
Class B, Marilyn Daniels (Age 12), Kentucky; "Boy's Best Friends" (water-color).
Class B, Ann Becker (Age 11), Arkansas; "Kitten on the Keys" (charcoal and pastel).
Class C, Carole Daniels (Age 11), Kentucky, Chamber Music Group (pastel).
Class C, Julie Burnham (Age 10), Wisconsin; Child playing flute (pastel).
Brendon Raymond, Massachusetts, and Martha Miller, New Mexico, might have won prizes, had they remembered to give Class and Age.

Special Honorable Mention for Drawings:

Class A, Anne Marie Camire (Age 17), Canada; "Blue Birds" (colored pencils).
Class A, Virginia Norton (Age 17), Iowa; "Kittens playing duets and dancing" (pencil).
Class B, Jan Wheeler (Age 10), Kentucky; "Minuet" (tempura).
Class B, Betty Andrus (Age 13), Canada; "The Singer" (pencil).
Class C, Robert Taylor (Age 10), Virginia; Illustrations for Folksongs (crayon and pencil).
Class C, John H. Kern, Jr. (Age 11), Massachusetts; "Dancers" (oils).

Letter Box

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

I enjoy ETUDE very much. It is really something to look forward to. I play piano and trumpet and also twirl baton, and plan to make music my career. I would like to hear from other young people.
Janice Leazott (Age 14), New York

... from the date book of (season 1950-51)

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MARCH—San Francisco and Los Angeles, California; Tucson, Arizona; Amarillo, Texas.

MAY—Judging for National Guild of Piano Teachers in Detroit and Allegan, Michigan; and in Raleigh and Wilson, North Carolina.

JUNE, 1951—4 to 9: "Workshop" sponsored by Jeanne Foster Studios, Sandusky, Michigan. 11 to 16: Allison Music Colony, Way, Mississippi, one-week course for pianists and teachers; for information write to Ted Russell, Director. 18 to 30: Musical Arts Conservatory, Amarillo, Texas, 9th annual Summer Seminar for students, pianists and teachers; for information write to Gladys M. Glenn, Director.

Dr. Podolsky, a member of the Artist Faculty of the Sherwood Music School, has been engaged for the third consecutive year as a member of the piano faculty of the INTERNATIONAL SUMMER ACADEMY, THE MOZARTEUM, SALZBURG, to represent U.S.A.



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THE GREAT KREISLER HOAX

(Continued from Page 18)

there just weren't any."

"How about arrangements of compositions originally written for voice or piano, which is such a growing practice today?" I asked.

"That wasn't done then," replied Mr. Kreisler. "The great exception was Chopin's E-flat Major Nocturne, which was called 'The Virgin's Prayer' in the violin version. There was also the 'Zigeunerweisen' of Sarasate."

"What about the 'Hungarian Dances' of Brahms?"

"Joachim and Brahms had been playing them together, and no one dared to compete with those two giants."

"That left you with repertory enough for about one concert-size program, complete with encores."

"That was why I resolved to create a repertory of my own," Mr. Kreisler leaned forward, his brow furrowed, as if he had reached the crux of his defense. "I then began to write music under other composers' names. I took the names of little known composers like Pugnani and Louis Couperin, the grandfather of François Couperin."

"Not a single composition of Couperin's was known. Maybe in faraway libraries there were pieces by him, on yellow illegible manuscripts. You had to rummage around to find them. So with Padre Martini. Naturally, Vivaldi was a bit different. Bach had made arrangements and transcriptions and even borrowed ideas from him. So had others. And his music was scattered around everywhere."

"Was it ever your idea to imitate the style of these composers?"

"Not for one moment did it enter my head to imitate them. I could have done a better job of copying their style if I had intended it. That wasn't my plan at all. I just wanted some pieces for myself . . . and I wrote them. I gave them these names. I was eighteen then and I wanted to be a violinist, not a composer. I wanted to give recitals and I couldn't put several pieces on the program and sign them all 'Kreisler.' It would have looked arrogant."

"So I took those old forgotten names. Nobody knew anything about it. First I brought out a piece by Pugnani. There is extant only one little piece by Pugnani."

"Was there anything in the composition that might have given you away?"

"A child could have seen Pugnani never wrote it. There was a semi-cadenza in the middle of it completely out of style with Pugnani's period. I played it and it was a huge success."

"What about François Couperin's grandfather?" I asked. "How did you manage to get away with him?"

"I played a 'Chanson Louis XIII' which I ascribed to Louis Couperin. Not a single note of his was known. Six bars of the 'Chanson' were authentic. There is a little story attaching to them which might interest you."

"When I was ten a Jesuit priest who was a fine organist and owned a library of old books and manuscripts showed me the 'Chanson' on a piece of old parchment. The six bars remained in my head for years. I completed the piece in my own way and gave Louis Couperin's name to it. The only advantage I derived from it all was that I could fill my repertory with what I wanted and have it accompanied exactly as I wanted. Remember I was starting. I was only known among violinists. To my great astonishment the pieces were a tremendous success."

"What did you answer when people began to ask you where you had found these little pieces?"

"I was stumped. I didn't want to say I had written them. I didn't want to be known as a composer. Finally I said: 'I found them in libraries and monasteries while visiting Rome, Florence, Venice, and Paris. They were in dusty old manuscripts. I copied them on my cuffs when they were shown to me by custodians.'"

"Didn't they ask you to name the libraries and monasteries?"

"Oh, yes, but I told them to go around and find out for themselves. I assured them there was plenty of material to choose from."

"Were you the only violinist to play these pieces of yours?"

"For a couple of years I was. Then a colleague of mine asked, 'Can I have that Pugnani piece to play?' I replied, 'With pleasure.' I made a copy and let him have it. Others began asking for copies. I asked nothing in return except to mention in the program that the piece was brought out from manuscript and edited by Fritz Kreisler, with bowing and fingering."

"How about the critics?"

"They were calling them 'little masterpieces,' worthy of Bach, and so forth. A few violinists called me all kinds of names for not surrendering them as public property. 'You lend them and then ask them back. That's not sportsmanlike!' one critic attacked me, saying 'every artist has a right to play them.'"

"You must have been really stumped when the publishers approached you."

"I was ready to give the whole

thing away when they did. They came to me and said, 'Kreisler, we must have these things.' I was in a hole. This time I had to take somebody into my confidence. I told Schott, the publisher in Mainz, the whole truth. The pieces were all mine, I said, but I didn't want my name appearing on them. Schott agreed."

"Were you paid very much for them?"

"He bought the whole set of twenty-five pieces at ten dollars each, bringing me exactly \$250. That was all the revenue I ever derived from them in Europe. Later I sold them to Carl Fischer's in America and earned some money on them."

"Did Schott profit from the deal?"

"Did he? He made a huge fortune from them. Hundreds of thousands of copies were sold."

"You must have had lots of fun reading what the critics had to say about these 'old and forgotten' composers. Do you recall any quaint comments from their reviews?"

"I remember one German reviewer in particular. He once wrote as follows about me: 'We heard Fritz Kreisler again last night. He played beautifully, but naturally his temperament lacks the strength and maturity to reach the heights of the Pugnani music.'"

"You didn't write him a little love note telling him the truth, did you?"

"No, but I did tell Eugene Ysaie, the great violinist, one day that the pieces were all mine."

"What was his reaction?"

"He smiled and said, 'You pig, so you wrote all these things? Then why do you let these fellows run around playing your music without mentioning your name? I'd give them hell if I were you.'"

"Did you tell any other celebrated violinist?"

"Jacques Thibaud, and his reaction was the same as Ysaie's. But I reminded Thibaud that he used my cadenza in the Beethoven concerto without mentioning my name, so why should the others."

"I'd like to hear more about the music critics, being one myself. I feel that there but for the grace of God, write I."

"Let me tell you the most beautiful instance of all. Once I wrote a few special pieces for a Viennese recital. I called them 'Posthumous Waltzes' by 'Joseph Lanner.' I put them in the same group with my 'Caprice Viennois.' The following day Leopold Schmidt, the critic of the 'Berliner Tageblatt,' accused me of tactlessness. He raved about the Lanner waltzes. They were worthy of Schubert, he said. How dared I bracket my own little salon piece, 'Caprice Viennois' with such gems?"

"Shall I tell you what these 'Posthumous Lanner Waltzes' were? They were my own 'Liebesleid,'

'Liebesfreud,' and 'Schoen Rosmarin.' I wrote to Dr. Schmidt. I said I was pained, but I felt compelled, for once, to say that he was 'not devoid of tactlessness' himself. I was terribly sorry, but if the Lanner pieces were 'worthy of Schubert,' then I was Schubert, because I had written them! The letter was reprinted everywhere."

"Now don't you suppose critics and musicians who saw that letter would have said to themselves: 'If this is so, then the same thing must be true of the Francoeur, Couperin, Vivaldi, and Pugnani pieces.' All they had to do was look at the pieces themselves and read the inscription, which almost gave the whole thing away."

"Did no one ever ask you point-blank whether you had composed those pieces yourself?"

"Not until my sixtieth birthday. I was in Vienna. Yehudi Menuhin was playing at the Brooklyn Academy of Music. Olin Downes, the critic of the New York Times, was on the program as lecturer and commentator. Mr. Menuhin was paying me a tribute by including several of my pieces. Mr. Downes wanted material for his talk. He came to see my publisher Fischer. He told him he wanted information about the mysterious 'classic manuscripts' and the changes I had made in my 'arrangements.'"

"Fischer hemmed and hawed. He told him he wasn't a hundred percent sure himself. Mr. Downes immediately smelled a story. He said to Fischer: 'There's more here than meets the eye.' He cabled me in Vienna for the information."

"That was really the very first time I was ever asked directly. I did not want to lie. So I cabled back: 'I composed them all myself' and gave my reason: I had needed program material and thought it unwise to use my own name. The story appeared in the New York Times. That started the avalanche."

Mr. Kreisler picked up a copy of his Concerto in G and signalled me to come over and inspect it with him. He conceded that the themes of the first and third movements might be rightly termed "Vivaldian" in style. Then he pointed to the sudden harmonic changes in the second movement. These, he said, were strictly Schubertian and Berliozian.

"It should have been obvious to anyone studying the score carefully that the rest is Kreisler," he remarked.

"You may be right," I said, "but on behalf of my fellow critics and musicians the world over, I like to feel that even Antonio Vivaldi might have been fooled."

"Or Fritz Kreisler himself," he replied smiling, "that is, if someone else had discovered the concerto among 'classic manuscripts' in a monastery."

HOW TO GET STARTED ON YOUR CAREER AS A PIANO TEACHER

(Continued from Page 12)

larity. Everyone who comes helps you get students.

Have you forgotten your own teacher? He may send you new students and allow you to use his name in advertising. Some teachers take graduates into their studio as assistants. This is grand experience, but will delay you starting your own class.

Is that brilliant graduation recital going to waste? Why not repeat it while it is still fresh in your memory wherever you want a class. Notices in your local newspaper, your church bulletin and at your clubs will help get an audience. Everyone who comes helps you advertise. And be sure to put a note on your printed programs giving your phone number and stating, "Students Accepted."

"What do I do with them when students come?" you wonder. With all the help there is to be had, that is easy.

Oh, there goes the phone. Have you a "voice with a smile?" Does the parent complain of the former teacher? Of course, that is why she is changing. She is being a big help. Her complaints tell you what to avoid and what to be particular about. Have you noted them down on your file card? Did you put the student's name, age and phone number on the top line? Address, grade in school and appointment go on the next line.

Don't forget the birthday, if you want to make a big hit by sending a birthday card!

A list of books studied and the

number of lessons taken will help you in planning the new student's course. Has he a notebook of lesson assignments from his former teacher? This shows what he has had and what he has missed.

It may save you from guessing wrong in the selecting of a new book if he brings his last books and pieces to play for you. If the child has not made progress, you can take him out of his old book and put him into the same grade of Schaum. This series is so easy he will soon finish one book and start another. He measures success by how fast he finishes books.

The student has had no lessons? You can introduce him to music in easy steps he will enjoy. See the lovely books for the youngest beginners? "Teaching Little Fingers To Play" by Thompson starts with middle C, then five notes up and five notes down. A student can easily name the notes, then count. After this he loves to sing. A star on his notebook works wonders when he brings a good lesson.

How to start the lesson for those who have had lessons before? Scales limber up the hands and collect the student's wits, we hope. Chords and arpeggios follow naturally. Now, what about the lesson practiced last week, or the last one with his former teacher? Does he race through as though he were haunted and play loud enough to split your ears? Has he ever thought how it sounds? No, only how fast he can go and how much noise he can make! Red pencil

rings around expression marks meaning soft (P) warn him to calm down, and blue for those loud ones (F) may make him listen to his music. He will pay more attention to correct fingering and counting if it is written in colors.

Now for next week's lesson. He will remember what you tell him if you write it down in his notebook. His parents can see what he has to practice. If you study difficult passages with him, hands separately at first, marking fingers and counting, he will make good progress and not practice wrong a whole week. More important, he will learn how to study. Easy sections will then take little time.

Save until last, his new piece, the most fun of all. This "dessert" part of the lesson helps arouse his flagging attention when he gets tired. Now is the time for sight-reading, new and easy.

Students like to choose a new piece for themselves. It will be much harder than you would select, but they will work much harder too.

What about the student who wants to skip a lesson, because he has not practiced? Don't let him. Take up instead the review work you have little time for in a regular lesson. Review scales, chords, arpeggios and the study book. Often pieces formerly memorized slip away and need to be "dusted off." Sometimes the student has not practiced because he needs help with some difficulty, so give him a practice lesson. He may be just discouraged, so be jolly

and give him easier things. Keep it fun, easy and interesting.

Books? The music stores are full of them. For brilliant students, the Thompson books are excellent. At the back is a page outlining a course of study including technique and pieces.

The John Schaum books are most fun of all and take music by easiest possible steps. They are a lifesaver for the new teacher, as well as for the student who finds music difficult. He gets a new book often. Have you seen the newer books by Michael Aaron, and Bernard Wagness? Kenneth Aiken has written an easy book of chords called "Modern Technic," a help to those who play popular music on the side for the "gang."

You should see what the ladies have written! Leila Fletcher, Ella Ketterer, Louise Robyn write pretty things. Ada Richter has simplified Gershwin, Romberg and Victor Herbert for you.

But what if you live far from a music store? Did you know all the music in the world is within your reach, no further away than the corner mail box? Just drop a card to any of the music publishers, and you can get catalogues, books and music to examine in your own home at your convenience. Ask about "On Sale" and "On Account" privileges, lists of books on how to teach piano, and professional cards and signs for your house.

Once you know how to get students and then what to do with them, you can go forward with confidence on this great new adventure. As the Chinese say, "A journey of a thousand miles begins with one step," so let's get started! THE END

ADVENTURES OF THE TRILL

(Continued from Page 22)

be a minor semitone. It follows, like all trills, the rules of 1.

3. The Half Trill: This is one of the first two trills, executed more rapidly, and must be detached soon after it is heard. It is especially suited to lively arias, and gains in charm and brilliance if ended with a *picchettato* or an echo *picchettato* closure.

4. The Ascending Trill: The voice trills while ascending and gliding from comma to comma.

5. The Descending Trill: The voice trills while descending and gliding from comma to comma.

Both *glissando* trills (4 and 5) are rejected by Tosi as poor taste. Such skill must have sounded discordant, if we consider the nine commas of the major second and the five commas of the minor second.

Instead of Tosi's *glissando* trills, Mancini, in 1777, later Garcia, in

1841, and many others evaluated most highly the ascending and descending trills executed in perfect tonality over scales—over chromatic scales (Garcia) or over diatonic scales (Garcia and Mancini).

Besides, short and extremely rapid ascending scales of trills were often inserted during the progress of a romance and were seldom missing in the closures of trills 1, 2, and 7. Such a minute, trilled scale was called *volata* (flight). Senesino (Tenducci), the Handel singer and Handel conductor, could not do without *volate*. Flights were also much in vogue with Mozart singers, but there is no place for them today.

6. The Slow Trill (False Trill): It is trill 1, or trill 2, executed slowly. For Tosi it is nothing but an affected *tremolo*—an unsteady tone. La Cassagne (1766) calls it more correctly a "false" trill, because it is no trill; it never throbs;

it quavers and trembles. When best executed it is a rhythmical chain of half turns with upward movement, and is used often by those who are not capable of trilling. To cultured ears it has always sounded horrible.

7. The Double Trill: This is executed by breaking up the trill without taking breath and inserting a few embellishing notes between its sections, which suffices to make two or more trills of this one trill, be it major or minor. It was sung very smoothly—*dolcissimo*; all old masters advised using it rarely. It best suits nowadays a soprano's notes above D₃ as replacement for a single long trill. Much care was given to its closure, which—as already mentioned—mostly consisted of some *volate*. Mancini, who had successfully taught eight archduchesses to trill, insists that it should be preceded by a long *messa di voce* on the real note. Farinelli always prepared it in this manner, and so did the Mozart singer Vincenzo Prato.

8. The Mordent Trill: This is the

shortest of all trills and had to be sung as quickly as a *volata*. It was never prepared. It should not be confounded either with the real mordent of Bel Canto's time, which according to Mancini is a throbbing between a real note and a helping note half a tone below, nor should it be confounded with the mordent as we understand it, which is nothing but a simple, double or triple half turn with downward movement.

Half trill, double trill, mordent trill, and *volata* were considered fragments of the trill.

Our modern compositions know trills, although they do not overflow with them. And no artist will end a note signed "tr" with a closure if the modern composer has not marked it so.

The style of music has entirely changed since the triumphal procession of the trill, but today, as almost a thousand years ago, Guido Aretinus' wise advice concerning the trill should be followed: "Avoid it, if yours is defective!" THE END

Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., advises readers on practicing two scales at once and on the advisability of studying popular music.

MODERNISTIC SCALES

Recently my teacher told me to practice the scale of C Major with the right hand, and the C-sharp Major Scale with the left hand at the same time. It sounds very bad to my ears and I am puzzled. Do you think it is advisable to practice scales that way?

—(Miss) L. E. W., Oklahoma.

So this sounds strange to your ears. Well, it isn't any more discordant than what we currently read in new musical publications, or hear in concerts and over the air. If you persist in this practice your ears will become accustomed to the queer sounds of those consecutive minor seconds. Is it advisable to do so? Why, certainly, and here's the reason: musically and mechanically speaking, this process is "against the grain," it "rubs the wrong way"; therefore it is valuable, because in order to overcome this unusual difficulty one must develop great flexibility of muscles and brain. After all, it's only one more application of the old saying: "He who can do most, can do least."

But I would go further than these contrasting Minor seconds. While one hand plays the C Major scale, why not play all other scales with the other hand, including the Minors. (Interesting, this fight between Majors and Minors!) Then you can use any key for your basic scale; use the C Major fingering everywhere, regardless of black keys and awkward positions; or use it only in one hand, with the normal fingering for the other; play three against four (one hand going up three octaves, the other one four); cross hands; and never forget that "variety" is the essence of effective practicing.

Naturally, the above is not recommended for the early grades. But ambitious advanced students will find it very profitable indeed. After some ten minutes of "poly-tonal" practice, just try a plain scale for fun; your fingers will fairly fly over the keys!

C FLAT, PLEASE

I have heard different pianists play the "Golliwogg's cake walk" by Debussy, and I play it myself. Now, I would like to know about the left hand on page 4, second line, last measure, first beat: is it B-flat, D-flat, C-flat; or should this last C flat be a B-flat? I have heard it both ways. Which is correct?

—Miss M. J. C., Pennsylvania

I am glad you sent this question, for this same experience happens to me constantly. The confusion arises from a misprint in the original album edition, reproduced ever since by others. But let's refer to the greatest authority, Debussy himself. He played the C flat. Do likewise!

DOES HE LOVE MUSIC?

I come to you for advice concerning a thirteen-year-old boy. He has studied with me for three years and shows talent and dexterity. However, he dislikes practicing very much and seems to lack any desire to learn to play. He agrees, under protest, to take lessons because his mother insists. Would it be better to advise the parents not to give the boy lessons, or start giving him materials for recreating his interest and rekindling a desire within him to learn to play?

—Mrs. A. B. F., Virginia

Your question is a difficult one to answer, but perhaps I am qualified to do so as I look back upon my early years and remember the hard time my mother had trying to have me go to the piano. But now let's get to the point: I hated practice, yes . . . but I loved Music! I sat nearby when my mother played; I went to hear the military band on the square; I enjoyed the organ and the choir at church on Sunday. And it wasn't so long until I realized how enjoyable practice can become.

Were I in your place I would try to determine where this youngster stands as regards Music. If

the reaction is favorable, then try to stimulate his desire by giving him suitable arrangements of the tunes he hears at the picture show, or over the radio. This might work out very well. On the other hand, should you come to the conclusion that his makeup is decidedly opposed to anything musical, then it would be useless attempting the impossible, for nothing can be attained without the enthusiasm which kindles the artistic flame and keeps it burning.

IS "BLUR" IN ORDER?

Would you tell me if Ravel's music must be played like Debussy's, and if one can use as much pedal as in the latter's piano compositions? Is there any book and are there any rules dealing with the above?

—W. N., Washington.

Your question cannot be answered with precision. All depends upon which works you have to deal with. In "Le Gibet" for instance (from the "Gaspard de la Nuit" suite) you can use the same pedaling and general "blurred" approach as you would in Debussy's "Violes." On the other hand, the last movement of Ravel's Sonatine must sound crisp and clear, as must also Debussy's "Toccata," the second "Arabesque," and many others of his compositions. There are altogether too many people who, when the name of Debussy is pronounced, put their feet on the two pedals and let them stay put while their fingers hardly touch the surface of the keys. Let's make it clear: such a concept applies only in occasional—almost exceptional—cases. To exaggerate would be plainly destructive! And I know of no book which can clarify all instances.

Summing up, the use of both pedals should be governed by the performer's ear. He should listen carefully and act accordingly, for remember: it is impossible to rely on the same touch or pedaling on all pianos and in all rooms or halls. Acoustical conditions vary from one to another, and one's playing must be adapted.

The above reminds me of an earnest teacher who came to me with a copy of "Reflections in the Water." He explained that all he wanted was to hear me play it. As I was about to start he crept under

the piano, laid his copy on the floor; then as I went on he marked every motion of my feet. But there was a "fly in the ointment": "My friend, I'm afraid you've lost your time," I said, "for if we go now to my other studio you will find that your pedaling notes don't hold good any more."

That day he gained a clearer vision of the pedaling problem.

POPULAR MUSIC

Will popular music, which I have studied for a year, spoil other music which I still study? Popular music helps me with my old music very much. It comes natural to me and I get a great deal of satisfaction from it. My teacher said I have a wonderful ear for it, and don't have to count aloud either when playing it, contrary to what happens when I play classical music and she insists she and I count together, which confuses me and results in a poor lesson. However, when at home and counting to myself alone I have no trouble. Shall I continue popular, and counting aloud?

—(Miss) E. O., Iowa.

Let's divide your question into two sections:

1. I do not believe that the study of popular music spoils the performance of the classics in the least. I loved to play some myself years ago and I never noticed that it did me any harm. However, some teachers fear it might keep students away from the more serious repertoire and eventually damage both their technique and sense of appreciation. Each teacher should find a middle-of-the-way course which, while preserving the student's musical welfare, will bring him the satisfaction of yielding to inclination.

2. Counting is indispensable. You say that at home you do it satisfactorily but when the teacher counts with you, you get confused. Are you sure when you are by yourself you actually count on time? So many students think they count. They say they do and in fact, they really do, but their beats are out of time! Possibly that's why your teacher's counting alongside confuses you, because I take it for granted he isn't wrong.


My suggestion is that when practicing alone, you check up your time with a metronome.

Questions and Answers

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

AN UNUSUAL SIGN

In studying the Six French Suites by Bach, the Kalmus Piano Series, edited by Hans Bischoff, my teacher pointed out an unusual sign to me. Since he does not know the meaning of this sign, nor do any of the persons whom he has asked, we are very curious about its name and meaning.

It appears rather frequently throughout the Suites, over the bar lines usually; it sometimes precedes inverted mordents, and at other times it is used alone. It first occurs in Suite I, in the Courante, measures number three and 15, and looks like this: 

Would you be able to help us solve this problem?

—Miss B. Z., Maryland

Your question is a very interesting one. This sign has evidently puzzled many musicians, for quite a few people have asked me about it, but until your question arrived I had never bothered to trace down the real answer.

I had supposed that this sign was a "misplaced appoggiatura" and after consulting the Bach-Gesellschaft I felt confident that I was right. This symbol is one of several that were used in the Baroque Period to indicate the appoggiatura, but it was always written right next to the principal note to indicate the pitch of the appoggiatura note; it did not appear anywhere on or above the staff as it does in this edition. In the Gesellschaft this sign always appears next to the principal note, as it should, but the use of this symbol in the Kalmus edition is not consistent with its appearance in the Gesellschaft.

All this puzzled me greatly, and so before I prepared an answer for you I wrote to Mr. Kalmus for an official explanation, and he has very kindly supplied the following:

"The symbols in the third and fifteenth bars of the Courante of the 'French' Suite No. 1 mean the same, namely an appoggiatura of the upper second. The execution

would be something like this:"



I am sure that this explanation is exactly right, but it does not account for the promiscuous placing of the sign nor its addition or subtraction from the Gesellschaft version. Why it does not appear in this edition as it does in the Gesellschaft I do not know. In the Gesellschaft the placing of the sign always indicated the pitch of the appoggiatura note. Since the placing of the symbol in the Kalmus edition gives no such indication, I believe the following general principles for the interpretation of this sign will hold:

1. The appoggiatura note always moves stepwise into the principal note.
2. If the note immediately preceding this sign is above the principal note, the appoggiatura note will be either a half- or a whole-step above the principal note.
3. If the note immediately preceding this sign is below the principal note, the appoggiatura note will be either a half- or a whole-step below the principal note.

If you have access to Volume 45 of the Gesellschaft, I would suggest that you study it very carefully, that you place this sign in your book just as it appears in the Gesellschaft, and then interpret it accordingly. But if you do not have access to the Gesellschaft and are hesitant to follow the above directions, I suppose the safe thing would be just to ignore the sign entirely. I believe that this sign does not appear at all in other editions of the French Suites, so if you choose to ignore it you will not be really wrong.

—R. M.

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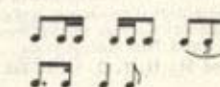
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Use this handy check list to get
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By BERNARD KIRSHBAUM

1. I make stops here and there.
2. I don't play in time.
3. I have little expression.
4. I stumble and repeat notes.
5. Sometimes I forget my notes.
6. I don't have good rhythm.
7. One hand drowns the other's melody.
8. I play faster and faster.
9. The damper pedal blurs my notes.
10. I forget the mood of the piece.
11. I don't strike all the notes.
12. I don't phrase well, and the staccato touch gives me trouble.
13. Crossing hands mixes me up.
14. My touch is not as firm and singing as I would like.
15. I often strike wrong notes.

Try clapping them. Count aloud, and feel a steady pulse as you practice.



7. Play the melody with a firmer touch, and lighten the other hand.
8. You pick up speed because you are not feeling a steady pulse. Clap the rhythmic patterns. Accent the main beats, using heavy or light accents according to expression signs. A metronome is a good check.
9. Pay attention to pedal signs.
10. Listen to a good performance of your piece, and try to feel what the composer was trying to express. What you feel, you must work to make others feel when you play. Make up an imaginary story to fit the mood of your piece, if you like. It will help create the atmosphere.
11. Strengthen your fingers by practicing exercises regularly. Whenever possible, try out a piano before playing on it in public.
12. Practice phrasing exercises and concentrate on proper use of wrist and finger tips.
13. Be sure which hand goes over or under the other. In broken figures, block the chordal outline.
14. Develop your "inner ear" for tone by listening to concert artists, noting tone standards for different types of compositions. Practice exercises in each type, and work to improve your expression.
15. Use the fingering your teacher or the editors have marked on your music, even if your own feels more comfortable. In complicated passages, practice hands separately at first. Check the notes you are playing against the printed page to be sure your ear isn't letting you prefer a beautiful major-consonant combination to a minor, or dissonant sound, intended by the composer.

THE REMEDIES

1. Practice and memorize the difficult measures.
2. Count aloud to be sure each note gets its true value. Learn to feel how long to wait on each note. Practice waiting that long.
3. With colored pencil put a light circle around each expression sign. Try to imagine how the notes would sound if you played them just as the expression sign in the circle tells you to. Then play them that way. If you don't know the meaning of some of them, ask your teacher.
4. Go back a measure or two and practice until you can go through without stumbling.
5. It's risky to memorize a piece by just playing it over and over, for the slightest accident can throw the fingers out of control. Analyze your music. Know which measures are alike and what slight changes occur in parts that are almost alike. Then practice each part as a separate unit. Correct fingering will give you added assurance.
6. Notice differences in rhythmic patterns (see cut).

THE END

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(Continued from Page 16)

of program is expected of him, that he is tempted to regard it as an inviolable custom, as mandatory as the recitalist's formal evening dress for an evening concert.

Before embarking on such a program, our hypothetical young artist might be prudent in reflecting that not all musicians, even those with famous names, are equally at home in all kinds of music. He might well ask himself if he has yet sufficiently absorbed the spirit of a certain composer's music, whether he is not still some distance from home in the music of a particular style or period. Why sing in four languages, if you hardly know them? The result is likely to be a series of rather meaningless vocalises, so far as the listener is concerned. Why open with eighteenth century or earlier music, unless you can meet its technical requirements and show that you understand its style? Such works may seem useful for warming up, but to use them for this purpose can make them sound remarkably dull. Why perform works such as Beethoven's last piano sonatas, for example, which are still expressively beyond you, when you can show a promising interpretative talent in something else? Why conform to a standard pattern, if a different choice meets the requirements of good program-making?

One probable reason for misjudgment is that of example and emulation. It is tempting to perform what is offered by the foremost artists in your field, but in doing this you may only show that your performance falls short of theirs. What suits them may not suit you, at least for the time being. It is wiser to try to show that you are an individual artist in your own right, rather than a would-be Rubinstein or Heifetz.

Then there is the question whether, at least subconsciously, you are

choosing a work for a not strictly musical reason. An expert, while immature, young artist may be tempted to perform a composition which gives him a good chance to demonstrate his technical powers—or, if he is a pianist, to show how many decibels he can get out of the suffering instrument without bothering about technical display, and a brilliant performance of these is exhilarating. But if music composed with other intentions is offered mainly as a technical demonstration, the critic, at least, may feel inclined to concede the technique as proved, and wish that the artist would go on to something else. I admit that an exceptionally brilliant technique, even without other basic qualifications, may take an aspiring musician a certain distance. The case is similar for the possessor of a fine, well-trained voice, and little else. But in the long run, I think, such a performer will not be ranked as a first class artist.

Finally, it might be well to look around beyond the stock favorites in the field for your material, to consider, for example, whether you have a special aptitude for contemporary music. It is possible to work the established favorites to death by relentlessly frequent performances. Your teacher can help you find substitutes for old favorites which will be equally esteemed as classics but not so overworked. He may suggest works he has known for many years and which he may have inherited from his own teacher—who inherited them from his teacher.

As for the critics, it is wiser to bother about them as little as possible, and concentrate on the best possible performance of the music. Otherwise, you will deprive the critic of one of his chief pleasures—that of hailing a truly promising young talent.

THE END



"I never knew you liked opera."

WHAT EVERY YOUNG ORGANIST SHOULD KNOW

(Continued from Page 24)

tions. Recent graduates often feel they know it all, or that the way they have been taught in school is the only way to play a service. It is wiser to take the position that school knowledge is tentative, and subject to modification on the basis of practical experience.

As a matter of fact, when he undertakes an actual service, the young organist's procedure should be just the opposite from that of his school days. As a student, he devoted all his attention to playing the organ, in order to get a good mark for the lesson. As a working organist, the instrument should be the last thing he thinks about. He should know the hymns, anthems and solo accompaniments so well that he hardly has to glance at the notes. If he can play the organ easily and without strain, most of his attention can be given to choir and soloists. He is

then alert for the missed cues, wrong entrances and sudden lapses of memory that occur in even the best-rehearsed service.

To make his services effective, the organist should perform music of all styles and periods. Bach, Guil-mant and Hindemith are all excellent and all have their place, but one should not be emphasized at the expense of the others. Congregations have varied tastes, and though it is impossible to please everybody all the time, the organist should try to please everybody some of the time.

Above all, the organist needs humility enough to remember always that he is taking part in the service not as a means of self-glorification or to advertise his technical skill, but as a participant in Divine worship. That is his function, and he should endeavor to fill it worthily.

THE END

TEACH WITH Flash Cards

By ETHEL J. M. CONRAD

TIME spent by a teacher at lessons explaining new ideas is wasted unless the pupil works on his assignment during the week. And pupils accomplish a great deal more at home when their parents show an interest in the lesson. The question is: How can the teacher enlist the parents' support?

One way is through the use of flash cards. They are especially handy for teaching notation, and are easy to make. Just use ordinary index filing cards, draw the staff on the plain side and use the ruled side for questions and answers.

When introducing new notes and symbols, record them on cards. Then make sure the pupil takes the cards home. During the week following the presentation of a new symbol,

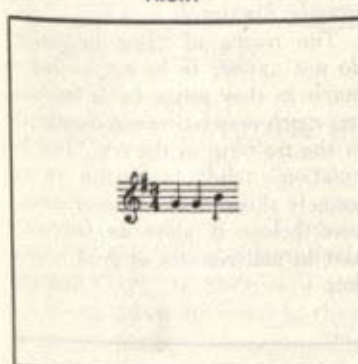
brothers, sisters and parents can review it with the pupil, fixing it in his mind. Cards which appear to give trouble should be kept in a separate group and worked on particularly.

It's easy for young children to study this way for 30 minutes each day, 15 of which should be spent with parents in reviewing the flash cards. Once the child is started, he is capable of studying on his own for the remaining 15 minutes.

Parents like flash cards because through them they can participate in the child's music study even without prior knowledge of music. And their interest in the child's progress adds incentive to his will to learn.

THE END

FRONT



BACK

Ques.: What sharp do we have here?
Ans.: F sharp.
Ques.: What does the 3 mean?
Ans.: 3 beats in a measure.
Ques.: What does the 4 mean?
Ans.: Quarter note gets one beat.

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MASTER LESSON: BACH GAVOTTE

(Continued from Page 26)

be sustained, though each bow stroke needs to be lightly phrased. In the crescendo from the last half of 32 to the first half of 34, don't phrase the bowing but keep both strings sustained. This broadening of style enhances the crescendo and brings out the dramatic quality of the phrase. It leads to the needed brilliance in measures 34 and 35, where you must take plenty of bow on the first of each pair of eighths and less on the second, but at the same time being careful to sustain the tone. There should be no break between the bows. The phrase from the last half of 36 to the first half of 40 is an imitation of the leading theme and must be played in the same style—but, because it lies on the middle strings, with shorter, firmer, bow strokes. The fact that the first beat of 40 has been played with a full, broad tone is no reason for also playing the second beat forte. It is a very common error, and you are hereby warned against it. The indicated dynamics of the passage—mezzoforte, piano, crescendo, forte—must be strictly observed.

Now we arrive at the passage that is, from a musical point of view, the most difficult in the movement to play well. Thoughtlessly played, these measures of eighths can sound like an exercise; played with care, imagination, and a good control of the bow, they can take on an exquisite and sensitive beauty. They are a challenge to the player to call up all the resources of his musicianship. From the last beat of 48 to the first beat of 64 there should be innumerable slight changes of

dynamics and tone color, changes too subtle to be indicated in print.

Take the detached eighths in 48 to 51 with delicate, semi-detached strokes near the point of the bow. These strokes must be singingly played, so that each note has its full musical value. When the three slurred eighths occur, throughout the entire passage, they should not be phrased, but played broadly though softly. When the staccato eighths are to be played in one bow, as in 52 and 53 and later, don't make them too pointedly staccato. Play them with a coaxing quality of tone that allows each note to have a certain perceptible duration. Make the crescendo in 57 and 58 quite gradually; the real crescendo comes in 59, leading to the first note in 60. Measure 59 is the only one in the movement where a really free rubato can be taken. The E sharp should be noticeably stressed, and high D and C sharp lengthened a little beyond their actual time-values—the time can be made up over the three notes which follow. The diminuendo begins on the second eighth of measure 60, and continues, with increasing lightness and delicacy, through the first half of 62, the stress on the E sharp of this measure beginning the crescendo to the chord on the first beat of 64.

The chord on the first quarter of the second beat of 64 implies that this re-statement of the original theme can be taken more vigorously than it was earlier. Use a strong forte from the second beat of 64 to the first in 66, then immediately drop to a piano in 66 and continue as you have previously.

The phrase from the second beat of measure 72 to the first beat in

80 calls for a very solid left-hand technique, and it is this passage which keeps the Gavotte out of the hands of many students who could easily play the rest of it. More concentration on double-stop studies in the earlier stages of advancement might solve this problem.

The fortissimo thirds in measures 72 to 74 must be brilliantly played, and the quarter notes held as long as possible considering the repeated Down bow on the next beat. A very strong finger grip is necessary for this passage, in order that the thirds may ring out. Take the second beat of 74 and the next two measures gently and with carefully phrased bowing. A special left-hand problem appears on the last chord of 77, leading to the chord on the first eighth of 78. The finger on the two lower notes of the first chord must be snapped across to the G and D strings to play the lowest notes of the next chord. This usually needs thoughtful practice. But give time to it, for it is a thrilling harmonic progression. The following phrase, to the first beat of 80, also holds left-hand problems which must be carefully solved. The F double-sharp and the B sharp in measure 79 are almost always played too low. The half-note chord in 80 must ring, with an intense vibrato, for it is the climax chord of the phrase—in fact, of the movement.

After playing a ringing, rounded chord on the first beat of measure 80, you must drop at once to piano for the second beat of the measure, from whence a crescendo builds immediately to the two measures of forte in 82 and 83. The eighth notes in these measures you should play very broadly. The pairs of eighths in 84 and 85 must, however, be carefully phrased. This is

an echo effect which must be deliberately brought out.

Sustain the bowing very thoroughly in measures 86 to 90, stressing the notes which are marked with accents and building a crescendo to the first beat of 92. This is the most important crescendo in the movement. Measure 91 calls for some attention. You need to accent strongly the fourth eighth and each note of the two triplets which follow, in order to carry the crescendo through to the half note in the next measure.

The final statement of the principal theme must be forte throughout, with clearly defined bow strokes and a sharp martelé on the detached eighths. The quarter notes can be played with a more sustained tone than in earlier appearances of the theme, and a slight but noticeable retard can be made on the last three notes of the movement. This retard cannot be made earlier without parodying the rhythmic values of the phrase.

Good intonation, rhythmic exactness, and a good tone are the three bases upon which an acceptable performance of this Gavotte must rest. But they do not guarantee an artistic performance: they are but the foundation upon which artistry can be built. Your imagination must take hold of the notes and transmute them into an expression of varied human feelings. Sensitive phrasing, subtle tone-shading, varying tone colors—all are needed if this music is to carry its intended message. Nothing Bach wrote can be learned in a hurry—it must be lived with and absorbed. And this absorbing of great music can be a wonderful experience for the student, if he will have it so.

THE END

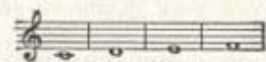
LET'S TUNE UP!

(Continued from Page 23)

tion." That is to say, the intervals were accurate in so far as they affected the Key of C, and approximately so for a very few other keys on either side of it. But with "Just Intonation" absolute purity was unattainable in any two scales on a keyboard instrument unless the number of keys was so greatly multiplied as to add very materially to the players' difficulties.

In "Just Intonation," successive intervals between adjacent notes of the scales are actually of four kinds—not the simple whole tone and semitone to which the modern system of temperament has equalized them, but major, minor, diatonic, and chromatic semitones. Since the chromatic semitone occurs in no natural scale, let us consider the other three.

The accurate interval between the first and second notes of the major scale is a major tone (see cut); the



Key of C: Major Minor Semi
Key of F: Minor Major Semi

accurate interval between the second and third notes is a minor tone. The scale may be divided into two tetrads of apparently similar but actually different construction, for in the last four measures the intervals are successively: minor tone, major tone, and semitone. It follows, therefore, that if the simplest passage be referred first to one key and then to another in the course of modulation there must be an appreciable difference, in "Just Intonation," between what appears to be

the same interval in each scale. Thus in the example shown on this page, the position of the note D must be slightly higher in the first case than in the second. Such a small difference is perceptible only to a trained ear, but on instruments or voices capable of performing in "Just Intonation," the beauty of an untuned chord is unmistakable.

Instruments of the String Family

THE INSTRUMENTS of the string family, on which the notes are not fixed, can be played in "Just Intonation," and the choirs which make a habit of practicing without the aid of keyboard instruments can be made to realize the difference, and to make the intervals really accurate. Occasionally, solo singers can adapt their voices to give the correct intervals. But in practice, frequent modulations in modern music, causing delicate adjustments in pitch,

make it more and more difficult to observe "Just Intonation."

Neither the keyboard of the piano nor the ordinary notation has any means of making such differences clear. Yet we know that B-flat and A-sharp are not the same tone, A-sharp being almost but not quite B-natural, and B-flat almost but not exactly A-natural.

The truths of "Just Intonation" do not appear to be emphasized as much as they might be in teaching, but much may be done unconsciously in the training of the ear. "Just Intonation" tends to remain an extremely theoretical phase of music; nevertheless it plays an important part in achievement of good intonation.

THE END

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