

Etude

the music magazine

JULY 1953

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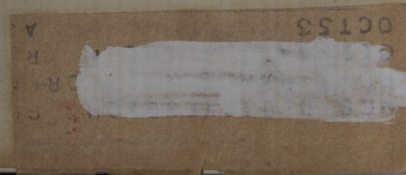
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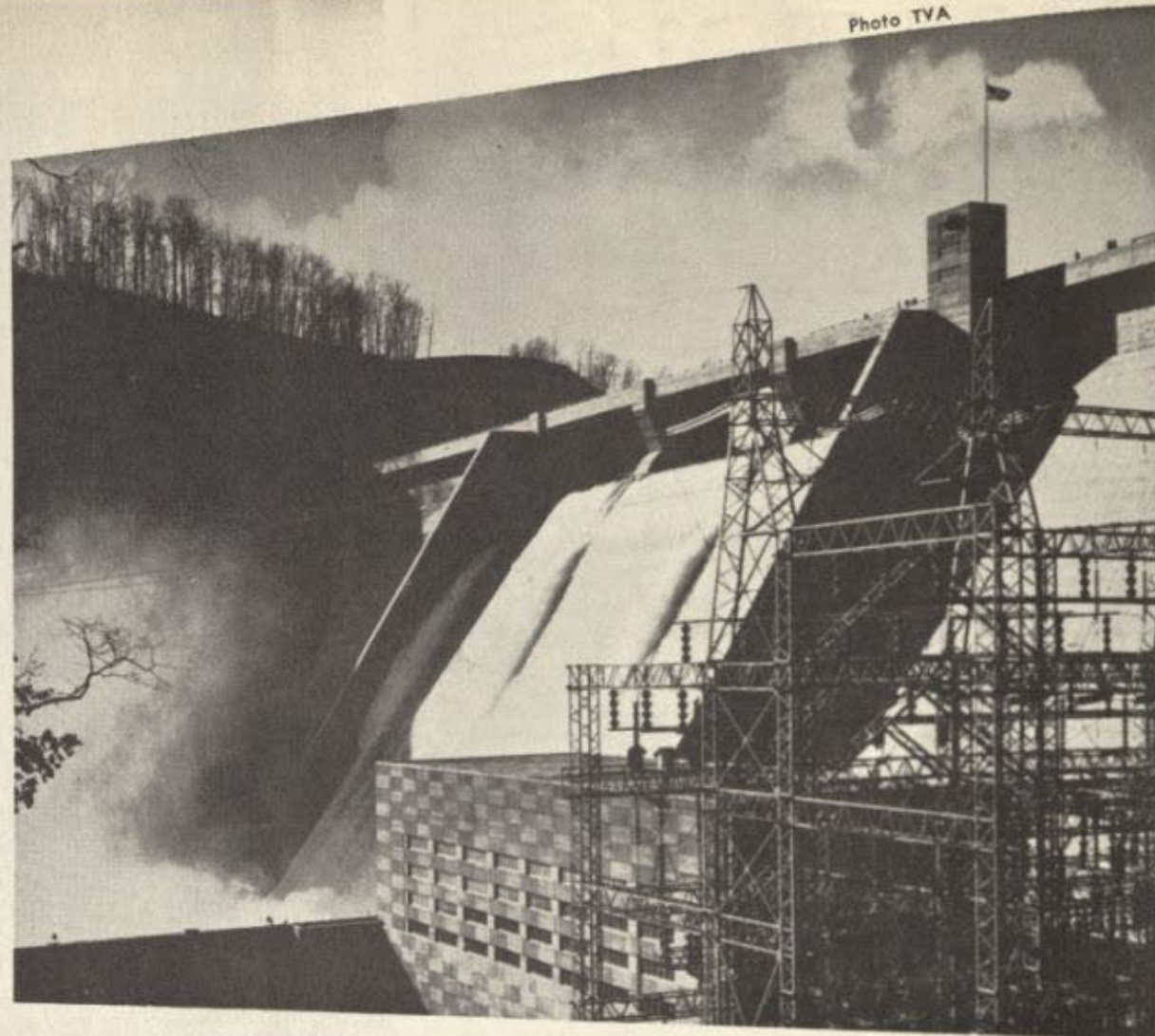
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LETTERS

T O T H E E D I T O R

"Should We Have a Ministry of Fine Arts?"

Dear Sir: My answer to your published question: "Should We Have a Ministry of Fine Arts?" is an unequivocal NO!

I agree that the answer to this question is of vital importance to every young American music student. It is of such deep significance that it echoes the struggle we are now making to keep some vestige of individual freedom and initiative.

True, Schubert died worth the sum of twelve dollars, but who can say what his musical legacy would have been to the world if he had been coddled by government and given no cause for worldly worries? If my history is wrong in this—so be it, I still claim with all energy and conviction that government is not the answer to the development of young musical initiative and talent.

Every young person should act with all possible vigor to prevent coming under any dictation or control of his future and his fate by another bungling bureau.

If there is talent and ability to be expressed in America in a musical sense it will be done without recourse to the indexed and red-taped elephantine gropings of any group of political do-re-mi's.

Let every American interested in expressing his musical theme mark it "furioso" in opposition to such a thing coming to pass as musical governmental control.

Walter W. Price
Terra Alta, W. Va.

Articles

Dear Sir: At the beginning of this teaching season, as I look back upon the years, I am reminded that I have been subscribing to ETUDE since shortly after the turn of the century. I was, to be sure, quite a small child, but it is amazing how much influence it has had on my musical and cultural life. It did lead me to one of the world's great teachers, the late Alberto Jonas. I am grateful to your entire staff for keeping abreast with the times and giving us musicians such a fine workable magazine.

Mary Couch
Hyattsville, Md.

"Security for Music Teachers"

Dear Sir: Although it is always a pleasure to get ETUDE, the February issue seems to be especially promising since, besides the articles dealing with musical problems, it contains an editorial "Security for Music Teachers," a topic which undoubtedly is of great interest to your many music teacher subscribers.

Music teachers who usually find valuable technical information in your magazine, which assists them in solving professional problems in the field of teaching, inadvertently are also occupied with their personal financial problems, especially with regard to the time when, after many years of teaching, age and its companions, sickness, etc. make it harder or impossible to continue teaching.

You, therefore, may imagine how grateful these readers were to find confirmed by such an authority that there is a security for music teachers in their old age.

Let us, however, see what kind of security you have in your bag:

1. With accumulating years the teacher gains a higher level of technical efficiency.

2. Music can insure a good living for thousands who, with a provident look to the future, started early in life to plan for their later years with systematic savings, investment in safe securities or annuity plans, and are now comfortably well off.

Let us now judge whether the above "security" applies to the innumerable average music teachers.

In order to prove axiom 1 you mention one inventor, one painter, ten music teachers (nine of them listed in Grove's Dictionary of Music and Musicians), seven composers, one singer, one conductor, one philosopher, one diplomat, one sculptor, one queen, one statesman, three poets: all of these personalities, famous and well known over the world, reached their periods of highest service and richest personal reward when they were past the "arbitrary retirement age." As far as the average music teachers are concerned, most of them never will get a place in Grove's Dictionary, many of them not because of

(Continued on Page 3)

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Letters to the Editor

(Continued from Page 1)

insufficient ability, but because they had no means to overcome the profane difficulties. They cannot be put in line with the personalities which you mentioned.

Neither do I see how an average music teacher should be able to make "systematic savings, invest in safe securities, etc." in spite of a most provident look to the future. Here I would like to mention only two names of famous composers, Mozart and Schubert, who, although mentioned in the Grove's Dictionary, died very young and in poverty. The world certainly has been deprived of their most precious accomplishments because, despite their ingeniousness, they always had lacked the most modest financial security.

In other words, the subject of your editorial is the average music teachers, hundreds of thousands living and working in our country. They start with their profession at the age of about twenty. They have to look around for pupils, to open a studio, or to visit pupils in their home, or to take a

job at one of the music schools. Pupils come and leave, salaries are just high enough to cover the modest necessities of life; in summer there is no work and no income; sometimes, heaven forbid, the teacher gets sick, no income, but doctor's bills, etc., etc. Finally, age has come with all its impediments; it is too hard to go to the pupil's house in bad weather; the teacher is no more able to sum up sufficient energy and then it happens that a young "modern" teacher will be preferred.

The average music teachers are far from wishing to retire; however, they will be "retired" because there is no place for them at their age.

This is the point to look for the security of music teachers. It would be highly appreciated, if from this point of view you would discuss, in a future issue, the possibilities of the existent Social Security Law for the protection of the average music teacher, upon reaching the age of retirement.

A Music Teacher

THE COMPOSER OF THE MONTH

A noted dramatic composer, Christoph Willibald Gluck, born July 2, 1714 at Erasbach, Upper Palatinate, is our choice for "composer of the month." Credited with making important and significant opera reforms, Gluck had an exciting and varied life all the way from his elementary training in the village schools at Kamnitz and Albersdorf to his contests for supremacy as an opera composer with Piccinni, which ended in the latter's overwhelming defeat. Gluck's schooling was carried on in various places, including some time spent at Prague where he supported himself by playing for various social events and singing in the churches of the city. He probably studied while here with Cernohorsky. In 1736 he became chamber musician to Prince Lobkowitz, a position which brought him into great prominence. His reputation as an operatic composer had grown so that he was known throughout Europe. In 1745 he was invited to London and went there with Prince Lobkowitz. He wrote a number of operas while there, two of them being for the Haymarket Theatre being run in opposition to Handel. There followed then a period as conductor for a traveling opera company and then he returned to Vienna where he was director of the court opera from 1754 to 1764. About this time, with the assistance of a group of court dignitaries Gluck was able to establish reforms in opera, breaking away from the Italian Tradition and setting up stage pieces wherein classic simplicity and naturalness prevailed. There was serious opposition to Gluck, but the influence of Marie Antoinette had much to do with overcoming all objections. The success of his masterpiece, "Iphigenie en Tauride," established his undisputed supremacy.

In 1771 Gluck's health began to fail rapidly and he died in Vienna on November 15, 1787.

The Gavotte from "Iphigenie en Aulis" as arranged by Brahms is included in this month's music section on Page 28.



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Musical Oddities

By NICOLAS SLONIMSKY

WHEN BEETHOVEN'S Ninth Symphony was first performed in New York in May, 1846, it sounded too confusing to some of the audience. The New York Herald reported in its issue of May 21, 1846: "Beethoven's Ninth Symphony seems to give immense satisfaction to all, except a few who had the extraordinary bad taste to go away during the first and second movements, much to the annoyance of the more judicious portion of the auditory."

The bewilderment at the Ninth Symphony after its first Boston performance was much greater. The Boston "Daily Atlas" said on February 6, 1853: "The last movement appeared to be an incomprehensible union of strange harmonies. Beethoven was deaf when he wrote it. It was the genius of the great man upon the ocean of harmony, without the compass which had so often guided him to his haven of success; the blind painter touching the canvas at random. We can sincerely say that rather than study this last work for beauties which do not exist, we had far rather hear the others where beauties are plain."

IN OLD MUSIC, dramatic effects were usually obtained by the chord of the diminished seventh, which served well for battles, storms, and emotional upheavals. A musician by the name of Schroeter, who flourished in New York in the second half of the eighteenth century, made ample use of it in the section "Furious Attack" in his sonata for the harpsichord or piano, subtitled, "The Conquest of Belgrade." The method of procedure was simple: diminished seventh chords, in arpeggios, ascended by whole tones in the right hand, and descended chromatically in the bass. The harmony came out all right, as anyone can

verify using this recipe.

What two musicians whose names are found in music dictionaries lived to be centenarians? The answer is: Manuel Garcia, the inventor of the laryngoscope, and the Irish harp player, Dennis Hempson. Manuel Garcia died in 1906 at the age of one hundred and one. Hempson was born in 1695 and died in 1807 at the age of one hundred and twelve. The harp he played is still preserved. On it, the following inscription is carved:

In the days of Noah, I was green;
After his flood, I've not been seen
Until 1702 when I was found
By Cormac Kelly, underground.
He raised me up to that degree—
Queen of Music they call me.

The following are quotations from contemporary reviews of two masterpieces of music:

"Let this work be treated in symbolism: the musicians are in a forest. The forest is dark. No birds are in the forest save birds that do not sing. The players wander. They grope as though they were eyeless. Alarmed, they call to each other; frightened, they shout together. It seems that obscene, winged things listen and mock the lost. Suddenly the players are in a clearing. They see close to them a canal. The water of the canal is green, and diseased, purple and yellow plants grow on the banks of the canal. A swan with filthy plumage and twisted neck bobs up and down in the green water of the canal. And then a boat is dragged towards the players. The boat is crowded with queerly dressed men and women and children, who sing a tune that sounds something like the hymn in Beethoven's Ninth Symphony. Darkness seizes the scene."

And here is another review: "It is a series of symphonic pictures of sea-sickness. The first movement is Headache. The second is Doubt, picturing moments of dread suspense, whether or no! The third movement, with its explosions and rumblings, has now a self-evident purpose. The hero is endeavoring to throw up his boot heels!"

The symbolic description of the first work is an impression of the First Symphony by Brahms from the pen of the great Boston critic, Philip Hale, published in the Boston Journal of October 6, 1893. The second description is that of Debussy's "La Mer" by the American music historian Louis Elson, published in the Boston Daily Advertiser of April 22, 1907.

WHEN RICHARD STRAUSS produced his philosophical symphonic poem "Thus Spoke Zarathustra" late in the last century, the conservative music critics were shocked by its ending which, they said, employed two different keys simultaneously: C major and B major. It was not quite that bad, for Strauss took care to separate these conflicting harmonies: the basses and the cellos play the low C's pizzicato, and the B major triad is sounded in the highest treble by the flutes and piccolos. But even if the B major triad were boldly perched above that low C, the resulting chord would still form a perfect consonance! How? Very simple. The high B is, at this distance, the sixtieth overtone of the low bass C; D-sharp, the seventy-fifth overtone, and F-sharp the ninetieth overtone. All these notes are in the harmonic series, and therefore, by definition, consonant with the fundamental tone.

Strauss himself gave a facetious explanation of this ending. When he conducted "Thus Spoke Zarathustra" in Cologne, he told the orchestra, "Gentlemen, I had to write those C's for the cellos and the basses, because they do not go down to B."

Every music student can identify the phrase "Hats off, gentlemen! A genius!" as the salute to young Chopin by Schumann. But judging by the way the story is told, one imagines Schumann as a famous composer welcoming Chopin to the Hall of Fame. Yet the facts are quite different from this impression. Actually, Chopin, born in the same year, 1810, as Schumann, was the older of the two by three

and a half months, and he had several works published before Schumann's name even appeared in print.

The article in which the famous phrase was used, appeared in the "Allgemeine Musikalische Zeitung" of December 7, 1831. It was not signed, and the writer was identified merely as a young pupil of Professor Wieck, Schumann's future father-in-law. Schumann has put the words in the mouth of Eusebius, one of the characters he invented for his imaginary Society of David, dedicated to fighting the Philistines. And incidentally, the original German says "Hat off!" in singular, not in plural.

The following advertisement appeared in a provincial English paper in 1924: "Organist wanted—plenty of vim and vigor. Duties—to play hymns correctly. No blunderbores need apply."

There was a neurotic young Russian
Who banged and whammed at percussion.
The drumstick flew back
And gave him a whack—
And he got a case of concussion.

A curious psychological analysis of Beethoven's Fifth Symphony was published in an old Boston journal, "The Musical Magazine, or Repository of Musical Science, Literature, and Intelligence," of April 24, 1842: "We have always had the desire to connect Beethoven's Fifth Symphony with a distinct image in his mind, and we cannot help thinking that it was that of *The Skeptic*. The Symphony opens in the key of C minor, expressive of the anxious search after truth and the doubts of the skeptic. For this reason the key of C minor was chosen, next to the perfect and pure key of C major, constantly desiring to unite with it through the same dominant G major and yet never able to reach it because of the minor third. The Andante we would represent as the earnest prayer for light and assistance. The next movement, Scherzo, would show diligent research. The last movement is its song of jubilee, its triumphant hymn."

An enthusiastic music critic, reviewing a concert by a virtuoso pianist, wrote, mixing his metaphors rather badly: "At his hands, the pedal becomes a thing of beauty."

Caruso spoke the Neapolitan dialect with some peculiarities of pronunciation, in which the letter "m" between vowels was unintentionally doubled. When he sang *La donna è mobile* it sounded like *La donna immobile*. Of course, this reversed the meaning, and made the ladies immovable instead of fickle.

Many frivolous versions of this aria are circulated among Italian musicians. One of them, rather ungentlemanly in spirit, runs like this:

La donna è un mobile,
Di legno duro—
Bisogna batterla
Come un tamburo.

A free translation follows: "A woman is a piece of furniture made of hard wood. She ought to be beaten, as one beats a drum."

An anonymous Italian musician has combined the twin operas "Cavalleria Rusticana" by Mascagni and "Pagliacci" by Leoncavallo into a verbal omelette, scrambling the titles and the names of the composers: "La Cavagliacci Palleria di Mascavallo Leoncagni."

The realistic programs of symphonic poems by Richard Strauss elicited many humorous comments from letter writers and professional music critics. After the Berlin performance of "The Alpine Symphony" in 1915, a lady wrote a letter to the editor of the music journal "Signale" inquiring whether she should bring an umbrella to the next performance for protection against the thunder machine included in the score.

Louis C. Elson, the Boston music historian, suggested, after a hearing of "Death and Transfiguration" that Strauss should write a "Medical Symphony." He outlined the program of the movements: 1. Neurosis and Nervous Prostration (Largo; Allegro con brio). 2. Coma (Andante molto). 3. St. Vitus Dance (Scherzando). 4. Finale: Delirium Tremens (Molto agitato). He further suggested that a diagnosis be printed in the program book, with a calomel motive, a quinine motive and other medical themes.

The bulkiest book on music ever published is the first (and only) volume of Wagner's life by an English admirer, Mrs. Burrell. It is two and a half feet high, and a foot and nine inches across. It is three inches thick. The book was engraved in script; only one hundred copies were published.

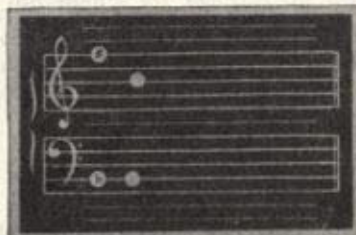
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BOOKSHELF

By DALE ANDERSON

ETUDE has received several volumes of collected poems, some very excellent indeed. But it is the tradition of the magazine not to review books of poetry owing to our restricted space. Therefore, we request our friends not to send us such volumes much as we would be glad to review them if it were not against established policy.

"A History of Jazz in America"
by Barry Ulanov

To your reviewer, jazz in its various forms represents the entertaining but sinister side of musical expression. Music is never in itself intrinsically good or bad. It may be well made or poorly made. It may be used for elevating and constructive purposes or it may be used for degrading or destructive purposes. Having admitted to his bias, the writer is probably not at all the person to review this really remarkable book. On one hand however, he admires the "History of Jazz" because it tells the democratic story of numerous American jazz composers who have fought their way from desperate poverty to amazing prosperity and fame. Many of these men have written very contagious tunes.

Mr. Ulanov concludes his work thus: "I am trying to demonstrate that out of a half century of jazz, an art has taken shape." Can this art stand in any dignified relationship to the great musical art of the world? As the writer's pen leaks out these words he is listening to a radio broadcast over the air. The singer is singing the lovely, simple tenor solo from "Martha"—M'appari—one of the purest of melodies set to "jazz" words with an impossible accompaniment of blaring trumpets. The jazz pirates for years have stolen hundreds of tunes from the great composers: Beethoven, Schubert, Chopin, Liszt, Grieg, Tchaikovsky and Rachmaninoff, smeared them with fanciful rhythms—"Schmalz"—and distorted instrumentations, contending that their product is great art.

Your reviewer does not like to think of himself as a sacrosanct spoiled sport who stands by in holy horror when he sees a crowd

at a "jam session" regaling themselves with phrenetic fits of ecstasy and anguish, after hearing a raucous and bewildering mess of heterogeneous noises. But—he must be honest.

Mr. Ulanov explores the jazz world with more thoroughness than the writer has ever noted in any other book. He also includes for discussion, in his jazz category, references to the heartfelt songs of Stephen Foster, the beautiful devotional Negro spirituals as well as the quaint corn-fed folksong music of our hill-billy states, thus including typical old English tunes, some of which may have been hummed in the days of Geoffrey Chaucer. But, what have these to do with jazz? Of course, when William C. Handy, with genuine intuitive genius writes a song like *The St. Louis Blues*, we have a true example of jazz. All honor to him for catching such a haunting mood of his people. The same must be said of the distinctive tunes of George Gershwin, Irving Berlin, Cole Porter, Duke Ellington and others. Jazz probably reached its highest tide in Gershwin's "Porgy and Bess" a really momentous achievement. But we cannot compare all of the oceans of bad jazz with the magnificent music literature that civilization has produced. Jazz has made its stimulating contribution to the world of music just as have the rollicking, perky jigs and reels of Scotland and Ireland, the sensuous *lassans* and the fiery *czardas* of the Magyars, or the haunting rhythms that came from below the Pyrennes. But none of these form the great body of art music, although they contributed to it. Nor can your reviewer conceive of jazz as fundamentally American; it reaches too far back to the lands of the tom-toms and the howling dervishes.

The first attempts to canonize jazz were made by two Europeans, Messrs. Panassié and Goffin who wrote sophisticated books about jazz with almost reverential obeisance. Then we in America were surprised to find European conservatories of standing giving courses in jazz.

The real music of a people is a sound reflection of the people themselves. It represents their joys and their sorrows, their behavior and ambitions, their ideals and their visions, their faith and their spirituality.

Important and serious music in all its forms, whether heard in the movies, through records, the radio and the television, together with fine amateur music in our homes, represents an immense part of our musical activities. Years ago the old-time wind instrument player, Clay Smith, who toured the country annually for three decades in Chautauqua, told your reviewer that much of what we called jazz was born and bred in the honky-tonks of the wild and woolly west patronized only by the disreputable.

John Philip Sousa frequently made concessions in his programs and played clever jazz compositions which he enjoyed hugely. He said: "The music that people like to hear most is that to which they are most accustomed. The Scotsman rolls his eyes in joy to the skirl of the bag-pipes, which make some people of other lands cover their ears for protection. Circus folk who have heard the ordinary circus band for years make music all of its own type, come to like that better than any other music. People have loved Schubert's *Ave Maria* for over a century and will go on liking it for centuries because it is within the range of their imaginations, while many abstruse and complicated orchestral works leave them cold." The warm-hearted, always generous showfolk come very near to the great common denominator of the musical world in their taste. Most of them lead fine lives. In the circus families, contrary to general public opinion, their morals would put to shame those of many pretentious, affected social groups.

Mr. Ulanov in his 382 page volume does not contend that jazz represents the higher levels of music in America. Indeed, he goes far out of his way to show for instance, that the roots of jazz, during the plush, laxity of romantic old New Orleans, dug down into the brothels and bordellos of yesterday in that beautiful and picturesque city. We wonder how such a lurid and sordid description as that found in his fifth chapter ever got by the censors. Your reviewer has never stood for squeamish bowdlerization of text, but after all, there is a limit. That chapter gives in minute detail certain re-

pugnant facts, such as the bad little boys of yesterday used to read away out behind the barn! It merely shows that many of the early jazz musicians were baptized in the red light district of New Orleans. With a modicum of training, but mountains of assurance, stepped up by the deliriums of alcohol, dope and licentiousness, they produced a psychopathic condition of unfettered abandonment and ventured where others might not tread. In this state they chanced upon occasional rhythms and harmonies that were interesting and native.

Mr. Ulanov pays proper tribute to the famed "King of Jazz" Paul Whiteman, a finely trained musician in the classical school; to Duke Ellington and others who extracted the best elements of jazz and arranged these in elegant orchestral raiment, thus adding to our American musical vocabulary.

All in all, Mr. Ulanov's "History of Jazz" is the most comprehensive and informative book upon the jazz rage your reviewer has yet seen, albeit the most Rabelaisian. Yet, *ora pro nobis*, your reviewer is still unconverted. He still feels that jazz itself, can never be elevated to a great art. It is like a shot-in-the-arm; a kind of musical stimulant at best. Any attempt to sanctify it is perhaps a mistake. Let us take it without any snobbery or prudery for just what it really is, as Mr. Ulanov presents it.

The book includes five interesting pages devoted to a Glossary of Jazz, the ornate jargon of the fellow travelers, which is probably as authentic as though it were prepared in the research laboratories of "Variety" or the "Billboard" or shall we say at Lindy's or Toot Shor's. Mr. Ulanov is Editor of "Metronome." He also teaches English at Barnard College, Columbia University.

The Viking Press, Inc. \$5.00

Fanfare for 2 Pigeons
by Hans Heinsheimer

Mr. Heinsheimer, raconteur and chronicler, who writes much after the manner of the French feuilletonist, has followed his "Menagerie in F Sharp" with a mosaic of articles, many of which have appeared in magazines. He has gathered a variety of interesting contemporary news about musical activities in our country.

At the time of World War II, Mr. Heinsheimer escaped the cruel turmoil of Europe and came to America. He has been engaged with publishing firms and man-

agers of artists. Through these connections he has traveled widely in the United States. This has enabled him to make mental photographs of our musical scene which he has developed into many graphic positives and negatives, ranging from Broadway to Hollywood, with side trips to Europe, particularly to Vienna, where Mr. Heinsheimer formerly was engaged by the sage and shrewd Herr Doctor Emil Hertzka, head of the Universal Editions.

He is much interested in the Opera Music Work Shops development in American colleges and pays tribute to the indomitable lawyer, businessman, music lover and patron, Mr. A. J. Fletcher, the instigator of the Grass Roots Opera Movement in the South, whom he describes as the King Ludwig II of North Carolina. He also praises the tireless work of Miss Bishop, entrepreneur extraordinary in the cause of the Opera Work Shops. He lauds highly the annual performances of "Parsifal" given at Indiana University at Bloomington; Indiana, but does not mention the exceptional pioneer operatic work done at the North Texas State College at Denton, Texas, under the able direction of Dr. Wilfred C. Bain, now Dean of the Department of Music at Indiana University in Bloomington.

One of Mr. Heinsheimer's most touching verbigras has to do with the Hungarian modernist Béla Bartók, whom he calls "the most saintly man I ever met." His picture of Bartók is not done with the adulation of a sycophant but rather with the reverence of an acolyte. Of him he says: "Not once could I think of him as belonging to any national group or race. He was a human being, pure, strict, of an abstract sidereal quality, governed only by the laws of decency, integrity and faith which he applied uncompromisingly to his own conduct and whose breach by others he never forgave." Your reviewer first met Bartók at the State (Liszt) Conservatory in Budapest. His delicate, unearthly, wraithlike manner of looking upon the world scene, was most impressive. Personally he seemed like a reincarnation of what the writer had always imagined the man Chopin to be. Bartók wrote only as his genius impelled him to write. He made no overtures to popular taste.

When Bartók came to America in 1940 with his wife a concert pianist Dita Pasztory, to free himself from the murderous tyranny of Hitler, he was not forced to

leave, because neither he nor his wife were Semitic. One single "Heil" would have been sufficient to make him comfortable. But his "angelic" soul could not countenance the brutalities of Hitlerism. Therefore he gave up his home and possessions, a good salary as professor at the Royal Conservatory, pension for his later days and a vast collection of books and precious folk music from many countries. In discarding all this he made a sacrifice for ideals so heroic that it stands out in the history of art.

In the New World he set out to build a new life, amid the thundering roar of the traffic of a different kind of civilization, not at all attuned to many of his advanced musical ideas. Shy and unassuming and suspicious of being tricked, the adjustment to new conditions was not easy. He gave concerts with his wife and Mr. Heinsheimer acted as his manager, for Boosey and Hawkes, Bartók's publishers. His public performances were not successful, largely because of his extremely modern works and lack of platform appeal. He had many offers to teach composition at different educational institutions, but refused them. Columbia University gave him a scientific assignment which gave him employment for two years, with a fee of one thousand dollars. He made records but resented receiving money from the manufacturer which he realized were very generous but altogether fictitious. His publishers, Boosey and Hawkes, endeavored to assist him liberally, but again he resisted receiving "money he had not earned." Koussevitzky took great interest in him and gave him a commission for a new work and a one thousand dollar fee from the Koussevitzky Foundation. After many illnesses he died in 1945. Mr. Heinsheimer's Bartók memories are in themselves a valuable chapter in contemporary musical history. "Fanfare for 2 Pigeons" is an entertaining current chronicle of particular interest to sophisticated readers.

Doubleday & Company, Inc. \$2.75

Ten Operatic Masterpieces
by Olin Downes

In 1910 a slipshod, English-born German-trained musicologist John Towers, who lived in America many years, published a list of 28,000 operas that had been performed up to that date. Scanning the international contemporary repertoire for the last fifty years

it is impossible to list more than two hundred survivors for which there is any compensating demand. What has become of the 27,800 operas now almost never heard? Mr. Olin Downes, music critic of the New York Times and one of our sanest and most lucid writers, particularly upon opera, has put together a really magnificent volume of 569 pages (sheet music size, beautifully engraved and printed upon exceptionally fine paper) including illuminating descriptions of ten operas. Nine of the operas are among the most demanded works in the present day operatic repertoire. They are: "Marriage of Figaro" (Mozart); "Mastersingers of Nuremberg" (Wagner); "Aida" (Verdi); "Carmen" (Bizet); "La Bohème" (Puccini); "La Tosca" (Puccini); "Love of Three Oranges" (Prokofiev). The tenth opera "Wozzeck" by Berg represents the extreme modernistic style of musical composition, which is perhaps the only style most appropriate for a libretto which flounders in the lowest depth of the misery of existence in Europe during the last century. It reflects the results of a decadent, hopeless, criminal carnival of lust and hate. Mr. Downes calls it "perhaps the most remarkable opera of the modern age." He then continues, however: "one says 'perhaps' because he would be a bold man indeed who would say what the world of fifty years hence will think of it." "Wozzeck" has had possibly two score performances in the twenty-seven years since it was written. As in the case of all of the ten operas there are liberal extracts arranged for piano in or-

der that the reader may get a well defined idea of the music.

Mr. Downes' descriptions are original, distinctive and most informative. The usual book of opera stories is a re-write of hackneyed predecessors and throws little light that is new upon the plots or the history of the operas. Not so Mr. Downes' new work. He writes as though he were taking the reader into the opera house and commenting upon the story as it unfolds on the stage.

Mr. Downes cannot be praised too highly for the way in which he has handled and selected the notation examples. Mr. Downes was assisted by Mr. Leonard Marker, a pupil of Alban Berg, composer of "Wozzeck," and a successful composer in his own right; the artist Alberta Sordini who has provided the distinguished decorative drawings in the book and Merle Armistage who designed and arranged the work as a whole, giving it a continuity of which Scribner's may well be very proud. Covering ten operas all of which are prototypes of a different period, it becomes a very valuable possession, even if the span from the crystal clear springs of Mozart to the turbulent depths of "Wozzeck" does seem a jump from a verdant mountain top down into a crater of a musical volcano. Time however, the final judge of all things, will tell what will survive. Mozart has done pretty well. The "Marriage of Figaro" is now nearly one hundred and seventy years old, and is as fresh and sparkling as when it was first given.

Charles Scribner's Sons \$10.00
THE END

THE COVER FOR THIS MONTH

ETUDE'S cover this month shows the Robin Hood Dell Orchestra and part of a huge audience assembled to hear one of the concerts of its regular six-week season of summer musical events. This season a somewhat sensational innovation has been instituted in that all concerts are free to the public. There is no box office, as such. There is a reserved section for the Friends of the Dell who make a minimum contribution of \$100 a year each. The sum thus realized plus a substantial grant from The City of Philadelphia makes possible the plan in force this season as inaugurated by Dell president Fredric R. Mann.

Robin Hood Dell's outdoor music season is but typical of similar programs being carried out in various places throughout the country. Among these are the Stadium Concerts in New York City by the Philharmonic-Symphony Orchestra; the Guggenheim Memorial Concerts by the Goldman Band, also in New York; the Watergate Concerts in Washington, D. C. by the National Symphony Orchestra; the Esplanade Concerts by the Boston Pops Orchestra; the Hollywood Bowl Concerts; the Cincinnati Zoo Opera; the Red Rocks Concerts by the Denver Symphony; and the Berkshire Festival Concerts by the Boston Symphony. Many of these programs are the equal of the symphonic fare of the regular winter season.

These and other summer music centers are attracting audiences numbering into the hundreds of thousands—striking proof, if it were needed, of the appeal of good music to the general public throughout the land.

THE WORLD OF

Music

The Virginia Symphony Orchestra, William Haaker conductor has had a most successful spring tour throughout its own state as well as Kentucky, Tennessee, Maryland, and West Virginia. During the nine week tour the orchestra played about 100 concerts.

Crucible Steel Co. of America, Pittsburgh, has received the third annual American Music Conference Advertising Award. The award is made for the outstanding use of a musical theme in advertising for non-musical products or services.

The American Symphony Orchestra League held a workshop for community symphony orchestra players in Elkhart, Indiana June 19 and 20. The idea back of the project was that players in some of the smaller orchestras should be given the opportunity to be in contact with key orchestra players from the major symphony orchestras of the country, to gain knowledge that would be helpful to them in their own community organizations. Represented on the teaching staff of the workshop were musicians from the Boston Symphony, Chicago Symphony, Cincinnati Symphony, Detroit Symphony, New York Philharmonic-Symphony, and the Philadelphia Orchestra.

Frank La Forge noted vocal coach and accompanist, who numbered some of the greatest singers among his pupils, died suddenly in New York City on May 6 while playing at the annual dinner of the Musicians Club. He was 73 years old. He served as accompanist for Mme. Gadski, and then assumed the same post for Mme. Sembrich, and toured with her for six years in Europe and America. He also was accompanist for Frances Alda, Schumann-Heink, Matzenauer, and Lily Pons. Among his pupils have been Marian Anderson, Lucrezia Bori, Lawrence Tibbett, Richard Crooks, and Emma Otero. Mr. La Forge had a phenomenal memory, and was credited with knowing the accompaniments of over 2,000 songs which he could play on a moment's notice.

The Mannes Music School of New York founded 37 years ago by David Mannes has changed its name officially to the Mannes College of Music and beginning in September will offer a combined Music and

Academic Curriculum leading to a Bachelor of Science Degree. Leopold Mannes, son of the founder, is president of the college.

Ennis Davis, author and lecturer, and since 1944 educational director for the Fred Waring organization, died at East Stroudsburg, Pa. on May 8, at the age of 50. He was editor of "Music Journal Magazine." Formerly he was associated with Ginn & Co. book publishers. He was well known throughout music education fields and frequently lectured in schools and colleges.

Dr. T. Tertius Noble, distinguished composer, organist and director died at Rockport, Mass. on May 4, one day short of his 86th birthday. Dr. Noble had a notable career of more than 60 years, including 30 years as organist and choir master of St. Thomas Protestant Episcopal Church in New York City. He retired from this post in 1943 as organist emeritus. He was the composer of numerous anthems, hymns, cantatas and other church music. His two most famous anthems are perhaps *Souls of the Righteous* and *Fierce Was the Wild Billow*.

Henri Sauguet, eminent French composer was honored in April when a concert of his works was presented in New York City under the auspices of The International Society for Contemporary Music. Those taking part were the Juilliard String Quartet, Leontyne Price, Jean Morel, Martial Singher and Maria Tallchief and Nicholas Magallanes.

The Rockefeller Foundation has made a grant of \$400,000 to the Louisville Philharmonic Society, Inc. to be used between now and the end of 1957 for the composing, performance and recording of new works by living composers. During the last five years the Louisville orchestra has introduced 24 new works by such composers as Norman Dello Joio, Roy Harris, Arthur Honegger, William Schumann, Darius Milhaud, and Virgil Thomson.

Albert Harris of Los Angeles was the winner of the \$200 award given by the Horn Club of Los Angeles for the best composition for from 8 to 12 horns. Mr. Harris' composition *Theme and Variations* is scored for 8 horns. The Joseph Eger award of \$200 was won by Peter

Jona Korn, also of Los Angeles for his Sonata for French horn and piano.

Howard Whittaker of Cleveland is the winner of the Mendelssohn Glee Club Second Annual Award Contest. His winning composition *Behold, He Cometh with Clouds*, will be sung for the first time at the first private concert of the club's eighty-eighth season in December.

Leopold Stokowski will conduct a program of Canadian orchestral music in the fall at Carnegie Hall in New York City. The music to be presented at that time will be selected by a group of Canadian and American composers and conductors.

Stanley Adams, author of many songs hits, among them *Little Old Lady* and *There Are Such Things* has been elected president of the American Society of Composers, Authors, and Publishers (ASCAP), succeeding Otto Harbach who has been president since May 1950.

Central City, Colorado is again presenting an opera festival this summer. The season, opening on June 27, with "Carmen," will include 19 performances of this opera to be

followed in July by 14 performances of "Merry Wives of Windsor," given on alternate nights. Musical director is Kurt Adler.

Edward Johnson, former Metropolitan Opera tenor and then general-manager for many years of that company was honored recently when he was presented with the Canadian Club Award and Medal "in recognition of his outstanding contribution to the world of music, and thereby to the promotion of amicable relations between the United States and Canada, and other units of the British Commonwealth of Nations."

Franklin D. Cannon, concert artist and teacher who was widely known for his master classes died in New York City, on April 3, at the age of 70. A pupil of Leschetizky, he toured Europe and the United States.

The 24th Annual Chicago Land Music Festival will be held at Soldiers' Field, Chicago on August 22. Sponsored by the Chicago Tribune Charities, Inc., this gigantic music spectacle annually attracts thousands of spectators. As usual the festival program will include the winners of various contests held pre-

(Continued on Page 50)



Frank M. Folsom, right, president of the Radio Corporation of America received recently at the RCA Exhibition Hall a gold record from Milton R. Rackmil, president of the Record Industry Association of America, commemorating the 50th anniversary of the first Red Seal recording by the Victor company. In foreground is a model of one of the first recording machines, including giant horn and beeswax platter. More than 325,000,000 of the classical label have been produced since the Australian contralto Ada Crossley recorded "Caro mio ben" in 1903 in Carnegie Hall.



One of the most famous
violinists of the present day
advises young students how
best to travel along

The Road to Musicianship

from an interview with Mischa Elman secured by Stephen West

THE YOUNG violinist's chief need, also possibly his greatest difficulty, is the development of deeper, sounder musicianship. In some respects he can be taught what to do; in the most important aspects he must find his own salvation.

As regards instruction, the best teaching for the talented advanced pupil is inspirational. For one thing, the teacher must help him to set worthy standards of performance. All young people have their idols—they need to have them—and the question arises whether they always choose the right ones. Inexperienced in art, youth often fails to evaluate it properly. A particular idol may enjoy great success, make much money, draw vast crowds. Observing this, the ambitious youngster concludes that there is a notable artist and tries to copy his methods, his whole approach, never suspecting that the methods may be nothing more than mechanical glitter, and the approach a form of showy superficiality. In such cases, it is up to the teacher to set his pupil on the right track, pointing out worthier values and helping in every way possible to

establish sounder criteria of judgment.

The teacher must also inculcate meticulous habits of observing the printed indications in the score, building up awareness of and complete respect for the composer's intentions. But most important of all, the teacher should himself be able to perform. The chief help he can give is to be able to take the violin in hand at any moment of technical or interpretative difficulty, and demonstrate through actual sound how the passage should be played. Of course, he must explain things as well, but words alone don't produce beautiful sounds. I am not for a moment suggesting that the teacher dictate interpretative nuances. However, the pupil should be given the physical satisfaction of hearing correct and beautiful effects, of experiencing the hot-and-cold delight of drinking them in. Once he has felt this, he approaches the passage with new zest, partly because it is clearer to him, partly because he has enjoyed it enough to take it for his own.

Looking back to my own student days, the element I remember best in the teaching

of Leopold Auer is his own playing and what it did for me. Whenever things got complicated, he would grab the violin out of my hands and show me what could be brought out of the troublesome passage. There was never any question of my copying him; he simply showed me what could be done, after which it was up to me to do something equally pleasing. Further, this kind of teaching helps the pupil to become an aware listener which is important.

On the whole, however, the student must help himself, realizing that the best teaching is simply an indication of the long road he has to travel under his own motive power. And here again, the first elements of musicianship grow out of attitude and approach.

The great danger of the age in which we live is its immense stress on mechanics and speed. When this shows itself in conquering distance by means of airplanes, telegraphy, radio, we call it progress. But we must exercise great discrimination when we apply it to a completely non-mechanical medium like music! The fastest plane may be the (Continued on Page 60)

Good Health is a Major Asset to the Vocal Artist



A rugged constitution is just as important to the singer as to the athlete from an interview with David Poleri as told to LeRoy V. Brant

DAVID POLERI, sensational young tenor of the New York City Center Opera who twice "stopped the show" in the Cincinnati Summer Opera Series last July—once when he played *Don José* to Blanche Thebom's *Carmen*, and again as the hero in Massenet's "Manon"—lays out a simple but a rigorous path leading toward success for young would-be opera stars:

1. They must be properly trained in music.
2. They must be properly educated in general academic subjects.
3. They must be willing to work incessantly and in the beginning to accept any legitimate engagements, no matter how mean.

Poleri's formula is so simple, and so obvious, that I asked him to amplify his generalities, to give his own interpretations of his three stipulations. I felt his interpretation would be of great value, inasmuch as Poleri is now only 23 years of age, yet has reached that stage of artistry where he was accorded a three-minute ovation at his singing of the *Rose Song* in "Carmen," and one almost as long and vociferous for his great love scene in "Manon."

"To be properly trained in music means that one must have found a great teacher, first of all. That is not always easy, but it

can be done if one has the brains that are necessary for making success in singing. By this I mean that no intelligent person would accept as a great teacher one who made extravagant promises of a matchless career upon first hearing a voice. Any teacher who would make such premature promises is on the face of it a charlatan who should be immediately forgotten.

"Having found the great teacher one must not become impatient to do great rôles at once. One of the chief faults of young singers, I think, is the fault of wanting to do things which are beyond his technical ability. To sing involves many things besides just making agreeable sounds, yet young people too often want only to make those agreeable sounds!"

Asked to explain his mind as to the "many things besides just making agreeable sounds," Mr. Poleri said, "This is very simple. There is the matter of placement, an indispensable thing if one is to realize the full glory of the voice. Improper placement in the voice is as bad as, and much like, a cracked sounding board in a piano or a split belly in a violin. To gain proper resonance or placement is a matter for much study, and one should not sing without a real concept of it.

"Then, there is the matter of diction. But few young people realize that one

should study phonetics, the actual technique of producing vowel and consonant sounds, as carefully as a geometrician would plot his lines and angles and curves. There is also proper breathing, as essential to the singer as proper inflation is for an automobile tire, yet so few study anatomy sufficiently to know how it is best to breathe."

Mr. Poleri explained that in his opinion the singer must have a concept of life in general in order to sing well. "Whether one sings an operatic aria, a concert song, a religious song, or even the hit of the day, he is translating into music an experience of life. If he sings of a thing he does not understand how can he sing well?"

He went on to explain that he felt a singer should read widely, that his general education should embrace at least a speaking knowledge of the arts, that he should know something of the happenings of the day—"A singer is after all a citizen, and owes something as such"—and that he should know much of music outside his vocal scores.

"To my mind it is necessary that the singer should have a knowledge of instrumental and theoretical music. I do not at all mean that one should attempt to become an expert in these fields, for the singer should not (Continued on Page 60)



The Earlscourt Citadel Salvation Army Band, Toronto, Canada as they appeared recently in Philadelphia.

PENNIES IN THE TAMBOURINE

Salvation Army Bands have come a long way from their humble beginnings seventy-five years ago.

*An Editorial
by James Francis Cooke*

NOT MORE than sixty years ago any rough and tumble variety low comedian always knew that he could get a laugh when he imitated contemptuously a parade of a Salvation Army band. The strident wind instruments, a moaning melodeon, a guitar and a thundering bass drum could have been the makeup of a typical Salvation Army band of those days, but the sincerity and devotion of the real Salvation Army players was never questioned, even if the musical results were unhappy. At that time, however, few people ever imagined that the Salvation Army bands in the future with finely schooled, excellently drilled organizations of real performers worthy of the high praise of important musicians, would attract wide and serious attention.

The Salvation Army was established in 1865 by General William Booth in the Whitechapel District of the slums of London. As a boy Booth had been a pawnbroker's clerk and was continually brought face to face with crime and poverty and the daily tragedies of the poor. An in-

spired speaker who carried the deep conviction of his own crusading soul because of his deeds rather than his words, he set out upon an endless war to help the unfortunate. At the start he met with great prejudice and antagonism from the people he was striving to help. Riots broke out in Salisbury which were not quieted until 1878 when the Fry family, a father and three sons, all local musicians, volunteered their services and quieted the mobs with music. That was the beginning of music in the Salvation Army seventy-five years ago. Look at the musical picture in the Salvation Army today. There are now over 1,000 bands in the British Isles alone, apart from the many bands on the Continent and in other countries. A publishing department was established in 1883 and this has issued upwards of 10,000 compositions of different types ranging from songs to elaborate band compositions for Festivals. The Army has its own musical paper "The Musical Salvationist" established 66 years ago.

How did the Salvation Army rise in respect from ridicule to dignity? It was not

until the First World War that its great value was recognized and appreciated. Many of the Salvation Army workers who themselves had lived daily for years next to the tragedy, grime, and misery of life moved into the blood and mire of battle, ready to serve the Lord and mankind in any manner needed. None but these finely trained and experienced men and women could have met such a challenge. They supplemented the work of the Army medical corps and the military Chaplains in a way that the men then in service can never forget.

Almost overnight workers in the Salvation Army were revealed as soldiers of mercy with an understanding of the needs of the men in the trenches like that of the members of no other institution. The doughboys soon found out the practical value of the men and the lassies who at first talked in terms of doughnuts and hot coffee and then gave spiritual consolation. The Salvation Army reminded one of the wonderful lines of St. Paul in his Epistle to the Romans (8:37) "In (Continued on Page 59)

The Well-Tempered Piano Tuner



A veteran tuner of Steinway & Sons

It is tragic how few people realize the necessity for keeping a piano always properly tuned.

from an interview with John N. Steinway secured by Rose Heylbut

THE FAMILIAR term "piano tuner" can be misleading. In the strict sense of the word, a tuner deals only with the pitch of each note in the scale of a piano, it being his operation to set each note to the proper pitch and see that it remains there. A piano technician, on the other hand, must combine tuning with the regulating of all of the action parts, and the treating of the felt of the hammers to regulate its relative hardness which, in turn, determines the tone quality of each note. We, at Steinway & Sons, differentiate between these operations. A technician is required for periodic overhaul, while a tuner is required for regular service to a piano at least three times a year.

To accomplish this, he need not be a schooled musician or even a fluent pianist. What he most definitely needs is a thorough knowledge of the basic structure of the piano, and an accuracy of ear which can

hear not only pitch but the vibration of the tones involved in the setting of the pitch. Ranging upwards from the center of the piano to the high treble, notes have two and three strings. (The higher the pitch, the more strings; the deep bass notes have but one string, wire-wrapped.) The vibrating motion of these strings causes a distinct beat, or throb. In multiple-string notes, each of the two or three strings must vibrate in exact unison with the others, and the competent tuner must both feel and hear that it does so.

Actually, this hearing and feeling comprise the essence of tuning and come only with experience. The tuning fork and the rule book are no substitutes for practice. If you watch a tuner at work, you probably have the idea that he simply twists the pin until the pitch is right. There is much more involved. The pin is driven into five-ply maple wood; in going in, it

forces the fibres down, and it is their natural tendency to spring back into position which holds the pin in place. The tuner needs, then, to pull the pin beyond the point of tune, letting it spring back so that it sits in position and holds its pitch. A pin pulled just to the point of tune does neither. Learning the degree of pull by feel, indeed learning to handle the tuning hammer, comes with practice and experience.

There are two ways to acquire this experience. The first is by attending a tuning school; the second, by beginning work at the bench in a piano factory. Both systems have advantages. The school offers instruction in the various mechanisms of all pianos (and no two makes are exactly alike); bench training offers more detailed technical practice. In engaging and developing tuners, we prefer to break in an inexperienced man directly at the bench. Here he learns the construction and the handling of the instrument, and takes part in the tunings involved in manufacture.

This is called production tuning and it is quite different from the service tuning done in private homes. During production, we tune the growing instrument seven times, from the first rough tuning (called "chipping" which takes place before the hammers are in, during which the strings are plucked, like mandolin strings, to take out the stretch) to the final check-up tuning which allows the instrument to take its place in the salesroom.

The tuner must also set the temperament of the piano. This grows out of the nature of the scale and consists in dividing an octave into equal parts, or tempering the strings. Here one is guided by no mathematical formula. There are no fixed degrees of pulling, no invariable progressions by inches. The job needs most careful experience in hearing and feeling. One begins by setting the A at 440. Then one sets the octave; then the fifth (which is also the fourth down from the octave); then the fourth (which is the fifth down); then the third (which is the sixth down); then the sixth (which is the third down); then the second, and the seventh. The complete scale must be tonally accurate; it must also maintain, again accurately, the fixed relationships and inter-relationships of the scale. This, naturally, requires more than following a tuning fork. The craftsman needs familiarity with the scale and with its tradition as it was set by Bach and as it has come down to us in all the music we hear. I have indicated the interval relationships both up and down because it is precisely this adjustment which must be maintained. It is arrived at by constant adjusting and averaging in tonal relationships, and demands knowledge and care.

In testing out the intervals, the tuner generally plays (Continued on Page 49)



Master of Masters — A Tribute to Arcangelo Corelli

One of the leading authorities on Corelli honors the "Father of the Concerto Grosso," in this article written in commemoration of the 300th anniversary of the master's birth.



by Dean Eckertsen

THE MUSICAL WORLD is this year celebrating a notable anniversary, for it was exactly 300 years ago, sometime in 1653 at Tusignano, Italy, that one of the immortal and most significant musical masters of all time, Arcangelo Corelli, was born. His birth occurred during a period of great musical doubt and uncertainty. The era of domination by vocal music and the Catholic Church had all but passed. The new forms known as opera and oratorio had been for only fifty years attempting to establish a place in the world's musical life. Instrumental music was fighting for a life free and apart from vocal music, and it was having a most difficult time in establishing that separate existence. The nature of musical instruments was also in a period of indecision; many instruments we know today were then new or unknown, while many of the instruments most widely used in that day have since been confined to museums. Not even the major and minor scales were fully established as the basis of our music in those days.

Into this scene of transition and turmoil was born the great Corelli, and his contribution in shaping the path music was to take influenced all the masters who followed him even up to our present generation. Therefore it can be truthfully said

that he deserves perhaps more than any other musician who has ever lived that honored title "Master of Masters."

First of all Corelli was the first great violin virtuoso, the violin being one of these instruments still in its infancy at that time. He organized and set down the basic technique of the violin upon which all future technical advances were based. Indeed even when one takes up the study of the violin today, he learns first those basic techniques established by Corelli.

Corelli was undoubtedly the most popular violinist and one of the most acclaimed musicians in all of Europe during his lifetime. His popularity probably equaled that of Paganini during the last century and was at least equal to that of any violinist in our modern day. Indeed one would have to combine the popularity and fame of a present-day Heifetz and a Gershwin in order to appreciate the place which Corelli held during the 17th and 18th centuries in Europe. Yet it was not with what we call technical wizardry that Corelli so successfully stormed the capitals of Europe, for in that day a great violinist was one with an unusually beautiful singing tone, and judging from reports there was no tone in all Europe to equal Maestro Corelli's.

It was undoubtedly Corelli's acclaim and popularity as an artist on the instrument which did most to give the violin its present day place as one of the leading musical mediums of expression. Every lover or player of the violin owes to Corelli a tremendous debt, for without him the later history and success of that instrument would hardly have been possible.

Yet despite his tremendous success as a violinist, it will be through his musical compositions that Corelli will be most revered and remembered. Unfortunately, a large part of his musical output is only now becoming familiar to many music lovers, but it can truly be said that everyone who knows his remarkable scores is a devoted friend of them. (The December (1952) issue of ETUDE included an organ arrangement of perhaps Corelli's most inspired utterance from the set of works which crowned his entire contribution to music, the *Pastorale* from the "Christmas Concerto," which is the eighth of the famous twelve *Concerti Grossi* Opus 6.)

During his lifetime, Corelli's music was just as famous and beloved throughout Europe as his violin artistry. Indeed Corelli's works seem to have been the most popular instrumental music of the time. The great George (Continued on Page 14)

(Continued from Page 13)

Fredrick Handel, who like Bach was over thirty years younger than Corelli, so revered the older master as to pay him a special visit during his Italian excursion. Yet despite the popularity of Corelli's music and its influence on later composers, he wrote comparatively little. What is even more startling, perhaps, is that he never wrote for anything other than instruments, making him probably the first and one of the very few great composers to limit his talents to these mediums of musical expression.

Many of Corelli's compositions remain very well known even today. Among these are the famed "La Folia Variations" for violin and accompaniment, the Suite of three arranged pieces for orchestra heard so frequently in recent years, and of course the very famous "Christmas Concerto" already mentioned. All of the twelve Concerti Grossi among many other Corelli works deserve to be equally well known, for within them Corelli has confined some of the sublimest music ever penned by man.

Probably the most striking aspects of Corelli's works for us today are their remarkable melodic content, for he had a tremendous melodic genius, and their unusual emotional characteristics make them unlike almost anything written until many years after Corelli's death. These are the factors which make the music of Corelli so appealing and attractive to modern listeners, and they are especially noticeable in the Corelli Concerti Grossi.

These Concerti Grossi, which are Corelli's Opus 6 and his last creations, are some of musical history's most important works. They were the first great Concerti Grossi ever written, the Concerto Grosso differing from the Concerto in that there are a group of soloists instead of just one, and it was Corelli's very successful use of the form which established it as pre-eminent in that age of music, making possible the later Concerti Grossi of Vivaldi, Handel, and Bach (the Brandenburg Concerti are Concerti Grossi, too). In this period of history, the Concerto Grosso form held the same top place in musical composition that the symphony form did many years later. Corelli is therefore fittingly known to history as the "Father of the Concerto Grosso."

Upon his Concerti Grossi scores Corelli labored for about 35 of his 60 years. On their pages he has poured out his greatest musical ideas, and composers of later generations have found in them a source of inspiration for many of their own finest musical ideas. When one listens to these works, he hears material used later not only by Vivaldi, Bach, Handel, and Mozart, but by much later composers as Franck, Liszt, and even Sir Arthur Sullivan. Even

(Continued on Page 64)

Here's one teacher who had
the courage to do something about

That Cancelled Lesson

by LORIN L. SCHWARTZ

I HAVE JUST read Kalman Novak's article "Economics For The Music Teacher." (Etude, December, 1952) Excellent, but now I'm wondering how many teachers of the rural community will read it and say "I can't do it here, it won't work." It is in the light of this article that I write these lines.

I am a piano teacher, operating studios in three small towns. The age old custom of many of the other teachers in this community has been to "just forget" about the missed lessons, presumably because they are afraid the parents will not tolerate any other procedure. Many of these teachers are housewives whose husbands are working each day making the living. The wife wants her own spending money for luxuries about the home, so she teaches piano during parts of the year. Many of them, of course, have no intention of making it a life's work, so they have no set rules regarding what is expected of the pupil and parent. Well, needless to say, this setup is difficult to cope with in a community where there is also a professional teacher.

I taught for four years before World War II, following the custom of these teachers, losing many hours and dollars every week. In 1942, I entered the Army and during the next three years I seriously tossed over and over in my mind the question, "When this conflict is over and I go back to civilian life, shall I teach again or give it up for some other line of work?" Was the very work for which my parents had spent so much money in preparing me now simply to be lost?

In 1945 I returned home from Europe, still undecided as to just what to do. I was home only a short time when parents of former pupils began inquiring as to how soon I would reopen my studio. I replied that I was not going to make definite plans right away. Finally I decided to teach in a privately owned school of music in a city not far from home. There were some 15 instructors of various instruments on the staff at the school.

It was the same old story—I would finish a lesson, dismiss the student, walk out into the waiting hall to find that Jimmie (my next pupil) wasn't there. Word from the office would come that Jimmie's

mother had phoned to say that he wouldn't be there for his lesson since his little cousin from Indianapolis was spending the week-end in the home. I had two alternatives. I could give Jimmy's lesson on Monday evening at 8:30 (when I was finished with my regular schedule of lessons) or forget it entirely. On such occasions I would usually forget it, because 8:30 in the evening was no time for the lesson of an 8 year-old. Many times I went round and round with the director of the school trying to persuade him to change the rules, to make a charge for the cancelled lesson. "It'll never work," he would say. "Too many piano teachers here in the city who don't have that plan."

Many of the missed lessons were made up, but we poor teachers were doing it at 9:30 and 10 o'clock at night. In 1947 I resigned as a member of the teaching staff at this school and came back to the same three towns where I am now teaching. Neither town is large enough to maintain a studio full time; besides I have always felt the change from day to day is a good thing.

One cold Saturday in February 1947, I had something like 17 lessons scheduled for the day. It seemed about all I did that day was answer the telephone. Nine cancelled lessons. Of the nine, only one was sick and really unable to be there. The others were flimsy excuses of every nature. I made up my mind right then and there that I would make some changes and pledged myself that I would do it NOW. In the afternoon I sat in my studio, brooding over my "uncertain" so-called profession, thinking of how much time and effort I had spent in preparing to teach, thinking of how much I had already lost in income for that day. I had only given one lesson since lunch, and would not have another until an hour and a half later. I sat at my desk with pencil and paper wondering just how to go about making a new set of rules. Should I require that the regular fee for the child's lesson be paid—present or absent? Should I make an allowance for sickness? Should I just leave the rules as is and raise my lesson fee to help offset the loss on missed lessons? This (Continued on Page 56)

An organist who has played over 10,000

recitals discusses the problems, joys,
responsibilities and challenges of

A Career as a Mortuary Organist

From an interview
with Gene Driskill
secured by
Ralph Freese



THE MUSICIAN who has amassed this amazing total of over 10,000 recitals is Gene Driskill, dean of the Long Beach Chapter of The American Guild of Organists and organist at Mottell's Mortuary in Long Beach, California. Mottell's conducts over 2,000 services each year from one beautiful chapel. Mr. Driskill plays 1,500 of these funerals, averaging 20 minutes of music for each service besides playing for soloists. The 15 minutes which precede the formal service become to him a recital and he prepares for it as though it was a set program played before a great paid audience.

No services are alike and the music is often played from memory and must conform to the denomination conducting the service. It must not offend the officiant, family or mourners.

Mr. Driskill came to Mottell's amply prepared with a Bachelor of Music (organ major) from Wichita University and a Bachelor of Arts degree from Friends University both in Wichita, Kansas. After a short career of teaching public school music, he became a Chaplain's Assistant during World War II. This rich experience made it easy for him to fit into the strenuous job of playing as many as 10 services a day.

The magnitude of his work since the war is terrific when you break it down into cold statistics—20 minutes of playing for

10,500 funerals means 210,000 minutes or 3500 hours. If he averaged 200 notes a minute this would equal 42,000,000 notes—or, if he played 6.33 numbers for each funeral he would have played 66,465 organ numbers and in addition some 14,000 vocal solos.

How many organists could match such a record?

Many people attend funerals at Mottell's just to hear Gene play because, as one woman said: "Mr. Driskill brings hope, comfort and courage to the family and friends who hear him."

"THE Mortuary Musician holds a unique place in the musical field," says Mr. Driskill. "The position brings both a responsibility and a challenge. The responsibility is that of creating the mood for the memorial service which is to follow a 15 minute organ recital. The challenge is a dual one; first, the organist must strive continuously to raise the standard of music used at funeral services, and, second, he must provide accurate accompaniments for a great variety of soloists from the most inexperienced to the seasoned professional."

"Above all the organist must not be bored with the monotony of the routine itself. He must like the sweet, delicate, but sometimes stifling aroma of the flowers which are in the chapel. He must not become callous to the sadness and despair

which come flooding into the chapel with each new group of mourners, for by his attitude, which finds expression in the organ music, he must change the cloak of melancholy which each funeral goer seems to think is necessary, change that melancholy to one of serenity and peace so that family, mourner, soloist, chapel attendants and, yes, the minister are prepared for the reading of the Holy Words of promise which follow his music. The organist creates moods. He changes lives when he plays with this understanding and doesn't think of his work as a boring chore to be over and done with quickly.

"Organists themselves, I believe, are largely responsible for the growing tendency of many funeral parlors to install mechanical reproducers, public address systems to furnish music for services. I say this because I think that we organists have accepted the idea that the music at funerals is unimportant and have taken the attitude of 'Oh, to heck with it,' running into the chapel at the last minute, grabbing anything, constantly playing the same pieces over and over, making no variation in our registrations, keeping volume on the same monotonous level so that our organ music becomes a barely audible background over which mourners can keep up their conversation, or, thumping down the tremolo-stop and riding on it all the

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Mexican Players dancing in the *Contra Danza* from "Midsummer Moonlight" at Padua Hills Theatre

by H. C. Henderson

BY A DESERT motor road leading off the main highway about twenty miles from Los Angeles, one arrives at Padua Hills Theatre, where thirty-odd Mexican players, most of them young, are presenting fiestas and other folk dramas in their colorful native tradition. Music is a part of each production, as it is linked with all phases of Mexican life.

The simple indoor theatre, with an adjoining public dining room, forms the center of a group of Spanish buildings in an old olive grove below the majestic Sierra Madre Mountains, a congenial setting for the unique project. Under the sponsorship of Padua Institute, a cultural, non-profit organization, the players are keeping alive the romantic Spanish and Mexican heritage of California through a high type of entertainment which generates a cordial international spirit and attracts thousands of tourists and local patrons the year round, with top attendance in winter.

As pointed out by the director, Hilda H. de Jara, the mixture of Spanish and Indian elements is a fascinating aspect of the Mexican music included in the more than 150 programs the theatre has produced. The monotonous and often somber Mayan or Aztec themes were varied and enlivened by the vivacity and ardor of Colonial Spain. The prominence of guitars and of the *salterio*, a Mexican version of the ancient *salter*, emphasizes the troubador spirit, as do many of the dances.

Mrs. de Jara writes or adapts all of the plays. She was born in California, of Mexican parents, and her family was prominent in the pioneer life of the country around Padua Hills. She has been with the company for nineteen years and director

for five years.

Francisco Velazquez, the musical director, plays the *salterio* with nonchalant skill. The instrument was manufactured by his ancestors for generations in Mexico, and he grew up playing it at neighborhood fiestas. Velazquez' handling of musical scores is delightfully artless and casual, in keeping with the character of the productions.

The theatre and stage are small but adequate, with good lighting and other essentials. The realistic performances are convincingly impromptu. Settings are faithfully represented, with picturesque costumes and scenery typical of the various Mexican provinces. And an over-all kinship and homogeneity merges and focuses the production as a whole.

Pastel-colored adobe villages are peopled with chattering bootblacks and flower girls, with dashing charros and toreadors, with street musicians and beggars, flirtatious señoritas and their serenading suitors, with scheming villains, gay caballeros and whimsical clowns, a vivid and diverse cross-section of melancholy, light-hearted Mexico.

Plays of the early California ranches present a mingling of familiar pioneer characters from the United States and a sprinkling of Yankee tunes. Ancient Mexican morality dramas are popular.

At the Christmas season, for example, the Padua Hills Players always present "Las Posadas," an old miracle play of the Nativity, as it is seen with modifications in all Mexican communities south of the Rio Grande. Native customs are embodied, such as the breaking of the *piñate*, a clay figure filled with sweets and other gifts,

which takes the place of our northern Christmas trees. Musical numbers hark back to old Gregorian chants and primitive Mayan humor and tragedy. A family shrine is constructed and "Las Posadas" litany is sung, all incorporated in the native pageant and all a characteristic mixture of piety and hilarity.

Incidentally, a *piñate* overflowing with presents now often forms a part of the holiday season's store-window decoration in Los Angeles, a pleasantly practical utilization of Padua Hills folk lore.

A springtime play is dedicated to San Ysidro, the patron saint of Mexican farmers. Songs and instrumental music celebrate the miracle of growth and fruition and prayers for plentiful harvests. Such national holidays as Mexican Independence Day and the anniversary of the Battle of Pueblo are always the occasion for patriotic songs and dances.

A typical program is the annual review of Mexican fiestas by regions and periods, with a mere thread of plot in a sequence of song, dance and pantomime, which is presented each autumn with variations.

Titles of many of the songs in these annual musicals, or "Festivales," suggests the Indian or Spanish theme and often reveal the blending of the two racial strains in the quality and poetic imagery of typical Mexican ballads. *Tihui*, for example, is a song of Aztec migration and means "Come Aztecs!" *Los Matachines* is a stirring Aztec dance with bows and arrows. A Seri fisherman chant is called *I-coos*, meaning "Happy Wind."

Peregrina, a Yucatan song, shows the romantic Spanish elaboration, in contrast with the Indian (Continued on Page 61)

Music Out of Old Mexico

The story of a cultural, high type project of a group of Mexican players dedicated to the task of presenting folk dramas with music, linked in tradition with all phases of Mexican life.

Miguel Vera and Conchita Cervantes in a colorful number from a recent production



Casilda Amador of the Padua Hills Theatre Company



An interesting group on the esplanade at Padua Hills Theatre



The Mexican Players in an interesting formation from a typical folk dance from old Mexico



Elisa Misquez with the clay figure filled with gifts in the Christmas play "Las Posadas"



Maria Martinez in the Mexican Players production of "Las Posadas"



New Records

Reviewed by
PAUL N. ELBIN

Gilbert and Sullivan: Solos by Martyn Green

Martyn Green joined the D'Oyley Carte Gilbert and Sullivan troupe thirty years ago. If any American music lovers failed to get acquainted with the nimble-tongued G & S stylist during the first 29 of the 30 years, there was opportunity last fall when Green starred in a successful Broadway Gilbert and Sullivan season. Most of his solo hits from "The Mikado," "H.M.S. Pinafore," "Iolanthe," and other Gilbert and Sullivan favorites have been recorded with show-music veteran Lehman Engel conducting the Columbia Operetta Chorus and Orchestra. There's sufficient variety among the sixteen solo songs to guarantee an interesting program even for the music addict who is only so-so about Gilbert and Sullivan. The spacious sound on the record adds to the illusion of real theatre. (Columbia—one 12-inch LP disc.)

Muzio Song Recital

A welcome transfer from old 78 rpm records is a new Columbia LP containing ten songs recorded by Claudia Muzio in 1935 with an orchestra conducted by Lorenzo Melajoli and Licinio Refice. As you would expect, the reproduction sounds thin by present-day standards. But a student of singing will profit by absorbing something of the style with which Mme. Muzio sang such songs as *Se tu m'ami, Spirate pur spirate, O del mio amato ben*, and such later songs as Delibes' *Les filles de Cadix* and *Bonjour Suzon*. One of the loveliest songs in the collection is Refice's *Umbra di nube*; in such a

song the divine Claudia was at her best. (Columbia—one 12-inch LP disc.)

Bernstein: Fancy Free
Copland: Rodeo

A good ballet orchestra fresh from the pit is often more successful with ballet scores than symphony orchestras playing sedately on Sunday afternoons. As to the orchestra of the popular Ballet Theatre, conducted by Joseph Levine, there will be little argument on the part of people who hear this orchestra's recent recording of two characteristic modern American ballet suites. There's lilt and vitality to the playing. Moreover, in the FDS Capitol record there's a transparency of orchestral sound that record collectors have long wanted but seldom heard. (Capitol—one 12-inch LP disc.)

Goldmark: Rustic Wedding Symphony

If four stars, four orchids, or four bells were used as symbols of near-perfection in this monthly review, Sir Thomas Beecham's recording of Karl Goldmark's Rustic Wedding Symphony would get them all. Considered a dated work by the sophisticates, Goldmark's tuneful suite is played by Beecham and the Royal Philharmonic Orchestra of London with great respect and great success. Technically, the recording is uncommonly good. Here's a record to surprise the connoisseur and delight the amateur. (Columbia—one 12-inch LP disc.)

Tribute to Lotte Lehmann

Record revivals via LP discs are bringing us a lot of fine music

from the recent past, among them being a collection of twenty songs recorded by Lotte Lehmann between 1935 and 1940, and called A Tribute to Lotte Lehmann. The period covered by the recorded song performances was a time when Mme. Lehmann reigned supreme in the world of lieder. Schubert predominates in the collection, but Mozart, Schumann, Franz, and Brahms are represented. The expressive voice of Lotte Lehmann is fairly well reproduced, but the quality of the piano accompaniments varies from song to song. (RCA Victor—one 12-inch LP disc.)

Tchaikovsky: Overture Solennelle "1812" and Marche Slav

This is the record I've been shouting about from the housetops. For the phonograph fanatic who at least now and then wants some-

thing big as outdoors and loud as an explosion, this is the disc. It not only has tonal opulence such as you seldom hear on records, but you can play it with good conscience in the knowledge that Ormandy and the Philadelphia Orchestra have played correctly as well as loud. One of Columbia's line of "economy" records, this is a must for the "hi-fi" fans. (Columbia—one 10-inch LP disc.)

Wagner: Siegfried's Rhine Journey and Funeral Music from Götterdämmerung and Prelude and Liebestod from Tristan und Isolde

Capitol Records has handed the Pittsburgh Symphony Orchestra and its new conductor, William Steinberg, a kind of final examination in the form of this challenging Wagner assignment. The justice of the matter is not important, however, since clearly the Pittsburghers have not lost their Reiner heritage and are responding magnificently to the baton of the new conductor from Buffalo. On soft passages this disc reveals some surface crackle, but the Wagner-Steinberg crescendos are brilliantly reproduced. (Capitol—one 12-inch LP disc.)

Beethoven: Six Sacred Songs, Op. 48 and An Die Ferne Geliebte, Op. 98
Schubert: Six Songs (Die Forelle, Fischerweise, Im Abendroth, etc.)

The Greek contralto, Elena Nikolaidi, has a sumptuous voice, ample in size and velvet from top to bottom. Her latest Columbia recording, nevertheless, raises the inevitable question as to whether the celebrated *Amneris* can adapt her resources to lieder. Through-



Dr. Paul N. Elbin

SHOULD A CHILD possessed of a good or unusual singing voice undergo training in vocal production with a view to a professional career in later life?

The subject is of superlative importance yet it has been strangely neglected for many years. Most teachers when asked reply with a laconic, categorical "No!" But although they are so tersely emphatic they are unable to support their opposition with anything more than vague warnings, such as, "Oh, it's unwise," or "It may be harmful," or "It may be fatal to the voice." It is high time that the subject of childhood vocal training received careful, objective examination.

Why are children who have no voice but exhibit marked musical inclination and aptitude not advised to defer study and practice of an instrument until they are well on in their teens? Nearly all well-known instrumentalists were launched on their studies when they were practically babies. As they grew, their organs and muscles, their mental and emotional reactions, and the complex of their coordinatory processes were developed and balanced to a degree that would have been impossible had they started later in life.

At this juncture some may point, as an argument against early training, to the child prodigies who amazed and delighted the public for a time and then ignominiously disappeared from prominence in the musical scene. But of course this argument is extremely weak.

There are a multitude of reasons why some child prodigies do not fulfill their resplendent promise, but childhood training is not one of them. Sometimes it was because they were not sufficiently endowed. Usually it was because of a weakness of character which resulted in an inflated ego and led them to believe they did not need to study and practice as diligently as when they were unknown and unacclaimed. Improvement and advance is difficult without unremitting application. Their decline was not due to premature, childhood training, but to its curtailment.

In any case, the fact remains that the vast majority of instrumentalists begin training very early in childhood without a thought as to whether they will evolve into outstanding virtuosi, or child prodigies, or whether they will never rise above mediocrity. Is not the voice an instrument? Why the exception to early vocal training? The only argument ever leveled against it is that the vocal cords are too delicate to withstand its "rigors."

In reality, despite contrary opinion, the vocal cords are marvellously tough and miraculously resilient. In order to realize the truth of this all we have to do is to recall the tremendous strain an infant in-

flicts upon them during crying, and later, when a child, by its screaming and shouting during play. Further, many millions of children all over the world sing a great deal. Very few have naturally well-produced voices. Almost all children who sing subject the vocal cords to protracted maltreatment through improper vocal production. Nevertheless, very rarely does the infant's excessive crying and the child's excited screaming and shouting and incorrect singing result in permanent injury to the vocal cords. What is more significant and pertinent is the fact that the more appealing and beautiful a child's voice is, the more it is encouraged to sing, regardless of whether its vocal production is poor. None will deny that incorrect vocal production is detrimental to the voice, yet, children are never warned to sing less, or to

long after the age when the average singer of today is compelled to relinquish his career through wreck or loss of voice, so that they were still able to sing and thrill audiences far into the twilight of their lives, some even when they were in their 80's.

Were they exceptional mortals? Perhaps they were. It is obvious that they were blessed with wonderful health and exceptional musical gifts and artistry. But can we be sure that their "natural" voices were superior to those of their less successful contemporaries? It is a well-known fact that inferior voices well trained sound better and last longer than superior natural voices badly trained. May it not be that the salubrious, radiant return of their voices after puberty was due to their meticulous childhood training? May it not be

The Child Is Father to the Man

An authoritative discussion of the question
when to begin vocal instruction with children.

by JOSEPH A. BOLLEW

stop altogether, as a means of preserving their voices, just as they are never advised to undergo vocal training.

The taboo against early training of the vocal instrument has many disadvantages. On the other hand there are many potent arguments to favor it. It is true that the voices of many children of both sexes do not return after puberty, and that some beautiful child voices do not return in all their pristine luster. But the loss or the deterioration cannot be attributed to childhood vocal training, since it is hardly ever given at that stage. There is, however, a probability that the loss or deterioration was due to an absence of vocal training. The history of singing supplies plentiful data to sanction the hypothesis. Numerous famous singers of the past, and many more not so famous although not necessarily inferior, received a thorough vocal training during their childhood and were celebrated exponents of the lyric art at an age when most aspiring singers of today are just beginning to consider embarking upon their training. The voices of very many of them improved from year to year and were preserved in beauty and power

that the longevity of their voices was due to the same cause?

Good vocal training is essentially a matter of the formation of good vocal habits. Primarily it consists of the cultivation of an ear for free and pure tone and of the bodily adjustments for securing it. The great Italian singer and teacher Pietro Tosi, next to Porpora, perhaps the greatest vocal teacher of all time, says in his famous book "Opinions of Singers" that "The master must be careful that his pupil's tones are produced purely." He placed this first in his account of the order to be followed in teaching. He not only placed it first, but made it a *must* before the pupil could proceed to the next step.

Most aspiring singers of today, not having received a good vocal training during their childhood, have no conception of what is meant by correct vocal production. They are even discouraged from acquiring a theoretical knowledge of what is meant by it. "You can't learn anything from books and articles" is the chorus they hear. Theory is an important foundation in other subjects but it is ruled out as having any value in connection (Continued on Page 61)

The Democratic Process in Music

An intelligent
discussion of
the pros and cons
of group instruction

by

MARTHA
NEUMARK

HISTORICALLY sound trends, whether political or educational, may be delayed in their consummation by immature minds, but they cannot be permanently reversed. The test in applying any theory of music education should always be: Is it musically sound? If this primary consideration can truthfully be demonstrated and affirmed, then any purely selfish opposition should be cast overboard. But when in practice it turns out that even the selfish interests gain benefit, the protests evanesce and the democratic process in music marches on.

The case of Leila, whose musical idealism was well matched by her fortitude, perseverance and ingenuity, illustrates the point. Leila, whose name might be Legion and who is the embodiment of a composite experience, came to a typical small town several years ago with a double-barrelled education under her belt. A recent graduate of a reputable conservatory, she metaphorically clutched her brand-new teachers' college diploma in her hand—until soon it began almost to resemble a streetcar transfer. That she clung to it and its symbolism like a passport instead of transferring to less jealously guarded pastures is a tribute not only to Leila's inborn tenacity but to the school which had imbued her with a firm belief in the rightness and ultimate triumph of her firm conviction that a musical education is the inherent right of all children and not just of a privileged few—and that even the limited number who would in any case have acquired this education privately would gain enormously by musical experience in the company of their peers.

When Leila, with the aid of contact established by her own teachers back in the big town, approached the principal and the superintendent of the small town's school, she found them unexpectedly understanding and quite prepared for the introduction of Class Piano into their school system. They helped Leila prepare a list of the benefits that might be derived by the children for submission to the local school board.

First, stress was laid on the fact that all music, particularly including piano music, actually functions best in groups. So that when music is brought into the class situation, into the public schools, you get at the core of the indoctrination problem.

The modern approach to the study of piano is the singing approach. Learning with his friends and neighbors the child's sensitivity to musical relationships is most rapidly increased. What is too loud? Too soft? Is the tempo fast enough? Slow enough? Has the musical phrase been grasped? Is the musical line recognized? These and similar matters can best be grasped in group participation and discussion. Groups make singing the songs lustily easier, especially for the bashful child. And

singing the melody aloud first they must, to get the sound in their ears. The reason so many pianists do not phrase correctly is that they don't actually hear the music unless they sing it.

Next, Leila pointed out that music is a social art, not just an escape mechanism, though as the latter it also has its good points. The greatest thrill is experienced by the child who can turn in an adequate musical performance for and with friends. In a group the piano student gets what he could not acquire otherwise: insight into others. He needs group participation for true understanding of the piano and its techniques; combined with private practice this group experience will help turn him into a musically sound and socially effective individual.

Just the very act of participation in group activity teaches something. Learning is faster in the group. Mistakes are heard and comprehended more easily when committed by someone else. The nervous tension that accompanies one's own performance is then absent, and closer attention can be paid by the student to what brings good pianistic results and what brings poor ones. Knowledge thus gained is incorporated with less difficulty into the child's own performance. Children actually learn faster from each other than from the teacher, whom they are inclined to consider somewhat in the mentality-group of the dodo.

Class piano offers an unparalleled opportunity to foster good musical taste, Leila then went on to point out. In the public schools a piano teacher gets to the core of the people he should be serving—not just the musical geniuses who would in any case probably manage to emerge. Those who grow up to be doctors and lawyers and housewives and electricians, all those for whom music in their adult lives will be not a profession but a recreation, can thus become a new public for good music in their own generation; and this public in turn is needed to stimulate and support the professional performers and composers. In any group there are some children more advanced than the others; when these are encouraged to report in class on their good musical experiences, the rest of the group becomes aware that such things do exist, and thus they become interested, too. The class period gives the opportunity to recommend musical reading, to discuss small articles on various composers, and the like. If each child reports on a different bit of reading, it is easy to see how much richer is the knowledge with which each class member departs than if he knew of only his own subject.

But in the end, Leila summed up, the only valid answer to the query Why Class Piano? is that it is the best way to teach in a musicianly manner. Granted that it helps children socially, (Continued on Page 62)

Midsummer Dreams from Across the Mexican Border



By GUY MAIER

ON NAMING YOUR PIECES

Composers of children's pieces often consult me about titles—what shall they name this or that? Yet, how much more help they could get from their own imaginative young pupils, if they would play the piece at a lesson, then find out what the youngster thinks of it. Does he like it? Why? What does he think it's about? What would be a good name for it?

Astonishing replies will be received. The composer will often discover perfect (and truly child-like) titles for his pieces. Recently a writer played a short first year piece to me. I asked the title. It was *Walking Shadows*. "Well," said I, "the piece seems so scary and menacing, why not call it *Stalking Shadows*? But better than this, why not let your pupils give it a name?" He reported later that the kids had suggested many good titles like *Stealthy Steps*, *Footfalls in the Night*, *Cloak and Dagger Man*, etc., some of course too horrendous to use. All were better than the original.

When you offer a new piece to a youngster do you sometimes play the piece first without telling him the title or letting him see it? This is an excellent procedure. After playing it, ask some questions. Does he like it? Would he like to learn it? What would he name it? Often the pupil will suggest a more vivid or appropriate name than the composer has given it; and of course you have found out whether he wants to learn it, and have already helped him to know its meaning.

A GOOD TIP

Here's an innovation you might use in your classes. It is sent to us by Dorothy and Sidney Morrow, outstanding teachers in Brooklyn, N. Y.

"We have just finished a series of musicals wherein each student was called upon to demonstrate some phase of technic,

pointing up a frequently neglected side of young people's musical training. 'Thinking Fingers,' Czerny, special drills in passage playing, skip flips, thumb turnings, trills, octaves, thirds, etc. were carefully explained and executed by the students themselves. The audience loved it and admitted never having realized before how much more there was to this business of playing the piano. . . . The groups responded happily and successfully. They liked especially the plan of the technical warm-up before playing a piece."

ALLERGY

During these dozing summer afternoons how far away seem those strenuous ten-piece audition days for which we prepared our young hopefuls! One of the judges reported that as an attractive fifteen year old "Personality Girl" sat down at the piano to play her audition pieces she sneezed.

Judge: "I hope you are not catching cold." Girl: "Oh no. It's just an allergy. I'm allergic to the piano!"

"CONSIDER THE ARTIST"

How he toils and spins! When an artist comes to your town don't ask him for his autograph after the concert. He is so tired, and so fed up with signing his name. Just greet him and say, "Bless you for this wonderful evening of music." Then, don't engage him in conversation, but clear out!

Don't pester him for an audition, or put him in a spot where he must hear young people play or sing, and don't telephone him personally; just leave your message at the hotel desk.

Please don't torture him with a large, formal reception after his concert, requiring him to shake the hands of fifty or one hundred people, and finally offering him some poi- (Continued on Page 59)

QUESTIONS AND ANSWERS

HOW TO PLAY A FAMOUS BEETHOVEN TRILL

• Will you please tell me how to play the following trill which appears in Beethoven's Piano Sonata, Op. 53:



—E.R.D., California

This trill should begin on the upper note and continue in an uninterrupted flow of thirty-second notes. The following is Beethoven's own interpretation and fingering:



This is admittedly difficult, and Artur Schnabel recommends that if it cannot be managed as above, the entire trill may be played in six notes to the beat instead of eight.

The following simplification is recommended by von Bülow and is rather widely used. If one cannot manage the authentic version, the first, second, and fourth measures of the following are quite all right, but the third measure is obviously questionable.



R. A. M.



Conducted by KARL W. GEHRKENS, Music Editor, Webster's New International Dictionary, assisted by Prof. Robert A. Melcher, Oberlin College.

HOW TO PLAY THE GLISSANDO?

• 1. Will you please tell me how the C major scale, marked "glissando," in the ending measures of Octavio Pinto's Run, Run, from "Scenas Infantis" should be played? It is in triplets, but the fingering $\frac{1}{2}$ above the first note seems to indicate a glissando with the fingernail of either one of the three printed fingers.

2. What metronome marking would you advise for Chopin's Nocturne Op. 9, No. 1? $\text{♩}=116$ seems a little fast.

—Miss C.F., Louisiana

1. You are right in assuming that this is not a fingered scale but a glissando which may be played by either the fourth, third, or second finger, whichever seems most natural to the performer. It is not necessary, nor even wise, however, to do this glissando in exact triplets. Merely let the finger glide along smoothly, spacing the notes evenly, and making sure that the last note of the glissando coincides exactly with the last note of the left hand.

2. I believe most editions give $\text{♩}=116$ for this Nocturne, but the Wichmeyer edition gives $\text{♩}=104$, so if you prefer a somewhat slower tempo, you have a good authority for it. But remember that metronome markings are not given to indicate an absolutely exact tempo; they are placed in music merely to indicate what the composer or editor considers to be an appropriate tempo, and to keep the performer from setting a tempo which is altogether too fast or too slow. Neither must one suppose that the tempo given must be maintained rigidly throughout the composition, and especially not in such a piece as a Chopin Nocturne.

appropriate tempo, and to keep the performer from setting a tempo which is altogether too fast or too slow. Neither must one suppose that the tempo given must be maintained rigidly throughout the composition, and especially not in such a piece as a Chopin Nocturne.

R. A. M.

ABOUT "KAMMENOI-OSTROW"

• On a copy of "Kammenoi-Ostrow" there is a note to the effect that it is one of twenty-four character sketches. What about the other twenty-three? Are they as beautiful and as playable as number twenty-four?

—Miss E.A.C., Illinois

"Kammenoi-Ostrow," Op. 10, is a set of twenty-four portraits for the piano. This is the title of the entire set, and refers to "The Stone Island," a Russian imperial palace on an island in the Neva River, and the twenty-four compositions are musical portraits of its inhabitants.

Number twenty-two of this set, *Rève Angélique*, has always been by far the most popular of the group, and it alone is often called, though erroneously, "Kammenoi-Ostrow." This composition is not a portrait of any individual person, but merely a musical description of an angelic dream, or of a person's conception of heaven.

I doubt if any other of the twenty-three numbers in this collection are available today. The entire set was originally published by Schott, which company has as its American representative The Associated Music Publishers, Inc., 25 West 45th St., New York 19, N.Y. You might write to this company and inquire if any other numbers from this collection are available.

This collection of pieces, like much of Rubinstein's music, is of the drawing-room style which has long since lost public favor. Although Rubinstein's music, of this genre is superior to most compositions of this class, it is so little in demand today that most of it is now out of print.

R. A. M.

Communications for this department should be sent to Bryn Mawr, Pa., in care of Etude. Questions should not be too long, nor should they involve either the recommendation of specific materials nor the solving of too intricate problems of performance or interpretation.



TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc., gives advice about piano duets, pedal notations and Franco-Spanish music.

ORIGINAL PIANO DUETS

I wrote you five years ago regarding original piano duets by Mozart and Haydn and in your answer you said that the Brietkopf and Haertel plant in Leipzig having been bombed out they were temporarily unavailable. You also said: "Cheer up, for I have word that in the not too distant future these collections may well be reprinted here in America" I would appreciate your telling me if this has been done, for I have been playing duets with a friend of mine for several years and our repertoire of such music by classical composers is running short. Thank you very much in advance for the information.

C. O. O. California

I am afraid you must have thought I had "stuck my neck out," to say the least, and cast a great doubt over the accuracy of my prediction. It has come true however, and among the fall 1952 releases of the Peters Edition you will find Mozart's Original Compositions for piano, 4 hands, complete edition in one volume; and the same for Schubert in four volumes. The latter's "Grand Duo" Op. 140 and a collection of other duet pieces has also been recorded (Westminster), as well as Mozart's Sonatas in F (Köchel 497) and C (K. 521), both important works, lovely and effective.

Apart from the pleasure which duet playing brings, it is one of the best ways to acquire sound musicianship. From this angle it should be more widely cultivated and in fact, ought to become a "must" in the activities of every studio.

SCHUMANN SAID:

"Do not overlook any opportunity to exercise yourself on the organ, for no other instrument is as valuable in correcting the errors or deficiencies of a bad musical education.

"If you pass in front of a church and hear the organ being played, go inside and listen. And in case you are permitted to sit on the organ bench, place your little fingers on the keys and admire the grandeur and the power of our art."

Young pupils—they are legion—whose playing is marred by carelessness and lack of legato should heed Schumann's sound advice. There is no better way to improve such deficiencies in a short time.

OH, MESDAMES . . .

"Since you have first hand knowledge of Debussy's works, I would appreciate the exact action—if there is such a thing—in 'La Cathédrale Engloutie.' I have been told that the cathedral rises out of the calm sea, the organ plays and so on, and then it sinks under the waves again," writes Mrs. F. M. A. of Illinois. "This evening I played the piece, giving the customary explanation, but a lady came up to me afterward and said: 'It seems to me that the cathedral went up and down two times instead of once.' On thinking it over," Mrs. A. continues, "I can see that the pianissimo which precedes the 'Un peu moins lent' might give that impression. So, is there a better description than that I have been using; or did Debussy leave it to the musical nature to feel out its own interpretation?"

Yes indeed. Debussy always left it to the musical nature and to the imagination. But the latter is elusive and cannot be treated with mathematical precision. Trying to construct a scenario measure by measure would be a big mistake. If one went on by such standards the Cathedral might well rise and recede twice. But it does not: after the long crescendo of the second page, it has risen and we hear powerful organ chords, then the distant chanting of the procession which grows to a climax. It is after this climax that the vision begins to

go back to the depths and at the very end the initial formula is heard again. The surface of the sea closes down with only a few wavelets and soft undulations . . .

It is known that the "Cathedral" was inspired by one of those old legends which in Brittany and since time immemorial are handed down through generations. Let us look at it in this spirit, without becoming analytical. And to finish on a merry note.

When the piece was concluded, another lady came up to the performer and said, "Oh, it was wonderful! I could just feel Niagara Falls at the end."

Debussy, surely, would have enjoyed this one . . .

PEDAL NOTATIONS

Please advise me about teaching pedal in some selected pieces. They have no pedal marks but I cannot see how they can be played without it. I am informed that contest judges go strictly by the music, which would mean "no pedaling." What is the general rule that judges go by? Thank you very much.

(Mrs.) F. H. G., Louisiana.

You are right: many pieces have no pedal markings at all and still one must use pedal, and often a lot of it. This, because it is utterly impossible to make any graphic representation of pedal use adequately. Notation can only be approximate and oftener than not, very remotely so. At best it is only a hint, a guide as to what the author had in mind. And when there is no indication at all—as in practically all of Debussy's works—one simply must use one's own judgment and rely upon one's sense of hearing.

There is no rule by which judges abide, but all depends upon who these are. It is only *artistry* that counts. Some judges have artistic sense. Others . . . Well, you can complete the sentence. Sometimes the latter ought to be judged, instead of judging.

FRANCO-SPANISH MUSIC

Some years ago my high school French teacher stated categorically that "the best Spanish music was written by Frenchmen." I didn't know enough at the time to argue, but now I think he was wrong when he cited, for instance, Ravel's "Bolero." This itself is a controversial piece, some praising it, and some condemning it as a cheap stunt. I personally like it but I don't think anyone should call it the greatest of Spanish music. In the first place, was Ravel really French in the full sense of the term? He was of Basque origin and sometimes signed his name "José Mauricio Ravel y Dularte", according to the information contained in *ETUDE* some time ago. Then there is Bizet's "Carmen." Certainly a great opera, but the (Continued on Page 64)

The Hanover Pipe Organ

Another in a series of articles
describing some of the outstanding
pipe organ installations throughout the country.

by ALEXANDER McCURDY

ONE OF THE FAMOUS Lincoln stories is his definition of how long a man's legs ought to be: "Long enough to reach the ground."

I sometimes recall this Lincoln anecdote when I hear organists debating what constitutes the perfect pipe organ, if one were selecting it regardless of expense.

The late Chandler Goldthwaite used to say that the ideal instrument should have four manuals and about sixty stops. (I believe that he had in mind a particular installation which gave everything he desired in the way of tone-color.)

Other organists disagree, maintaining that a well-developed three-manual instrument is plenty of organ for practically any building except the most immense auditoriums.

Lincoln would probably say, with a twinkle in his eye, that "the best size for any instrument is the right size."

This is no mere paradox. Many instruments have been built to enormous proportions merely for the sake of bigness. Then it has been found inconvenient or impossible to service the huge, complex installation properly. Rust and dust have done the rest.

There are many such instruments in churches, theatres, and auditoriums around the country, some of them in such deplorable shape as to be hardly playable. A few have literally not uttered a sound for years. Many theatre organs have been junked, or cut up into smaller instruments.

A great many churches having large, elaborate instruments have through the years not kept them in proper repair, and now are able to make only a small part of their instruments play. Sometimes these pipe organs are virtual millstones around a congregation's neck.

Thus it appears that the "right size" for a pipe organ is one that is neither too large nor too small. It should be large enough to give adequate volume, color and variety; but not so large that regular peri-

odic maintenance becomes more of a burden than the church fathers (or whoever is responsible) are willing to assume.

It is perhaps pertinent to add that scandalously neglected organ installations are in the minority. Pipe organs represent, after all, a considerable investment and most are kept up to their peak performance by careful servicing.

There are a number of pipe organs in this country which are large by any standard of comparison, and which are well designed, well built, well maintained and brought up to date every few years both tonally and mechanically—meanwhile being used in the most artistic way possible.

Previous articles have covered the organ at the Mormon Tabernacle in Salt Lake City (ETUDE, September, October, 1949). Next month I am going to report on the new instrument in the Christian Science Mother Church in Boston. Our

concern this month is with an unusually fine installation in Hanover, Pennsylvania.

Hanover is visited each year by thousands who want to hear J. Herbert Springer play the great organ in St. Matthew's Lutheran Church. Mr. Springer, a man of initiative and vision, has been organist of this church since 1917. The original part of this magnificent instrument was installed under his direction in 1924. When the organ was dedicated, this notice appeared in the program booklet:

"During the Communion service, necessarily long because of the large congregation, the organist, while improvising softly on the melodies of the old chorales, wished for greater variety of delicate tone colors. . . . The Lutheran Church has always valued all that is beautiful in worship, realizing that, next to religion, there is no power so refining and uplifting as art. . . . It is altogether fitting that for the finest rendition of this worshipful service a great organ should be built, and the donor expressed willingness to make it complete and artistic in every detail."

Since 1924 the organ has been enlarged several times by this donor, and another rebuilding is being contemplated. Funds have been established for the undertaking, which only awaits certain structural alterations in the church building itself. The rebuilding, which is expected to be started soon, will bring the organ into conformity with current trends in organ building.

The organ consists now of the following: Pedal, 45 stops; Great, 52 stops; Swell, 40 stops; Choir, 23 stops; Solo, 30 stops; Echo, 19 stops; Ancillary string, 10 stops; Ancillary celestial, 17 stops.

There are 12,809 pipes, 306 stop tablets, 38 rocking tab- (Continued on Page 56)



The impressive organ console in St. Matthew's Lutheran Church, Hanover, Pa.

What about the student's recital?

A first requisite, in the words of
our violin editor, is to

"Make It Interesting!"



by

HAROLD BERKLEY

Here are pertinent thoughts
on this all-important phase
of the pupil's training.

MOST STUDENT recitals tend to be too long. This is quite understandable, for the teacher naturally wants to give all of his pupils a chance to appear in public and the pupils themselves look forward to the recital as a special event. But the audience must also be considered. Generally it will be made up of proud relatives and friends of the youngsters who are to perform, plus some interested outsiders. The latter will listen with attention to the whole program, even if it is rather long; but Mrs. Jones, whose daughter Sally plays third on the program, won't be particularly interested in the playing of the Smith girl or the Robinson boy—not unless she is an exceptional woman. And it is the Mrs. Joneses to whom consideration must be given. They must not be bored. So why not give two short recitals (not more than one hour) rather than one long one?

Then there is the matter of an intermission. Should there be one or not? If the program runs no more than an hour—and that is quite long enough—no intermission is needed. A break in the program tends to make the pupils, especially the younger ones, restless and nervous. Furthermore, it disperses the interest and attention of the audience. Parents whose children have already played wish they could go home, and sometimes do go! While those whose youngsters have yet to play want the proceedings to move right along. No intermission, then, unless there is some special reason for having one.

The make-up of the program calls for a good deal of careful thought. In this, the violin teacher has certain advantages

over his pianistic colleague. Despite the much wider range of the piano repertoire in all grades, the violin teacher can, by doing a little research and by using some imagination, introduce a greater element of variety into his programs than the piano teacher; this chiefly in the use of carefully contrasted ensemble numbers.

Most teachers plan their programs in order of the age and advancement of their pupils. The idea has its advantages, but it also has its drawbacks. Variety of style is more important than chronological exactitude. Although it may be cute to begin a program with a pretty five-year-old playing her first piece, the audience is much more ready to listen to the program if the first number is delivered with some precision and authority. Therefore the first number can be somewhat more advanced than the second and third. It is often good to open a student program with something written for two violins and piano, played either by two violins or by four or eight, depending on how many pupils the teacher has who can play the piece. Handel has written a number of fine Sonatas for two violins and piano, and so have Locillet and Tartini. Two movements from one of these Sonatas make an excellent opening for a pupils recital. There are many other less difficult works, such as the following that are well worth using in this place on the program: "Six Duettinos," by Godard; the two-violin Sonatas by Corelli; the "Golden Sonata," by Purcell; Three Symphonies, by Dancla; Bohemian Melodies, (first position), arr. by Marish; and the Gavotte and Gigue (first position), by Corelli-Manganini.

Another ensemble that interests players and audience is a group of violinists playing a solo unisono, with piano accompaniment. This calls for great accuracy and good teamwork, and is excellent training for students of all grades. Solos used for this purpose need to be carefully chosen: they should not require great subtlety of expression, neither should they have complicated bowings or rhythms. Slow movements should be broad in style, and quick movements straightforward. I once heard the *Andante* from the Mendelssohn Concerto played by a group of ten violinists. Technically the performance was very good, but musically it was lifeless and stiff. This was a poor choice. Music of the classic period lends itself better than that of the romantic school to this form of ensemble.

Two very useful compositions for middle-grade students are the *Larghetto* by Handel, arranged by Hubay, and the *Allegro* by Fiocco, arranged by O'Neill. For a somewhat more advanced group, the first two movements of either the A major or the D major Sonata of Handel is good material, and for a well-advanced group the E major Preludio of Bach can be played with great effect. There is much first-class material available to the teacher which he can discover by giving the matter some thought and doing a little research. Even so hackneyed and easy (?) a piece as Handel's famous *largo* can sound very impressive when well played by eight or ten violinists.

An ensemble form always popular with students and audience is the unaccompanied violin duet. (Continued on Page 52)

The Pupil's Interest in Piano Study

(Part 2)

by BERNARD KIRSHBAUM

THE APPROACH now in general use in the teaching of piano is sadly in need of overhauling. Instead of methods and curriculum, the personality of the pupil is to receive the major concern in planning the course of lessons. That means taking into consideration the mental capacities of the individual learner at every level of growth.

Some teachers think that this throws overboard all discipline, but nothing could be further from the facts. The mental capacity, at each age level, determines the amount of discipline necessary. The very nature of the pupil's growth sets discipline. All the teacher does is to carry out the mandates of this growth. Rather than making it easier for the teacher, it throws upon him heavier responsibilities than when discipline was solely as he felt about it. This demands insight into the nature of the child, and requires of the instructor the utmost sensitivity to register every shade of thought that streams through the mind at the keyboard.

This means that many a cherished ideal of a teacher will have to go by the board in handling each pupil as a growing personality, with definite rights of its own. We would all like to see our students become fine pianists and outstanding artists. We would like to start our beginners on scales and finger drills, develop their hands to the utmost degree of flexibility, and take them through the great literature of music. But in the makeup of each and every child there are traits which preclude the possibility of some one or more of the matters we hold in mind as the ideal course for piano mastery. Some pupils are capable of only a small dose of scales, and then such drills must be abandoned. Others can successfully stick to scales for ten years, if necessary. Some will memorize pieces easily; others more slowly; and some will

never succeed. To some a sonata will be a great thrill; others will labor over it and master it credibly; but a good many will be unable to digest it.

Yet in every case discipline is at work. We do not urge making things easy for the child, but rather making things fit the actual needs of the growing personality. To live up to the full responsibility falling upon us as educators, we must help the growing personality find itself and know what it can do in the world. That does not eliminate the difficulties in the way of mastering the problems involved in piano playing, but affords the student a more equitable chance of surmounting the difficulties that will confront him on the path of progress.

Does one claim there is no drudgery involved in climbing up a mountain side, in learning to play golf, tennis, or polo, in keeping up a home? Almost everything worth while doing in life involves some drudgery. Why doesn't the mountain climber give up as the ascent becomes steeper and steeper? Why doesn't the tyro at golf or tennis know when he has had enough, when his strokes continue to go wild and miss their mark, week after week, month after month? And, most mysterious of all, why does the housewife continue the grind of cooking meals, washing dishes, scrubbing floors, and airing bedrooms with a smile on her face that never wanes for all the years that pass? Why? Because in every case each is doing something in which he or she is vitally interested, either as an end in itself, or as a means to an end. Because of this sheer interest in the thing done, the drudgery was accepted as a necessary price for what was desired.

In whatever success each achieved in pursuit of their interest went a good deal of concentration, of formation of habits

through repetition, of memorization of certain facts bearing on bodily movements, and of fearlessness of disagreeable work. People have an idea that the minute you seriously consider interest as an important factor in education, out the window goes all the discipline of study cultivated by the older methods of education.

Our outlook on the problem of interest stems directly from the established educational principles plus what modern psychology reveals concerning the nature of children. This does not lead to condemning the principle of discipline involved in the old method of teaching, but to criticizing the emphasis given there to factors outside the child, such as methods and curriculum to which all children had to be subjected. We believe this must be reversed; methods and curriculum must be subject to the demands of the individual pupil's needs. The course of instruction must be patterned on these needs, not on an idealistic conception of what is good for all children to undergo if they are to play the piano well.

When we have done this, we are going to have the child's interest with us through his entire course of studies, because he is going to get at every stage of growth what his inner being needs. In fulfilling these needs, the modern teacher becomes as unrelenting as the teachers of an earlier period were in imposing whatever they deemed necessary for piano students to learn. That imposition was from without inward. The new imposition comes from the pupil himself, registers on the teacher, who, in turn, sees that the imposition is carried out.

The inner imposition, or compulsion, of the child's nature will entail as much drudgery, as much repetition, as much heartache, and as much struggle, as any of the older methods of the last century. But it will not have the added burden of mental confusion and suffocation through imposition of work against which the entire nature of the individual concerned rebels; nor of such loosely connected sequences of ideas as to force idle day dreaming and loss of the power of concentration. Instead, it will have the yeast that lightens the burden of piano practice, interest in the work throughout, because the work is exactly what the inner being of the learner craved all along. To satisfy that craving, our learner will accept and undergo all drudgery, repetitions, heartaches, and struggles necessary to the satisfactory accomplishment of his tasks.

This means, if anything, that piano teachers can no longer remain content to know their piano and their teaching material. They must (Continued on Page 53)

But the Lord is Mindful of His Own

(Alto Solo from "St. Paul")

FELIX MENDELSSOHN, Op. 36

Arranged by Henry Levine

Grade 4.

Andantino (♩=60)

From "Themes from the Great Oratorios," arranged and edited by Henry Levine. [410-41021]
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ETUDE-JULY 1953

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No. 110-06736

Gavotte

(from "Iphigenia in Aulis")

Gluck's fame rests on his restoration of a purely musico-dramatic concept in opera. His music has a classic grace and spirit, qualities which become immediately apparent in this piano transcription by Brahms. (Turn to page 3 for a biographical sketch.) Grade 5.

CHRISTOPH W. von GLUCK
Transcribed by Johannes Brahms

Allegretto grazioso (♩ = 100)

PIANO

* For convenience in reading and accuracy of interpretation this portion of the piece is printed on three staves. Notes on the middle staff stemmed upward are to be played by the right hand; stemmed downward, with the left hand.

ETUDE - JULY 1953

♢ CODA

D.C. al Coda
senza ripetizione

Minuetto

in G

SECOLO XVIII-18th Century
Arranged by G.F. Malipiero

Grade 3½.

PIANO

Fine

From "18th Century Italian Keyboard Music," arranged and edited by G.F. Malipiero. [410-41023]

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The first system of the musical score for 'El Jaleo de Xeres' consists of four staves. The top two staves are for the right and left hands, and the bottom two are for the right and left hands in a lower register. The music is in 3/8 time and G major. It features various musical notations including triplets, slurs, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The key signature has one sharp (F#).

No. 110-40218

Grade 4.

El Jaleo de Xeres

D.S. al Fine senza ripetizione

Old Spanish Folk Dance
Arranged by Frances Bossi

The second system of the musical score continues the piece. It includes a section marked 'Allegretto' with a tempo change. The notation includes various musical symbols like slurs, ties, and dynamic markings. The key signature remains G major. The system concludes with a section marked 'D.S. al Fine senza ripetizione'.

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ETUDE - JULY 1953

The third system of the musical score continues the piece. It features a section marked 'cresc.' (crescendo) and 'f' (forte). The notation includes various musical symbols like slurs, ties, and dynamic markings. The key signature remains G major. The system concludes with a section marked 'D.S. to 3rd time'.

D.S. to 3rd time

ETUDE - JULY 1953

Meandering Mandarin

MICHAEL BRODSKY

Allegro moderato (♩ = 108)

PIANO

mf
f
mf
f
mf
p
poco rit.
rall.

simile

Fine

D.C. al Fine

Waltz

JOSEPH ROFF

Mesto (♩ = 115)

sempre cantando e legato

PIANO

p
mp
poco cresc.
dim.
mf animando e cantabile
mp poco rit.
mf
mp legato
dim. e rit.
mf
f agitato
dim.
mf
mp
rall.
p
mf
L.H.
dim.
come prima
mp
poco cresc. e accel.
rit. e dim.
L.H.

In Schubert's Day

SECONDO

RICH. KRENTZLIN, Op. 109

Allegretto (♩=126)

PIANO

The musical score for the second part of 'In Schubert's Day' is written for piano in 3/4 time. It begins with a piano (p) dynamic and a crescendo (cresc.) marking. The piece features a variety of textures, including block chords, arpeggiated figures, and melodic lines. Dynamics range from piano (p) to fortissimo (sfz). The tempo is marked Allegretto (♩=126). The score concludes with a fortissimo (f) dynamic and a tempo change to 'a tempo'.

In Schubert's Day

PRIMO

RICH. KRENTZLIN, Op. 109

Allegretto (♩=126)

PIANO

The musical score for the first part of 'In Schubert's Day' is written for piano in 3/4 time. It begins with a piano (p) dynamic and a crescendo (cresc.) marking. The piece features a variety of textures, including block chords, arpeggiated figures, and melodic lines. Dynamics range from piano (p) to fortissimo (sfz). The tempo is marked Allegretto (♩=126). The score concludes with a fortissimo (f) dynamic and a tempo change to 'a tempo'.

SECONDO

a tempo

p *mf* *rit.* *f*

sfz *sfz* *sfz* *sfz*

p

p cresc. *f*

sfz *sfz*

a tempo

dim. *e* *rit.* *ff* *sfz* *sfz*

PRIMO

a tempo

p *mf* *rit.* *f*

sfz *sfz* *sfz* *sfz*

p

p cresc. *f*

sfz *sfz*

a tempo

dim. *e* *rit.* *ff* *sfz* *sfz*

On Wings of Song

Auf Flügeln des Gesanges

FELIX MENDELSSOHN-BARTHOLDY

Op. 34, No. 2

Edited by Walter Golde

Heinrich Heine

English Text by Constance Wardle

Andante tranquillo (♩. = 66)

VOICE

1. The mag - ic of my sing - ing Will car - ry you far a -
 vig - lets, quivring and bend - ing Make love to the brightshoot - ing
 1. Auf Flü - geln des Ge - san - ges, Herz - lieb - chen, trag' ich dich
 Veil - chen ki - chern und ko - sen und schau'n nach den Ster - nen em -

PIANO

pp *con pedale* *sempre piano e legato* *p*

way, O - ver the Gan - ges a - wing - ing To wel - come dawn - ing
 star, Ro - ses sweet mys - try are lend - ing To fair - y - land tales from a -
 fort, fort nach den Flü - ren des Gan - ges, dort weiß ich den schön - sten
 por, heim - lich er - zäh - len die Ro - sen sich duf - ten - de Mär - chen in's

mp *mp* *cresc.* *dim.*

day. In crys - tal clear sil - vry moon - light A fra - grant gar - den
 far. A bright danc - ing moon - beam glis - tens The sa - cred stream flows a -
 Ort; da liegt ein rot - blü - hen - der Gar - ten im stil - len Mon - den -
 Ohr. Es hüpf - fen her - bei - und lau - schen die from - men klu - gen Ga -

lies, With lo - tus bloom - ing at mid - night, Its face turned to the
 long, A fawn lifts its head and lis - tens As if it heard my
 schein, die Lo - tos - blu - men er - war - ten ihr trau - tes Schwa - ster -
 zell'n und in der Fer - ne rau - schen des heil' - gen Stro - mes

p *p* *p* *p*

skies. With lo - tus blooming at mid - night Its face turned to the
 song. A fawn lifts its head and lis - tens As if it heard my
 lein, die Lo - tos - blu - men er - war - ten ihr trau - tes Schwa - ster -
 Well'n, und in der Fer - ne rau - schen des heil' - gen Stro - mes

p *p* *p* *p*

skies. 1. 2. Where
 song. 2. Die
 lein.
 Well'n.

cresc. *dim.*

cresc. *cresc.* *cresc.*

3. Then down to the palm - trees drift - ing There near the ho - ly
 3. Dort wol - len wir nie - der - sin - ken un - ter dem Pal - men.

cresc. *cresc.* *cresc.*

stream, Our hearts with glad - ness lift - ing We'll lose our - selves in love's
 baum, und Lieb' und Ru - he trin - ken, und träu - men se - li - gen

From "Easy German Classic Songs," edited by Walter Golde. [431-41002]

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dream, ——— We'll lose our selves in love's dream, —
 Traum, ——— und träu - men se li - gen Traum, —

dim. *p*

love's dream.
 sel' gen Traum.

dim. *pp*

No. 133-41007

In Memoriam

*I Solo: French Horn
 Prepare: Sw.: 8' Ged., Strings, Trem., Sw. to Gt., Sw. to Ped.
 Gt.: Fls. 8', 4'
 Ch.: 8' Fl.

II Solo: Reeds, Solo to Solo 4'
 Prepare: Sw.: Gt., Ch., Full to Ped.
 Ped.: Full

Hammond Registration

Sw. (A#) 00 8603 001

Gt. (A#) 10 7604 101

Gt. (B) 10 6543 000

HOMER WICKLINE

MANUALS

Solemnly

I (G#)

add to Sw.

PP

PEDAL

Ped. 42

* These two sets of registration are indicated throughout by Roman numerals.

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II

G#

B

ff

A#

G# Solo Reeds 4' to 4'

A#

I Sw. off 8' Ged.

p

B

A#

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41

Ch. add Fl. 4'

ff

Sw. off 8' Ged. Prepare Gt.: Chimes

ppp

ppp

No. 114-25591

Russian Dance

This easy, melodic piece for violin and piano is to be used as part of the musical score in the motion picture "Tonight We Sing", the story of Sol Hurok, the well-known impresario.

ALBERT BERUL
Accompaniment by Ella Ketterer

Allegretto

H.B. W.B.

VIOLIN

PIANO

mf

Fr. W.B. Pt. W.B. W.B.

cresc.

ff

cresc.

mf

No. 110-40225
Grade 2½

The Buccaneer

ELLA KETTERER

Allegro energico (♩ = 92)

PIANO

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

dim. *f*

Last time to Coda ⊕

D.C. al Coda

rit.

CODA

ff *molto rit.*

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No. 110-40231
Grade 2½

March of the Trolls

IRENE LAMB KEYSER

Moderato (♩ = 96)

PIANO

mp *mf*

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March of the Gnomes

PIANO

mp *mf* *marcato* *pp*

No. 110-40226
Grade 2½

Gay Masquerade

STANFORD KING

Tempo di Valzer (♩ = 60)

PIANO

p *poco rit.*

a tempo

PIANO

p *cresc.* *mf* *dim.* *p*

R.H. *L.H.*

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March of the Gnomes

ELLA KETTERER

Moderato (♩ = 100)

PIANO

pp

p

mp

mf

pp

f

mf

f

mf

f

sf

Fino

D.C. al Fine

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The School Bell

No. 110-40277
Grade 1.

ANNE ROBINSON

Allegro moderato (♩ = 112)

ANNE ROBINSON

PIANO

mf 1. Ding-dong, ding-dong, Hur-ry don't be late, Ding-dong, ding-dong, Al-most half-past eight!
2. Ding-dong, ding-dong, Ring-ing loud and clear, Ding-dong, ding-dong, Hear it far and near. *Fine*

Hear the school-bell ring, It seems to say, "Come on, boys and girls, Don't be late to-day."

D. C. al Fine

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Black Ebony

A. LOUIS SCARMOLIN

Tempo di Valse lento ($\text{♩} = 54$) A. LOUIS SCARMOLIN

PIANO

mf *p*

1 2

Last time to Coda

D. S. al Coda

CODA

p molto rall. e dim. *pp repeat ad lib.*

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Flying Squirrels Playtime

No. 110-40221
Grade 1.

MILDRED HOFSTAD

Playfully (♩=132)

PIANO

1. Fly-ing squir-rels play at night, Glid-ing in the moon-light bright; Tim-id folk, they
2. Fly-ing squir-rels love the night, When the moon is shin-ing bright; But when morn-ing

feel much saf-er, When no one's in sight. Safe-ly out of sight. From the tall-est
comes they scam-per, rit. Fine 8 mf

tree they're glid-ing, Land-ing safe be-low; Jump-ing from each limb and glid-ing, Play-ing as they go.
rit. 8

D.C. al Fine

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Turkey in the Straw

American Folk Song
arr. by Ada Richter

Lively (♩=138)

The musical score for 'Turkey in the Straw' is presented in a piano arrangement. It features a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Lively (♩=138)'. The score includes a piano introduction, a main melody with lyrics, and a chorus. The lyrics are: 'As I drove down a long the road With a tired team and a heav-y load, I crack'd my whip and the lead-er sprung; I said good-bye to the wag-on tongue. CHORUS Tur-key in the straw, tur-key in the straw, Tune up the fid-dles doo-dle de day, With a hop and a spring and a high tuck-a-haw Strike up the tune call'd "Tur-key in the Straw."' The score includes various musical notations such as fingerings, dynamics (mf), and articulation (Ped. simile).

From the album "Stars and Stripes Forever," arranged by Ada Richter. [420-41000]

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THE WELL-TEMPERED

PIANO TUNER

(Continued from Page 12)

no scales at all, but runs through a series of chords and melodic themes which make pleasing effects but require no knowledge whatever of piano playing. In the factory we call this *Klaviermachermusik*—the music of the piano maker—and its purpose is to bring in each tone and tonal relationship (no known composition takes them all in) so that balance of pitch may be assured. Each tuner develops his own special sequences of intervals and transitions. We prefer not to employ a tuner who is a musician and given to playing pieces!

In former days, special expert tuners were sent along on tour with our distinguished artists to keep their concert pianos in condition. In practice they also assumed the rôle of companion, confidant, and general doer of odd jobs. William Hupfer, our expert technician and currently in charge of all our concert grand pianos, used to travel with Rachmaninoff who, when reporters foregathered just before his performances, used regularly to send Hupfer out to give the interviews! Rachmaninoff was fond of driving his own cars, and at great speed. Immediately before playing, however, he would ask Hupfer to drive. Now, Hupfer is, both by nature and by virtue of his mechanical experience, a careful person, and his driving is careful and slow. The ride would begin by Rachmaninoff stirring uneasily in his seat. Next, he would ask for more speed which Hupfer would politely refuse. Before the destination was reached, Rachmaninoff would forget about his hands, shove Hupfer from the driver's seat, and take over himself!

Paderewski's tour tuner was one Joubert, an excellent tuner and the fastest craftsman imaginable. Once, during a blizzard, Paderewski's piano was late in arriving at Carnegie Hall, and the hall was opened and the audience had begun to gather before the instrument was brought to the stage. Joubert had the curtains closed, got to work, and in exactly ten minutes had the piano in perfect tune. While on tour, Paderewski spent the day of his concert in this fashion; he would rise at noon, have a combination breakfast and lunch (prepared in the kitchen of his private car by his private chef), take a nap, play his concert, and then relax until the early hours of the morning playing bridge with Joubert, his valet Marcel, and his road manager, Edward Fitzgerald.

Another fine tuner was Maurice Gatsch. Expert and reliable as he was, he had one failing—chewing gum. He used to travel with Josef Hofmann, and this gum chewing annoyed Hofmann. Just before concert

time, Gatsch would go out to the platform, open the piano, have a final expert look at it, and return to the wings, chewing. Once Hofmann spoke to him about it. "Look, Gatsch," he said, "it doesn't look nice to go out where the people can see you and keep chewing like that." To which Gatsch replied, "I know, Mr. Hofmann, but I can't help it. I'm always nervous before a public appearance!"

Today, we no longer send tuners out on the road and the artists engage the best tuners available, assuming over-all charge of their instruments themselves. Dame Myra Hess, who has expert knowledge of piano construction, makes a careful examination of her pianos. As she is unmarried, she refers to the pianos as her husbands, and reports to us about them in these terms. "Number CD14," she may write us, "is about ready for divorce, but XL12 need be considered ready only for legal separation."

The life of the piano tuner would be happier if people realized that a piano is a fine mechanism and requires fairly regular attention. Nobody would buy a Cadillac automobile and never check on oil and water; yet many seem quite satisfied to let a piano go until some emergency arises. Then they send for the tuner! One of our men was summoned by a housewife who said she couldn't imagine what was wrong, her piano was just as she had bought it and now look at it. Our tuner asked her when it was bought and found it was twelve years old! Whether a piano is used or not, it requires regular attention and should be tuned at least three or four times a year. Made of wood, felt, and metal, it is at all times sensitive to changes in weather and temperature, to humidity, to the dry air of steam-heated rooms.

The best way of finding a competent tuner is to apply to a reliable firm of tuners, piano manufacturers,

or music dealers. There are many excellent independent tuners, but you can't judge of them from the pages of the telephone directory. For this reason, those certified by the American Society of Piano Technicians are being encouraged to list themselves with the letters ASPT after their names; those by the National Association of Piano Tuners, with NAPT.

The tuner learns his craft, but perfects it only through apprenticeship and experience. The qualities that make for a good tuner are patience, a good ear, a love of accuracy and detail, and an unwillingness to leave a job at less than top standard. Piano tuning is a trade which a blind man can follow. We employ several tuners with such poor vision that other work is closed to them. The work further requires some concentrated physical strength (in setting the pin, regulating the action, etc.) Possibly that is why I have heard of so few women tuners. THE END

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New Records

(Continued from Page 18)

out the Beethoven and Schubert song her voice is as sure, pure, and beautiful as ever. But the conviction grows as one listens that, regardless of this vocal mastery, Miss Nikolaidi lacks ingredients of high art in the lieder form. Perhaps it is lack of variety in tone color one misses most; possibly it is lack of feel for narrative nuances. Jan Behr supplies the piano accompaniments. (Columbia—one 12-inch disc.)

Beethoven: Sonatas 9, 13, 24, 27, 30, 32

Music lovers are indebted to RCA Victor for at least beginning to release on long-playing discs the famous Beethoven Society recordings made in the thirties by Artur Schnabel. While the LP transfers are necessarily inferior to recent recordings in tonal quality, Beethoven devotees will not object so long as they can obtain the Schnabel interpretations for playing at the new speeds. Volume II of these Treasury of Immortal Performances recordings is better technically than Volume I, but either is

sufficient to mirror the supreme art of Artur Schnabel. (RCA Victor—two 12-inch LP discs.)

Corelli: Twelve Concerti Grossi, Op. 6—Complete

Marking the 300 anniversary of the birth of the Italian composer, Arcangelo Corelli, Vox Records has issued an album of 3 double faced records containing the first complete recording of the composer's greatest work, the Twelve Concerti, Opus 6. The Concerti are effectively played by a string ensemble (which we understand is in the main the string section of the NBC Symphony), conducted by Dean Eckertsen, young American conductor who has made a special study of Corelli and his place in music history. Mr. Eckertsen also has prepared the informative notes which accompany the set. When it is realized that Corelli was born a full generation before Bach or Handel, it can be seen how his teachings affected many of the early writers. Among his pupils were Geminiani and Vivaldi. (Vox, 3 LP discs.) G. G.

The World of Music

(Continued from Page 8)

liminary to the event; these comprise choral, accordion band, concert band, piano solo and vocal. Philip Maxwell is festival director; Henry Weber, musical director; Dr. Edgar Nelson, choral director; and Captain Howard Stube, instrumental director.

Dr. Ferdinand Schaefer, founder of the Indianapolis Symphony Orchestra, and since 1903 an active leader in musical circles in that city, died there on April 18, at the age of 91. He had a distinguished career in Europe including the position as instructor to Crown Prince Gustav of Sweden, and as first violinist in the Gewandhaus String Quartet, under Johannes Brahms. He founded the Indianapolis Symphony in 1929 and continued as its conductor until 1943 when he was succeeded by its present conductor, Fabien Sevitzky.

Frank Panella, composer and clarinetist, died in Pittsburgh, May

10, at the age of 75. He was the composer of *Old Gray Mare* and many successful marches including *On the Square*. He was a clarinetist in the Pittsburgh Symphony Orchestra when Victor Herbert was its conductor.

Henry C. Lahee, writer on musical subjects, and former owner of the Boston Music and Educational Bureau, died in South Carolina at the age of 96. He was a member of the Boston Authors' Club.

The Concert Society of New York is the name of a new organization which will open its first season on October 25. The opening concert will present the famed soprano of the Vienna State Opera, Elizabeth Schwarzkopf in her American debut. Miss Schwarzkopf is renowned also as an interpreter of lieder. Also scheduled to appear for the Concert Society are the Szymon Goldberg String Ensemble; the Stuttgart

Chamber Orchestra, directed by Karl Muenchinger; and the Saitenberg Little Symphony, conducted by Daniel Saitenberg.

John T. Wolmut, director of the opera workshops of the Wisconsin College of Music and the Chicago Musical College, and stage director of the Milwaukee Chamber Opera Company died suddenly at the close of a recent performance at the Chicago Musical College. He was 53 years old. Dr. Wolmut was widely known in his field. He had a distinguished career in Europe and then came to the United States in 1938. From 1939-1950 he was head of the opera department of the Curtis Institute of Music in Philadelphia and for five years was stage director of the Philadelphia Opera Company. He was connected also with the New York City Center Opera Co., in its early years, and staged several of its outstanding productions.

Walter Gieseking, following a highly successful New York recital last April will return to the United States next year for a tour which will

begin January 5 and run through February 14. Two New York appearances are scheduled.

Twelve concerts of the current season of the Stadium Concerts in New York City are designated as Composers' Nights with each night to be devoted exclusively to the works of one major composer. Mozart, Beethoven and Schumann will each have a night while Tchaikovsky will have three concerts devoted entirely to his works. In addition, four contemporary Broadway composers will be thus honored: George Gershwin, Richard Rodgers, Jerome Kern and Gian-Carlo Menotti each with a special night. Conductors for these events include Leonard Bernstein, Pierre Monteux, Alexander Smallens, Salvatore Dell'Isola, Frederick Dvornich, and Thomas Schippers.

Walter M. Rummel, composer and concert pianist, died in Bordeaux, France on May 2. A German by birth, he had made his home in Paris for many years. He was a close friend of Debussy. He wrote piano and vocal works.

COMPETITIONS (For details, write to sponsor listed)

• Chapel Choir Conductors Guild. Composition contest for four-part chorus. Sponsored by Capital University. Winning anthem to be sung at Chapel Choir Annual Festival next April. Closing date September 1, 1953. Details from Everett Mehrley, contest sec'y, Mees Conservatory, Capital University, Columbus 9, Ohio.

• 1953 Student Composers Radio Awards, sponsored by radio broadcasters, BMI and BMI Canada, Ltd. First prize, \$2,000. Other prizes totaling \$7,500 in all. Winners to be named in April 1954. Details from Russel Sanjek, Director SCRA Project, Fifth Floor, 580 Fifth Avenue, N. Y. C.

• Mendelssohn Glee Club. Third Annual Award. \$100 for the best male chorus. Closing date September 1, 1953. Details from the Mendelssohn Glee Club, 154 West 18th Street, New York 11, N. Y.

• United Temple Chorus: The Eighth competition for Ernest Bloch Award, \$150, for best composition for women's chorus set to text from Old Testament. Closing date October 15, 1953. Details, the United Temple Chorus, Box 18, Hewlett, New York.

• Friends of Harvey Gaul, Inc., 7th annual composition contest. Prize, \$300 for best quintette (strings and piano). Closing date December 1. Details from Friends of Harvey Gaul Contest, Mrs. David V. Murdoch, chairman, 315 Shady Avenue, Pittsburgh 6, Pa.

• Composition Contest, for women composers, sponsored by Delta Omicron. Award \$150.00. Winner to be announced at Delta Omicron National Convention in 1953. No closing date announced. Address Lela Hanmer, Contest Chairman, American Conservatory of Music, Kimball Building, Chicago 4, Illinois.

• Young Composers Radio Awards for 1953. Instrumental and vocal works. Closing date December 31, 1953. For details address Young Composers Radio Awards, 580 Fifth Avenue, New York 36, N. Y.

• Artists' Advisory Council, composition contest for American composers. \$1000 award. Closing date September 1, 1953. Details, Mrs. William Cowen, 55 East Washington Street, Room 201, Chicago 2, Illinois.

A CAREER AS A MORTUARY ORGANIST

(Continued from Page 15)

time we are playing, playing nothing but a parade of the most popular gospel hymns, making of the 15 minute recital a mournful, sad, uninspiring, funereal experience, until people hate to come to funerals because they go away so depressed.

"It would take so little to change this feeling. Organists, prepare your recital as though it were a concert program with all its varying and contrasting moods. Play a variety of numbers! Watch your tempos! Most of our funeral organ music moves at a slow, measured pace which makes every soul feel earth-bound. Let's raise them above common-place earthly thoughts. By our music, let's bridge the gap between Earth and Heaven. Also thrill them with an occasional loud piece.

"If you must play a sad, emotional number which puts your auditors in a despondent mood, don't, for goodness sake, leave them there for long. Bring them up and out immediately with a faster, louder, more rhythmic number. I find that people like to be carried through all degrees of emotion but don't like to spend time with any emotion, sad or happy, for too long a period. Build recitals along definite lines, piece by piece, always . . . always looking to that final dramatic moment when you will stop and the minister or officiant will take over. You must prepare your audience for that time. They must not be weeping nor must they be restless. Lack of preparation, I think is the greatest fault of those who play for funerals. And next is a lack of understanding of the need for intelligent choosing of music for these occasions.

"I can think of little music that is utterly unfit or should not be used at a memorial service if it is a request of the family. Every piece of music requested has some definite, vivid meaning to those who will hear it and it will recall to them pleasant and loved memories. Then, why not play such music. Why deny them that music if it will help them through a bitter and difficult experience. Although I can think of hundreds of numbers that I would not choose to play, yet, if they are requested, I will play them. However, I like to play a very good number, a highly rated organ number before and afterwards and in that way there is no reflection on me or the mortuary either, or on the family for that matter.

"Sometimes I deliberately choose to play certain selections which I would never normally program, if the deceased belonged to a certain organization which uses the music in some manner. For Western organizations I have played on request, *You Are My Sunshine*, *Deep In The Heart of Texas*, and *Home On The*

Range. Don't ever refuse to play such requests. Who are we to dictate to anyone in such a time of sorrow? Often if a vocalist has been requested to sing some typical national song, I will include some number like it in my recital. For instance, the singer is to sing *My Wild Irish Rose* and I will play immediately before *When Irish Eyes are Smiling*.

"We must remember also that there are many families today who have no church affiliation at all. They are not anti-religious. They have just never affiliated with a church. So the great hymns may not mean much to them but a melody from an opera or a symphonic excerpt or light opera selection may bring them much comfort. I think of a request which I had once for *Dio Possente (Even Bravest Heart)* from 'Faust.' I played it then and have used it often since.

"Always check the records. If the deceased or his family are strong church people, I arrange, in my recital, music which I think would be appropriate for one of their own church services. If Baptist, Baptist hymns. If Jewish, Hebrew melodies, etc. Which leads me to say that I wish church conferences, synods or general assemblies would issue lists of hymns and other music which would be acceptable for their particular denomination. Every family should know their own church hymns but under stress or grief, it is often difficult to make selections and so they pick hymns which do not always meet the approval of the pastor. A list of approved hymns issued by each denomination would simplify matters for all funeral directors, mortuary organists and singers. Many lodges have selected music which is incorporated into their rituals.

"I do not approve of organists extemporizing for an entire 15 minutes; some extemporaneous or mood music is good, but, there is a psychological viewpoint to be considered. If people cannot recognize much of the music you play, they are going to say, 'I wonder if he is any good at all.' But, if you play some music which they have hummed for years, then they will say, 'My, he played that well' and then everything played is beautiful and they will tell others and will want to come back to hear you play again.

"I don't think I need to say much about the training of the organist. He must have an outstanding technique; he must be able to modulate speedily; he must be able to transpose rapidly for singers and he must be able to reharmonize hymn tunes and transcribe readily any vocal or instrumental composition for the organ, and of course he must extemporize. (Continued on Page 53)

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For this, most teachers rely rather too heavily on Pleyel and Mazas. There are many other good duets by other composers that deserve to be studied, among them: Six Duets arr. by A. Betti; Six Duets by J. S. Bach (not easy); Duet in C major by Boccherini; Three Duets by De Bériot; Two duets by Hindemith (modern in idiom and not easy to play in tune, but not otherwise difficult); Six Sonatas by Telemann; Sonata in F by Vivaldi; and the Duets by Haydn and Viotti.

But here I should like to recommend the "44 Violin Duets" by Béla Bartók. These short modern works, which range from easy to moderately difficult, are rhythmically interesting and genuinely colorful. For the student they provide a welcome introduction to contemporary music, as well as superb training in rhythmic accuracy and true intonation. For the audience, one or two of them in the middle of the program make a fascinating splash of modern color.

The string quartet is, of course, the highest form of ensemble music, and the sooner students become familiar with its idiom the more quickly their musical taste will develop. But quartets need a viola player, and that poses a problem. Cellists can be borrowed or hired, but viola players are rare birds. Where to find them? The wide-awake violin teacher will develop them within his own class. Any moderately-gifted violin student who has fairly large hands can learn to play the viola, and it is surprising how many of the most gifted welcome the opportunity to learn it. And learning to play the viola part of a Haydn quartet will not take an intelligent student very long. The teacher should by all means try to have at least one quartet rehearsing in his class. Possibly the cellist would have to be paid a small sum, but the cost would be negligible compared to the musical advancement of the pupils.

Every violin teacher is or should be familiar with the standard quartets of Haydn, Mozart and Beethoven. However, these are sometimes too difficult for the students, in which case the "16 Easy Quartets" by Mozart are invaluable. Other equally useful single numbers will be found in the two Stoessel albums, the Jaffe Encore album, and the four Flonzaley albums.

One teacher I know gives two student recitals each year, and always closes the second one with a movement from a major piano quintet: Schumann, Dvořák, Brahms, Dohnányi, or Franck. From his best pupils he selects four first violins, three seconds, two violas (sometimes playing viola himself.) The cellist he engages, and the pianist is the man who accompanies for the program. His pupils work on the three upper parts

on and off all winter, until they have the music note-perfect; then general rehearsals begin, and they are fun! It is a pity that there is very little good music in this category that can be played by less advanced players. There are, of course, the piano quartets of Mozart and Beethoven, which are easier technically but which need an infinite amount of rehearsing if they are to sound convincing.

I have dwelt at some length on the ensemble elements of student programs, not merely because of their audience appeal but mainly because of their value to the student. Violinists who have been well trained in ensemble playing from their early years will certainly grow to be more understanding, more perceptive, musicians than those for whom the stress has always been on solo playing.

Ensemble numbers, however, cannot be allowed to dominate the program; the solos are, after all, the main reason for giving the recital. They need to be chosen with great care. For reasons discussed on this page last February, no student should be assigned a solo that is at the limit of his playing ability. In other words, the music assigned for public performance should be easier than the technical material the pupil is working on.

In arranging the recital, contrasts of key and style must also be considered. Two slow pieces or two pieces in the same key, one after the other, would be a mistake. This is another reason why it is not always good to arrange a program strictly in order of age and advancement.

Except for the most advanced grades, there is not much teaching material available that is really modern in spirit. Outstanding for first position pupils is the "For Children," by Bartók. This collection, all the numbers of which are based on Hungarian rhythms, has a sure appeal for pupils and audience. Then there is the recently published "Le Violon Contemporain," an album of short solos by contemporary composers, all of which can be played in the first position, though the effect is generally better if they are played in the first and third. Other solos of merit which use the first three positions are: *Granada*, by A. Lara; *Moment Musical*, by Kroll; *Hispania*, by C. W. Kern; *Gavotte*, by Mozart-Auer; and *The Humming Bird* by Drdla. This last number is excellent practice as well as a very effective solo. Some good and not too well known solos using the fifth position are: *Romanza*, by Markwood Holmes; *Solitude*, by Perrault; *Fiddletick*, by Burton; and *Minuet on a theme by Tchaikovsky*, by Stoessel. But is seems invidious to mention a few solos when there are scores to choose from which have

both character and quality. The matter of quality is important; it is always better to select for performance solos that have musical value rather than those merely having pretty titles. As a preparation for the program, the teacher, I think, should hold two class lessons, at which those pupils who are to play at the recital will formally play their solos—to be criticized afterwards by their fellow pupils and, summing up, by the teacher. Criticism by students is, I

Violin Questions

By HAROLD BERKLEY

A VUILLAUME LABEL

Miss C. A. S., Ohio. I'm sorry, but it is not possible to tell you anything about your violin merely from reading a transcription of the label. It might be a genuine Vuillaume or it might be a cheap imitation.

A VIOLIN CLEANER

F. H. T., New York. The violin cleaner you use is about the best available, but you are using it much too often. Once every three or four weeks is quite often enough, provided that you wipe the violin off thoroughly each day with a clean silk cloth. When you use the cleaner, be sure you carefully polish the instrument with another piece of clean silk until no trace of tackiness remains. You can use the preparation on your bow sticks, too, if you are very careful not to let it or the cloth touch the hair.

A CONTEMPORARY MAKER

Mrs. B. W. O., Illinois. Violins by the maker you name are valued by dealers at \$400 to \$500. I cannot mention his name as he and his associates are still producing violins prolifically and are trying to get much higher prices for them. If you are again offered \$800 for your violin you should accept the offer, for you are not likely to be offered a higher price. Don't mistake me; they are excellent violins, and many of them are worth, as individual instruments, a good deal more than \$500.

CONCERNING JEAN TEN HAVE

I have to thank D. D. S., Ohio, and several other correspondents for information concerning the late Jean Ten Have, of whom I professed comparative ignorance in the issue of *ETUDE* last November. Mr. Ten Have, violinist and one-time French

consul at Cincinnati, died last August 27 at Saranac Lake, N. Y., where he had been fulfilling a summer teaching engagement. The son of Willem Ten Have, well-known composer, he was born at Lyons, France, eighty-two years ago. He was a pupil of Eugene Ysaÿe and was later his assistant at the Brussels Conservatoire. After a number of appearances with various European orchestras, he joined the faculty of the Cincinnati Conservatory of Music in 1916, continuing this connection until his death. In 1920 he became a member of the Cincinnati Symphony Orchestra, remaining with that organization as first violinist until 1949. He was decorated three times by the French Government. All those who have written to me about Mr. Ten Have have stressed the respect and love felt for him by his pupils and associates.

TO PLAY FAST

L. B. d'S., Bombay, India. All the books you mention are valuable and should help you to develop your playing. It is a pity, though, that you cannot take lessons—you would make faster progress. I think I should warn you that the "Eight Modern Studies" by Shapiro are extremely difficult, and would not be much use to you unless you have an advanced technique. (2) As for learning to play fast, the quickest way is to practice slowly, keeping your eyes and your mind always ahead of your fingers, and gradually increasing your tempi as your coordination grows and playing becomes more easy. (3) The best and quickest way to learn to keep time is to join some ensemble: a trio, a quartet, or an orchestra. The more playing of this sort that you do the sooner your time-keeping will improve. And be sure you count out every measure whenever you play anything—exercise, study, solo—in which the notes are of varied lengths.

have found, often pungent, to the point, and well worth consideration. I do not intend to suggest that all recitals by violin students should include all the ideas mentioned above; my intention has been only to suggest various ways in which student programs can be made more inspiring for the participants and more interesting for the audience. And, after all, probably the best advertisement a teacher can have is a carefully-planned, and well-performed pupils recital.

THE END

Organ Questions

Answered by FREDERICK PHILLIPS

(1) In the playing of anthems where no pedal is indicated, should one use the pedal to harmonize, and omit it part of the time? Just how should it be used?

(2) What processional and recessional would you suggest for a Baccalaureate Service? Also anthems, medium difficulty, and solo for a good soprano?

(3) Our High School folks always march so slowly. Instead of two steps to the measure in 4/4 time, they take one step (1 measure left foot), 2nd measure bringing right foot even with left, etc. Then they want the processional played slowly, and it takes them forever. Isn't it better to go twice as fast?

(1) Usually the pedal part will follow the line of the bass notes in the music, which, in itself, will properly harmonize. A nice effect is to omit the pedal occasionally, but just where can be determined only by the character and content of the anthem. Your own judgment is a fairly safe criterion as to where this contrasting effect could be best used. (2) The following organ numbers are in march form, and would make satisfactory processions, or recessions (they are rather interchangeable): *Priest's March* from "Athalia," Mendelssohn; *March of the Magi*, Dubois (this is seasonally for Christmas, but is a fine march rhythm number); *Marche Pontificale*, Lemmens; *March Romaine*, Gounod; *Gothic March*, Foschini; *Temple March*, Lyon; *Marche Triomphale*, Wachs; *Sortie Solonelle*, Niedermeyer; *Te Deum Laudamus*, Clausman. The last five are contained in an excellent book, "Ecclesiastical Organum" by Carl. For anthems, you might select from the following: *Heavens Are Telling*, Haydn; *Make a Joyful Noise*, Simper; *Praise the Lord*, O Jerusalem, Clare; *Cherubim Song* No. 7, Bortniansky; *Omnipotence*, Shubert; *Forward to Christ*, O'Hara; *Recessional*, De Koven; *Send Out Thy Light*, Gounod. For soprano solos we suggest: *Jubilate*, Mozart; *Eternal Life*, Dungan; *God Be in My Heart*, Warren; *Let All My Life Be Music*, Spross; *House by the Side of the Road*, Gulesion; *Green Cathedral*, Hahn.

(3) From a purely practical standpoint, it might be better to move "twice as fast," moving the left foot forward on count one, bring the right one up on count three, etc., and maybe if they tried this they might like it. As a rule, however, the participants look upon this as one of the "big" events, and they like to make it last longer. If, therefore, this is really their preference, why not go along with them even if it is a little hard on the organist?

I have been playing a fine pipe organ at our church and am considering purchasing an organ for home use. The church organ is a Kimball, and since the church is very large, the organ, too is quite big. There are two manuals, and the pedals extend over a large space and are well spaced from each other. In addition, the pedals in the treble clef slant slightly. A short time ago, I visited a small chapel where there was a small Hammond. The foot pedals were close together, and being accustomed to the Kimball, I found the straight keyboard difficult. Could you inform me of an established company which makes organs with large foot pedal keyboards? I mean an organ for home use which does not take up too much space, and which can be played full volume without damage; possibly an organ which could be played by simply plugging it into an electric outlet.

—C. C., Wash.

Practically all pipe organs and most of the electronic organs are now made with pedal keyboards conforming to A.G.O. (American Guild of Organists) specifications, which are as follows: COMPASS: 32 notes, CCC to G. RADIATION: 8' 6" radius; maximum permissible 9' 6" radius; minimum 8' 6". CONCAVITY: 8' 6" radius; maximum 8' 6"; minimum 7' 6". LENGTH between heelboard and toeboard: 27". LENGTH of playing surface of sharps: 6½". HEIGHT of sharps above naturals: 1" at player's end, slightly higher at the other. WIDTH of playing surface of natural keys: 7/8". RADIUS of curve of sharps: fronts 8' 6"; back 9'. DISTANCE, center to center, of adjacent natural keys at front ends of sharps: 2½". This makes the octave 17½". It would be well to have the pedals on any organ you may purchase conform to the above standards, and you will be assured of uniformity with other organs. It is sufficient to ask for "A.G.O. Specifications." We are sending you the address of (A) makers of electronic organs, and (B) makers of small self-contained pipe organs, both of which can be played simply by plugging into an electric outlet.

"There is a place for the serious musician in this field and young organ students will find it profitable to train themselves for such a position. Someday, I hope to compile a list of selections (hymns included) which I do not think are appropriate for funerals and another list of those I think are. One must be careful always of the selections chosen. I am reminded now of the minister who was also a singer and whose wife died. He decided to sing at her service and chose *His Eye Is On The Sparrow*. The words of the chorus go: 'I sing because I'm happy, I sing because I'm free.' I think also of the time when I spontaneously drifted into one of my favorite melodies, *Smoke Gets In Your Eyes*, and only when I was through did it suddenly dawn on me that the man was going to be cremated. It showed a lack of preparation on my part, I guess, but we all play by mood at times and for that service other ballads of like nature had been requested. One thing suggests another; you might not have prepared for it at all but the number you are playing suggests something else and before you know

it you have swung into the suggestion, and often you have a better feeling for it than if you had programmed it.

"You must give the impression that there is beauty to be found even in a funeral service. You must play always to give hope, comfort and courage to the family and to the friends who come to the memorial. Your music must create that atmosphere of certainty of the future, of the life hereafter, of the eternal love of God, of the beauty of living and to those that listen there must come the serenity and peace of the nearness of Our Maker. The beauty of the chapel, the sweetness of the flowers, the song birds are there and then over all of this, the organ music which envelops all and blots out the world just beyond the door; the world of grim reality which has brought death.

"Sometimes as I attend other services, I think that all that is necessary at a funeral is just the organ music; no spoken word, no sung syllables; just the clean, pure notes of the organ and I resolve to be a better organist."

THE END

THE PUPIL'S INTEREST IN PIANO STUDY

(Continued from Page 26)

know human nature to the extent that the field of psychology reveals it. Good teachers constantly follow psychological principles. When they get together and discuss how they may best get their pupils interested in practicing, they are discussing a problem all psychologists ponder and write about: The Power of Interest.

A study of psychology is a necessity to a deeper understanding of children and their ways of looking at life. Such study strengthens and broadens approaches to various teaching problems, and, at the same time, makes for a more critical mind towards books on psychology one reads, and to one's self. To one just beginning to teach the most important thing to gain is experience. A study of psychology is no guarantee of being a good teacher. The best way would be to take a course in the subject along with the first steps in a career as a teacher. And every five years take a summer course to check up on how closely you are following psychological principles in teaching.

To those who are embarking on a career as teachers of piano, we present the challenging problem of the discontinuance of lessons by ninety percent of beginners before they have reached the third grade. In a large majority of cases, these discontinuances were brought about by some failure in dealing with the in-

dividual personality of each pupil. These personality problems have nothing to do with actual piano playing, but if they are not met and solved, they set up an effective bar to any genuine progress in the actualities of performance. They can be met by adapting lessons to the constantly changing needs of the growing personality for musical expression. In so doing, you have the interest of the child with you, not working against you.

As regards how far each pupil will go with his studies, that depends on factors which have little to do with talent. These include the growth of other interests as life goes on. Surely no music teacher is so blind as to believe pupils have no interests of a worth while kind outside of the piano. Teachers of experience know that all their talented students don't become professional pianists. Other interests take them into other lines of activity.

All we can do in the discharge of our responsibilities to our pupils is to guide their musical work according to actual needs, until circumstances beyond our control take them away from us. None of us have the right to dictate the musical path each of our charges shall take in the course of his studies, nor how long such studies shall last. Both are inherent in the very nature of each child, and inevitably work

(Continued on Page 62)

Junior Etude

Edited by Elizabeth A. Gest

The PRESIDENT'S MARCH

by Leonora Sill Ashton

"GOOD MORNING! Glad to see you," said Joseph Hopkinson, cheerfully as his friend, the singer Gilbert Fox, came into the room. It was in the year 1798 and many things, grave as well as gay, were likely to take place in the newly formed Republic of the United States. "You look somewhat downcast. What's the matter?" he added.

"Well, I have been asked to give a benefit concert," explained Gilbert, "and you know the spirit of the people runs high with patriotism these days, and unless I have a stirring number to sing to attract a large audience at the Chestnut Street Theatre, the benefit concert will not amount to much."

"Is there no such music to be had?" asked Hopkinson.

"There's the *President's March*, of course, but—"

"The *President's March*. Splendid! That was written by a music teacher right here in Philadelphia. I think his name was Philip Phile. He wrote it in honor of George Washington and it was played at his inauguration. Why not put that on your program?"

"Because," replied Gilbert, "I am a singer, and a singer must have words!"

"And are there no words to that March?"

"No," answered Gilbert sadly. "I have asked several people to write some but they all failed in their attempt."

Joseph Hopkinson drummed the rhythm of the march with his fingers. "Gilbert," he said, "I will see if I can write some words to that music, and they will be dedicated to the United States of America."

Gilbert Fox left his friend with hope in his heart. He knew the

fiery patriotism which was always associated with the name Hopkinson. His own father was Francis Hopkinson, lawyer and Statesman, and one of the signers of the Declaration of Independence. Moreover, he had written *The Battle of the Kegs*, a stirring ballad which, with its Yankee wit and daring, had captured the hearts of his countrymen. The next day Gilbert hastened to his friend's house again. "Have you written the words?" he asked Joseph.

"Yes," replied Joseph with a smile. "I'll read them. See how you like them." And he read aloud:

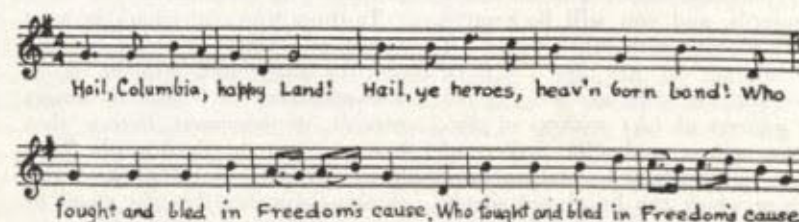
Hail, Columbia, happy land!
Hail, ye heroes, heav'n born band!

Who fought and bled in
freedom's cause,
And when the storm of war
was gone
Enjoyed the peace your valor
won.

Let independence be your
boast,
Ever mindful what it cost;
Ever grateful for the prize,
Let its altar reach the skies.
Firm, united, let us be,
Rallying 'round our liberty;
As a band of brothers joined,
Peace and safety we shall find.

(Continued on next Page)

HAIL COLUMBIA, HAPPY LAND



TUNING IN

Whenever you listen to good music over the radio, through recordings, on television or at "live" concerts, keep your eyes closed most of the time, but keep your ears wide open all the time.

Decide whether the rhythm is two-four, three-four, four-four or six-eight meter. If you are not sure, you can at least decide whether it is in patterns of two beats or three beats.

Is the piece in a major or a minor key? Keep your ears open for this one.

If you are listening to a vocal solo sung by a woman, is the voice a soprano, mezzo-soprano or contralto? If a man, is he a tenor, a baritone or a bass? In what language is the song being sung? Is the accompaniment played on a piano or other instrument?

If a chorus is being presented,

LISTEN. Is it women's voices, men's voices or both? What instrument gives the accompaniment, or is it a cappella (without accompaniment)?

If the composition is for a small chamber-music group, what instruments do you hear? Perhaps it is a trio for piano, violin and 'cello; perhaps a string quartette, with two violins, viola and 'cello; perhaps it is some other small combination. LISTEN.

If a full orchestra is playing, how many instruments can you identify by their tone? See if you can also identify the principal theme and even the secondary theme. Do you hear any solo parts?

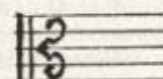
Your ears should be kept very, very busy when you listen to music, and—remember that listening is not merely hearing!

Who Knows the Answers?

(Keep score. One hundred is perfect)

1. Arrange the following names of the scale degrees in proper order: dominant, supertonic, submediant, tonic, mediant, subdominant, leading-tone. (15 points)

2. What is the name of the national anthem of England? (5 points)



3. Does a banjo have frets? (10 points)

4. F-sharp, C-sharp, E, with one missing tone form the dominant-seventh chord in the major key of five sharps. What is the letter name of the missing tone? (5 points)

5. Arrange properly the following given names with the surnames of composers and musicians: Arturo Stravinsky, Franz Debussy,

Fritz Wagner, Igor Rachmaninoff, Claude Liszt, Serge Toscanini, Richard Kreisler. (10 points)

6. Who of the above was born first? (10 points)

7. What is a polonaise? (10 points)

8. Did Haydn compose 11, 27, 41, 69, 83 or over 100 symphonies? (20 points)

9. What symbol appears with this quiz? (10 points)

10. What is meant by ritardando ma non troppo? (5 points)

Answers on next page

ON THE STAFF GAME

by Joel Houplin

Fill in the blanks with words which are found in music notation. The first player to fill the blanks correctly with these symbols is the winner.

1. Bread is the of life.
2. He is as as a tack.
3. Write me a
4. A plateau is a high, meadow.
5. Always your head erect.
6. It is good to take a when you are tired.
7. Go right on to the of the road.
8. He got a new bow
9. He speaks with a foreign
10. He fixed it with a and bit.

Answers on next page

No Junior Etude Contest This Month

PRESIDENT'S MARCH

(Continued)

There were other verses to the song and Gilbert sang all of them at the benefit concert, the audience greeting them with enthusiastic applause.

The title of the *President's March* was at once changed to *Hail Columbia*, the song which today is known throughout our Land, and which was regarded as the National Hymn of America until it was supplanted by *The Star Spangled Banner*.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 5 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Answers to Quiz

1. Tonic, supertonic, mediant, subdominant, dominant, submediant, leading-tone; 2. God Save the Queen; 3. Yes; 4. A-sharp; 5. Arturo Toscanini, Franz Liszt, Fritz Kreisler, Igor Stravinsky, Claude Debussy, Serge Rachmaninoff, Richard Wagner; 6. Liszt (1811); 7. A stately, processional dance, originating in Poland; 8. Over 100; 9. The C clef, placing middle C on the middle line of the staff instead of on the ledger-line between the G and F clefs (the treble and bass clefs). Music for the viola is written in the C clef; 10. Growing slower, but not too much.

Answers to Staff Game

1. staff; 2. Sharp; 3. Note; 4. Flat; 5. Hold; 6. Rest; 7. Turn; 8. Tie; 9. Accent; 10. Brace.

ETUDE ENIGMA

by Russel Sprague

E's Enjoyment that you give us,
T's the Thrill twelve times a year;
U is Us, the folks who read you,
D is what you are—a Dear;
E is Everything you taught us
In the magazine each year.

Dear Junior Etude:

I have studied piano for nine years and am studying organ and harmony too. Am in our school marching and concert bands; was accompanist to the school's mixed chorus and am assistant organist in our church, and also pianist for Sunday School. Also, I am teaching seven beginners which is very interesting work and educational. I hope some readers will answer this letter.

Don Leuschel (Age 17), Pennsylvania

I have found Etude valuable in my music study. I am a music major in High School and am a member of the Burbank Youth Symphony's first violin section and have participated in its activities for several years. We have played on coast-to-coast radio and on TV.

Barbara Folger (Age 18), California

I have studied piano and string bass and have begun French horn. Our school orchestra accompanied a performance of *The Pirates of Penzance*. I would like to hear from readers in the United States and Latin America.

Judith Frees (Age 17), Illinois

The following would also like to receive letters. (Be sure to follow the regular Letter Box rules): Ann Rusher (Age 16), North Carolina, studies piano, collects recordings of classical music; Shirley Bolin (Age 18), North Carolina, studies music and intends to continue it in college; would like to hear from music lovers, especially in foreign countries; Loretta Mae Jones (Age 15), Pennsylvania, takes piano and voice lessons and is also interested in art; Judith Ritter (Age 14), Illinois, studies piano, saxophone, zither and expects to start violin soon.



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THE HANOVER PIPE ORGAN

(Continued from Page 24)

lets, 104 thumb pistons, and 33 foot pistons and accessories. Pipes are placed in the chancel right, chancel ceiling, chancel left and rear gallery.

The original organ was built by the Austin Organ Company of Hartford, Conn., who also have undertaken all the rebuilding. It is possible that no organ in the United States has such a wealth of soft stops as this instrument. This is in my opinion a considerable merit in a church organ; the characteristic timbre of many soft stops in combinations, played in a large church, results in an inimitable heavenly sound which can be heard nowhere else.

The organ has an almost endless supply of solo stops, making it full of color in this respect. Considering the period of its design, the ensemble is much more brilliant than one would expect. This is the part of the instrument which Mr. Springer hopes to bring up to date, along with a more adequate pedal.

Every year in Advent and Lent, Mr. Springer plays a series of recitals. His programs attract the attention of musicians and music-lovers alike.

Mr. Springer includes on his program works of the pre-Bach period,

Bach, Mendelssohn, Brahms, Reubke, Dupre, and other Europeans, and a large number of American composers. His programs, designed to appeal to a wide range of musical tastes, are models of their kind.

Like many of our best organists, Mr. Springer also is an excellent pianist; he was in fact a pupil of the great Tobias Matthay. (It has been pointed out here, and cannot be repeated too often, that a good foundation of piano technique is almost indispensable for organ playing.)

Despite the glamor of having studied with one of the most famous English pedagogues, Mr. Springer does not pretend to be a virtuoso, but a working choirmaster. His interest centers not only in his great four-manual Austin, with more than 200 stops, but in the 3,000-odd members of his church and his several choirs of all age groups. He is inclined to frown on performances by choir and organist which call attention to themselves as sheer display. Like all devoted members of his calling, he believes that all church music centers in the liturgy, to the constant perfection of which all energies should be directed. The rest he feels, is pleasant but incidental.

THE END



State trumpeters of the Mounted Band of the Royal Horse Guards.

Readers of ETUDE will no doubt welcome the opportunity to acquaint themselves with the historical background of some of the music used in the Coronation services. Through the courtesy of the British Information Service we are able to present the accompanying interesting and informative account with photographs.—The Ed.

THE LITURGICAL ORDER of the Coronation service held in Westminster Abbey, London, on June 2, has a history of more than a thousand years. The liturgy itself does not change very greatly, except in detail, from one century to another, but the music, which from the earliest times has been an important part of the ceremonial, is always largely contemporary.

What the actual music used at the Coronations of English kings before the 16th century was we do not know, except in a general way that plainsong was its foundation and that as polyphony developed through the centuries, more varied ways of singing the appropriate Psalms became available.

In the ordinary forms of Morning and Evening Prayer of the Church of England musical settings are also sung of certain Canticles, such as *Te Deum* and *Magnificat*, but the anthem is an independent composition normally with organ accompaniment but on great occasions with orchestra as well. Thus the big anthems of Purcell and the Coronation anthems from his day to our own are not so long but are otherwise comparable in scale to Bach's Church Cantatas. The religious character of the Coronation is, however, essentially that of a Communion serv-

ice and is, in fact, a variant of the service used for the Consecration of Bishops. It therefore contains some other musical elements—an *Introit* and an *Offertorium*, *Credo* and *Sanctus*, the hymns *Veni Creator Spiritus* and *Te Deum*.

It no doubt will be of interest to give in outline the program of music that was performed at Queen Elizabeth's Coronation and then look back through three centuries to see how the same texts have been set over and over again by composers of varying degrees of merit and eminence. At the arrival of the Queen at the great west door of the Abbey the anthem *I was glad when they said unto me "we will go into the house of the Lord"* was sung by the choirs of Westminster Abbey and the Chapel Royal who had gone to greet her, not by the big special choir of 400 voices placed nearer to the altar and the throne at the east end of the church. The setting is by Hubert Parry (1848-1918) and has been used at every Coronation in the present century. It has one unusual feature in that it actually incorporates the shouts of *Vivat Regina* which tradition allows to the Scholars of Westminster School.

The first part of the Communion was then begun with an *Introit* by Herbert Howells (born 1892) and a Gradual by William Harris, Organist of St. George's Chapel, Windsor (born 1883) who taught the Queen music when she was a young princess. The *Credo* and *Sanctus* are from Vaughan Williams' "Mass in G minor," which has had very extensive use, both in church and in concert performance. *Veni Creator Spiritus* was sung to its proper plainchant. Then came Handel's noble

The Music of the Coronation Service

by FRANK HOWES

Coronation anthem, *Zadok the Priest*, which he composed for the Coronation of King George II in 1727 and which has been sung at every subsequent Coronation. This is the greatest single composition ever to have originated in the Coronation ceremonies.

The next music of any importance consists of five anthems sung after the actual crowning of the Queen when she receives the homage of the Princes of the Blood Royal and of the Peers of the Realm. At this point in the service the music indulges in a historical survey of the long tradition of English church music since the Reformation from Byrd (1543-1623) to the living Canadian composer Healey Willan. Then follows the rest of the Communion service which has been interrupted by the actual Coronation itself. The music for this includes the innovation of a hymn in which the congregation can join—an arrangement by Vaughan Williams of the Genevan Psalm tune, now called the *Old Hundredth*, and a *Gloria* by Stanford (1852-1924) which has been used in two previous Coronations. The final rejoicing is the singing of *Te Deum* in a splendid new setting by Sir William Walton and the National Anthem. Altogether six living composers contributed new music to this Coronation.

The first big Coronation anthems we have are two by Purcell composed for the Coronation of King James II in 1685, *I Was Glad* and *My Heart Is Inditing*. For the same Coronation Purcell's contemporary John Blow, who was both predecessor and successor to him as organist of Westminster Abbey, wrote three big anthems in eight vocal parts with string and organ accompaniment. He wrote three more for the Coronation of King William and Queen Mary in 1689, one of which was a setting of *I Was Glad*. All these are spacious works and are still sung in church on great occasions. *I Was Glad* was set by Thomas Att-

wood (1765-1838), a pupil of Mozart, for the Coronations of King George IV in 1820 and of Queen Victoria in 1838. The fact that Queen Victoria reigned for 63 years meant that there were no more Coronations in the 19th century. It was for the Coronation of King Edward VII in 1902 that Parry wrote his setting of *I Was Glad*. Handel wrote four anthems for the Coronation of King George II and his music predominated in the next four Coronations and is now permanently enshrined in the ceremony by *Zadok the Priest*.

Outside the actual ceremony of June 2 United Kingdom composers were active in celebrating the event in less restricted forms. Benjamin Britten composed a full-length opera, "Gloriana," on a subject taken from the life of the first Queen Elizabeth, which was presented at the Royal Opera House on June 8. Sir William Walton composed, in addition to his *Te Deum* a march, *Orb and Sceptre*, a companion piece to the attractive *Crown Imperial* march which he wrote for the Coronation of King George VI. The new march, which is dedicated to the Queen, was played for the first time on Coronation Day in Westminster Abbey, before the ceremony.

Finally ten composers wrote part-songs for unaccompanied voices to form a sequence intentionally reminiscent of "The Triumphs of Oriana," which some 20 composers wrote and compiled in honor of Queen Elizabeth I. Queen Elizabeth II's song-sequence is called "A Garland for the Queen" and was performed at a special concert at the new Royal Festival Hall on the eve of Coronation Day. The program included also some madrigals from "The Triumphs of Oriana." Purcell's masque "The Vision of Britain," Handel's anthem *The King Shall Rejoice*, and Vaughan Williams' *Fantasia on a Theme of Thomas Tallis*, the latter conducted by the composer.

THE END

THAT CANCELLED LESSON

(Continued from Page 14)

no doubt would cause me a loss of students. Maybe I should get out a letter to each parent, reminding them of their obligation in seeing to it that the child not miss any more lessons than absolutely necessary. But I had explained that to them when I added their child to my schedule. They knew that irregular lessons eventually will cause a loss of interest and that neither was conducive to satisfactory progress. Looking at it from the teacher's point of view, their cancelled time is lost time to me and at that rate a teacher could not exist with the rising cost of living. Parents knew all this!

In the next hour I had composed a letter to the parents setting forth a few simple rules, one being that effective immediately—each student would be expected at his appointed time each week, and that unless he was physically unable to be present, all missed lessons would be charged the regular fee. In cases of sickness or comparable excuse, the lesson is to be made up.

You teachers of the small town and rural community say, "It can't be done here." Try it! You're in for a surprise! I didn't lose a single pupil in making the change. Now

when I begin a new pupil I see to it that the parents thoroughly understand my plan, thus there's no "kick" when the youngster misses his first lesson. I make no exceptions, all pupils are treated alike. Competition? The other teachers around me, to my knowledge, are still accepting the missed lessons as lost time and lost income. It hasn't hurt me for I average 60 students weekly, summer and winter.

After all, it's just sound logic that when parents are required to pay, whether the child is present for his lesson or not, they will see to it that plans within the home do not conflict with the lesson time. The majority of parents don't like the idea of paying for something they don't receive, so they have an understanding with the child that he is not to miss lessons. The child's interest is better and his progress more steady. The teacher strives to improve his pupil each week and he can observe the progress. If technical problems arise, the teacher can correct it after one week of incorrect practice, instead of two or three weeks. And, last—financially, the teacher knows where he stands from week to week.

THE END

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ETUDE—JULY 1953

PENNIES IN THE TAMBOURINE

(Continued from Page 11)

all these things, we are more than conquerors, through Him that loved us." Thus the Army was transformed from an army liable to ridicule to an army of conquerors.

As long ago as 1879 the first Salvation Army Corps band was started at Consett in England. The quality of succeeding bands was gradually improved so that there are now a number of bands of concert dimensions which are capable of giving fine performances of the music of the masters. Their services at such meetings have a very helpful, inspiring and exalting effect upon large numbers whom the Army is constantly seeking to assist. The main objective of music in the Salvation Army is of course for gospel purposes. The revelation that music in itself had a spiritual value to those with troubled minds was accidental. Its wide human appeal has a profound influence upon souls who would resent less serious music.

After the First World War the flood of pennies in the tambourines, supplemented by larger gifts, made it possible for the Salvation Army to become one of the most beneficial institutions of our time.

The serious responsibility of all faiths, Protestant, Catholic and Hebrew, to care for the deserving poor and unfortunate is centuries old and embraces a record of unmeasurably noble self-sacrifice, courage and human devotion. The Salvation Army focuses the greater part of its energies upon the lowest levels. It patrols the streets and highways seeking out the abandoned and leading them to a better, happier life in the Lord's way. The cathedrals of the Salvation Army are its barracks, sanctuaries for those who have been forgotten by society. It never stops its battle for redemption until all hope is gone. That it has found music a practical part of its technique is significant.

The Army is now giving its attention to vocal music and choruses. In England this was at first confined to revival songs, but as early as 1882, Herbert Booth developed in the Training Home at Clapton, England,

a singing company known as "The Singing, Speaking and Praying Brigade." Now there are large numbers of such brigades, known as Songster Brigades today, with some 50,000 trained singer members in England alone.

Lt. Col. A. H. Jakeway, Head of the International Music Editorial Department in London writes:

"Let me give my own impression of the spiritual value of this music. Salvation Army music has developed in a remarkable sense, almost every known form in music being now presented. In these, familiar religious songs or tunes are incorporated. The spiritual appeal of this music has had such tremendous impact that many people testify to a direct change of heart as a result. Furthermore not a few have been led to experiment in a creative sense and have thus found expression in composition. This development continues and 'It doth not yet appear what we shall be.' We give God the glory for the triumphs of the past."

The fundamental needs of man, shelter, clothes, food, friends, security and peace of soul, are not complete without work, joy and mental activity. One of the privileges of musicians, even those of very moderate means, is to carry music to the sick and those who are troubled in heart. At such a time, beautiful music means more than money.

The philosophy of the Salvation Army in caring for the bodily and mental needs of the individual first, and then bringing him to the faith which will inspire him to lift himself out of the depths has proven sound in countless cases. The Salvation Army has found music an invaluable factor in the reclamation of men and women. Small wonder that few people can pass a Salvation Army tambourine without making a contribution. The pennies in many instances have grown from pennies and shillings to thousands of dollars and pounds to help in making this world a better and nobler place in which to live.

THE END

MIDSUMMER DREAMS FROM ACROSS THE MEXICAN BORDER

(Continued from Page 21)

sonous looking pink punch and a green wafer. How he longs for a small "intimate" relaxed little party, with a few friends and plenty of solid, delicious food! Don't forget the fluids, too, for he is mightily athirst!

Above all, don't ask him to send you his photograph. Such a request constitutes the biggest nuisance of all. Here's a recent example: After a

recital last winter, I was importuned by eight persons for photos. In order to oblige I had to furnish the picture (35 cents), and the photo mailer (ten cents), then had to think up and write a suitable inscription, address the photograph, attach stamps (first class, nine cents), and take the stuff to the post office a mile distant. I received two "thank you" notes from the batch.

THE END

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THE ROAD TO MUSICIANSHIP

(Continued from Page 9)

best, but it does not follow that the fastest performance of Mozart is also the best. Above all, the young artist needs this habit of discrimination and judgment. And, to judge by the mail which comes to me, I am delighted to say that he is learning to develop it! Where but a few years ago there was an overemphasis on the sheer mechanics of playing, today the youngsters are thinking and asking in terms of more inward values, reaching toward tradition and those aspects of performance which spring from the heart rather than from the muscles.

The first steps along the road to musicianship are simple enough. Don't be too much impressed with yourself and your talents. Keep humble! Remember you have much to learn and that you can learn from every serious artist, regardless of his age or generation. Listen to the performances of great artists with an open mind; no two will be alike, yet all are valuable. Remember that the business of the artist is not to play louder and faster than anybody else, but to create beauty; to give his hearers that special thrill, that special individuality of phrase and color that sends gooseflesh along the spine. There are many definitions of the nature of aesthetics, but I know no surer test of the presence of beauty than this power to make one feel. And I know of no one who possesses such power more compellingly than Toscanini who is eighty-six years old and has never been known to dazzle his hearers by speed or mechanics. Finally, don't be casual! Keep your enthusiasm for your work, your music, for the beauty you can draw from your instrument, for life itself. It is a satisfaction to me that, for all my years before the public, I take up my violin for each day's practice with the same zestful ardor I felt when I was a boy.

But these matters of inner attitude are only the start; the cultivation of musicianship needs more than mental climate! Musicianship begins when one's performance (of any work) reflects not merely correct notes and techniques, but a well-planned inner concept. You get this inner concept by studying the score in relation to its time and style; from observing and comparing interpretations (but never copying them); but chiefly from your own sensitivity of response to the music. The final spark of compulsion must be there, inborn.

My own method of work begins with a complete reading of a score to find out its structure, its meaning, its moods. Once I know it has interest and possibilities for me I begin to study it, and at once new vistas open before me. First I plan my interpretative conception as a whole. I hear,

inside, exactly how I wish the work to sound, both as a whole and as the individual phrases which build that whole. I know from the first to the last note the precise picture I wish to present, how each phrase must fit into its context, every shade and color connected with it. Then I take the various phrases and passages apart for further study according to the color and nuance they require in their particular point of context.

The importance of the point of context cannot be overstressed. Even the handling of purely mechanical details varies with the phrase in which they occur. A simple G-major scale or arpeggio, for instance, may be played as an exercise; it may also occur in different pieces. In each case it has different meaning and demands entirely different treatment. It can seem extremely easy in one piece and extremely difficult in another, and still it is always the same sequence of notes! In the Bruch G-minor there is a simple arpeggio which every violinist practices over and over as a daily exercise; yet in this particular context it becomes a stumbling-block which the most experienced performer finds difficulty in surmounting. You ask why? Because the passage in question must be expressed in a certain dramatic way at a certain indicated speed, and the difficulty lies, not in the notes themselves, but in the need of meeting the full demands of the context in its specific framework of color and tempo. It is always the context and not the notes alone which determines ease or difficulty of playing. That is why techniques as such can never be the final answer!

There is also the question of tone. Having read my own reviews for many years, I know that I have been commended for "a beautiful tone," yet even at the risk of seeming ungrateful, I must say that I don't believe there is such a thing as a beautiful tone! Along with the bow-drawing mechanics of tone control, there must be elements which have nothing to do with mechanics; there must be nuancing, a sure and well-planned knowledge of which note will bring out the expression of a passage; a certainty of the exact fingering to bring out what you feel.

Correct fingering is definitely a part of both tone and expression and it is definitely an individual thing. You feel within you that a phrase must sound in a certain way; you ask yourself exactly what you must do to bring out this sound; you experiment with all possible fingerings until you have the one which will give you that sound. I spend much time working out the correct fingerings in a new work, and by correct fingerings I don't

mean those of some editor or some other performer, but the ones which will enable my fingers to sound forth the effects I have planned. Here, I can give no advice beyond the need for much experimenting. I can simply tell you that the expression of a passage depends on the fingerings you use. The performer himself is the only judge of what they shall be.

As to actual practice habits, I believe in a solid grounding of technical fluency, always remembering that technique alone won't make a violinist. Simply, it must be there to answer the demands of the inner concept. I believe in scales and arpeggios practiced daily with all kinds of bows and in all possible ways (*legato, staccato, spiccato*, etc.). Besides providing the discipline of finger control, scale work helps in perfecting intonation. As I have said, in the study of pieces the same scale or arpeggio presents entirely different problems according to the context in which it occurs; yet one needs to have all the scales and arpeggios in one's fingers as a matter of resource. As to etudes, each artist chooses his own needs and limitations, and the best advice

is to concentrate on the limitations!

In approaching the study of the bow, beware of over-striving for what is called "a good bowing arm." Actually, there is no such thing! Good bowing depends on exact balance in the interdependence of both arms. The right arm both depends on and influences the left, and vice versa. One must work for the right balance of weight (or pressure) between the two; one must know how much weight to give on both bow and strings to secure the desired tonal effect; one must know how to adjust and balance weight in both arms in order to relax at a given moment. Certainly tone is drawn by the right hand, yet one must know exactly how much corresponding weight to give with the left on the strings to produce any desired kind of tone.

These are some of the materials from which the road to musicianship is built. The matter roots in inner conceptions, never in tricks of volume or speed. If you learn to turn your glance inward, keeping technique in its proper place as a means to an end, even a mechanically minded age can do you no harm.

THE END

GOOD HEALTH IS A MAJOR ASSET TO GOOD SINGING

(Continued from Page 10)

spread himself too thinly. But if he understands enough of theory to know how Wagner employs the motifs in the "Ring" I think he will sing Wagner better. And certainly it is valuable to him to be able to play piano enough to aid himself at least a bit as regards putting together diverse instrumental and vocal lines.

"It is vital that every solo singer should have wide experience in ensemble music. The idea that anyone's voice would be ruined by singing in a choir or chorus is absurd. I sang in church choirs, in choruses, and I gained infinitely from the experience. To be able to follow the various voice leads in the *Hallelujah Chorus* helps one to follow the intricate leads in 'Tristan.' And how will one be able to do this if one does not practice doing it? And how is one to begin doing it? Not on the operatic stage, but in the church choir, or the municipal chorus."

Mr. Poleri emphasized the matter of health as one of the chief assets for a singer. "I have always had good health, and somewhere I picked up the sense to keep it. It has been a major factor in my breathing. I have always made time to keep up some form of athletics, or exercise. I have run, played tennis; I have realized actually of late, and instinctively when I was a boy, that my body is a part of my singing apparatus, that I must not abuse

it any more than I would abuse my voice by using it in a manner I knew to be incorrect."

The point here made is one of first importance. One remembers the young women who say, "I never eat breakfast," or who say to the waitress (be it at a restaurant or at home) "A cup of coffee is all I want," and then top off the coffee with a cigaret and expect to do on that fare an entire morning's work.

Mr. Poleri thinks that many young singers are obsessed with delusions of grandeur, leading them to believe they are too good to accept the mill-run of jobs.

"I sang every place I could sing," he says. "I had a job in a choir. I rustled it up by going from church to church until I landed it. I had a program on a radio station, and when I was required to learn a new song in a space of 24 hours I learned it to sing on the next broadcast. I did everything to gain experience, whether or not it paid in money, for I believed that any legitimate thing in music paid in experience even when there was no financial return."

This is David Poleri's success story, the story of a young man of 28 who is near the top of the ladder, the success story of a normal young American, granted the extraordinary voice to begin with, and the indefatigable industry and common sense to match the voice.

THE END

MUSIC OUT OF OLD MEXICO

(Continued from Page 7)

ness of the preceding numbers. In substance it says, "Lovely Pilgrim, when you leave my land, do not forget my love." And from Central Mexico comes another sentimental theme, "At the cinnamon flower I sigh, for it reminds me of you."

There is a Mariachi song which narrates, "Nobody gave me my boar . . . he cost me my money," which sounds like present day Mexican market patter. And from Oaxaca we have the indication of tourist infiltration in a *corrido* which declares "My chaps are of leather; let blondes go far away; I like brunettes!"

"Viva la Fiesta," the autumn "Festivales" for 1952, embodied a charming melange of ancient and modern, illustrating the character and wide range of Mexican folk musical creation.

The opening scene showed a fiesta from Yucatan, with dashing vaqueros who have brought the bulls to town for the next day's fight. Villagers, young and old, joined in the songs and dances that were anticipatory of the coming event. A mournful ballad, *Sombrero Jurano*, sung by the sweetheart of a youth who had lost his life in the bull ring, had the haunting, half-primitive sadness so suggestive of Mexico. A gay, rollicking melody introduced the spirited fiesta theme. Songs and a group of dances presented the young vaqueros clowning and love-making, and whole families contributing to the merriment.

After an interlude, several numbers not in the fiesta vein were given by way of contrast and to suggest the fact that Spanish and other world compositions are also enjoyed at a typical Mexican fiesta. These were instrumental pieces, *Alegrias* by Valverde, *Andante* by Haydn, and *Adios*, an ancient danza of Mexican origin. Performed with engaging facility by Francisco Velazquez on the salterio, and José Alba with his guitar, they contributed dignity and sophistication.

The second scene of the fiesta program was quite serious in nature and included music stemming from the modern revolutionary era, beginning in 1910. During this period the music provided spiritual inspiration to the soldiers, their sweethearts, friends and families.

Act Two took place in the market, with special fiesta songs and dances from all parts of Mexico, many of them derived from the extemporaneous appeals of vendors extolling their wares and representing an important contribution to Latin American light music repertoire. The scene, a typical market day, was full of color, movement and drama. Heaps of baskets, pottery and sombreros, with brilliant serapes, bright fruits and flowers, formed a colorful background for lithe young men in

white cotton suits and vivacious girls wearing boleros and full, hand-embroidered skirts.

A machete dance was a humorous solo performance by a youth bent on selling his long, wicked-looking knife which could cut your throat as easily as it halved a melon. After cajoling the audience about the merits of his machete, the dancer sprang into a vigorous, pantomimic dance, wielding his murderous weapon with gleeful abandon. This and other character dances were deftly comic or tragic, as the theme required. Often they were accompanied by songs.

A bird-vendor's song was a plaintive, garrulous appeal, with a bird-cage figuring importantly in the mimicry. A poncho dance was a broadly farcical number. A crab-vendor's song, a regional dance of the Isthmus, a Portuguese and a Chilean group dance provided interesting contrast and variety. A spirited group dance, *Jarabe Tapatio Ranchero*, had a rustic romp-and-swing such as is found in similar types the world over. *Jarabe* is Spanish for syrup, and indicates the steps of the dance, which have a smooth, stirring movement that is both graceful and intricate.

The annual festival is thus a melodic summary, a kind of free-for-all vaudeville, with touches of Greek chorus, Roman arena and American Hill-Billy. It is pantomime with more than a spot of ballet.

As with all Padua Hills productions, there is no attempt to evolve a rigidly-formalized performance, with professional actors in carefully studied rôles. It is rather a transplanted slice of life, each actor playing himself with uninhibited gusto. The result is refreshingly spontaneous, with genuine charm and naïveté. Earthiness lit with magic, it is the essence of folk drama, presented with excellent taste and discrimination.

While most of the programs are in Spanish, they are written and presented so as to be easily understood by non-Spanish speaking auditors, with song or story accented and clarified by the appropriate musical envelopment. Sometimes a play is in English or in Spanish with some English-speaking rôles. The throb of Indian drums has been lightened and variegated by the whole gamut of Spain's Medieval musical repertoire. Yet strains of primitive American persist in slow, ominous tempos and smoldering sorrow or antagonism.

Folk material for the productions is obtained in various ways and from different sources. Members of the Institute staff visit the interior of Mexico from time to time to obtain fresh songs, dances and dramatic routines along with specific information about music, dances,

costumes, handicrafts, etc., as well as general background of character and customs. Guest artists from Mexico have come to Padua Hills to teach their native folk dances, music and other theatre tradition. The Department of Education in Mexico and the University of Mexico have cooperated wholeheartedly.

Padua Institute receives financial support from theatre admissions, personal contributions and other incidental sources. Social clubs, civic and fraternal organizations, schools and colleges are regular patrons. Bus-loads of school children come to see the plays from as far as a hundred miles away.

Often the players assist in com-

munity historical entertainments put on by local sponsors. The famous Pasadena Playhouse lends neighborly help and encouragement, and the Mexican Players reciprocate. A gift shop of genuine Mexican wares is maintained. A Spanish summer school is sometimes conducted by the Institute in association with the nearby Claremont colleges.

A satisfying aspect of the theatre is its authentic development as a part of the Southern California setting. Here the historic background, the natural locale and the prominence of Mexicans in the population all furnish a logical impetus for this intelligent international art expression.

THE END

THE CHILD IS FATHER TO THE MAN

(Continued from Page 19)

with singing. Consequently, when at last they begin vocal training, because of their ignorance of vocal theory they are totally unequipped to select a good teacher. The main task of the teacher, if they stumble across a good one, is the extremely difficult labor of trying to remove bad vocal habits before further progress can be made. Had they received good vocal training during their childhood, the right way to sing would have become natural with them. For there is only one right way to sing, only one correct vocal production that is, and it applies equally to children's as to adult voices. If it has been acquired and become second nature during childhood, it can never be lost.

Posture is important in singing. What better time to train the body in correct posture than during the formative years of childhood?

Good breathing and breath control are important in singing. Is not childhood the best time to develop large breathing capacity and to cultivate control?

Acrobats etc., whose work requires great control begin their training as children. And do not ballet dancers commence their training as small children?

It may be objected that these are within the sphere of voluntary muscular controls. True. But it must be remembered that there is no human activity which is completely divorced from what has become known as involuntary controls, just as vocal production is not entirely the result of a complex of involuntary controls as some authorities claim.

Clear diction is important in singing. The articulation of most singers is notoriously poor and indistinct. Very few words get across to the audience even in small halls, especially when the singing is in English, the only language nearly all Americans understand, the language in which our native singer's diction should be limpid. Children learn languages easily. The bad diction

so prevalent would be a horror of the past if clear diction in singing were taught and became a habit during childhood.

Musicianship is important to a singer. Many of our singers are not musicians. Their lack of musicianship deservedly incurs contempt in all other branches of the musical profession.

It is easy to understand why most singers are not musicians. The parents of very few children with good voices take their children's gift seriously. They have been conditioned not to do anything about it. They do not think of their children's voices as having professional potentialities for later life and therefore do not prepare them musically. Usually it is only when the child is in his late teens that anything like a change in this attitude takes place. The youth goes to a voice teacher but does not at the same time go to a music school to acquire a good musical foundation. Nor do many voice teachers insist that their pupils should do so.

If there were a re-orientation towards childhood vocal training, the musical backwardness of our singers would disappear. Every child undergoing vocal training would simultaneously receive a thorough musical training. Perhaps it has been forgotten that most of the great singers of the Golden Age were also fine composers and were not only expert voice teachers but painstaking music teachers also. They were responsible for the musical education of their pupils in addition to their vocal and artistic development. They raised musical artists whose instrument was the voice.

Summing it all up, it is the considered opinion of the writer that childhood vocal training, provided it is correct training and conjoined with a thorough study of music, cannot but have salutary effects. History and life through the ages support this view.

THE END



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THE PUPIL'S INTEREST IN PIANO STUDY

(Continued from Page 53)

themselves out, providing we meet the problems of personality at every step.

Through our very sensitivity as to the way the personality is growing, we should be able to foretell the end of lessons months before the day arrives. To the extent that discontinuance of lessons comes to the teacher as a surprise, or shock, to that extent is there evidence of unawareness as to how a personality is developing as regards outside interests, hopes, aspirations, longings, and desires. None of this is too trivial for the piano teacher to take note of. By noting all this, and watching how they fuse into definite patterns of thought, estimations can constantly be made of the strength of the musical interest. On this estimation, foreknowledge ripens as to the approximate ending of each student's studies. As these endings are inevitable, we must learn to face them bravely, and look upon them as for the best, which they really are.

As John Dewey says in *Schools of Tomorrow*: "Liberty for the child is the chance to test all impulses and tendencies on the world of things and people in which he finds himself, sufficiently to discover their character so that he may get rid of those which are harmful, and develop those which are useful to himself and others."

In this light we can see reasons for certain children never taking piano lessons; for others going a little way and quitting; for some going further and ending up with the ability to entertain friends and give themselves pleasure; for a few going

as far as a teacher can possibly take them, and then continuing alone until the heights of Parnassus are scaled. Sufficient unto each the inherent tendencies toward self activity and self expression. Let no one trespass on the rights of these tendencies except at his own peril.

Piano teachers have trespassed with their ideals of what children should study in order to play the piano in an entertaining and pleasing manner; have foisted their own private ambitions on top of the interests and desires of the child to discover what there was in music that made it so beautiful and awe inspiring; have set up adult ambitions for the criterion by which to judge the feeble and halting efforts of the young to comprehend the art of music making. To the extent that teachers have done this, they have taken their place among the other forces responsible for the lack of interest in the piano and boredom with lessons.

Let us resolve to do all that can possibly be done toward affording the beginner a fair chance to find himself in music. We can work toward this end by giving full respect to the individual quality of personality and shaping every lesson according to the needs of the growing mind. Then we will have done our part in bringing some of the joys of music into the hearts and souls of all who pass through our studio doors. To do less is to fail in our responsibility to those who come to us for musical guidance; to do more is to attempt that which is beyond our power.

THE END

THE DEMOCRATIC PROCESS IN MUSIC

(Continued from Page 20)

that it is expedient, that it reaches many children who otherwise would miss such musical contact; but these desiderata are only by-products. Class piano is indeed practical, but that is not its *raison d'être*. Its essential justification is that it is a musically sound way to teach.

Leila had been warned that curiously enough, especially in smaller towns, a suggestion to start class piano in the public schools frequently brings outraged protest and pressure from the very persons who should give it their most wholehearted support: the private piano teachers. So she came to the school board meeting prepared to document her case. And she needed all her ammunition.

The meeting was exceptionally well attended, not only by a group of indignant private teachers who

had been the first to sign a petition against the whole proposition, but also by all those whose indignation they had kindled. But the reason they cited for their opposition was not educational since this is a ghost that has long since been laid. The emphasis in the main was on the economic side. Teachers whose position in the community had heretofore seemed secure were overwhelmed with anxiety concerning the permanence of their own status should class piano in the schools take hold.

This opposition may not have been on a sound moral basis, but it certainly was understandably human and needed to be met on its own grounds. Does class piano really cut the throats of the private teacher outside as its opponents contended? Leila had reasoned that more than

more words would be needed to refute this argument, and so she had invited a Fearless Fred to come to her rescue. Fred had himself been teaching class piano in a near-by metropolis for some years, and he brought along figures to prove that never in the history of his town had the private piano teacher been so in demand as since the start of piano classes.

Actually, class piano whets the appetite of pupils for more lessons, which then become the province of the private teachers, who thus gain even from a purely selfish financial point of view. Class piano places a tremendous emphasis on music in general, so that soon there aren't enough private teachers to go around. This experience had been duplicated in many towns besides his own, Fred reported; as for his own group of fellow-teachers, they would be happy to welcome any competent newcomer who could pitch in and take care of the overflow.

Fred's outline of the situation had done much to quell the open hostility to the introduction of class piano, and Leila's review of the benefits of the system was given the attention it merited. But another question troubled some of the parents present.

Is it really possible to get good pianistic results in class piano? they wanted to know. Are the results as likely to be satisfactory as when the child has the individual attention a private teacher can give?

First, Leila answered, you must define what you mean by individual attention. The well-trained and adequately functioning class teacher does give individual attention. And when it's the pupil's turn to play he will try much harder with all those eyes upon him than with just the teacher listening. He is not as likely to daydream as when his instruction is private, since he is more abashed to be caught napping by his classmates than just the teacher.

Members of a class draw each other out. If one child is more brilliant and is competently handled he will be permitted to help the others as well as to work on outside projects beyond their ken. Thus by teaching others he clarifies points for himself and gets valuable and interesting experience; his classmates, on the other hand, are often more easily reached by his explanations than by those of the teacher. And when his outside projects are discussed with the group, their own insights are thus lifted.

Harking back to Fred's report on the experience in his town, Leila emphasized the virtues of a combination of class and private instruction. In musical experience, as in other facets of his education for life, the child needs an equitable balance between group and private experiences. His need for planned lessons is equalled by his need for time to think things out. A good teacher will always be equally sensitive to

group needs and to individual needs. Above all he will not stereotype.

Naturally, each of the points dealt with above had come in for a good deal of general discussion, and by this time there was pretty general agreement that it might be worth while to give class piano a trial, especially since the public school administrators were heartily in favor of it. But now another derogatory note was introduced.

Class piano may be all right, said the new detractor, but only for the public schools, where the emphasis is on mass production and little interest is displayed in quality. But that's not true, Leila countered. Class piano can be and has been justified educationally speaking, not just as a matter of expediency and mass production. It is just because class piano is musically sound that educators all over the country are increasingly taking up the cudgels for it. Recognition has become widespread that there is a great need for the finest technicians and real artists to teach in the public schools, rather than the mediocrities so often encountered in both private and public practice.

In Leila's small town, as in so many others, the decision was affirmative, though accompanied by many private doubts and some public skepticism. Two years later, however, a poll of public opinion disclosed that the doubts had all been resolved, and that class piano was now firmly clasped to the bosoms of the very folk who had first opposed it; the private teachers.

Of course group piano teaching as such is not a new concept. Experimentation on the child level has been going on a long time. On the adult level group piano is especially effective. A great deal of knowledge and understanding is gained through group observation and discussion; members of such piano classes learn through criticizing each other and being able to apply instructions given to classmates to their own work.

On the very highest levels group teaching has also found favor. One of the greatest piano teachers of our century, the late Artur Schnabel, was an enthusiastic exponent of it. Each summer at Lake Como, site of his beautiful Italian home, he conducted group lessons among up-and-coming concert pianists, who sought to cull from him the ultimate in interpretative skill. None was vouchsafed a private lesson; the pupils always met as a group. Each performed his whole repertoire not only for Schnabel but for his whole class of fellow-students, all of whom drank in and applied to their own work the criticisms and praise directed at the performer. As Schnabel so aptly put it in an interview some years ago: "We have all learned something from each others' virtues and mistakes."

Group teaching is of course harder

(Continued on Page 64)



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THE DEMOCRATIC PROCESS IN MUSIC

(Continued from Page 63)

on the teacher than is private teaching, but best results are not often secured in the easiest way. Even more than the private teacher the group teacher needs time for constructive day dreaming and evaluation of methods. Real teaching of necessity calls for careful planning of each lesson, but with the saving grace of pliability, leaving plenty of leeway to change the plan as the situation calls for it. Of course a conscientious private teacher also must work hard to bring out the potentialities of the pupil, but that's not nearly as exhausting as combining the same aim in indefinite multiples with the additional disciplinary hazard a heterogeneous group

involves. Nor, on the other hand, is it musically nearly as rewarding. Which last point explains why even in private practice many of the foremost piano teachers are now inclining more and more to group teaching as supplementary to individual teaching, though here, of course, the groups are inclined to be smaller than in public school class piano, the favored number being about four in a group. Excellent methods for dealing with all the problems inherent in group teaching have been developed over the years; and from this practice have come many valuable suggestions that are of equal aid in private teaching.

THE END

MASTER OF MASTERS

(Continued from Page 14)

the famous song *The Lost Chord* includes one of Corelli's outstanding phrases from his *Concerti Grossi*. The noted Vivaldi was personally a student of Corelli and was strongly under his influence. Since Bach admired Vivaldi so much as to devotedly study and imitate him, it can easily be seen what an important influence Corelli had on Bach and why so many Corelli ideas reappear in Bach's music. Indeed it is known that Bach personally studied the Corelli scores themselves. To trace the extent of Corelli's influence on the greatest masterpieces of Handel, it is only necessary to note the striking similarity between the Corelli *Concerti Grossi* and Handel's "The Messiah." One of the important melodies of even the famous *Hallelujah Chorus* from the latter Handel masterpiece is obviously borrowed from the Corelli First Concerto Grosso. Indeed even the keys of the two works are identical.

Not the least of Corelli's achievements was his work in establishing the major and minor scales as the basis of our music. Up to his time there were many scales or modes used by composers. Many authorities claim that it is in Corelli's music that a strong major and minor tonality is first established in the entire history of music. If this is true, it is but one more reason for believing that Corelli was one of the greatest geniuses music has ever known.

One must remember when dealing with Corelli that we are discussing an era when music as we know it today was only beginning. Almost all the composers familiar to us followed after Corelli by many years. That Corelli's music is nevertheless so exciting today is indeed a remark-

able tribute to his sublime mastery. It is well to remember a few dates when discussing Maestro Corelli. He was born in 1653, Handel and Bach in 1685, Haydn in 1732, Mozart in 1756, and Beethoven not until 1770, yet Corelli's music is as well, or even better suited to modern day musical tastes as any works by any of these composers and even those who followed later.

That the Corelli tercentenary should occur at this moment, when Corelli's music is growing so rapidly in popularity and stature among musical audiences throughout the world, is especially fortunate. It can honestly be said that despite the years which have elapsed since his lifetime, Corelli's music is as easily enjoyed by modern listeners as by those of his own day. The fact that many composers have used Corelli's ideas makes the Corelli music itself seem familiar even on first hearing.

Corelli died at Rome in January of 1713 after establishing himself as one of Europe's most revered artists, composers, and teachers. Although he was born and died in Italy, during his lifetime he personally toured and his influence reached strongly into every country of Europe. No European nation was without Corelli imitators as the leaders of its musical life. Not even Corelli's death was to prevent this influence, which was nothing less than incredible, from reaching out everywhere music is learned and enjoyed even to the present era. In the years yet to come, his masterpieces will undoubtedly become increasingly familiar and popular. Americans may well be proud of the part they have played in this brilliant page of the history of musical performance. THE END

TEACHER'S ROUNDTABLE

(Continued from Page 23)

only truly Spanish thing I find in it is the *Habañera*, borrowed outright from the Spaniard Sebastian Yradier. Some even cite Debussy's "Soirée dans Grenade" and "La Puerto del Vino"; but both, I think, are undeniably more French than Spanish in flavor and content.

For the best Spanish music, shouldn't we turn to Albéniz, Granados, and De Falla? We might even want to dig old Padre Soler out of the grave. I do not say that the Spanish composers named are greater than the Frenchmen mentioned above; only that they wrote more characteristic Spanish music. May I have your opinion on this?

W. F., New Jersey

I too have heard your initial quotation. But evidently it is a "boutade" that ought to be taken with a grain of salt. However, I must say that once in Oviedo, Spain, the same thing was said to me by Don Plácido Buyla, president of the *Filarmonica*, and precisely regarding "Carmen." He spoke in the plural, as if everyone else in his country thought similarly. It seems to me that many things in that opera sound very Spanish, besides the popular and "borrowed" *Habañera*: the entr'actes, for instance, and the gypsy dance at Lillas Pastia's, besides an unmistakable general Castilian—more so than Andalusian—atmosphere.

Debussy's Spanish music always seemed to me strongly flavored with an aristocratic Parisian *ambiance*; however a greater authority—Manuel de Falla—thought "La Soirée dans Grenade" a master piece of Spanish music.

As to Ravel, he had a keen sense of humor. His mother's name was Eluarte, eventually Frenchified to Delouart. So he may sometimes have signed his name "José Mauricio Ravel y Eluarte" in Spanish fashion, merely as a little joke of his own. But it is undeniable that considerable Peninsular atavism permeates much of his work.

Yes: "Ibéria" by Albéniz and the "Goyescas" by Granados are two great pianistic monuments, and it's a pity that they are so terribly difficult. Manuel de Falla is another authentic master of Spanish atmosphere. If you don't know his four "Pièces Espagnoles" (Durand, Paris), be sure to read them. The last one, "Andaluza," is replete with the same enchanting spirit one finds in those marvelous "Nights in the gardens of Spain" for piano and orchestra.

As for Padre Antonio Soler, his name is little known except by musicologists. A pupil of Domenico Scarlatti, he wrote much sacred and secular music two hundred years ago, and he is rightly considered as the grand-daddy of them all.

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