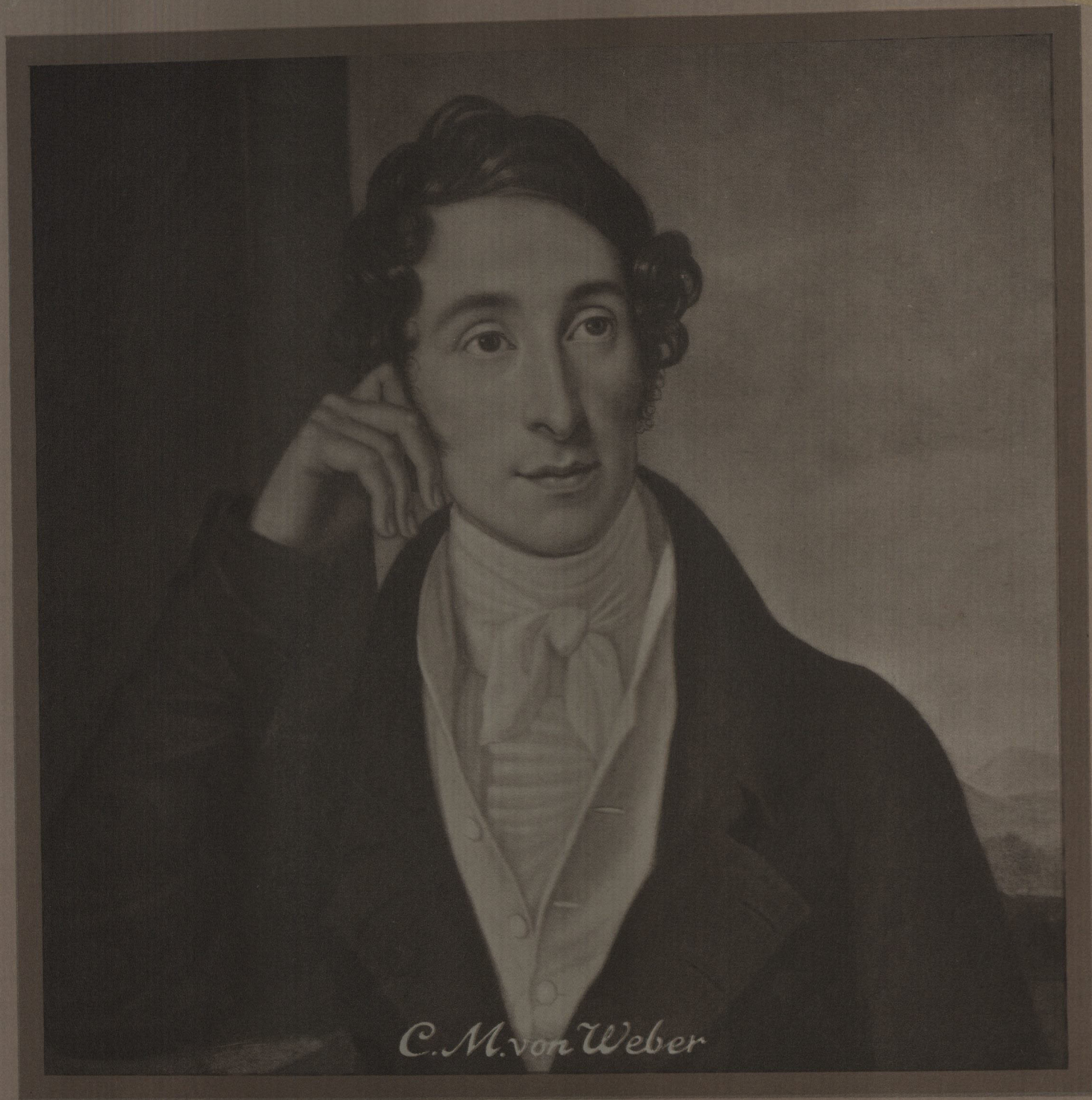
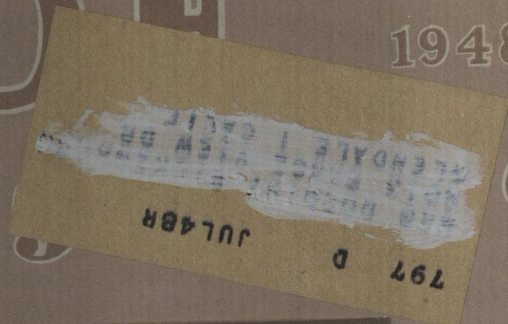


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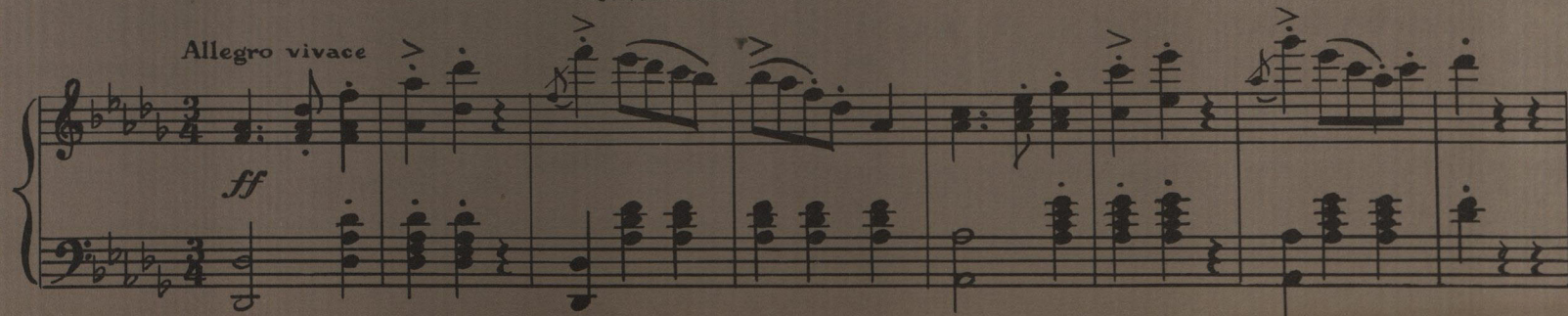
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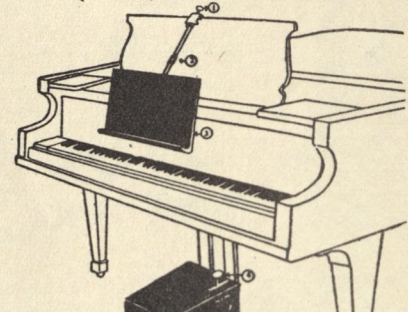
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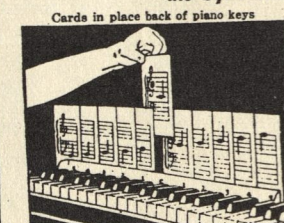


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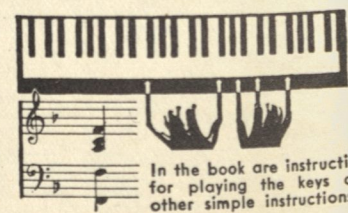
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MAJOR WILLIAM F. SANTELMANN, Leader of the United States Marine Band, has announced that a number of vacancies exist in the band. Positions for qualified musicians are available in the symphonic band and in the string ensemble. Violinists, violists, cellists, and pianists are especially needed. Bandmen are enlisted especially for duty with the Marine Band. Enlistments are arranged by Major Santelmann only following auditions. Interested applicants may write for further details to United States Marine Band, Marine Barracks, Washington 25, D. C.

LEONARD BERNSTEIN, who recently resigned as conductor of the New York City Symphony Orchestra, has been appointed guest conductor of the Pittsburgh Symphony Orchestra for seven weeks, beginning January 24. He will direct three concerts in the home city and then take the Orchestra on a southern tour of four weeks.

KURT WEILL has written a one-act folk opera based on the American folk song, *Down in the Valley*, which will be performed for the first time in July by students of the summer school of the University of Michigan at Ann Arbor. The opera uses the song as a recurring theme throughout the score.

THE GILBERT AND SULLIVAN Society of Hunter College, New York, gave their tenth annual production on March 18, 19, and 20, when they presented "The Gondoliers."

THE GUSTAV KLEMM Memorial Prize has been established at the Peabody Conservatory of Music in Baltimore. A prize of twenty-five dollars will be awarded annually to the most outstanding student in musical composition.

ELEANOR STEBER, leading American soprano of the Metropolitan Opera Association, was given the honorary degree of Doctor of Music by Florida Southern College at the annual celebration of Founders' Week early in March.

THE NATIONAL ORCHESTRAL ASSOCIATION, of New York, directed by Leon Barzin, performed three new works by American composers at its concert the first week of March. These were: Walter W. Elger's "American Youth Overture"; Tom Scott's "Johnny Applesauce"; and Edoardo Di Biase's "Music for Orchestra."

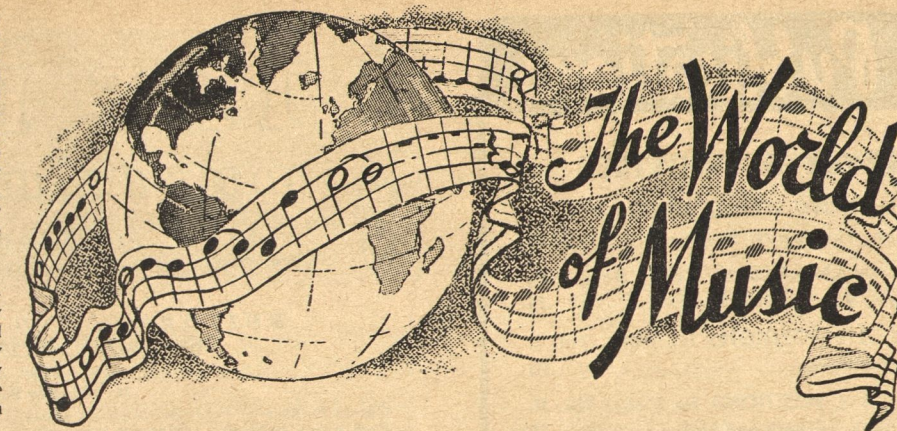
A FESTIVAL OF PIANO MUSIC by United States composers was presented by students of the Ward-Belmont Conservatory in a series of four concerts in February. Piano works of thirty-nine different composers were performed.

MIDDLEBURY COLLEGE will hold its third annual composers' conference at Middlebury, Vermont, from August 21 to September 4. As in previous conferences, a chamber music center will be set up during the period to serve as an adjunct for the conference. Those enrolled at the center will play the works of the composers present. Alan Carter, founder of the Vermont State Symphony, will conduct both the conference and the center; and the composers on the staff will include Everett Helm, Normand Lockwood, and Otto Luening.

AWARDS have been announced in the South American contest sponsored by the Empire Tractor Corporation of New York and Philadelphia, to bring young composers to the Berkshire Music Center in Tanglewood, Massachusetts, for study this summer. The three winners are: Pia Sebastiani, twenty-three-year-old pianist-composer of Buenos Aires, for the Argentinian scholarship; Edino Krieger, nineteen-year-old composer born in Santa Clara State, for the Brazilian award; and Hector Tosar Errecart, twenty-five-year-old composer of Montevideo, for the Uruguayan award.

HEINRICH HAMMER, veteran conductor and composer, who is considered to be the oldest composer of orchestral music based on Indian themes, has recently passed his eighty-fifth birthday. Residing in Pasadena, California, he is still actively engaged in composition work, and has written five rhapsodies on Indian themes taken from Frances Densmore's Chippewa books.

THE FRENCH ORCHESTRE NATIONAL, under the direction of Charles Münch, will make a tour of the United States next fall. Under the auspices of the French Government, the tour will include the important cities



of the United States and Canada. It will be the first visit of a major symphony orchestra from Europe since 1920, when Arturo Toscanini directed the La Scala Orchestra of Milan in a tour of the country.

THE PHILADELPHIA ORCHESTRA, Eugene Ormandy, conductor, honored the memory of Sergei Rachmaninoff at its concert on March 19 and 20, when it presented an entire program of works of the famous Russian pianist-composer. The soloist was Jeanne Therrien, pianist, the winner in the Boston Regional contest of the Rachmaninoff Fund Contest, who played the composer's First Concerto. Also presented for the first time outside of Russia was a "novelty" in the form of the recently discovered First Symphony, Op. 15.

NEWPORT, Rhode Island, the locale for many pre-New York debut recitals, is to have a music festival this spring. Sponsored and actively promoted by the Newport Music Club, a Music Festival has been planned for the week-end of May 21, which will include a recital by Eileen Farrell, and a performance of "Hansel and Gretel" by the New England Opera Theater, directed by Boris Goldovsky. In connection with the festival it is planned to give three scholarships to promising students at the Berkshire Music Center.

PEABODY CONSERVATORY of Music in Baltimore celebrated its eightieth anniversary in March. A feature of the observance was a recital by John Charles Thomas, an alumnus of the school. The recital was Number 1,151 in a series known as "Artist Recitals," conducted by the school.



TELEVISION WITH MUSIC

"LIVE" MUSIC with Television came in with a rush. On Saturday, March 20, the A. F. of L. ban, which had been hampering this new means of communication from the beginning, was lifted. Not since the days of the Gold Rush in California, one century ago, has there been such quick action to get "over the wire" (or shall we say "air") so promptly. At five o'clock on the fateful day, Columbia won the race by putting The Philadelphia Orchestra, Eugene Ormandy conducting, on the video station WCAU-TV in the Academy of Music, Philadelphia, with a wonderful program fully

televised. At six-thirty the same day, NBC in New York came on with a gorgeous all-Wagner program conducted by Arturo Toscanini. American homes possessing television receivers got a new thrill which will not soon be forgotten. General David Sarnoff, President of the Radio Corporation of America, made an able introductory address to the Toscanini program, in which he referred to the eighty-one-year-old conductor as "our young Maestro." But chronologically, The Philadelphia Orchestra was "the winner" by an hour and a half.

considered to be the oldest series of its kind in the country. In connection with the celebration, Reginald Stewart, director of the conservatory, has commissioned a leading American artist, Don Swann, to make a new etching of the conservatory.

HAROLD MORRIS, a native of San Antonio, Texas, at present a member of the faculty of the David Mannes School in New York City, is the winner of the two hundred and fifty dollar prize in the Texas Composers' Contest held recently in Houston as a feature of the First Texas Creative Arts Festival. Mr. Morris' symphony and other works by Texas composers were presented in a concert on March 13.

ROBERT S. ELMORE, well known organist, composer, and conductor, of Philadelphia, has been awarded first prize of five hundred dollars in the composition contest for "Carillon Bells," with organ, conducted by Schulerich Electronics, Inc., of Sellersville, Pennsylvania. His winning composition is entitled *Speranza*. Second prize, of two hundred and fifty dollars, went to David S. York of Princeton, New Jersey, for his *Divinum Mysterium*; while third place, of one hundred dollars, was given to Dr. Rollo Maitland, of Philadelphia, for his *Poem for Bells with Organ*. Awards of twenty-five dollars each were given to ten others as follows: Louis L. Balogh, Cleveland, Ohio; Florence Durell Clark, Hamilton, Ontario; Canada; M. Austin Dunn, Minneapolis, Minnesota; Willard Somers Elliott, Fort Worth, Texas; Walter Lindsay, Philadelphia; Bob Roy Peery, Merion Station, Pennsylvania; Ellen J. Porter, Dayton, Ohio; Frederick C. Schreiber, New York; William C. Steese, Worcester, Massachusetts; and Hobart A. Whitman, Asheville, North Carolina.

EUGENE ORMANDY, conductor of The Philadelphia Orchestra, was presented with the National Music Council's "Award of Honor" for his distinguished and outstanding contribution to the development of American music during the season of 1946-47. The presentation was made by Dr. Howard Hanson, president of the National Music Council, during The Philadelphia Orchestra's weekly CBS broadcast, February 21, from the Academy of Music in Philadelphia.

PAUL DesMARAIS, a veteran majoring in music at Howard University and president of the Howard Music Club; and Claudio Santoro, a first violinist in the Brazilian Symphony Orchestra, are co-winners to share the 1948 Award of the Nadia Boulanger Memorial Fund, Inc.

The Choir Invisible

C. HARTMAN KUHN, retired business executive, and patron of music, a former member of the Board of Managers of The Philadelphia Orchestra Association, died in the Quaker City on March 9, at the age of ninety-three. He was the oldest living member of the Orpheus Club. In 1927 he was Chairman of the Executive Committee of the Philadelphia Grand Opera Company.

MRS. NADIASHDA GALLI-SHOHAT, professor of mathematics at the University of Pennsylvania, and aunt of the Russian composer, Dmitri Shostakovich, died in Philadelphia on March 6.

FRANCIS A. CLARK, Negro composer and publisher, who for several years conducted a music publishing business in Philadelphia, died in that city on February 24, at the age of eighty. He had served as choirmaster for various churches in Philadelphia for forty-three years and had been employed for several years in the Publication Department of the Theodore Presser Co.

COLONEL G. CREIGHTON WEBB, soldier, diplomat, and amateur musician, died March 19, in New York City, at the age of ninety-four. A man of extremely varied interests, his love for music led him to become an accomplished pianist and organist. For a time he was librarian and custodian of opera scores and literary material for the Metropolitan Opera Company.

MRS. CLARA DAMROSCH MANNES, wife of David Mannes, and sister of Dr. Walter Damrosch, died March 16 in New York City. A member of one of America's most distinguished musical families, Mrs. Mannes was a pianist of note, and with her husband, a violinist and conductor, she toured the United States.

(Continued on Page 329)

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Contents for May, 1948

VOLUME LXVI, No. 5 . PRICE 30 CENTS

THE WORLD OF MUSIC	277
EDITORIAL	279
"I've Got to Make a Speech"	279
MUSIC AND CULTURE	281
Rounding the Circle	Regina Resnik 281
Scenes from the Life of Rossini (Film)	Charles O'Connell 285
My Twenty Favorite Records and Why (Part Two)	Maurice Dumesnil 286
The Teacher's Round Table	Harold Bauer 287
Education as Emancipation	287
MUSIC IN THE HOME	288
First Performances and Radio	Alfred Lindsay Morgan 288
The Etude Music Lover's Bookshelf	B. Meredith Cadman 289
MUSIC AND STUDY	290
The Oldest Musical Organization in the World	Eloise Cunningham 290
Encouraging Legato Singing	Lloyd Mallett 291
The Pianist's Page	Dr. Guy Maier 292
A Plan for a Modest Three-Manual Organ	Dr. Alexander McCurdy 293
Flute Music of the Seventeenth and Eighteenth Centuries (Part Two)	Laurence Taylor 294
The Band as a Medium of Musical Expression	Frederick Fennell 295
Youth Commands Tomorrow's Music	Jacques Thibaud 297
Questions and Answers	Dr. Karl W. Gehrkens 298
New Fingering Principles of Value to Teacher and Student	Victor I. Scroff 299
Integrating Music Study	Charles Munch 300
MUSIC	
Classic and Contemporary Selections	
Spring Holiday (Presser #27800)	Stanford King 301
Presto, from Sonata in G (Presser 7336)	F. J. Haydn 302
Prelude in Ab Major (Ditson)	Abram Chasins, Op. 12, No. 5 305
Winding Wistaria (Presser #27907)	Robert A. Heilard 306
My Faith Looks Up to Thee (Presser) (From "Eighteen Hymn Transcriptions")	Lovell Mason-Clarence Kohlmann 307
Changing Seas (Ditson)	G. F. Broadhead 309
Night in Vienna (Presser #27870) (Piano Duet)	Ralph Federer 310
Vocal and Instrumental Compositions	
Song of the Jolly Miller (Presser #27913)	George F. McKay 314
(Violin and Piano)	
Adagio, from Sonata No. 1 (Organ) (Presser Collection No. 351)	Felix Mendelssohn 315
In Malaga (Ditson) (Secular song—low voice)	Francisca Vallejo 316
Delightful Pieces for Young Players	
Waltz of Spring (Presser 27911)	J. J. Thomas 318
Flowers for Mother (Presser 27856)	Sidney Forrest 318
Danzetta (Ditson)	Flora Eichhorn 319
Dream Flowers (Presser #27707)	Milo Stevens 320
JUNIOR ETUDE	Elizabeth A. Gest 332
MISCELLANEOUS	
Was This the First Music Manuscript?	280
Band Questions Answered	Dr. William D. Revelli 280
What the Nazis Did to Chopin's Piano	296
Voice Questions Answered	Dr. Nicholas Douthy 323
Organ Questions Answered	Frederick Phillips 325
Violin Questions Answered	Harold Berkley 327
How Observing Are You?	Charles W. English 327
A Letter from An Etude Friend	336

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"I've Got to Make a Speech"

WE NEVER have kept count of the number of our ETUDE friends who have written to us with nervous awe, "I've got to make a speech on music to a general audience. What shall I do?" To some, we would have liked to reply, "Run as fast as you can, and keep on running."

To many, the first speech is a terrifying experience. As a matter of fact, making a speech is one of the simplest things in the world—if you have something to say—and if you have not built a wall of inhibitions about you. If you cannot dodge the challenge gracefully, we may be able to give you a few helpful hints and refer you to your public library, where you may find many useful volumes, all of which barely skim the surface of the subject, "How to Make a Good Speech."

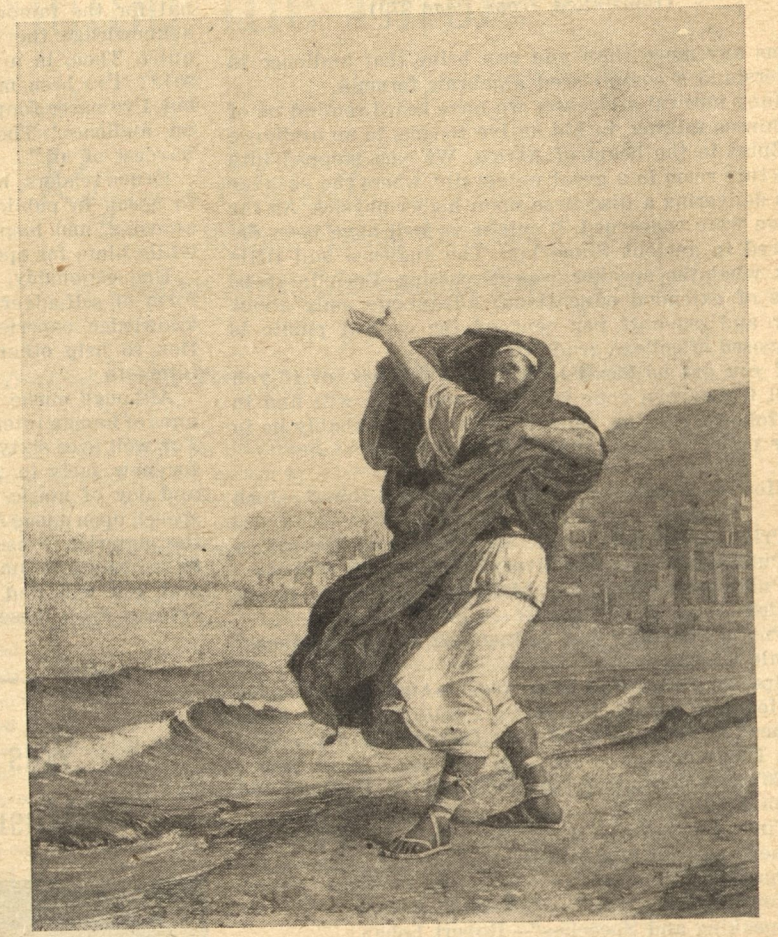
Making a good speech may depend upon several avenues of approach. Some of the most important of these are: 1. Commanding and holding interest; 2. Logical planning of the subject matter; 3. Presentation—that is, delivery.

For instance, if you are asked to talk upon the works of Richard Wagner, don't begin with "Parsifal," "Tristan and Isolde," "The Ring," or "Die Meistersinger." Select some very human incident in Wagner's early life; something that catches the imagination, such as this tremendous genius, bursting to bring a great musical message to the world, forced to make hack arrangements of trite pieces for piano for a Paris publisher, in order to keep bread and cheese in his larder. You might make a side reference to Moussorgsky and others who had to undergo a similar maddening period in their early lives. Do you see the point? Almost all of us have had struggles to get ahead. Therefore, the "struggle approach" almost immediately captures the attention of the general public, in the same way that romance, humor, or drama intrigues the average person.

Second, you might continue the dramatic story of the tempestuous composer's fight to survive, step by step, from "The Flying Dutchman" to "Parsifal," pointing out his musical genius, developed by opposition. Through the long years he had plans for the definite realization of his dreams. His persistence was monumental. The greater the obstacle, the more determined were his efforts to surmount it. In your talk, divide Wagner's life into decades and be sure to mark each period sharply, identifying it with one or more of his masterpieces. There are few more intriguing, interesting, and compelling stories in all history than the evolution of Richard Wagner.

Third, we come to the matter of delivery. If you talk naturally and distinctly, you do not need the art of the actor. Audiences quickly see through attempts at flowery oratory. There is no more certain way in which to lose your audience than by affecting an artificial means of presentation. Be yourself every moment and you will gain the sympathy of your hearers thereby. Any suggestion of superiority or "know it all-ism" is detected at once. Be careful that your pronunciation of foreign words is precise. See that every word is said distinctly and clearly, so that every individual in the audience will not miss a single expression.

Your Editor has made well over three thousand addresses in various parts of our country and in Europe. These have been given in four tongues. Notwithstanding this exciting and informative experience, he is continually bewildered by the numbers of fine



DEMOSTHENES REHEARSING AN ORATION

touches which a speaker must develop with each address, speech, or talk.

Ever since Demosthenes walked the shores of the Aegean Sea, with pebbles in his mouth, trying to cure his stammering and speech impediments, people have been counseling others upon how to make a speech. Our woods always have been filled with bellowing sophomores, indignant against the wrongs done to Man. They have a deep-seated idea that the world awaits their eloquence. Behind all this is their awareness that from Caesar to Franklin D. Roosevelt, many men have talked themselves into niches of historical eminence. Thousands want to become speakers and influence their times. But great speakers are like great composers; they are born and not made. If you have the natural qualities for a speaker and aspire to develop them, perhaps Mr. Punch's advice is as good as any: "Get a soap box and go to it." However, if you do have the great genius of a speaker, nothing can suppress you. With the gifts of William Jennings Bryan, three times candidate for President of the United States, your talents might carry you far in music or in any vocation in which you engage.

One of the first rules for the musician who is called upon to make an address upon the art to the general public, is to remember to avoid any suggestion of introducing complex technical terms. There are thousands of people who have no more idea of what a clef is than you have of what a *zampango* is. Incidentally, a *zampango* is simply a common Italian word for a bagpipe. The audience is not interested in your erudition; therefore, all technical terms that you cannot adequately explain in the course of your remarks should be cut out. It took you years to master the technology of your art. There is no way in which, in a few minutes of your speech, you can give your audience any idea of your subject by using musical

(Continued from Page 279)

terms any more than you can bring that audience to understand a complicated algebraic formula.

Many musical addresses we have heard remind us of a Chinese talking, in his native tongue, to an audience of Zulus in the heart of Africa. We once stepped into a lecture room in a great university, where the speaker was delivering a discourse upon higher physics. As far as we were concerned, it might as well have been delivered in ancient Sumerian. The audience had little idea what the speaker was discussing. Even in these days of extended educational advantages, only about four and one-half per cent of the general public is composed of college graduates.

If you are bothered about your delivery, or if you want to improve your speaking voice, you will find in the following books, some of which will probably be in your public library, many valuable hints.

"How to Hold an Audience Without a Rope"—Josh Lee

"Principles and Types of Speech"—A. H. Monroe

"Public Speaking for Everybody"—C. W. Mears

"Public Speaking As Listeners Like It"—R. C. Borden

"Public Speaking and Influencing Men in Business"—Dale Carnegie

"Speech, Forms and Principles"—Andrew T. Weaver

"Hear! Informal Guide to Public Speaking After Dinner; on Lecture Platform; Over the Radio"—William Freeman

"Effective Radio Speaking"—William G. Hoffman and Ralph L. Rogers

"Time to Speak Up. A Speaker's Handbook for Women"—Jessie Haver Butler

"Speaker's Notebook"—William G. Hoffman

"You Can Talk Well"—Richard C. Reager

"Speaking and Speeches"—Robert Lohan

Practically all of our leading colleges have courses in public speaking which are designed to train the students voice, help him to plan a well organized speech, and school him in sensible gestures that never make him appear like a wooden monkey on a stick. Fortunate is the speaker who has had a well balanced, practical course in speaking. Impromptu addresses upon music are hazardous, even before a general audience. They should be well thought out some time in advance and then mulled over and rehearsed until you feel that you can speak as though your thoughts came forth spontaneously.

Your first speech is likely to fill you with despair and disgust. You have a feeling that you have left out all the good points and said merely a few common-places. But do not let that discourage you. Keep on speaking. We have known some speakers who were painfully weak at the start, who later became rather astonishing orators.

Josh Lee, former United States Senator from Oklahoma and now a Member of the Civil Aeronautics Board, was head of the Public Speaking Department at the University of Oklahoma for sixteen years. Whether his ability to make telling speeches actually landed him in the U. S. Senate or not, it certainly helped him. Last year he issued a most captivating book upon the subject of "influencing others by what you say and the way you say it." The book is called "How to Hold an Audience Without a Rope." The title comes from an amusing story about Senator Chauncey M. Depew (1834-1928), for years the "bright particular star" speaker of the U. S. Senate. His protechnical wit was famous. He became general counsel for the New York Central Railroad, and during the following fifty-three years as Vice-President, President, and Chairman of the Board, was the dominating influence in that great transportation system. In opening his book, Josh Lee states: "When Will Rogers was whirling his rope wisecracking his way to fame, and 'packing 'em in' at a New York theater, it was his custom at the end of his act to recognize the celebrities who were in the audience. On one occasion a famous after-dinner speaker, Chauncey Depew, occupied one of the boxes.

He was then over ninety years of age, but his reflexes were as alert as ever.

"Will introduced Mr. Depew with a fitting eulogy. The audience applauded vigorously; this was the signal for the famous speaker to rise in his place and acknowledge the tribute. As he arose, they became quiet. Then, in a voice a little quavery with age, he said: 'I've been making speeches for over fifty years, but I've never found it necessary to use a rope to hold an audience.' The crowd roared, and Will laughed hardest of all."

ETUDE readers, beset with the uncontrollable impulse to speak in public, will find Senator Lee's practical, amusing, and inspiring book star-studded with worth while hints for speakers.

Unquestionably, speaking is a peculiarly valuable form of self-advertising, when the speaker is rich in knowledge, experience, and possesses an honest ambition to help others, as well as to promote his own interests.

Although music is only one of the many broad avenues of human interest, it is a subject of endless variety. For well over sixty years THE ETUDE has never lacked for new facts to reveal the unending charm, power, and joy of music. Therefore if you want to make a speech upon music and are uneasy about where to secure the material to use, go to your public library and ask to see bound volumes of THE ETUDE from 1883 to 1948, and you will find hosts of topics and authoritative articles upon these subjects.

Was This the First Music Manuscript?



By permission of the Government of Iraq, and through the kind offices of the London Illustrated News, THE ETUDE presents herewith what many anthropologists have concluded is the first music manuscript. The inscribed clay cylinders shown here date back to the early second millennium before Christ. These cylinders were rotated on a rod, during reading. "The subject is of course a matter of controversy." The cylinders were discovered in 1945 in the Tell Harmal excavations near Baghdad, which date back to early Babylon. Over 1,300 clay tablets were found in the temple, buried under a huge mound of sand and earth. The first printed music dates from 1473.

"MUSIC STUDY EXALTS LIFE"

Band Questions Answered by Dr. William D. Revelli

Why Tune to A?

Why do orchestras and bands tune to the tone A? This question has been asked me, and though I study piano, my teacher cannot help me.

—F. J. L., New York
Bands do not usually tune to "A" but rather "B-flat," because this tone represents the fundamental or generating tone of the instruments in B-flat, which are predominate in the band. Orchestras tune to "A" because the strings tune to this tone more effectively than any other tone.

To Gain Publicity

We are twin sisters, age twenty-four years and have done a great deal of singing for the past several years. Our family is quite musical; all can play the piano and sing well. Many folks have advised us to make a career of music. Would you advise us what step we should take to make the first contacts for this field? We prefer singing popular music. Any help you can give us will be greatly appreciated.

—A. and E. E., Ohio

My first suggestion is that you arrange for an audition with a first grade reputable voice teacher or vocal coach; one who will give you honest advice as to whether or not you have the necessary talent to succeed. If you intend to follow the professional radio, stage or popular field, you will find the competition very keen and the qualifications for success calling for more than a good voice or musicianship. This phase of the music profession demands personality, individual style in selling a song, showmanship, and other intangible qualifications in putting a song over. In fact, musicianship and voice seem to be less important than the above-mentioned requisites. At any rate, the competition is keen in any of the professional music fields, and you should be assured by a person who knows that you possess the necessary qualifications.

Future As a Professional Flutist?

I am fourteen years of age and have been playing the flute for the past few months. Some folks have encouraged me to study music as a profession. I would like to become a member of a symphony orchestra if I can become a good enough flutist. Do you think there is a future for me in the professional music field?

—N. H., Kansas

Naturally, it is impossible to advise you regarding a professional music career without first having an opportunity to hear you play. However, I can give the following advice which should prove helpful. First, I suggest that you play for a "top-notch" professional symphony orchestra flutist and if possible, discuss your plans with several conductors and musicians. You must realize that the field of symphonic performance is quite limited for women, and especially so of wind instrument players. Women find it most difficult to break down the prejudice which has become a tradition in the orchestra field. You must also be certain that you possess the necessary talent, perseverance, and willingness to sacrifice. The road is long and difficult, and unless one is willing to give up many things and work diligently for several years, one would perhaps be more contented by merely making an avocation of music and thereby enjoy it to the fullest extent. However, if you have the talent and all other attributes necessary to become a professional musician, and if that is what you desire more than anything else—go to it!

On Buying a Flute

I would like to purchase a second-hand Haynes flute and I would appreciate it if you would give me the names and addresses of some sources from which I can secure a good instrument.

—L. H., New York

While I cannot recommend any specific store or firm, I would suggest that you seek the advice and assistance of a professional flute teacher. Many wind instruments, new or otherwise, are so out of tune and of poor construction, that only a competent performer is qualified to give accurate tests. The selection of a flute is especially difficult, since many performers play the instrument out of tune. Seek the help of a flutist whose reputation is such that you can place full confidence in his judgment.

THE ETUDE

Rounding the Circle

A Conference with

Regina Resnik

Brilliant Young American Soprano

A Leading Artist, Metropolitan Opera Association

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Still in her early twenties, Regina Resnik has developed a Metropolitan Auditions of the Air award into a noteworthy career, in which she has earned an international reputation for a rare dramatic soprano voice, keen intelligence, and brilliant artistry. Born in New York City, Miss Resnik sang from babyhood on. At fourteen, she was soloist at the Mother's Day exercises in Central Park, accompanied by a band led by the late Mayor Fiorello La Guardia. She attended the New York public schools and upon graduation from high school, at fifteen, realized that whatever career the future held for her must come through her own earnings. Accordingly, she took the liberal arts course at Hunter College, specializing in music and planning to become a teacher. While at college, she began vocal lessons with Rosalie Miller, with whom she has worked ever since. Being graduated from Hunter with the degree of B.A., she intensified her vocal studies and sang when- ever she had the opportunity, her roles including those of Lady Macbeth with the New Opera Company (1942) and Fidelio under Erich Kleiber, in Mexico (1943). In 1944, she won her way into the Metropolitan. Her debut (as Santuzza) was scheduled for a certain Saturday. Three days before, she was summoned about noon time, to substitute that night for a colleague as Leonora in "Il Trovatore," an opera she had never even seen. She carried the part to amazing heights of public and critical acclaim and by the time her official "debut" arrived, found herself established. Miss Resnik has sung both in opera and concerts all over the United States, in Mexico, and Canada, and has earned calls to London and the Scandinavian countries.—EDITOR'S NOTE.



REGINA RESNIK AS TOSCA

a sound vocal technique. Emphasis on voice, however, does not mean the exclusion of other subjects! For, when the career has begun, one stops being merely a singer in order to become an artist. And voice alone cannot make an artist.

A Sound Vocal Technique

Put it this way: a voice to a singer is exactly what a typewriter is to a secretary—something she can't do without, but which she must know how to use. Not only must she know how to use it; she must know a dozen various skills to let it make sense. The secretary must know grammar, spelling, punctuation, tabulation—many things in addition to the use of her machine. And the singer must know music, history, styles, art—even more things in addition to the use of her voice! Neither the voice alone nor the typewriter alone will supply such knowledge. You simply have to dig in and study! And what you study for, is merely a background upon which to build the sum-total of your serious work.

"In my own case, my general, non-musical studies at college have proved to be of the greatest help to me.

Required language work (Italian, French, German) put the facility for foreign tongues into my mouth and made the mastery of roles and diction comparatively simple. In approaching a new character, I go back to my courses in history, literature, philosophy; and am enabled to understand what the world was like at the time my character lived—how people functioned, how they looked, what they thought, what they did. Even my single year of Art History stands me in good stead in preparing authentic costumes. And over and above all, I have been trained in the business of study and research. I am all too aware of the vast amounts I don't know—but at least I have a glimpse of the vista of human continuity, and the mental tools for looking further.

And these priceless advantages (which no super-specialized vocal work could ever yield) are, in the last analysis, the cornerstones of a singing career.

"It seems extremely difficult for the young beginner to realize that voice alone is not the whole story! And, certainly, when one is struggling for vocal surety, it looks like the most important thing in the world. But once a career has begun, one soon learns to recognize it as merely one (great) part of a (still greater) whole. Thus, the best counsel I can offer young singers is to master the whole by means of a general, well-rounded education. You are always building toward a goal, and that goal is approached through the opportunities you get to prove what you can do. The great thing to remember is that when the first opportunity comes, one has to be ready for it—musically, vocally, mentally, every way. Sometimes a singer is ready but the opening fails to come—and that is a pity. Far more often, though, it works the other way around. There is an opportunity—and a youngster 'muffs' it through lack of adequate preparedness. And when that happens, there is no second opportunity.

"As to actual vocal methods, I hardly feel competent

to speak. I still have much to learn! Indeed, the vocal style of each new role brings with it the need of a new vocal approach, and so I find that I am constantly studying, building, mastering details and nuances. Further, the question of how one learns to sing well is so completely individual that the things which help me might do actual harm to someone else. There are three points, however, which every singer would do well to study.

A Singing Breath

"The first and most vital is learning to breathe with a singing breath. We sometimes hear that breathing must be 'natural' and requires no special development beyond making (and keeping) it natural. That can be misleading! Certainly, the singing breath must be based on natural physiological functionings; certainly, once you have mastered those functionings, the singing breath becomes second nature to you. But until you have mastered it, it requires special thought and special care. The singing breath is not natural in the sense that it is the ordinary, everyday breathing that goes on involuntarily and unconsciously. That unconscious breathing is costal and usually fills but half the lungs. The singing breath, so necessary for the support of tone and the maintenance of the phrase, is on an altogether larger scale. It is diaphragmatic, it fills the entire lung cavity, and it must be mastered consciously and voluntarily. Just how you are to master it must be settled between you and your teacher—but mastered it must be.

Operatic Gestures

"Let me show you why! We often hear people ask why operatic gestures seem so large, so over-natural, compared with the gestures of actors on the dramatic stage. When an actor speaks a brief line like, 'Come here, I want to talk to you,' he uses perhaps a second of time. In an opera, the (Continued on Page 336)

Scenes from the Life of Rossini

A Remarkable Moving Picture Produced in Italy, Celebrating
The One Hundred and Fiftieth Anniversary of the Composer's Birth

This rare and beautiful film, "Rossini," with a background of the composer's music, produced and sung by a remarkable cast of contemporary grand opera singers, has been a sensation in Europe.

It is presented in America by Best Films Corporation. Here is the synopsis of the picture.

ARRIVING at Naples in 1815, Rossini enters a shop where several townsmen are discussing his music in terms of utmost contempt. They regard him as a modernist, without due regard for traditions. When they fail to recognize him and continue with their denunciation, he good-naturedly agrees with them. His good friend, the impresario Barbaia, enters and, to the dismay of the others, addresses him by name. Rossini gaily admits his true identity and leaves arm-in-arm with Barbaia.

A reception is held in his honor at the court of Naples. Barbaia introduces Rossini to the prima ballerina, Margherita Coralli, who is at once infatuated with him. When the renowned and beautiful contralto, Isabella Colbran, arrives, a subtle, vicious enmity between the two women becomes apparent.

Rossini is presented to the King on the following day. To test his ability the King hands him a libretto and commands him to compose an aria on the spot—allowing him all of twenty minutes! Rossini, a master at rapid improvisation, writes a lovely little song; Isabella sings it beautifully and the King is delighted. Nevertheless, the King warns Rossini that his opera must be completed within fifteen days—an almost impossible task.

Despite the dire predictions of the critics, the opera, "Queen Elizabeth," proves to be a resounding success. The overcautious impresario, however, had hired a professional claque to make doubly sure it would be well applauded. When Rossini learns of this he is enraged; he threatens to break his contract and flee to Rome, where the Duke Cesarini has offered him employment.

Barbaia tries to force the composer to remain in Naples by sending a guard to confine him to his house. Rossini sends the man back to Barbaia with an angry note asserting that he must be allowed his freedom. As the poor fellow is leaving to deliver it, he encounters Isabella, who has come to see Rossini. She reads the note and spitefully orders it delivered to the ballerina instead of Barbaia. Unaware of her jealous and impetuous action, Rossini is greatly pleased by her visit. He is at the point of making a declaration of love when a servant brings Margherita's haughty reply to his note. Isabella confesses that she had redirected it. Infuriated, Rossini accuses her of falseness, saying that she had come to pretend to make love to him on Barbaia's orders. He decides that nothing can induce him to remain in Naples.

Rossini's "Barber of Seville" is performed in Rome the following year. Every-

thing possible goes wrong at the first performance. The galleries are packed with friends of the composer Paesiello, who had previously written an opera on the same theme. They jeer the players mercilessly. The performance is plagued by accidents: the tenor breaks a guitar string during his serenade; the basso slips, gashes his forehead, and has to sing the famous *Calumny* aria with the blood streaming down his face; and during an important scene a cat wanders onto the stage, to the malicious delight of the spectators.

Discouraged by the apparent failure of his finest work, Rossini refuses to accompany his friends to the theater on the following evening. This time, however, the opera's true worth is recognized, and when Rossini is brought to the theater by his friends he receives a thunderous ovation. His greatness confirmed at last, he consents to return to Naples.

Shortly afterward his status as Italy's leading composer is threatened when the King, who is sentimentally inclined and dislikes unhappy endings, forces him to replace the powerful murder scene of "Othello" with a tender love duet. Though this opera, too, is a great popular success, Rossini feels he has committed an artistic crime, and hastens to atone by creating a new and greater work, "Moses in Egypt." This composition is acclaimed as a masterpiece, and Rossini's conscience is assuaged.

Six years later, Rossini is the center of admiration and applause at a gala reception in Vienna. Prince Metternich of Austria hails him as the "king of harmony," and commissions him to write a cantata for the European Peace Conference. The festivities are at their height when a friend informs Rossini that the great Beethoven has consented to see him.

At Beethoven's lodgings, Rossini is overwhelmed by the grief-stricken appearance of the great master, who lives in abject poverty and has long since succumbed to total deafness. When Beethoven praises his works, he can only reply, "Master . . . you are a genius." Beethoven's response is a simple, deeply moving one: ". . . or an unhappy man."

The scene shifts to Paris, five years later. Isabella, victim of a fatal throat disease, is gone. Barbaia, too, has been called home, and Rossini is left friendless and lonely. Only his music is left to him, and as he sets to work on his most enduring masterpiece, "William Tell," we hear the thrilling melodies of that great work surging upward in a final paean of glory and everlasting hope.



(1) Rossini (back to camera) listens as a Naples barber, who is also first clarinetist at the famous San Carlo Opera House, practices for the evening's performance. The barber and other townfolk prove hostile to the struggling composer.



(2) Rossini meets the famous contralto, Isabella Colbran (right), and the prima ballerina, Margherita Coralli, at a court reception held in his honor.



(3) Isabella sings the aria, *If Now This Last Goodbye*, which Rossini has just composed in twenty minutes, at the King's command.



(5) Isabella reads the angry note which Rossini had intended for the impresario Barbaia. She maliciously orders it delivered to the ballerina Coralli instead.



(7) The first-night audience at "The Barber of Seville," hostile to Rossini because he had used a libretto already set to music by their favorite composer Paesiello, jeers and whistles at the harassed performers.



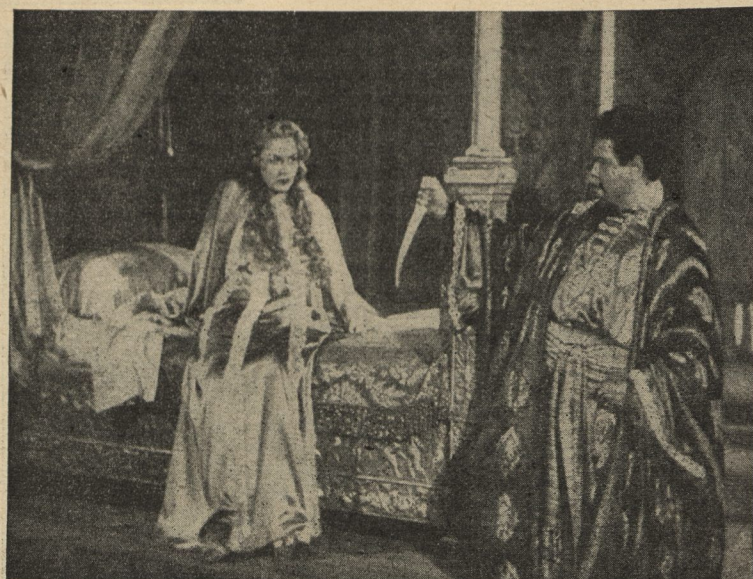
(4) At a rehearsal of "Queen Elizabeth" the unfriendly critics pretend an exaggerated boredom and predict that the opera will be a complete failure. They are proven wrong.



(6) In the famed *Calumny* scene of "The Barber of Seville," Don Basilio nervously wipes the blood from his forehead. He had tripped and fallen while making his entrance, adding to the series of accidents which caused the debut of this great opera to fail miserably.



(8) At a rehearsal of "Othello," the sentimental King orders Rossini to change the tragic ending of Shakespeare's story.



(9) The murder scene from "Othello." Immediately after the violent moment in the picture, the tenor bursts forth in an incongruous love song, as the King had ordered.



(10) Rossini atones for "Othello" by composing his "Moses in Egypt," a great artistic success. Here, he shares the applause with Isabella, whom he marries soon afterwards.



(11) Prince Metternich (right) praises Rossini at a reception in Vienna.



(12) Professor Carpani (left) brings Rossini to the apartment of the sick and impoverished Beethoven.



(13) In reply to Rossini's worshipful "Maestro . . . you are a genius!" Beethoven whispers sadly, "...or an unhappy man..."



(14) Lonely and friendless in Paris, Rossini turns to his music and creates his greatest opera, "William Tell."

My Twenty Favorite Records and Why

by Charles O'Connell

Part Two

Mr. O'Connell's book, "The Other Side of the Record," attracted widespread attention, inasmuch as no one, during the past quarter of a century, has had as much to do with the practical, artistic, diplomatic problems of making master records as has Mr. O'Connell, who was associated with the RCA Victor Company for twenty years as director of this work. He has made an immense and valuable contribution in his field. This article, written at the solicitation of THE ETUDE, the first part of which appeared last month, will be welcomed by record enthusiasts everywhere. —EDITOR'S NOTE.

REGARDLESS of one's religious convictions, no one can reasonably ignore the importance of the beauty of ecclesiastical music. In this field and not without some prejudice, perhaps, I turn to the earthly loveliness and spirituality of the music of Palestrina, and I find in the Victor catalog a record made by HMV of the short but ineffably beautiful Mass of Pope Marcellus sung a cappella by the choir of Westminster Cathedral (Victor records 35941, 35942, 35943, and 35944). Do not confuse this choir with that of Westminster Abbey, which is a church of the Anglican communion, whereas Westminster Cathedral is the seat of the Roman Catholic primate of England. The record in question is by no means a recent one, and has not the qualities we expect from records made in 1947. True, I should rather have heard one of the great Italian choirs, such as that of the Sistine Chapel, sing this music. The music itself, however, is so utterly out of this world, and the atmosphere achieved on the records so purely of the church, that I think recording and performance defects are quite overbalanced.

Religious music of another kind may be found on a record which I prize very highly indeed, and that is the *Credo* from the liturgy of the Russian (Greek Orthodox) Church. This is sung by the deathless Chaliapin with the choir of the principal Russian church in Paris, on Victor record 7715. This music is much more theatrical than we are accustomed to hear in American churches, and it may not arouse the same devotional feelings that the religious music of Bach or Palestrina could stimulate; but as an example of Chaliapin's great art in a field where one would scarcely expect to find him, it is of extraordinary interest.

While we are looking about in the field of religious music, we certainly should not forget Marian Anderson and her wonderful album of oratorio arias, Victor album M-850. I mention this album with a certain diffidence, since I conducted for Miss Anderson when the records were made. Discounting the orchestral part of the records, one feels here the intense devotion, sincerity, and spirituality of the artist, the power and conviction of the music, and certainly the appealing qualities of reproduction of the highest type. If I were to select one record from the album it would be the tender and heartfelt *He Shall Feed His Flock* from Handel's "Messiah," or perhaps in another mood, that curious association of melancholy resignation and spiritual triumph which Miss Anderson expresses with such eloquence in the aria, *Es Ist Vollbracht (It Is Finished)*, from the "St. John Passion."

Many record collectors have found it difficult to choose among works by American composers. American music for orchestra has so often been forbidding, stark, ascetic, so that audiences have been quite satisfied to hear it once, and have not been too eager to buy it in the form of records for repeated hearings. This is unfortunate, since almost any worthy music requires more

than one hearing for thorough assimilation. There is one recording that comes to mind which can be enjoyed on even one hearing and still enjoyed at the fiftieth. Fortunately, the performance is given by a great artist and the recording is of the most brilliant you can imagine. This is the recording by the Boston Symphony Orchestra of Aaron Copland's *El Salón México*, in Victor album DM-546. Here is truly American music, written by an American, based on the American scene and full of the sparkle, the color, the driving energy, and intoxicating rhythms which we find not only in Mexico but in our own southwest also.

An Outstanding McCormack Record

I have never bought a record because it happened to be rare or out of print, but it happens that among my favorites are a few which might be so described. My interest in them, however, is purely musical, and because one or two of them are among my very choicest favorites, I must mention them here. It may be that they are not at the moment available, but they are not permanently out of print, and very possibly during the present year the factories might be in a position to re-press them.

The most perfect vocal record that I know is that of John McCormack singing *Il Mio Tesoro* from Mozart's "Don Giovanni." Unfortunately, this record was made prior to the electronic recording period, but so much of its beauty shines through that it is still tolerable, even from a purely recording point of view—at least as far as the voice is concerned. The orchestra, of course, does sound rather pathetic, but the beauty of the vocal part compensates. For purity of style, beauty of phrasing, perfection of enunciation, I know of no record to equal this one. Too many of us are acquainted with McCormack's singing only through little popular songs; too few of us recognize what musicians almost unanimously assert, that he was the greatest singer—not the greatest voice, but the greatest *singer*—of our time. Such a record as this will go far to establish the assertion.

My favorite solo violin record is one which was never popular with the general musical public, in spite of the fact that it was made by Jascha Heifetz. This is a little poem by Richard Strauss titled *An Einsamer Quelle*. This record, which was made a good many years ago, has been out of circulation for some time but very probably will be listed in the new general catalog which Victor now has in preparation. The music represents a side of Richard Strauss' genius that is seldom revealed. It is a mood picture of profound sensitiveness and tenderness, and consequently it gives Heifetz an opportunity to refute with his bow and fingers the often-heard statement that his playing is "cold." Though the record is not (Continued on Page 331)

Moussorgsky-Stokowski: Boris Godounoff (Symphonic Synthesis)
Leopold Stokowski and the Philadelphia Orchestra
Victor DM-391

Franck: Symphony in D minor
San Francisco Symphony Orchestra, Pierre Monteux, conductor
Victor DM-840

Kern: My Bill (from Show Boat)
Carol Bruce
Columbia

Message: J'ai Deux Amants (from L'amour Masque)
Yvonne Printemps
Victor C-8

An International Song Recital
Bétove
D.P.-116

Brahms: Concerto for Piano and Orchestra No. 2, in B-Flat major
Vladimir Horowitz, pianist, with Arturo Toscanini and the NBC Symphony Orchestra
Victor DM-740

Gershwin: Rhapsody in Blue
Jesús María Sanromá, pianist, with the Boston "Pops" Orchestra, Arthur Fiedler, conductor
Victor DM-358

Mozart: Vedrai, carino (from Act 2, Don Giovanni)
Lucrezia Bori, soprano
Victor 1846

Wagner: Die Gotterdammerung: Brunnhilde's Immolation
Arturo Toscanini and the NBC Symphony Orchestra,
Helen Traubel, soprano
Victor DM-978

Richard Strauss: Duet for Two Sopranos (from Arabella) (Ich Weiss Nicht Wie Du Bist)
Marta Fuchs and Elsa Wieber
T-SK-1477

Palestrina: Missa Papae Marcelli (Mass—Pope Marcellus)
Westminster Cathedral Choir
Victor 35941, 35942, 35943, 35944

Archangel'sky: The Creed
Chaliapin and Choir of Russian Church in Paris
Victor 7715

Great Songs of Faith
Marian Anderson, contralto, with Samuel Mayes, assisting cellist, and the Victor Symphony Orchestra, Charles O'Connell, conductor
Victor M-850

Copland: El Salón México
Boston Symphony Orchestra under the direction of Serge Koussevitzky
Victor DM-546

Mozart: Il mio tesoro (To My Beloved) (from Don Giovanni)
John McCormack, tenor
Victor

Richard Strauss: An Einsamer Quelle
Jascha Heifetz, violinist
Victor

Beethoven: Concerto for Violin and Orchestra in D Major
Joseph Szigeti, violinist, with Bruno Walter and the Philharmonic-Symphony Orchestra of New York
Columbia M-177

Daquin: Noël's
E. Power Biggs, organist
Victor M-616

Bloch: Schelomo
Emanuel Feuermann, 'cellist, with Leopold Stokowski and the Philadelphia Orchestra
Victor DM-698

Schonberg: Song of the Wood Dove (from Gurre-Lieder)
Rose Bampton and the Philadelphia Orchestra conducted by Leopold Stokowski
Victor M-127

Of Conventions

Not long ago friend Guy Maier spoke of the Conventions which we traveling artists encounter on our itineraries, and which often cause discomfort due to overcrowded hotel accommodations; for, believe it or not, there are some twelve hundred groups of people convening each year in the United States. And he proposed, as a prize winner for originality, the Convention of Hair Net Manufacturers.

Well, I believe I can beat that: what about the Bees' Keepers, the Sheep Shearers, and last but not least, the Kraut and Pickle Packers?

I still have a better one, however. Several years ago while motoring to San Francisco I stopped for lunch at Sacramento. That morning I had driven since six o'clock, so I was very much in need of rebuilding my energies. But in the lobby of the hotel, there was a crowd of men with badges, tags, and things dangling from their lapels, all rushing around as if they were going somewhere. "It's the Royal Snapping Turtles," a bell-boy informed me. I looked at him, aghast. "Yessir . . . Five hundred of them."

When I tried to enter the dining room I found a solid human wall already waiting and barring the way. Well, I was hungry as a bear, and belligerent like those otherwise harmless animals when they are starved. I felt I could have fought all those turtles single-handed and cleared my way through, when the bell-boy whispered into my ear: "There's a neat hamburger place right at the corner, Sir." I went there, was served something that approximated dog meat more than a steak sandwich, drank a cup of lukewarm, wash-out coffee, and subsequently learned that the owner was the bellboy's father-in-law. Disgusted, I motored on to Frisco, promising myself to enjoy a nice, quiet dinner, then turn in early for a much needed rest. Alas, I fell from Charybdis into Scylla. The fleet had just come in, and what I ran into was a wild pandemonium.

Getting Rhythm

I have been reading many articles on the feeling of rhythm, phrasing, and dynamics. I seem to beat out my rhythm with the muscles in my chest, and when I want to make a tone "forte" I expand these muscles across my back and through my arms. For "piano" I hardly feel the rhythm within at all. Would you please tell me if these feelings that I have are right? In phrasing I hold my breath for every phrase and take a new one for the next. I would appreciate very much, any suggestions or comments.

—(Miss) S. L., Illinois.

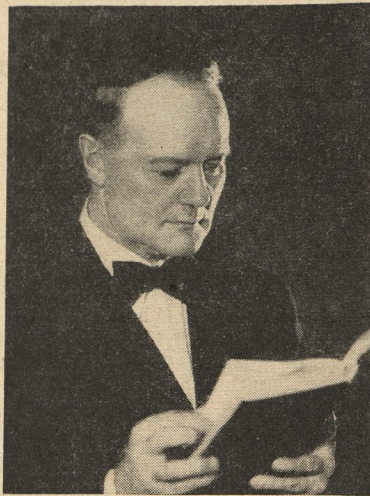
" . . . I got rhythm . . . I got rhythm . . . Can you ask for anything more?" So went the popular song, several years ago. Well, it's an excellent thing to have such an inner feeling, and it can hardly go wrong, since rhythm existed even before music came to life; holding the breath on phrases ought also to be profitable, and I have often advised pianists to try to imitate singers in this respect (the good ones, of course).

"Feeling rhythm" muscally is not unusual. Not so long ago a woman pianist whose name was so outrageously ballyhooed by her managers that I will not mention it here, came out with press stories stating that when she played, she wore no binding garments "because she

The Teacher's Round Table

Conducted by

Maurice Dumesnil
Eminent French-American
Pianist, Conductor, Lecturer
and Teacher



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

wanted to feel the music all the way from her toes up."

But truly great artists used this feeling in their work, even if they never deemed it necessary to rely on it for sensational publicity. Isadora Duncan was one of them. When I conducted her performances in Europe and South America she seldom came to the rehearsals. This I could understand, because she had done such symphonies as the Beethoven Seventh, the Franck, the "Unfinished," the Tchaikovsky Sixth, so often that they had become second nature to her. However, once in Sao Paulo, Brazil, she asked if I would play for her on the piano Beethoven's Sonata Op. 13, the "Pathétique," which she wanted to add to her repertoire. Here I might quote from my book, "An Amazing Journey":

"I was surprised to see that Isadora came to our rehearsal in her street clothes. She explained that she wasn't going to dance. All that was necessary was for me to play the Sonata, and she would listen and compose her interpretation. After I finished, she asked that I repeat it all again. She observed, through this repetition, the same attitude of thoughtful concentration, and at the end, seemed satisfied. 'Thank you,' she said after I struck the last chord, 'this time I have it.'"

"I was anxious to see the results of this silent way of practicing, wondering by what mysterious process she was able to assimilate the music, regulate her choreographic conception, and remember all details accurately, in such a short time. The realization left me absolutely puzzled. She produced a maximum of effect, because she looked for none, and remained entirely noble and sincere. Her art brought to the striving research of esthetics an answer which was a certainty, just as the Parthenon is an unforgettable answer to the research of the architects; and the formula of this certainty could be: a manifestation of the eternal feelings of the human soul through beautiful,

harmonious gestures. With one motion of her arms, she could express more than scores of painters, sculptors, and musicians. This was one of the secrets of her success, and the great magnetic force which enabled her to sweep the world before her."

Yes, indeed, I believe strongly in "inner feeling," for it can bring forth the expressive gifts with which human bodies are endowed by Nature.

Where Wisdom Comes In

Recently I discussed problems with a piano teacher who is swamped with pupils, and she said she never has trouble with them, or their parents. She never scolds or shows displeasure over the lessons. She tries to correct all mistakes and poor habits, but makes no comment. No matter how poorly the pupils play, each month she sends a note to the parents, expressing how pleased she is with the wonderful progress the pupil is making. She said this was the way to keep pupils coming, and keep parents satisfied. I'm afraid I can't agree with her. I don't think such an attitude is fair. I know I have never received any thanks for being honest enough to tell parents when their children were not progressing. I've lost pupils this way, so I'm wondering if it is a good idea to be honest. Would this teacher's attitude be a good one to adopt? What is your opinion?

—(Mrs.) F. E. M., Oregon.

I understand your problem readily, and it is not an easy one to deal with in a few lines since it involves such a broad psychological angle. However, here I will quote from John Philip Sousa's inspiring autobiography "Marching Along," and I feel that these words from the great man who reached immortality through "remaining himself" all his life will enlighten you and show you the way toward a satisfactory handling of the situation:

"This quiet father of mine had stored up wisdom from a multitude of sources. Many of his observations made an impression on my youthful mind and, with his wide knowledge, he had a story suitable for any incident in our daily life. One thing he fastened in my mind very strongly: never assume that you know all about a thing, or try to talk the other man down; instead, agree as nearly as possible with his opinions and so gradually force him to see yours. No better way can be found to get at the truth."

In your particular case, I believe that this truth lies half way between the teacher you mention, and yourself. While I disapprove of her flattery, because it is neither truthful nor sincere, I fear that perhaps you have been too bluntly frank

in the expression of your dissatisfaction over your pupil's lack of progress. May I suggest that you—and the other teacher, too—meditate over the illuminating lines quoted above. Then you will realize that while nothing is gained in the end by concealing the truth, it is advisable to present it in such a way as to gain from the parents an understanding which will lead to an improvement in their child's attitude, and secure for you their cooperation and good will.

Mistreating Debussy's Name

Not dozens, but hundreds of times have I been asked how to pronounce Debussy's name correctly. Sometimes when I answer, I hear one alibi which I must admit is justified: "But that is the way we heard it over the radio." Well then, my friends, what follows ought to be taken in hand by the radio announcers themselves! Let's start a movement among Round Tablers, to stop so much tampering with the pronunciation of this great man's name. Here we go:

First of all, one must never say Day—baw—sea, or Dee—buss—ee. "De" is somewhat like Duh—or the first syllable of de-liberate. "Bu" sounds exactly like the German umlaut (ü). "Ssy" is like a short and clear See, *not* lingering.

Anyone who has studied German will have no difficulty to pronounce "bu." A good phonetic exercise is as follows: pucker your lips as when you whistle. Think "e," but don't say it: cover it over, for the ü is emitted a little farther back, the sound being somewhere half way between e and oo.

Glide smoothly over the three syllables, for no accent or emphasis should be placed on any of them.

Now you have the fundamentals. Go ahead and practice, and see for yourself how easy it is to say it right.

Wants English Titles

I am a fairly advanced pianist, and I especially enjoy playing descriptive pieces. However, sometimes I am puzzled because I don't know the English meaning of the titles. Here are a few of these: *Au bord d'une source*; *Orage*; *Cantique d'amour*; *Benediction de Dieu dans la Solitude*, all by Liszt (the last one is a real hum-dinger; so beautiful, but what does it mean?). Also: *Misericordia* by Nevin; *Wanderstunden* by Heller; and *Le Lion du Jour* by Lichner. I surely will appreciate any help you give me.

—(Mrs.) E. E. S., Colorado.

Au bord d'une source (By the spring), and *Orage* (in French, literally a Thunderstorm, but more poetically: Tempest) are respectively numbers 4 and 5 of Liszt's "Years of Pilgrimage, first year, Switzerland." *Cantique d'amour* (Hymn of Love), and *Benediction de Dieu dans la Solitude* (God's Blessing in the Wilderness, after Lamartine) are Parts 10 and 3 of the "Harmonies Poétiques et Religieuses," or "Poetic and Religious Harmonies."

Nevin's *Misericordia* can be rendered (Continued on Page 329)

SOME years ago, the Association of American Colleges invited me to make an interesting tour of investigation. The purpose of the investigation was to present recommendations, in reference to music teaching, to be passed on to the Carnegie Foundation for the awarding of grants. My personal interest in the project centered in the educational problems and conditions I was thus privileged to observe. One of the chief problems dealt, not with the 'poor student,' but with the one who had made acceptable grades, passed all his examinations—and who then came back to visit his Alma Mater, having forgotten everything he had learned, except the limited number of facts and skills which enabled him to earn his living. It was a matter of common occurrence thus to find a successful young salesman who had shaken off his entire acquaintance with world history; a promising lawyer who inclined to smile at the efforts he had put into studying algebra. 'Education,' apparently, meant an amount of knowledge assembled for the purpose of serving a tangible, practical end; anything not serving this end could safely be ignored. I mention this experience because it illustrates so clearly all that education ought not to be.

To my mind, education means emancipation. We study not merely to earn, but to make ourselves better-rounded citizens. This demands that we win the mastery of our thought processes; and that, in turn, demands that we free ourselves from misconceptions—all sorts of misconceptions, in all sorts of fields. My activities in the college experiment consisted in visiting classes of all subjects and grades, talking to the students, and trying to find a means of establishing connecting associations between the various studies. In classes the subjects of which were quite out of my line, I would listen and then, at any given moment, raise my hand to suggest an interesting association between, let us say, metallurgy and music; to ask the students to discuss what such a connection could be. In a word, I tried to integrate studies because such integration is, to my mind, the purpose of education. It is an excellent thing to study Biblical history; it is even better to relate Biblical history to a consideration of present-day problems of civil government.

Music Study a Challenge

"In this sense, music study can hardly be pursued as a thing apart, alien to the rest of the current of human endeavor. In this same sense, music study challenges the student to enlarge his perceptions; to regard the music he studies not as an exercise in notation and finger posture, but as an expression of valid human thought, set within the frame of the time that produced it, but powerful enough to affect the listeners of any time. And the student who so regulates his mind as to penetrate such expression and release it, is on the way to becoming a musician."

"I am not interested in telling students how to do things. Indeed, I believe that excessive dogmatism is a blow both to good teaching and to good learning. The worst teacher is the one who says, 'Do this because I say so.' The worst pupil is the over-dogmatic one who absorbs instruction without thought. In dealing even with basic essentials it is better to demonstrate than to 'command.' It would depress me exceedingly to tell a pupil when to put down the pedal, or where to put down the key. I find it much more stimulating simply to demonstrate to him that, if he puts down the pedal at such a point, such a result will ensue; that if he puts down the key at the back, he will have more cumbersome leverage than if he puts it down at the front. The student who is encouraged to think and deduce for himself will learn to use his mind—which will make him not only a better musician but a more integrated human being."

"Music, with its wide reach of non-absolutes, is a particularly good field in which to train students to realize that matters of thought and feeling—of interpretation—are by no means fixed; that many points have never been decided. Take, for instance, an indication of *accelerando* in a work of Mozart's time. Who

Education as Emancipation

A Conference with

Harold Bauer

Internationally Renowned Pianist and Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT



HAROLD BAUER

Retired from a concert career which established the name of Harold Bauer as a standard of artistic integrity, this eminent gentleman now devotes his tremendous vitality to teaching. He divides his time between the Manhattan School of Music in New York City and the Julius Hartt School in Hartford, Connecticut, with guest terms in Southern colleges. One of Harold Bauer's earliest pupils was Harold Bauer. Having been launched on his career as a violinist, at the age of eight he discovered an affinity for the keyboard and helped himself to master it—with such success that Paderewski engaged him to practice the orchestral parts of concerti with him at a second piano, firmly believing that the young man had been trained to that instrument. Keen, alert, and looking not a day older than when he held audiences enthralled, Harold Bauer gave an hour of his scanty leisure to discuss music education for readers of THE ETUDE.

—EDITOR'S NOTE.

thought processes of Mozart's mind—but the students went away thinking about the question. Which is all we had hoped for. To provide students with the materials of study and to set them thinking things out for themselves is, to my mind, the best kind of education.

"It is a mistake, I believe, to insist too much on how a work should be played. Performance standards change with successive eras and none of them are too important. (Let me here make clear that by performance standards, I mean just that—the standard of performance set by eminent performers—and not at all the development of the composer's intentions, which are indicated by him, and thus are an inherent part of the work.) To illustrate, let us consider Czerny's edition of Bach's 'Well-Tempered Clavichord'—the first work published by the now famous firm of Peters, Leipzig, and also the first annotated edition of any piece of music. In his preface, Czerny tells that he made his annotations in accordance with his recollection of Beethoven's playing of these preludes and fugues. Certainly, Beethoven's playing would seem valid authority, and this Czerny edition remained the accepted and popular one for about a century. But more recent researches into Bach's original manuscripts have completely upset Czerny's notations. Indeed, posterity has concluded that either Czerny did not remember correctly, or that Beethoven was wrong. Editions based on Bach's manuscripts vary greatly from Czerny's. Which proves that mere traditions of performance—even Beethoven's performance (if Czerny's authority be accurate)—matter very little."

"No, what matters is the impact of the music itself—the meaning which the composer put into it, released, in faithful performance, to listeners. And the business of music study is to train young people to search for that meaning and to strive for its faithful release."

"I am optimistic that this high purpose animates more and more of our teaching methods today, and that more and more students are learning to think, musically, for themselves. Recently an acquaintance spoke to me of a phenomenon appearing in our newspapers. Many debut recitals seem to earn the criticism that the young performers show greater ability in fleet and loud finger work than they do in pene. (Continued on Page 296)

First Performances and Radio

by Alfred Lindsay Morgan

IN THE DAYS of our parents and grandparents, first performances of musical works were events of the concert hall and opera house, restricted more often than not to a single locality. Music lovers across country read in their newspapers or musical magazines accounts of these events, but unless the work in question was scheduled for performance in their own city years might pass before they had an opportunity to hear it. There is and always has been a healthy curiosity about new and unfamiliar music among the nation's music lovers, and radio is today giving its listeners opportunities to assess the values of such music. In some cases, the broadcasting companies have stolen a march on concert hall managers by presenting the first performance of an important work. Frequently, the event is a double one, a first presentation heard in a local concert hall as well as on the air. It is unfortunate that more publicity about first performances on the airways is not promulgated. Radio listeners are equally as anxious as local ones, who follow the morning-after reviews of concerts, to know what critics think of a new work. The growing interest of young listeners throughout the country in radio events of new and unfamiliar music is astonishing. We are constantly running into some young person who tells about listening to such performances. Many speak with an unmistakable enthusiasm and interest for these events.

Some of the youthful listeners, readers of this magazine, have written us that many of radio's finest musical broadcasts are scheduled at a time in their locality which is too late for them to hear the programs. Unfortunately, not every station scheduling a network program presents it at the same time that it goes on the air at the point of origin. Frequently, because of local commitments, the program has to be rebroadcast at a later hour.

In recent months, there have been quite a number of new musical events on radio. The first performance in this country of Rachmaninoff's long-lost First Symphony in D minor was given by the enterprising conductor, Eugene Ormandy, in his Philadelphia Orchestra broadcast of March 20. Commenting on the occasion, Dr. Ormandy said:

"Rachmaninoff's death five years ago culminated many years of the most friendly and intimate association between him and The Philadelphia Orchestra, which he more than once said and really believed was the greatest orchestra in the world. At least five premières of his works for orchestra, or for orchestra and piano, were given by this organization. So it is a little like old days, but at the same time sadly different, to be working on a Rachmaninoff 'first time.'"

The composer wrote his First Symphony in 1895 at twenty-two. It received its première two years later at St. Petersburg, under the direction of the noted composer, Glazounoff. Its cool reception by the public and the press plunged the youthful Rachmaninoff into a state of depression that prevented him from composing for over a year. His copy of the symphony became lost and only recently was found in the archives of the Leningrad Conservatory. Given a second performance in Moscow by the State Symphony Orchestra in 1945, the work received high praise from Russian critics. Considering Rachmaninoff's popularity in this country with old and young alike, this radio première must have been a highly gratifying one for many of his admirers.

The WOR Orchestra, under the direction of Sylvan Levin, has been presenting concerts of modern music each Sunday afternoon, with emphasis on the works



MARTIAL SINGER

of new and promising composers. Several new compositions have made their radio debut under Mr. Levin's baton and three of these have been world premières. WOR is the New York station of the Mutual Network, and these concerts emanate from there—1:30 to 2:00 P.M., EST. In his program of March 14, Mr. Levin gave the ladies a break. Three original works of three women composers were played. These were "Symphonic Suite for Strings," by Marion Bauer, *Intermezzo for Orchestra*, by Esther Williamson, and *Concertino for Piano and Orchestra*, by Vivian Fine.

Sunday nights from 11:30 to Midnight, EST, the Columbia Broadcasting System presents "Music You Know," featuring Alfredo Antonini and the Columbia Concert Orchestra, with guest soloists. The title of the program is a misnomer, since many of these concerts offer unfamiliar and seldom-heard works which only a small part of the radio audience could be expected to know. This is a broadcast worth looking up and regularly tuning-in. We recall with pleasure several unusual programs, especially the one which presented the Metropolitan Opera baritone, Herbert Janssen, in three songs by Hugo Wolf. These were the "Härfenspielerlieder" ("Songs of the Lyre Player, or Minstrel") which are too seldom heard. Then there was the pro-

RADIO

"MUSIC STUDY EXALTS LIFE"

gram by the English pianist, Harriet Cohen, who gave two delightfully, seldom-played works for piano and orchestra—the *Morning Song* by Sir Arnold Bax (a composition written especially for Princess Elizabeth's twenty-first birthday) and the *Rapsodia Sinfonia* by the Spanish composer, Joaquin Turina. On March 7, the Metropolitan Opera baritone, Martial Singher, sang a group of early French songs and arias by Lully, Rameau, and Gluck. Of interest was the singer's inclusion of the Gluck air, *Che farò senza Euridice*, usually sung by contraltos. We recommend that listeners look up this program, which offers decidedly unusual fare. You never know what you might hear since, as far as we can ascertain, far from adequate publicity is accorded these broadcasts.

To honor Lincoln's birthday, Karl Krueger and the Detroit Symphony Orchestra presented in its February 8th broadcast Daniel Gregory Mason's rarely heard *Lincoln Symphony*, which proved an interesting and worthwhile revival. There have been many radio premières in recent broadcasts of the Boston Symphony Orchestra on Tuesday nights. Richard Burgin, associate conductor, programmed Hindemith's *Symphonia Serena* on February 10, and Dr. Koussevitzky played the Symphony No. 4 by the contemporary Italian composer, Malipiero, on March 9. Both works have prompted much critical controversy. The Malipiero, subtitled "In Memoriam," dedicated to Koussevitzky's late wife, Natalie, is a work reflecting the human anguish and sorrow of the "tragic years" that we have lived and continue to live. This was an important radio first performance with an emotional impact that must have stirred many music lovers, for—as Olin Downes in the New York Times has said—the symphony was a "profoundly sincere and impressive lament."

The highlight of the Stokowski-Philharmonic-Symphony Orchestra broadcast of March 21 was another radio première—a performance of a new work, *The Seine at Night*, by the distinguished music critic, Virgil Thomson. This contemplative score has been described by the composer as "a landscape piece, a memory of Paris and its river as viewed nocturnally from one of the bridges to the Louvre. The stream is so deep and its face so quiet it scarcely seems to move. Unexpectedly, inexplicably, a ripple will lap the masonry of its banks. In the distance, over Notre Dame, or from the top of the faraway Montmartre, fireworks, casual rockets, flare and expire." Here again we had the American in Paris, but reaching out deeper than Gershwin, who saw only the exterior of that city.

Radio has been rich in first performances in recent months, far too many to enumerate or recall here. Remembering our parents' and grandparents' days, we can be highly gratified for the many privileges that radio has brought to us. Today, people all over the country can discuss the merits of a new work by virtue of its performance on the air.

The Telephone Hour, heard Mondays from 9:00 to 9:30 P.M., EST—via the National Broadcasting System, opened its seventh year on the airways April 19. The featured artist of the evening was an old favorite of this program—the violinist Jascha Heifetz, who has played several times each season since the inception of the Telephone Hour. Maggie Teyte, another old favorite, returned on April 26. One of America's best loved artists, the baritone John Charles Thomas, will be soloist on May 3. Licia Albanese, the soprano, sings in the May 10 broadcast. A special program for May 17 is to be announced later. The following artists are scheduled thereafter: Bidù Saïao, soprano, May 24; Blanche Thebom, mezzo-soprano, May 31; Gladys Swarthout, mezzo-soprano, June 7; William Kapell, pianist, June 14; Jascha Heifetz, June 21; and Ezio Pinza, basso, June 28.

April and May are months of transition in radio, months in which the winter season programs end and the summer fare begins to take their place. Since at the time of writing little information is forthcoming, discussion of the summer programs will have to be postponed.

CHILDREN LOVE MUSIC

"THERE'S MUSIC IN CHILDREN," by Emma Dickson Sheehy. Pages, 120. Price, \$2.00. Publisher, Henry Holt and Company.

A fresh approach to an old problem by an expert kindergarten teacher in Teachers' College of Columbia University. The child, in his elementary approach to life, thrives on imagination. Play is his medium for reaching understanding. He loves music and poetry, if he receives it naturally, and does not have them imposed upon him as studies or jobs. All who have to do with the teaching of little tots may read this attractively illustrated book with profit to themselves and their little pupils.

TONE DOCTORS

"MUSIC AND MEDICINE," Edited by Dorothy M. Schullian and Max Schoen. Pages, 499. Price, \$6.50. Publisher, Henry Schuman, Inc.

"Music exalts each Joy, allays each Grief,
Expels diseases, softens every Pain,
Subdues the rage of Poison, and the Plague;
And hence the wise of ancient days ador'd
One power of Physic, Melody and Song."

Thus wrote John Armstrong, Scotch poet and physician, in 1744. He was not, however, as he intimated, the first doctor who sought to point out the alchemy of music in the treatment of disease. All through the ages the wise men and philosophers have sensed intuitively that music might some day be used to alleviate the physical and mental suffering of man. When Dr. David, harp in hand, ministered to King Saul with music, His Highness "was refreshed, and was well, and the evil spirit departed from him." Thus, according to scriptural history, David started a profession which today, some three thousand years later, looms large in the public mind.

"Music and Medicine" is by far the most comprehensive work we have yet seen upon this subject. The editors are writers of top competency who have had wide experience in research in music. Miss Schullian has degrees and honors from several universities, including Western Reserve, The University of Chicago, The American Academy at Rome, and other scholarly institutions. She has made a specialty of medical incunabula. Max Schoen is Professor and Head of the Department of Education and Psychology at the Carnegie Institute of Technology in Pittsburgh. His degree of Ph.D. was bestowed by the University of Iowa. His special work has been in the field of Music and of the Arts.

The book is really a collection of essays from authorities of long experience. Here is the imposing list: I. "Music and Medicine Among Primitive Peoples" by Paul Radin; II. "The Use of Music in the Treatment of the Sick by American Indians" by Frances Densmore; III. "Music and Medicine in Classical Antiquity" by Bruno Meinecke; IV. "The Story of Tarantism" by Henry E. Sigerist; V. "Music and Medicine in the Renaissance and in the 17th and 18th Centuries" by Armen Carapetyan; VI. "Rhythm and Health" by Charles W. Hughes; VII. "Medical Men Who Have Loved Music" by Fielding H. Garrison; VIII. "Occupational Diseases of Musicians" by Alfred H. Whitaker; IX. "Emotional Expression in Music" by Howard Hanson; X. "A Psychiatrist's Experience with Music as a Therapeutic Agent" by Ira M. Altchuler; XI. "The Musician's Approach to Musical Therapy" by Arnold Elston; XII. "Music in Hospitals" by Willem van de Wall; XIII. "The Place of Music in Military Hospitals" by George W. Ainsley; XIV. "Music in Industry" by R. L. Cardinell; XV. "The Development of an Experimental Psychology of Music" by Charles M. Diserens; XVI. Conclusion: "Art the Healer" by Max Schoen.

Dr. Schoen in the concluding chapter writes in authoritative manner, and Dr. Schullian gives a list of over a thousand selected references (books, articles, pamphlets, and so forth) in English, French, German, Latin, Spanish, and Russian, which includes seventy-three citations from articles which originally appeared in THE ETUDE: these references deal with (1) The effect of music on man and its value as a therapeutic agent.

MAY, 1948

The Etude Music Lover's Bookshelf



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

B. Meredith Cadman

(2) The industrial and occupational use of music. (3) Health and disease in musicians. (4) Medical men who have loved music.

A GREAT RUSSIAN MASTER

"THE MUSORGSKY READER. A Life of Modeste Petrovich Musorgsky in Letters and Documents." Translated and Edited by Jay Leyda and Sergei Bertensson. Pages, 474. Price, \$6.00. Publisher, W. W. Norton & Company, Inc.

Here is a biography of a great Russian master presented in the letters and statements of other Russian masters, Stasov, Cui, Balakirev, Rimsky-Korsakov, Borodin, and Tchaikovsky. In other words, this biography is non-fictional and the reader is left to draw his conjectures from facts. The work is one of the finest examples of documentary musical research we have seen. Read with the care that it demands, the



MODESTE MUSORGSKY

reader will become possessed with a knowledge of Musorgsky which could not be attained in any other way.

This tremendous genius was born at Karevo, Pskov province, March 21, 1839, and died at St. Petersburg, March 21, 1881.* His father and mother were both music lovers and his first lessons were received from his mother. At nine he played difficult compositions of

Field and Liszt with ease. He then had some lessons from a teacher named Herke. On leaving an army preparatory school he entered the School of Guards Cadets and later was enrolled as an officer in the Preobrazhensky Guards, one of the crack Russian regiments. His improvisations at the piano were amazing, and his rich baritone voice made him a social favorite. Up to the age of twenty-two he was an amateur. Then he met Alexander Dargomizhsky, the famous Russian composer and pianist, who was a protagonist for the new Russian School; although he had been trained largely in Paris, Brussels, and Germany. His enthusiasm inflamed Musorgsky, who studied all the German classical writers and although still burdened with his military duties, essayed many serious compositions. He abandoned his military future and took a small Government position. Reduced to penury, he became a victim of drugs and alcohol. He was neurotic and extremely sensitive, and was brought to the depths of despair by the death of his mother. Somehow, during this period he wrote the score of his monumental work, "Boris Godunov," which was first produced at the Maryinsky Theatre in 1874, when Musorgsky was thirty-five years old. (It was not given in America until thirty-eight years later.)

"The Musorgsky Reader" starts with letters dated 1857 and concludes with a short biography by Hugo Riemann, written in June 1880.

One of the editors of this remarkable book, Sergei Bertensson, is known to readers of THE ETUDE as a contributor to this magazine. His father was Musorgsky's physician who, recognizing the composer's talent, was forced to disagree with Leo Tolstoy who said, "I like neither talented drunks nor drunken talents."

Vladimir Stasov, in a letter to Mili Balakirev, wrote about Musorgsky's last days:

"The doctors (Bertensson) now say that these were not paralytic strokes, but the beginning of epilepsy. I've been with him (Musorgsky) today and yesterday (Borodon and Korsakov were there yesterday and the day before, many other friends as well); he looks as if nothing were the matter with him and now recognizes everybody, but he talks the devil knows what gibberish and tells lots of impossible stories. They say that besides the epilepsy and the strokes he is also a bit mad. He is done for, though he may linger on (the doctors say) for a year, or only for a day . . ."

*The published dates of Musorgsky's birth and death are variously stated in different dictionaries; doubtless owing to confusion resulting from the Russian calendar.

MASCOT ZIFF

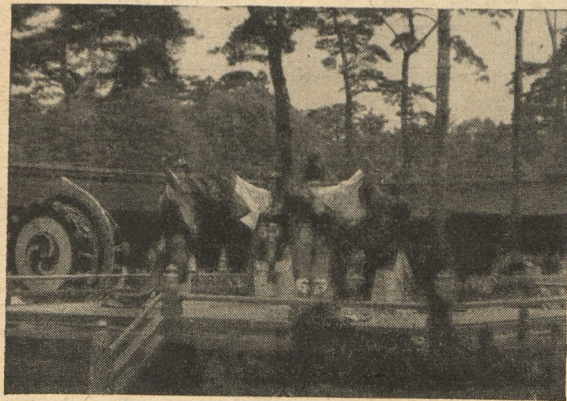
"ROBERT SCHUMANN AND MASCOT ZIFF." By Opal Wheeler. Pages, 167 (6½ x 9 inches). Price, \$2.75. Publisher, E. P. Dutton & Co., Inc.

Another of Opal Wheeler's stories of the youth of great composers, told with her engaging style and illustrated with drawings by Christine Price. A fine gift book for children. Ziff, Robert Schumann's kitten, is a new figure in musical history, but adds interest to the tale.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

The Oldest Musical Organization in the World

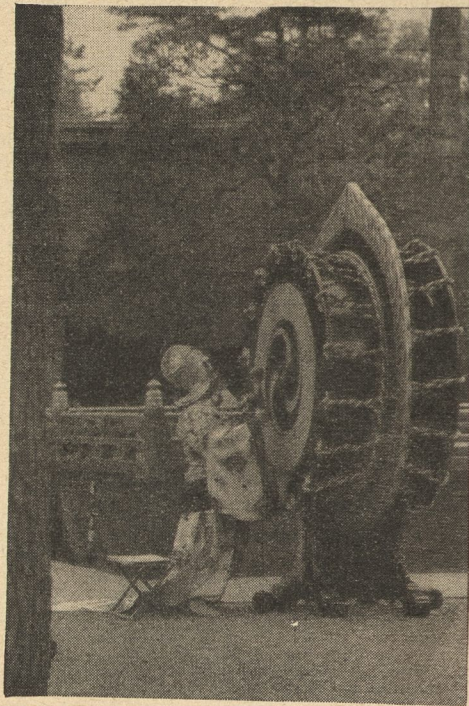


A PERFORMANCE OF THE COURT DANCE
This was imported from the Asiatic mainland in the eighth and ninth centuries. The dancers are men who wear ancient costumes and headdresses and carry swords. The "Great Drum" which is used to accompany the dance is at the left of the platform.

Emperor Hirohito's Court Orchestra

by Eloise Cunningham

tion and its art could only have been possible in a country like Japan, where tradition has a strong hold. The culture of the old days has been handed down from father to son as a solemn obligation. This reverence for the past, and extreme conservatism, are difficult for the Occidental to comprehend or appreciate, and it is problematical whether such an archaic and highly specialized art can survive the impact of modern life. The old court music is called *Gagaku* which means "authorized music." The term refers to the classical dancing and singing which the Orchestra accompanies,



THE "GREAT DRUM" USED IN OUT-DOOR PERFORMANCES BY THE COURT ORCHESTRA

The diameter of the drum is over six feet. The player wears the court costume and headdress which have been in vogue for hundreds of years.

as well as to the purely instrumental forms. The dance is a form of musical pantomime or ballet, in that dramatic incidents of the past are acted out. It is performed today only by men whose gestures are highly stylized and symbolical.

Gagaku includes sacred and secular styles of both the traditional Japanese music and that brought in from foreign countries. It was carried over to Japan from the Asiatic mainland as early as the fifth century; first via Korea, later directly from China and from Lin-yi (the old Chinese name for present French Indo-China). Coming in with the teaching of Buddhism, it was originally employed as an adjunct to religious ceremonies, but was later used in connection with secular functions as well. The principal importation of foreign music took place during the Tang Dynasty of China in the eighth and ninth centuries. At this time

large numbers of Chinese and Korean musicians joined the highly refined Heian court, bringing with them their music, dances, and instruments.

All these foreign styles of music were more or less fused and adapted to suit the Japanese taste, and the native musicians wrote new compositions in imitation of the imported models. From the eleventh century, however, the music is said to have been largely stabilized and the court musicians claim that the compositions which they play today are practically unchanged from that period. This would seem incredible were it not for the fact that precedents established ages ago dictate not only the music to be played on a particular occasion, but how it is to be played as well.

In the early days of *Gagaku* large size orchestras and choruses were in use, and it is said that the music made by the three hundred singers and three hundred instrumentalists could be heard for long distances from the palace. The present Orchestra consists of a much smaller number of musicians, fifty some families contributing sons. It is the hereditary nature of the post which is largely responsible for the continuity of the ancient art. In the Year 686 an Imperial order read, "The male singers and female flute blowers must make it their own profession and hand it down to their descendants and make them learn." Since that day the appointed families have supplied a son, or, lacking one, have adopted a son to serve as a court musician.

The education of a court musician is a long and arduous process. It usually commences when he is a child of about seven. The older ones instruct the younger, passing on the music and traditions of performance mainly by rote. A crude type of notation exists, but it is more of an aid to memory than an exact indication of what is to be played. Consequently, the mastering of a composition necessitates endless hours of repetitious practice, during which the pupil must imitate exactly the playing of the teacher. Each musician learns to play a number of different instruments, but he usually specializes in one particular style of music such as the Chinese, Korean, or ancient Japanese.

(Continued on Page 322)



THE COURT ORCHESTRA IN ONE OF ITS RARE PUBLIC PERFORMANCES

The plucked dulcimers are in the upper left of the picture, the flutes and oboes in the upper right, and three of the miniature reed organs are visible in the lower right.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Encouraging Legato Singing

by Lloyd Mallett

IN the beginning, before starting any sort of vocal development, the teacher searches for a spot in the voice where the tone is best and most natural. From this point the voice can be gradually "tuned up" or "toned up" as you will. Beginning humbly and painstakingly with the tones that seem most nearly "right," it is also best to discover which of the vowel sounds will most enhance this spot in the scale. Vocalizing slowly and carefully on only good tones will encourage both singer and teacher, whereas beginning with the worst tones is not only discouraging but prepares no foundation from which to expand. (One cannot expect to develop good qualities from bad; even a small but good spot in the voice can be encouraged, and will influence the entire voice eventually).

The best advice any teacher can give is concerned with well modulated practice of sustained sounds, sung one at a time in as good balance as possible. Soon the best qualities will carry over into the more unmusical regions and the vocalizing of groups of two or three tones (medium A-B, B-flat-C; D-C, C-B-flat; and G-A-B, A-B-C#, and so on) will help to develop smooth and well connected sounds. Next, the same idea should be developed into complete sound cycles, beginning and ending on the same tone (A-B-A, B-flat-C-B-flat, G-A-B-A-G, and so on). This practice cannot be completely successful without carefully sustaining the voice from one note to another, never allowing the sound to drop away. At last we find the entire medium range at our disposal.

Working from the middle of the voice we find we can build a reliable "song-range" long before the highest and lowest tones could possibly be ready for use. Sensibly enough, almost every pupil wants this part of the voice to be ready first for simple song-singing, realizing that only time and understanding can help to utilize the entire voice. The teacher who starts at the top of the voice finds few songs devoted to head register alone; likewise the teacher who begins with the chest register cannot provide songs for that confined range. The sensible thing to do in either of these instances is to work at once on both high and medium or low and medium. In some cases, however, it is necessary to begin from one extreme, as in the case of the bass or contralto whose low voice may have asserted itself first. We must work carefully from the chest into the medium, hopefully building a full, mellow quality on an almost non-existent register until there is sufficient range for singing songs.

Constant use of figured scales will aid in interlinking the tones of the voice and at the same time will develop the pupil's ability to sustain longer passages. Any simple variation on the scale will suffice, with the slow, sustained singing of the plain scale by syllables (ascending and descending) to assure continuity. I disapprove of some "old-fashioned" ideas in *solfege* with regard to the "Fixed Do" approach to all syllable scale work, and maintain that this triviality has no place in present-day sight singing methods (or for whatever else it might have been designed). However, I do see a great advantage in the use of ordinary "sol-fa" as it provides a wonderful preparatory endeavor suitable for introduction to word moulding and the blending of consonants and vowels. In this light, nothing can take the place of "do-re-mi;" the singer who knows his syllable scale backwards and forwards is well prepared for the art of enunciation in song.

It is advisable to urge that each pupil practice first on the words and phrases most suited to his voice; sometimes "Do-you-know," "You-will-go," "See-the-dew," "Sing-a-song," or "Love-the-Lord" will be accomplished easily with tonal smoothness and clarity of diction. Words which come naturally to the singer will be his best point for study, and eventually other words will take on the same naturalness. Few are the vocalists whose diction is so flawless as to need no practice; in view of this fact even the artist-pupil should spend his free moments practicing stubborn phrases which evade conquering. How to sing with both sensible tone placement and clarity of diction is one of the greatest problems we face. In listening tests the "hill-billy" singer often excels in wonderfully direct "song-story-telling" because of his well enunciated naturalness while the classic vocalist is rarely understood. Perhaps our present-day "popular song" stylists have made the compromise between beauty of tone and naturalness in singing meaningful words. Many have

fine voices and good diction, as well as a simplicity which would become any vocal presentation. (I think of Hollace Shaw on the Saturday Nite Serenade; Thomas L. Thomas on Manhattan Merry-Go-Round; Margaret Daum, Evelyn MacGregor and Donald Dame on The American Album of Familiar Music; Kenny Baker, Dennis Day, and many others who lend beautiful voices and clear enunciation to the air lanes).

Perfect *legato* through sustaining the tone need not interfere with good articulation. Many singers, however, allow the covered quality to muffle even the best and simplest words. Again we must compromise between the extremes; a too covered sound and a shrillness resulting from no tonal covering. Each phrase needs careful handling and perfect tone balancing before the lyrics should be attempted; a careful vocalization of each song helps prepare the way. It is my conviction that the student gets double benefit from each song if he uses it first as a vocalise (sung through on well mellowed vowels such as "oh," "oo," "ah," and "aw") and finally as a song. For this reason I use no book of vocalises; songs are better understood because they are better prepared. The slow pupil progresses much more rapidly by this system and is much more secure in that he has doubly practiced his assignments each day.

Naturalness in song is probably the answer to many problems, including the all-important subject of song "story telling," which is sadly neglected. We must constantly be reminded that the voice is the only instrument capable of forming words and music together. Therefore, we should strive toward a perfect union between these two factors. A wondrous voice alone is not enough; only through complete understanding of all the things pertaining to the words and their relationship to the voice can a singer actually fulfill his complete destiny.

The term "coloratura" has come to mean a type of voice to many people, including singers, whereas it really signifies a "style" of singing rather than a high voice. A "coloratura soprano" is a light, flexible lyric-soprano capable of executing florid music with ease

and wondrous agility. A "dramatic-coloratura," then, is a dramatic soprano who has also mastered the coloratura style and can so carefully modulate her voice as to command great ease and smoothness in florid passages such as cadenzas, embellishments, and so forth. Many mezzos and contraltos, as well, keep the voice buoyant and flowing by constant coloratura practice and can hold their own with first ranking sopranos in displaying flexibility. In the old days any voice

was expected to be capable of intricate and flowery cadenzas and improvisations. The latter "fad" has long since died out (along with improvisation) for many solo instruments; but the necessity for well studied "coloratura" technique will never be lessened as long as people sing.

The finest examples of this style of vocalization are to be found in the score of Rossini's "Barber of Seville." Even the bass and baritone try their hand at it with tremendous effect. Any of the arias can be successfully utilized in vocal study; no musical gymnastics of greater charm and utter singableness exist. The fact that much of this master's music is mere tuneful scale singing makes it invaluable to the artist-singer. Mozart's operas, of a more formal and classic nature, are truly more artistic masterpieces and therefore should not be approached until a fair mastery of Rossini, Bellini, Donizetti, and Verdi works is attained. Even more exciting is the field of Oratorio; this noble form of sacred music involves some of the most difficult lyric and coloratura music ever written and must be sung with complete mastery of the voice and all its problems.

Gaining Tonal Balance

Flexible scale singing will often aid in freeing the voice of "edginess" and that ugly "metallic" quality. Eventually, with prolonged endeavor, the most tired vocal apparatus will become mellow and youthful. Fast, light, smooth coloratura in any range will aid in maintaining a tonal balance gained in no other way. The stubborn thickness of the baritone takes on a secure but flexible pliability which will soon lighten up with a much sweeter tunefulness when florid scalework is applied. "Vibrato" (that unevenness of the tone-vibration) can also be smoothed out in this fashion. There are any number of vocal "ills" which coloratura study will improve and finally adjust, but the vocalist must persevere in constant practice for the best, permanent results.



EVELYN MacGREGOR

VOICE

"MUSIC STUDY EXALTS LIFE"

MAY, 1948

The Pianist's Page



by **Dr. Guy Maier**
Noted Pianist and
Music Educator

Change damper pedal immaculately with each chord. The Prelude is a perfect study in elementary "syncopated" pedal.

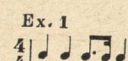
Suggested Dynamics

The harmonic scheme is simple: Measure 1, C minor; Measure 2, A-flat major; Measure 3, F minor (for this reason, always play E-natural on that "disputed" top note of the fourth beat); Measure 4, G major.

Measure 1, play solidly *forte*; Measure 2, slightly less; Measure 3, start *mf*, *crescendo*, and play Measure 4 *fortissimo*, the dynamic climax of the piece.

Start Measure 5 solidly. Emphasize the heavy, descending bass. Don't fade out through Measures 7 and 8. Keep them full and rich. For the repetition in Measures 9-12 use soft pedal, reduce all voices to *pianissimo* except the top voice and sing out this melody transparently; let it float nostalgically over the harmony. Pause slightly after the last chord of Measure 11... at Measure 12 play louder and slower with full "insides." *Ritard molto* and wait long (almost a ♪) on that final deeply sighing dominant seventh chord (a good chance here to play a down chord):

Play the sixteenth note which follows very slowly:



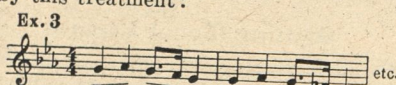
twelve times reiterated.

As in the little A major Prelude (see THE ETUDE, April 1948) divide each quarter into sixteenth note "bahs," speaking or singing thus as you play:

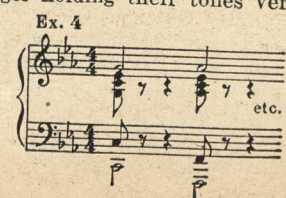


"bah, bah, bah, bah," so that the quarter-note chords will be evenly spaced and the sixteenths "staggered" in strict time. Play the entire piece in slow strict march-like pace—M.M. ♩ = 88-96. Do not ritard until the last measure.

Be careful not to ruin the melodic shape of the prelude by stressing first and third counts of measures. The active < and passive > phrase aspects are better served by this treatment:



The prelude will *move* better if free, up-chords are almost everywhere played. Above all, avoid "squeezing" by practicing each quarter-note chord with the inside notes released, the hands turning outward with only the fifth finger holding their tones very gently thus:



Prelude in E Minor, Op. 28, No. 4

By now you are smiling up your sleeve at the long-drawn-out "lesson" on one of the shortest pieces of the piano repertoire. Well, I'll confess! Try as I will, its analysis refuses to shrink; you'll have to use your own blue pencil on it, or attribute its length to its importance as a work of art.

And now, the melancholy Prelude in E minor, a sombre study in half lights, with gently breathing left hand chords and a noble plaint of despair curling up through the shadows.

As in several other slow preludes, Chopin has directed the *Alla Breve* (♩) pulse, a circumstance often overlooked by players who take the prelude at an intolerably slow four-quarter pace. It should not be played less than ♩ = 63 and preferably faster, ♩ = 66-69. Practice first the gently vibrating left hand pulse which vitalizes the piece and enriches the melody

"MUSIC STUDY EXALTS LIFE"

above it. Play the repeated chords *pianissimo* with lightly balanced paint-brush touch. Ride down and back with the least possible movement of arms and keys. Don't permit the piano keys to ride all the way back to their tops. Before they do this depress them again for their next "vibration."

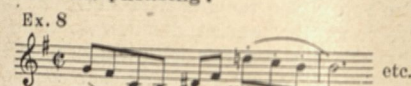
Impulses and Patterns

At first practice the left hand in impulses of twos, as in the right hand of the Prelude in B minor, No. 6. Then change to fours with this contour:



Because of the prevailing pattern of the right hand melody (♩) it is difficult to sustain its line richly and colorfully. Even if Chopin has deliberately planned the monotony of those reiterated B's and sighing C's, we must sing them with all possible variety of touch to avoid the cold, percussive articulation which would otherwise result. If the B's are played with *dozen* touch the C's will be *up*; if the dotted half notes are articulated with strong finger tip touch the quarters may be played with light up arm. Don't forget sometimes to "over-sigh" or linger tenderly on those quarters.

Play the opening measures of the melody with big, full singing tone (*mf*) letting the B's and C's fade out by Measure 4. Revitalize Measures 5-7 with a slight *crescendo* and a strong Measure 8. Play the six eighth notes in Measure 9 slightly slower and in one complete elbow shape. Subside through Measures 10 and 11. Use soft pedal and much damper pedal in Measure 12. Try it with this phrasing:

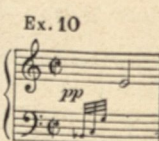


Start the theme's "reminiscence" in Measure 13 strictly *a tempo*; keep it *pianissimo*, until the sudden *crescendo* and *stretto* in Measure 16. Play the turn thus:



Be sure to let Measures 16 and 17 unloose all of Chopin's pent-up, burning bitterness. I advise playing Measure 17 *fortissimo* with a powerful bass octave accent on B, and searing right hand melody and left hand chords. *Dim.* and *rit. subito* in Measure 18. Don't hurry over the measure... play it slowly and freely.

Measures 19-23 are bars of exhaustion and dejection. If the top tones of the left hand chords are unobtrusively sung, the effect of these measures is doubly poignant. The lonely chord in Measure 23 is of course *pianissimo*. Artists often arpeggiate it very slowly, thus:



A long ♪ with total absence of sound in this measure will greatly heighten the effect of those three final chords in Measures 24 and 25, which fall on the ears like slow, distant echoes of a closing tomb.

Prelude in D Major, Op. 28, No. 5

It is easy to see why pianists are frightened away from the D major Prelude. Its whirlpool of flashing notes, its dizzy depths of criss-cross skips, and spinning patterns, those tough left hand stretches (which make an admirable preparatory study for the even tougher left hand of the D minor Prelude No. 24) and its general chaotic "topography" conspire to turn it into a forbidding *terra incognita* for most students.

It is, however, blessedly brief—39 measures of swirl—
(Continued on Page 296)

THE ETUDE

A Plan for a Modest Three-Manual Organ

by **Dr. Alexander McCurdy**

Editor, Organ Department

Dr. McCurdy, one of America's greatest organists, spent hours in the preparation of this plan to fit the need of thousands of church music committees who seek expert advice upon this important matter.

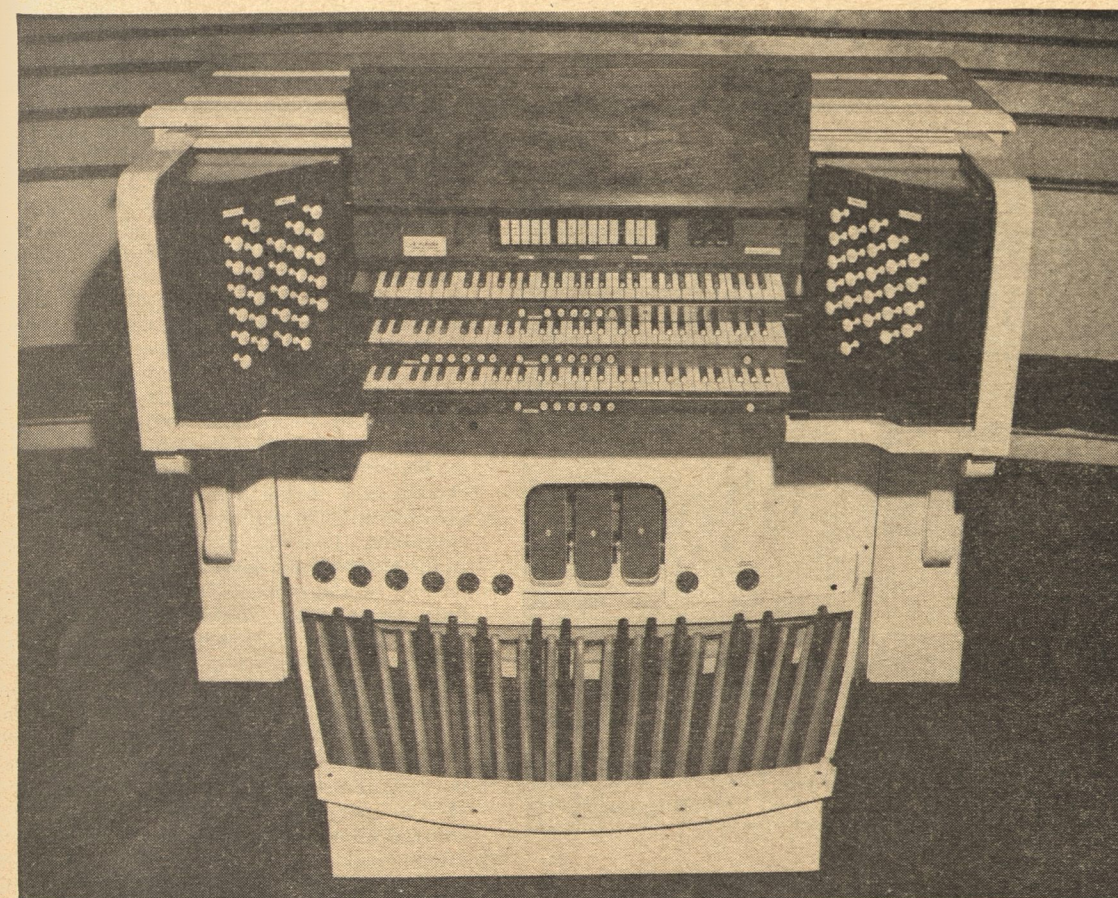
—EDITOR'S NOTE.

GREAT ORGAN

Diapason	8'	Flute	4'
Hohlflöte	8'	Twelfth	2 3/4'
Gemshorn	8'	Fifteenth	2'
Octave	4'	Mixture	5 ranks

SWELL ORGAN

Rohrbourdon	16'	Nazard	2 3/4'	Violone	16'	Bourdon	8'
Flute Harmonic	8'	Tierce	1 3/4'	Bourdon	16'	Flute	4'
Gedeckt	8'	Larigot	1 1/4'	Gamba	16'	Mixture	3 ranks
Flute Celeste	8'	Mixture	5 ranks	Octave	8'		



MODEL OF A MODERN ALL-PURPOSE THREE-MANUAL CHURCH ORGAN

Gamba	8'	Oboe	8'
Gamba Celeste	8'	Trumpet	8'
Principal	4'	Clarion	4'
Flute	4'	Vox Humana	8'

CHOIR ORGAN

Gemshorn	8'	Flute	4'
Concert Flute	8'	Twelfth	2 3/4'
Dulciana	8'	Blockflöte	2'
Unda Maris	8'	Clarinet	8'

PEDAL ORGAN

Major Bass	16'	'Cello	8'
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On this organ the intramanual couplers are located with the stops, and the intermanual couplers are above the swell organ. Therefore the intramanual couplers are affected by the manual pistons, while the intermanual couplers are affected only by the general pistons. The manual pistons are double touch, picking up the pedal pistons on the second touch. The piston set-up is as follows:

Gedeckt	Swell #1	Flute Celeste
Gamba	Swell #2	Gamba Celeste

Flute Harmonic	Flute Celeste
Gedeckt	Gamba
	Gamba Celeste

Flute Harmonic	Gamba
Gedeckt	Gamba Celeste
Flute Celeste	Flute 4'

Flute Harmonic	Principal
Gedeckt	Flute 4'
Gamba	Nazard
	Oboe

Flute Harmonic	Nazard
Gedeckt	Mixture
Gamba	Trumpet
Principal	Oboe
Flute 4'	Clarion

Gemshorn	Flute 4'
Hohlflöte	

Gemshorn	Octave
Hohlflöte	Flute 4'
Diapason	Twelfth

Gemshorn	Octave
Hohlflöte	Flute 4'
Diapason	Twelfth

Gemshorn	Flute 4'
Hohlflöte	Twelfth
Diapason	Fifteenth
Octave	

Gemshorn	Flute 4'
Hohlflöte	Twelfth
Diapason	Fifteenth
Octave	Mixture

Dulciana	Unda Maris
Concert Flute	Unda Maris
Dulciana	

Concert Flute	Flute 4'
Dulciana	



Concert Flute	Flute 4'
Dulciana	

(Continued on Page 324)




"MUSIC STUDY EXALTS LIFE"

MAY, 1948

A TYPE of shake frequently employed in old music is the mordent, indicated thus: ♯. It will be seen that the sign is rather similar to that used for the common trill or shake " and care must be exercised not to confuse the two markings. The mordent is a special kind of shake which moves once very rapidly from the principal note to the note below (a whole tone or half-tone as the case may be) and back again.

It is written  and played  Ex. 1

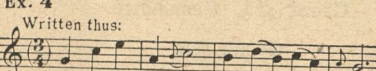
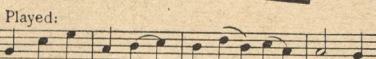
When a mordent occurs on a long note, the shake may be repeated in this wise:

Written  Ex. 2 or  played  Ex. 3

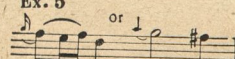
This is known as a double or long mordent.

Another standard practice in this period is that grace notes are played *on the beat*, not *before the beat*; that is, they partake of some of the value of the note which they precede. A general rule which works very well throughout most of J. S. Bach's music is that the grace note (appoggiatura) should receive one-half of the value of the note it precedes. Johann Joachim Quantz (1697-1773), a famous flutist, music critic, and scholar, gives us some necessary further assistance on this subject by telling us that the appoggiatura to a dotted note takes two-thirds of its value, the principal note coming in the time of the dot. (Quantz is best known perhaps for having been flute teacher of Frederick the Great who appears to have been himself a flutist of no mean skill!)

Here is an example taken from the First Minuet of the J. S. Bach Flute Sonata No. 4, in C major, wherein both these rules concerning grace notes can be seen in operation.

Ex. 4
Written thus: 
Played: 

Theoretically, it has been understood that grace notes *with a line through them* should be played *before the beat*, and grace notes *without the line* on the beat. This rule could doubtless have been followed very successfully in earlier printings of this old music, but one must often question the infallibility of this rule on our modern reprints. So often in these, only the grace note with the line is to be found throughout a number, whether it appears always to make sense musically or not. Many of our autographists and engravers have been quite careless in copying out the old, authentic editions and all grace notes have been formed with the line through them. Indeed, one begins to suspect whether some of our modern printers have any other kind of grace notes in stock! The modern reprint of the Quartets by J. C. Bach, (flute, violin, viola, and cello) is interesting in that both kinds of grace notes appear throughout, carefully following the original edition. These same Quartets also serve to illustrate another point in regard to grace notes; to wit, making the small grace notes in exactly the correct measurement as

Ex. 5


according to the value they are meant to receive. C. P. E. Bach (1714-1788), one of the most sys-

Flute Music of the Seventeenth and Eighteenth Centuries

Part Two

by Laurence Taylor

The proper interpretation and performance of musical ornamentations has long been a controversial subject among musicians everywhere. This is especially true of the music written for instruments of the woodwind family, since it is for these instruments that composers have assigned ornamentations such as the trill, the mordent, the appoggiatura, and other forms of embellishments.

In this, the second article relating to the subject, our readers should profit much from the manner in which Mr. Taylor presents his interpretation of the illustrated examples.

Mr. Taylor's first discussion of the subject was presented in the April issue of THE ETUDE.

—EDITOR'S NOTE.



THE SAN ANTONIO SYMPHONY FLUTE SECTION
Laurence Taylor, Thomas Curran, and Donald Macdonald play a Kuhlau Trio for three flutes at a Youth Concert. Max Reiter, conductor, encourages the formation of small ensembles, believes that it stimulates sectional awareness and balance in the orchestra as a whole.

tematic and painstaking composers of the time, regularly followed this procedure. His father, the great J. S. Bach, and Handel, too, were not nearly as systematic nor as logical in their use of grace notes, and their appoggiatura (plural) are much more difficult to analyze.

There is no doubt that the carefully written out notation and the clarity of markings which we find already incorporated into the text of our nineteenth and twentieth century music owes much to the pioneer work

of C. P. E. Bach in trying to standardize the complex and widely divergent methods of musical notation which had obtained among various composers of the different countries up until his time. He was one of the first composers who deliberately and systematically set out to indicate in his music everything that he thought necessary for its perfect understanding. One is amazed to learn that his efforts in this direction met considerable resistance at first. Many people actually resented precise notation; they wanted almost everything left to the performer but the bare skeleton of the music.

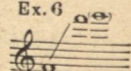
(It is much to be hoped that this little glimpse, necessarily brief and sketchy though it has been, into the field of ornamentation will have proved sufficiently stimulating and provocative to at least a few of our readers to encourage them to pursue this intriguing and frequently baffling subject more lengthily. —'tis a winding and tortuous trail! and... do you have plenty of time?).

Flute Sonatas Recommended

Some of the composers of the period who contributed sonatas for flute were J. S. Bach (7), Handel (7); Telemann, Hassler, Quantz, C. P. E. Bach, J. C. F. Bach, and Loeillet, several apiece, as well as composers of other nationalities: the English John Stanley, Lewis Granom, Daniel Purcell; the French Blavet, Leclair, Naudot; and the Italian Marcello, Vivaldi, Albinoni, Vinci, Locatelli.

Almost all of the composers listed above are represented by at least one sonata in a twentieth century reprint available today. Several modern editions of the Bach and Handel Sonatas are to be had. Some of these differ greatly, both as to the editing of the solo part, as well as in the piano accompaniment provided by the "realization of the bass." Study of all editions is strongly recommended. (It should be noted that the first three Sonatas of J. S. Bach differ from the then standard practice of scoring "for flute and figured bass." These first three sonatas are labelled "für Klavier und Flöte," and Bach wrote out the entire keyboard part himself, leaving nothing to be improvised by the accompanist. The Sonata in C major by his son, C. P. E. Bach, also has a fully written out piano part by the composer. This was quite unusual, especially in the elder Bach's day.)

Most of the sonatas listed above indicate a first choice of the "German" or modern flute as sole instrument. For the young flutist who is interested enough to go through all of these and who wishes to pursue the study of seventeenth and eighteenth century music still further, the writer recommends an "invasion of the recorder field!" We have said early in our discussion that the "other flute" of the period, namely the recorder, has enjoyed an amazing comeback during the past fifteen or twenty years. In this connection, some fine original recorder music, especially in English and American editions, has been republished recently. Particularly playable on our orchestra flute are the old sonatas for *treble recorder* (also known as alto recorder), a non-transposing instrument with the range of

Ex. 6


a very comfortable if somewhat limited range for our own flute. In this way we can add to our repertoire of seventeenth and eighteenth century music several excellent sonatas by Telemann, four by Handel, another by Daniel Purcell, others by Shickhardt and Robert Valentine, composers forgotten today but well known then, and worthy representatives of the instrumental sonata of the period. Further, it must be conceded that the modern editors of these "re- (Continued on Page 328)



THE EASTMAN SCHOOL SYMPHONY BAND, FREDERICK FENNELL, CONDUCTOR

Taken on the stage of the Eastman Theatre of the University of Rochester at the concert presenting the first performance with complete instrumentation in America of Hector Berlioz' "Grand Symphony for Band" (Funeral and Triumphal). The Symphony Band is assisted by the Eastman School Junior Symphony Orchestra and the Eastman School Chorus.

The Band as a Medium of Musical Expression

by Frederick Fennell

Conductor of Bands, Eastman School of Music

JUST what is the "band's own immediate sphere"? Currently, it has only one functional sphere that is indigenous to it—that of playing out-of-doors on foot where other ensembles, which lack its mobility and acoustical projection, cannot function with similar success. In this element its supremacy remains unchallenged.

Its "natural resources" take the band into the street, onto the gridiron, into athletic arenas, to outdoor band stands and concert shells. Beyond these services the wind band's purposes remain obscure, in spite of the vast number of books and articles currently endeavoring to define them. The unique efforts of several organizations, found in large colleges and universities, which perform difficult musical feasts with enviable instrumental virtuosity, do not yet constitute a clear definition of the place of the so-called wind concert band in American musical life.

The existence of the outdoor band has never suffered in this way. It provides, better than any ensemble of musical instruments, a workable medium of sound and cadence, supplies adequate color, and permits mobility for public events held in the open air. For these services it is as completely equipped as any musical ensemble in existence. It is for this express purpose that it was conceived and, in turn, developed by the military of early nineteenth century Europe. Just why the American military and public at large adopted the European plan en masse, without attempting to shape the band to their own needs, has never seemed quite clear, aside from the irrepressible instinct to ape their brothers across the Atlantic.

The outdoor band has a distinguished musical literature to which the composers of almost every Occidental culture have contributed generously and without persuasion. This band has the acoustical fabric required for the accomplishment of its purposes. This band has a standardized instrumentation which admits no instrument that has not proved itself suitable to these purposes. This band has organization in the extreme,

it has distinguished leadership, and it exists and functions with unbelievable success in almost every community of the western world. But this is the band which almost every college and high school supervisor of music is anxious to pass on to an assistant, or better still, to eliminate from his activities entirely in favor of an ensemble, which as yet, has not found that place in the hearts and minds of the American people so long desired for it by its thousands of ardent supporters. It appears to be axiomatic, therefore, that this second sphere of the band's influence, though it be arrived at by default, is exclusively an educational one.

Appraising the Situation

By whatever means, and regardless of the methods by which they were achieved, almost every educational institution in America, be it private, public, or parochial, has some sort of band. Community sponsored concert bands are increasing in the Middle West, but the professional band, existing outside the educational institution—that ensemble which was so vital a part of American concert life at the beginning of this century and which expired so suddenly with the advent of radio—seems to be quite dead at this writing.

Our high school and college bands, by whatever name we call them, hold in their very being, a vast respon-

sibility to the musical education of the youth of our country. It is no overstatement to say that an appalling majority of the youth of America who are engaged in instrumental activity will never play in any ensemble but a band. Consequently, the people who make this condition possible in our schools are owed the best procurable leadership if we, who conduct, are to be faithful to the fabulous educational opportunities which are upon us.

This leadership must review its resources, its abilities, and techniques, with a personal discipline in musicianship which is practically non-existent in educational conducting today. This leadership must be honest with itself about the uncertain position which the band holds at present in the musical life of America. And, if this leadership is truly concerned about the future of the band in America, it need only look to itself for any lasting musical contribution. We, who stand each week before a gathering of modestly inquisitive and often exceedingly capable performers, hold in the palm of our hand and the recoil of our downbeat the musical future of America. Frankly, we are not yet equal to the task. Conducting is the greatest responsibility to be held by a single person in the whole field of musical art. Conducting is rehearsing, for it is in the rehearsal that we must endeavor to achieve the complete artistic experience that is the honest performance of good music. Our study and performance of the masterpieces of musical composition can become the most practical synthesis of what we glibly call "the fine arts." Rehearsals offer magnificent opportunities for the functional study of languages; they allow us the study of the practical (Continued on Page 328)

BAND and ORCHESTRA
Edited by William D. Revelli

The Pianist's Page

(Continued from Page 292)

ing blue-green foam. Properly analyzed and practiced patternwise, it can be mastered by any persistent pianist with good-sized hands, and fluent, rotationally free fingers. Its speed is variable $J. = 80-88$. Played lightly and pliantly, with brief dabs of damper pedal, it gives out a ravishing sound.

Memorize the pattern of the first four measures:



From Measures 5 to 16 the pattern changes. Memorize measure by measure, thus:



Measures 17-28 are repetitions of Measures 1-12, excepting Measures 22 and 23 which modulate to A minor instead of A major (Measures 6 and 7).

Measures 29-32 have this pattern:



and measures 33-36, this:



Follow Chopin's dynamic directions scrupulously for the final ten measures; the only *fortes* of the prelude are here indicated. Play the chord in Measure 38 by sharply rolling (or *ripping*) both hands simultaneously, and hold the final chord a bit with damper pedal.

For a week or two practice should be confined to hands singly, very slowly and firmly. Then drill the entire piece in impulses of twos:



first slowly, then rapidly . . . then the same with hands

together. Be sure to relax (let go!) completely between impulses. Always *think* one rotational impulse for each span of two notes.

Now return to Example 11 (impulses of fours) and Example 12 (impulses of sixes) and practice rapidly, hands singly and together.

Gradually join, and lengthen impulses and extend to phrases.

Hold wrists very high and fingers close to keys for those difficult "flips" in Measures 14-17 and 29-32. Return interminably to drilling on the two-note patterns for accuracy, speed and ease.

Forearm rotational freedom is an absolute necessity for the mastery of this prelude. Often practice patterns and phrases very slowly and lightly without looking at the keyboard—and here's to a good whirl—don't let it scare you!

Education as Emancipation

(Continued from Page 287)

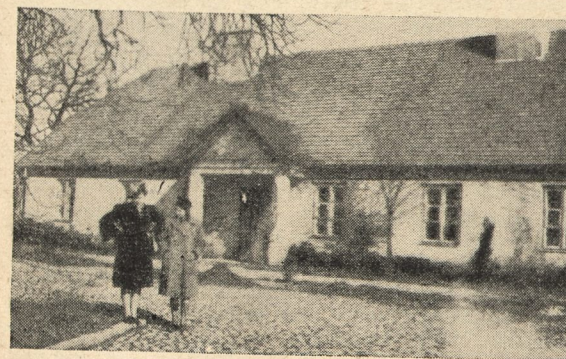
trating musicianship. If that be so, what is wrong, my acquaintance wished to know, with our music teaching? My answer was—nothing is wrong with our music teaching! The fault, if any, rests with our audiences who have not yet emancipated themselves from confusing finger work with music. But that does not settle the matter. A number of other questions enter into it.

"For one thing, fleetness *per se* is not to be scorned. An inclination to speed often accompanies magnificent musicianship. Toscanini, a genius of exceptional gifts and insight, frequently takes his tempi on the fast side. And I have heard the entirely eminent Mr. Horowitz take tempi that I can admire, without feeling any desire to emulate. In these cases, however, great musicianship accompanies speedier tempi. In lesser cases, where it does not, we may conclude that the speedy technique is in some way defective, for the simple reason that it calls attention to itself. Great art conceals its mechanics. On the other hand, it is quite possible that excellent musicianship may fail to come to public attention because of insufficient technique. If we know less about this aspect of the matter, it is because, failing public notice, it does not get into the newspaper reviews. And newspaper criticism I have always considered an unmixed evil. The head and front of the critics' offending is that they do not teach the public to think for themselves. Paradoxically, the more competent the critic, the more his readers rely upon him and the less they reach out to think for

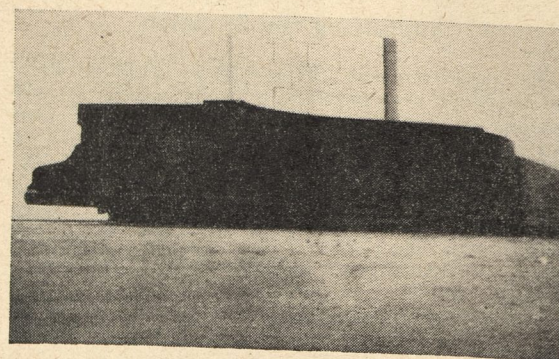
themselves. Have we not all had the experience of hearing people talk of a concert, on their way from the hall, yet finding them hedge in giving specific opinions until they have read the verdict of their favorite critic? How much better it would be if the critic saw his task to be that of teaching people to form their own judgments!

"But even if technical display is, in some quarters, allowed to outshine musicianship, we can only say that this has always been the case. There has always been a section of the public that wishes to be thrilled and excited by the display of some ability they themselves lack. Yet, when that same public is impressed by the sincerity and the ability of a performer who says only what the music was planned to say, without 'effect' or 'show,' they are just as delighted and just as thrilled by a great revelation of music. To prove this, I have only to point to Myra Hess and Guiomar Novaes. Never in their lives have these distinguished artists sought 'effects' by fast or loud playing; every note they sound is calculated solely to make music in the spirit of the composer. And what is the result? Their positions as immensely popular artists, as well as great musicians, are unassailable. No, the public will gladly rise to the highest performance level that is revealed to them. That is why I am not worried about transitory fads in performance. They will pass. The essence of musical expression lives on. We have only to train our young people to search it out, and to emancipate themselves by thinking for themselves."

What the Nazis Did to Chopin's Piano



The Nazi hatred for anything and everything that was not Nazi vented its fury upon a world which will not be quick in forgetting the ruin and destruction it brought upon musical memories and memorials. Naturally the hated Poles came in for much of



this. The black lump in the accompanying picture is that of Chopin's piano. Leo Podolsky, well-known pianist and teacher, recently received from an American GI who was a former student, some snap-



shots of Chopin's home in Zelazowa Wola, near Warsaw. Two of these snapshots are reproduced here, and also a picture of Chopin's piano, from which some vandal has chopped the legs.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Youth Commands Tomorrow's Music

A Conference with

Jacques Thibaud

Renowned French Violinist

SECURED EXPRESSLY FOR THE ETUDE BY HAROLD BERKLEY

EGOTISM is commonly supposed to be a natural attribute of the artist. In a sense it is, for it supplies the motive force which enables him to give expression to his thoughts and feelings with a strong personal conviction. But the word "egotism" implies an over-development of the ego, and this is rarely found among true artists. The really great man, whatever his medium of expression, is too well aware of his own relative place in the broad stream of artistic endeavor, too interested in wider fields of human activity, and too sympathetic of the problems of others to allow admiration of his own qualities to dominate his life.

Certainly this is true of Jacques Thibaud. It was only with difficulty that he could be induced to talk of himself. Philosophy, music in general, the trends and dangers of international politics—all these were obviously of more interest to him than the achievements which have brought him world fame. And it very soon appeared that a subject very near to his heart was the problems that beset the young musician.

"The future of music," he said, "is in the hands of the young. They deserve, and must have, the best and wisest help that can be given to them. All of us must help them; we musicians who have known success, we can help; and those others, the music-loving amateurs who are the backbone of musical culture in any country, they can help even more.

"In America it is not difficult for the young student to learn the technique of his art. There are a number of excellent conservatories and many fine private teachers whose standards are as high as anywhere in the world and who can give the young composer, singer, or instrumentalist all that is necessary for mastery. But to be an artist means more than this.

Debut Difficulties

"It is when the formal education has been—shall we say?—completed, that help and encouragement are most needed. Perhaps it is at this stage of the student's musical growth that America does not offer him all the opportunities that will be of most help to him. There are competitions, yes, and the player who wins one of them is given a recital appearance in New York or some other large city. But what is one appearance? Perhaps the poor young man has a cold that evening, or is very nervous, or is just not in the vein—for no one with a sensitive temperament can be at his best every day in the year. A dozen things can conspire to prevent him from doing his best. And what happens? The critics pounce on him; his chance is gone. He will be lucky if he gets another opportunity without spending a lot of money. It costs much money, too much, to give a recital in New York, and no young artist can build up a following with one recital.

"No, if a young violinist or pianist is considered worthy of one recital he is surely worthy of five or six, in various cities and including two appearances with symphony orchestra. After he has played these concerts everyone will know whether or not he has the true spark. If he has, little further help will be necessary, for he will have made a name and built an audience for future concerts; if the spark is absent—well, he has had an invaluable experience, some part of which he will later be able to pass on to others."

It was evident, however, that Mr. Thibaud did not think that a series of recitals was the sole, or even the

best, means of furthering a young artist's development. After a few words of conversation the word "travel" was mentioned, and with admiration Mr. Thibaud took it up.

"Travel? Ah, there you have it! Music is an international language, and to be a great musician one must have an international philosophy. Only travel can give this. One must go to each country for its culture, one cannot learn it from books. England, France, Austria, The Netherlands, Russia—each country has something to offer the sensitive young musician, something that will help to round out his appreciation and understanding of music.

"To come to artistic maturity under the influence of only one culture is not enough. The young artist must go to other countries and feed on their cultures. He must go to the museums, the concerts; he must talk to the ordinary people in the street as well as to the artists and the cultivated amateurs. He will find new philosophies of art, new standards, new perceptions of life. These will give him a new understanding of the music he plays. Who can play Schubert really well who has never lived in Vienna? Or Debussy, if he has never lived in Paris? These cities, and many others, are ready to give of their spirit to the student who comes eager to learn.

"Perhaps it is because they have not traveled that so many very talented young Americans lack individuality. They have developed in an identical culture and have not been subjected to stimuli that forced them to think and feel for themselves. I wish it could be made possible for all really talented students in this country to be granted twelve or eighteen months' travel in Europe before making their debuts. How these tal-

ents would flower with such enlightening experience!

A Changed Europe

"Europe now, alas, is not what it was before the war, but if America remains strong—she must!—and can help the different countries to come to their feet economically and spiritually, in two or three years Europe will again be a Paradise for the young musician. The suffering each country has undergone has made it

prouder than ever of its cultural heritage. If all is not swept away in anarchy, there will come from this pride an artistic renaissance that will stimulate the world."

From the intense conviction with which Mr. Thibaud talked of the values of travel, it was plain that he had a strong personal reason for feeling as he did. A mention of Edouard Colonne, the famous French conductor, brought the reason to light.

"Ah, Colonne, he was a great conductor and a great man. He was a good friend to me when I needed such a friend. When I was eighteen he arranged for me a tour through Europe that was a turning point in my career. In Hungary, Austria, Germany, Holland, Poland, and Russia I gave concerts, but I also heard and met and talked with the leading musicians in

these countries. It was an education! Then it was that I realized that to be a true musician one must be internationally minded.

"But I also owe much to two other great men. I was a pupil of Marsick at the Paris Conservatoire, and later of Ysaÿe. Both of these men gave me their friendship. I lived in their homes. What an experience for a young man! To discuss music, art, literature, philosophy, and the problems of life with these older men who were so wise and so cultivated and who were so kindly anxious to help me—it was an experience for which I have always been grateful.

"In Europe in those days there was a marvelous relationship between teacher (Continued on Page 326)



JACQUES THIBAUD

VIOLIN

Edited by Harold Berkley

"MUSIC STUDY EXALTS LIFE"

MAY, 1948

What Is The Right Tempo?

Q. 1. Will you please tell me the following things about *The Spruce*, a piano solo by Sibelius: a) At what metronome mark should it be played? b) Are *stretto* and *stretto* the same in meaning faster and faster?

2. In Chopin's *Rondo a la Mazurka* there is the word *coll* under the left-hand part, which is written on the treble staff. Where would this place the hand?—L. T.

A. 1. a) Although I have never heard this composition performed, I am inclined to interpret the marking *Lento* as in a *Valse Lento*, which is not nearly as slow as one might suspect. Sibelius has marked his *Valse Triste, Lento*, and yet this composition is never played at three slow beats to the measure.

I would therefore suggest ♩ = 112 for *The Spruce*, though the tempo must be by no means rigid. If you prefer this composition somewhat slower or faster, however, I think it would be perfectly all right to play it so.

b) *Stretto* means an immediately faster tempo, but in no dictionary have I been able to find the term *stretto*. I have only one edition of *The Spruce* and the term does not appear there. Where did you find it? Could you possibly have meant *stesso*?

2. The marking is *coll* 8, not just *coll*, and it means "with the octave." This passage should therefore be played in octaves. Since the term appears beneath the notes it means that the tones an octave lower are to be played with the printed notes.

Why the Parentheses?

Q. Would you please tell me what a natural in parentheses means? In the composition called *New Wine in Grapes*, in the September 1946 *ETUDE* there is a natural sign in parentheses, and also a quarter rest at the bottom of the first page. Please tell me also why two whole notes are sometimes written on the same degree in choral music. Does it mean that the same note is to be sung or played twice?—J. B.

A. An accidental in parentheses indicates that the sharp, flat, or natural actually produces no change of effect—the sound would be just the same if it were not there. But sometimes the parentheses serve to clarify the notation. Thus, in the second score of the composition to which you refer, the sharps on the treble staff do not affect the G on the bass staff—it is just plain G. But since a G on the bass staff played with two G-sharps on the treble staff produces a sharp dissonance, the performer might think this was a mistake; so the composer has inserted a natural sign in parentheses to indicate that he really wants the note to be G—it is not a typographical error.

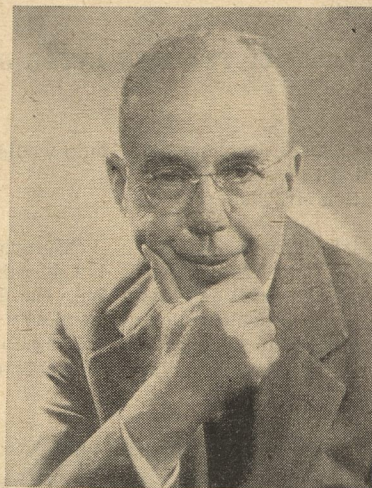
I do not myself entirely understand the quarter rest in parentheses at the bottom of the page, but probably the composer wished to indicate that even though the first phrase of the piece begins on the third beat, yet this measure should nevertheless have three full beats since the following phrase begins on one of the measure.

As for the two whole notes on the same staff degree in choral music, they indicate that two voices, such as soprano and alto, are to sing the same pitch simultaneously, both beginning on the first beat of the measure and continuing

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

A. Your situation is a little like that of the person who aspires to write novels, essays, or poetry before he has learned to spell, punctuate, or paragraph, and before he has acquired any ideals of style. Of course one learns to write by writing, and yet a minimum of basic information is indispensable in both language and music composition. However, I believe you are unduly pessimistic about your present status, and I feel that you can still prepare yourself adequately for your chosen career. So far as piano playing is concerned, there is still time to acquire an adequate technique, even though some of the basic technical work was omitted in your earlier study. And in the case of composition, you have actually done more than the average high school junior.

Since you know so definitely what you want to do, you will have the courage to discipline yourself, so far as basic training is concerned, and although a too-conventional teacher might spoil your enthusiasm to a certain extent, yet I believe you will eventually go farther if you work for at least a time under some fine teacher of harmony and composition. Since you are already fairly well advanced in certain directions, I advise you not to wait until you go to college, but to try at once to find some teacher of theory and composition under whom you may work during your last two years in high school. Ask advice from a number of musicians about a teacher—and then follow your own hunch. Since you live close to St. Louis, I suggest that you consult several musicians there—perhaps including Dorothy Gaynor Blake (who I believe lives in Webster Groves), and Leo Miller, who is head of one of the best-known music schools. Above everything else do not allow yourself to become discouraged by the fact that your previous preparation seems to you to have been inadequate. You are young, you still have plenty of time; and if you have the stuff in you of which composers are made, you still have a chance to realize your ambition. In answer to your specific questions, I give you the following replies:

1. No, most students who enter university courses have had very little work in music theory. But since you are seriously interested in a career as composer you cannot wait until you go to college—you should study music theory right now. (Probably your high school will allow you

school credit for the study of music theory—ask your Principal.)

2. I suggest my own book, "Music Notation and Terminology," and the book by Heacock, called "Harmony for Ear, Eye, and Keyboard," if you cannot study under a teacher. Both books may be ordered from the publishers of *THE ETUDE*, if your local store does not carry them.

3. By all means continue your study of piano when you go to college, but for the present I believe the music theory is even more important than piano study.

4. Yes. You may secure miniature scores of all the standard orchestral works through almost any music dealer—or from the publishers of *THE ETUDE*. Get phonograph records and orchestra scores of various symphonies, one or two at a time, perhaps beginning with a Haydn or a Mozart. Play the recording again and again, training your eye to take in more and more of the score. Eventually you will of course have to study orchestration, but at this stage the following of a score while listening closely to the music will be enormously valuable.

5. I would suggest a music school that is a part of a university, so that while studying music intensively you may also be taking at least one course each year that is entirely outside the field of music.

Your final question is too comprehensive for this department, so I have included neither the question nor any attempt at an answer. But the answer will gradually evolve from your own experience if you follow the advice I have given you.

I Want To Be a Composer and An Oboe Player!

Q. I read your page in *THE ETUDE* regularly, and I wonder if you can answer the following questions for me: (1) I take the music course in high school and when I graduate I will have had one term of rudiments of music, two of harmony, one of arranging, one of music appreciation, and one of conducting. I also play both oboe and clarinet in the school band. I am thinking of being a composer and I should like your suggestions as to further education. (2) Is a foreign language required in most music colleges? If so, what language do you suggest that I take? (3) Has a good oboe player a good chance to play in a symphony orchestra?—S. V. K.

A. (1) If you are to be a composer you will need a good deal more music theory and also some piano. Your high school probably does not offer any more theory courses than you are taking so you will have to postpone further theory study until you go to college, but you might drop one of your wind instruments and begin to study the piano at once. When you go to college you will of course take all sorts of other music courses, these depending somewhat on the particular requirements of the college you attend. (2) Many schools require at least two years of foreign language as a part of the entrance requirements, and if you have had no foreign language at all I suggest that you take French, German, or Italian. (3) Yes, a really good oboe player has an excellent chance to get a place in an orchestra, but of course you would have to study for several additional years after you have been graduated from high school. Since you have two objectives, I advise you to search carefully for a music school that has both a fine oboe teacher and a well-equipped teacher of composition on its faculty.

FINGERING is one of the most important items in piano technique. Fingering should be above all pianistic. This means that any group of notes, played either in succession or together, should be within the comfortable reach of the hand. The passage should fit the hand "like a glove." If the passages are long, they should be logically divided into smaller groups; but musically they must still be bound together airtight.

Correct fingering is closely bound up with correct phrasing; for only when one knows exactly where the phrase begins, its climax, and its end, will one be able to judge where his hand should come off the keyboard for a fresh start, a new group of notes, or a new position of the hand.

It is always wise to group a run of notes into a chord which is convenient for the hand, and then follow the fingering of the chord. Every piece, after the first reading, should be most carefully fingered; and from then on, the student must always, and forever after, play it with the same fingering. This will prove to be important, both for the execution and the memorizing. The necessity for slow, careful analysis during fingering will acquaint the student with small details, which might otherwise escape him.

Pianistic Fingering

Fingering should be worked out as if the pianist is going to play the piece all *legato*. Changing fingers on the same note, for a better *legato* effect, should be done often, particularly in slow *cantilena*, as it affords great



MR. VICTOR SEROFF
In the home of Shostakovich's aunt, recently deceased, who lived outside of Philadelphia.

help to relaxation, as well as to modeling of tone with a supple hand.

Almost all the good editions of piano music have been fingered by excellent pianists; only here and there must the fingering be changed to suit the individual hand. However, from time to time, the student will come across editions with very unusual fingering. It would be extremely foolish to discard these as poor. There is always a good reason for the fingering, and above all, it serves as a key to the phrasing and interpretation of the man who arranged it. In many cases, the fingering springs from long experience, and is a short-cut to great security.

A great deal of modern music, with its percussive effects, demands precisely that unorthodox fingering.

New Fingering Principles of Value To Teacher and Student

by Victor I. Seroff

Distinguished Russian-American
Piano Virtuoso and Teacher

Mr. Seroff's articles, taken from his book manuscript, "Common Sense in Piano Study," have appeared in past issues of *THE ETUDE* as follows: May 1946, "Look Into Your Piano"; July 1946, "Basic Foundations of a Permanent Technique"; February 1947, "Controlling Tempi and Dynamics"; and September 1947, "The Practical Side of Piano Practicing." The May 1946 issue is entirely out of print. There are a few copies available of the July 1946, February 1947, and September 1947 issues. Mr. Seroff's activity in music carried him to Europe during the year 1947, where, as a Russian-born American citizen and music critic he visited Germany, Austria, Czechoslovakia, Italy, England, and Scotland. His article on the Edinburgh Festival was the leading article in "Town & Country," for November 1947. Other reports were published by "Harpers Bazaar" and "The New Republic."

—EDITOR'S NOTE.

But no matter how unorthodox, the student must make it as pianistic as possible by the correct use of the wrist, the right movement of the arm, and position of the hand. If the execution of a technical problem becomes difficult because the fingering demands use of weak fingers, it should be changed without hesitation. The time has passed when the pianist had to trill with the fourth and fifth fingers; now he merely changes to the stronger fingers. Also, one should never hesitate to put into the right hand any difficult passages that could be better executed there than in the left. If the middle voice can be brought out clearer with the left hand, it should be used without hesitation. Even the strictest fanatics can be caught quite often taking the liberty, in a classical masterpiece, of playing with the right hand what was originally written for the left.

Helpful Points in Fingering

Following are some points helpful to remember in fingering:

1. In grouping passages where one hand follows the other, consider well the line of the phrase and the rhythmical accent, as is done in a passage played with one hand.

2. It is no longer thought necessary to avoid using the thumb on the black keys. On the contrary, it is often a great advantage to the pianist to do so.

3. It is advisable to avoid the fifth finger in starting the *cantilena*. No big tone can be produced this way, nor is it safe technically. This is particularly true on the black

keys. Wherever possible, avoid starting the *cantilena* with the thumb on either black or white keys. Although this is a sound rule, there are many exceptions to it. It applies only to the right hand.

4. In fingering a group of notes, consider the rhythmical intonation, the accents, and the phrase line, and finger it so that it will be easy to execute the passage, whether you use the help of the arm or just the strong fingers.

5. In playing groups of five notes in sequence, where extreme rigidity is required, each group should be played with all five fingers of the hand, not fingered as one would a scale or arpeggio.

6. In fingering the chromatic scale, the fourth finger should of course be used, and sometimes in very rapid

playing, all five. If the chromatic scale starts on A or E, use the following very simple fingering: 123, 1234, 12345, 123, and so on. This fingering, although not so convenient, can also be used if the scale starts on D. If the scale starts on any of the other notes, finger it so that the first finger will fall on A or E, and from thereon, use the above fingering. In coming down the chromatic scale with the right hand, it is sufficient to remember to use the fourth finger on B-flat. Going up with the left hand, remember to use the fourth finger on F-sharp. Coming down, use the right-hand fingering of 123, 1234, 12345, 123, and so on, starting either from C, D, or G.

7. In the fingering of runs in double-notes, always consider the upper part the leading part, and finger it as *legato* as possible, avoiding all jumps. In the lower part, for the sake of *legato*, avoid using the thumb on two succeeding notes which are a whole tone apart.

8. In playing a succession of double-notes *staccato*, the use of the same fingers all the way through helps to equalize the tone.

9. In repeated double-notes, use the same fingers throughout, holding them stiff, the wrist high and the arm low.

10. Sliding with the second finger from a black key to a white is very useful.

11. For stronger accent, more technical security, and cleaner execution of jumps, use the thumb, instead of the fifth finger, as a landing point—in the left as well as the right hand.

Use of the Metronome

The value of slow practicing is a part of the gospel of most teachers. However, many teachers employ the metronome to accelerate the playing of passages after the fingering has been set and memorized. That is, starting with a slow tempo, the speed is developed, degree by degree, on the metronome, until the required speed is attained. This sometimes amounts to a battle, upon the part of the student. He finds that he reaches a speed where he is not playing accurately. The way to correct this is to go back a few degrees in speed and then advance as more technical efficiency is acquired.

It is remarkable how eagerly every student buys a metronome, and how soon he puts it away on a shelf, far from reach. It seems that the childish fascination for the ticking machines gives way to utter disgust for something not so easy to master.

It takes patience to develop any kind of discipline, and while an orchestra, used (Continued on Page 321)

Integrating Music Study

A Conference with

Charles Münch

Distinguished French Conductor

Recently Appointed Conductor of the Boston Symphony

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Charles Münch, eminent French conductor currently visiting this country, was born in Strasbourg. He is particularly fortunate in that his musical education began in the influence of his home. His father, an organist, taught the boy piano and organ and initiated him into music. At an early age, young Münch studied the violin (his chosen instrument) and the viola, first in Strasbourg and later in Paris, where he worked under professors of the Conservatoire. He began his professional career as orchestral violinist, in Strasbourg and in Germany, serving a long apprenticeship in learning the practical problems of the orchestra at first hand. In time, Mr. Münch turned his attention to conducting and soon asserted himself as a sensitive, dynamic director. His outstanding European reputation, earned chiefly in Paris, won him a call to the United States, where he has been guest conductor of major orchestras. Mr. Münch will take up his new duties with the Boston Symphony in the Fall of 1949. —EDITOR'S NOTE.



CHARLES MÜNCH

ALTHOUGH my personal knowledge of the young American artist is, as yet, limited, I am frankly charmed by the alert curiosity of his mind. He has an enormous desire to know, to learn; and he wishes to find out for himself. He approaches music without preconceived impressions of what it should sound like, preferring to establish his own conclusions. And if he does not understand a work the first time he hears it, he is quite willing to admit that fact. The basic honesty of such an approach is delightful.

"There are several ways in which such a fundamentally forthright approach can be put to best advantage. It is not enough to want to know—there must also be a program for learning *how* to know! To my mind, the first step in building such a program is to realize that music study is, quite simply, the study of *music*. That is not the same thing as the study of an instrument. It is natural and understandable that the young student should think chiefly in terms of the perfection of his piano, his violin—whatever he plays. It distresses him to be asked to take time from his practicing to work at intervals, at harmony, or to go through the laborious task of transcribing a fugue. He would rather concentrate on his instrument and prepare himself for his career. At such a moment it is good for him to remember that his goal is the mastery, not of an instrument, but of *music*, and that all the secondary studies he can acquire are simply the means of reaching that goal. For this reason, I advocate the conservatory type of training (whether it is pursued at a conservatory or not is of small importance; the kind of training is what counts). Here, the primary instrument is relegated to its proper place among other studies—*solfège*, harmony, piano, history of music, general culture—which add up, all of them together, to the study of music.

"With a mastery of such factual knowledge, then, the young musician is made ready for his real task

analyzes them, will find their expression clearer.

"It is this complete, integrated expression of music that is the chief task of the conductor. In order to translate the musical text into sound, he must see clearly what it has to say. Thus, he assumes a three-fold responsibility—to the composer, to the audience, and to the men who play under him. His training, then, must empower him to deal with these manifold responsibilities. He should know as many instruments as possible; should know the nature and the limitations of those instruments he does not actually play himself. He should have a sound knowledge of the piano. He should be perfectly familiar with harmony, counterpoint, orchestration, transcribing. He should develop clear, precise, understandable gestures. And he must be quite at home with the reading of scores.

Analyzing the Score

"The prompt and comprehensive reading of an orchestral score is a matter of painstaking development. When I work with young conductors I try to inculcate the idea that the structure of music is never a fixed thing, like that of a cathedral. It is, rather, a juxtaposition of various and varying ideas that move, constantly, from one to the next. The first step, then, is to separate the entire work into its parts. We look over the score, separating theme from theme, phrase from phrase. In that way, the expressive structure of the work becomes clarified and simplified. The next step is to begin the work of analysis all over again by separating each phrase into its component parts. Let us suppose that a four-measure phrase is under consideration. Divide it according to the groups of instruments that sound it. Which groups are used? How are they combined? Which measures are doubled in the various parts? Which groups of instruments carry the melody, the theme? Which supply the harmony? What is the effect of the different instrumental colorings? How do the four measures lead out of what has gone before, and into what is to follow? These questions are merely suggestions; there is really no end to the study one can expend on four measures of music! When they are completely clear, then put them together again in the light of what you have learned. Combine the various parts and groups. Let them sound forth as an integral whole. Then combine the other phrases that have been similarly analyzed. Gradually, slowly, what looked at first like an impossibly difficult score will come to life as clear and integrated music.

"The habit of integrating music is helpful in understanding new and strange forms. This, I think, is the secret of appreciating modern music. It contains, often, sounds and sequences of sounds that are new, strange, and therefore difficult to grasp. At such times, one should not concentrate on the individual and disturbing sonorities, but on the conception of the work as a whole. When Debussy was first heard, he was completely misunderstood because his forms lay outside the conventional development of music. And it was not his unconventionalities that caused him to be understood. It was, rather, the subtlety of his ideas as a whole, for the sake of which the unconventionalities became accepted. The test of any work is its strength as an integral organism.

Practical Opportunities Necessary

"In addition to study and analysis, the young musician must have practical opportunities to work in his chosen field. I can think of no finer practice than membership in a good orchestra. There—and only there—will he learn the full list of problems that confront both the players and the conductor. He will find practice in playing with others; he will learn the needs of orchestral playing; he will master repertoire; he will become familiar with the delicate adjustments of ensemble playing; he will observe conductors, their methods, the qualities that make them succeed (or fail!) in drawing expression from scores and from men. I believe that a period of orchestral playing is an essential for the young conductor. Many have studied orchestral instruments and should find no difficulty in securing membership in an organization. Where the young aspirant has studied the piano, let us say, and cannot find immediate outlet in an orchestra, I suggest that he master the battery (which is more rapidly learned) and serve his (Continued on Page 330)

SPRING HOLIDAY

The sunshine, joy, cheer, and gladness of what Goethe called "the wonderfully beautiful month of May" ("Im wunderschönen Monat Mai") radiates from Mr. King's fresh and lively little piece. Play it in jubilant manner for the best results. Grade 3½.

STANFORD KING

Allegretto (♩=76)

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301

PRESTO

FROM SONATA IN G

No wonder that Haydn was called "Happy Haydn" when he could write a charming bit like this, which fairly seems to leap from the page. The theme and all the variations have a kind of springiness and lightness that reward long practice. Grade 5.

F. J. HAYDN

Presto (♩ = 152)
THEME

The musical score for the Theme and Variations of Presto from Sonata in G by F. J. Haydn is presented in a single system on page 302. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is Presto, with a metronome marking of ♩ = 152. The score begins with the Theme, which is marked with a mezzo-forte (mf) dynamic. The Theme consists of a single melodic line in the right hand, with a simple harmonic accompaniment in the left hand. The Theme is followed by five variations, labeled VAR. I through VAR. V. Each variation is marked with a different dynamic, ranging from piano (p) to fortissimo (f). The variations are characterized by their lightness and springiness, with many of them featuring triplets and slurs. The score includes numerous fingerings, dynamics, and articulation marks, such as accents and slurs, to guide the performer. The variations are written in a single system, with the right hand and left hand staves clearly distinguished. The score is a Grade 5 piece, and it is a charming example of Haydn's style.

VAR. II

The musical score for Variation II of Presto from Sonata in G by F. J. Haydn is presented in a single system on page 303. The key signature is one sharp (F#), and the time signature is 2/4. The variation is marked with a fortissimo (f) dynamic. It features a more complex melodic line in the right hand, with a more active harmonic accompaniment in the left hand. The variation includes many triplets and slurs, and it is characterized by its lightness and springiness. The score includes numerous fingerings, dynamics, and articulation marks, such as accents and slurs, to guide the performer. The variation is written in a single system, with the right hand and left hand staves clearly distinguished. The score is a Grade 5 piece, and it is a charming example of Haydn's style.

VAR. IV

304

PRELUDE IN A \flat MAJOR

This is one of Abram Chasins' famous "Twenty-Four Preludes," which are being heard more and more in recitals. They have a flavor of both Brahms and Chopin and are among the finest piano compositions of the past quarter century. Grade 6.

ABRAM CHASINS, Op.12, No.5

Moderato con fuoco (♩ = 88-96)

305

WINDING WISTARIA

ROBERT A. HELLARD

Grade 3½.

Moderato

* From here go back to the sign (%) and play to Fine; then play TRIO.

MY FAITH LOOKS UP TO THEE

(OLIVET)

Clarence Kohlmann's arrangements for piano solo of much-loved hymns have many admirers. They are easy to perform but must be played with taste to be effective. Grade 4.

Andantino

LOWELL MASON
Arr. by Clarence Kohlmann

mf
mp
a tempo
rit.
mf
Maestoso
f
p quasi arpa
Allargando
f
dim.

CHANGING SEAS

Changing Seas is dramatic and colorful. Those who have crossed the great waters in storm and in calm will grasp the character and possibilities of this composition. Grade 3.

G. F. BROADHEAD

Moderato (♩ = 80)

mf
f
f strepitoso
cresc.
ff
dim.
f
f
f
p Fine
Placidamente
p
cresc.
p
rall.
a tempo
mf
cresc.
mf
cresc.
poco rall.
p D.C. al Fine

NIGHT IN VIENNA

SECONDO

RALPH FEDERER

Tempo di Valse (♩ = 144)

NIGHT IN VIENNA

PRIMO

RALPH FEDERER

Tempo di Valse (♩ = 144)

Più animato

f

cresc.

Vivace

ten.

ff

Dolce ed espressivo

p

con sentimento

mp

p

mp

D.C.

THE ETUDE

Più animato

p lightly

PRIMO

cresc.

Vivace

8^{ten.}

(Bells)

ff

sfz brillante

sfz

p

SECONDO

p ten.

Dolce ed espressivo

p

p con sentimento

pp very lightly-like bells

p

pp very lightly-like bells

mp

p

D.C.

SONG OF THE JOLLY MILLER

GEORGE F. MCKAY

Allegretto gioviale (♩ = 88)

VIOLIN

PIANO

mf

mf

f

mf

f

mf

mf

rall.

A DAGIO, FROM SONATA No. 1

FELIX MENDELSSOHN

Edited and Revised by Edwin Arthur Kraft

Sw. Strings
Ch. or Gt. Flutes 8', 4'
Ped. Soft 16' coup. to Sw.

ped. Soft 16. coup. to Sw. Edited and Revised by Edwin Arthur Kraft *pp*

Adagio (♩ = 72)

MANUALS
 PEDAL

Ch. *pp* Sw.

Ch. *mf* *con espressione* Sw.

Ch. soft 8' Flute *a tempo* *rit.* *pp* Sw.

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Sw. Ch. Sw.

Add Oboe

Ch. Ch.

Sw. Ch. Dulciana only

rit. ppp

morendo

Inglis Fletcher *

With sentiment

IN MALAGA

FRANCISCA VALLEJO

mf

In Mal-a-ga, in Mal-a-ga, Jew-el in a sun-lit sea,
In Mal-a-ga, in Mal-a-ga, Gold-en days of love's de-light,

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poco rit. a tempo

Beau-ty splen-did as a dream, Love's moon a-bove us gleam-ing, Ex-o-tic per-fume thru the trees,
Gold-en hours be-neath the moon, Your arms a-bout me steal-ing, Your fra-grant breath up-on my cheek,

poco rit. a tempo

rit. e dim. Sorrowfully a tempo

In Mal-a-ga, in Mal-a-ga When first you told your love to me. Oh! my love,
Dear gar-dens where we walked so light On those en-charm-ed nights of love.

rit. e dim. pp p pp

poco rit. a tempo

waiting for me Dream-ing by a sap-phire sea, Dream a-gain those hours of

poco rit. p a tempo

poco rit. rit. 1st time Last time a tempo

mad-ness At Mal-a-ga be-side the sea. sea.

poco rit. rit. a tempo pp

Slowly, plaintively

pp rit. 3 dim. e rit. D.S.

Grade 1½.

WALTZ OF SPRING

J.J. THOMAS

Moderato (♩ = 56)

mp

mf

Fine

D.S.

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FLOWERS FOR MOTHER

SIDNEY FORREST

Grade 1.

Moderato (♩ = 60)

mp

mf

Fine

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THE ETUDE

daf - fo - dils, And lit - tle blue vi - o - lets, too. And when they are

all in a nice bou - quet, *rit.* I think she will like it, don't you? *D.C.*

Grade 2

DANZETTA

FLORA EICHHORN

Gaily (♩ = 80)

mf

rit.

l.h.

Fine

a tempo

mf

rit.

a tempo

mp

l.h.

rit.

D.C.

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319

DREAM FLOWERS

MILO STEVENS

Grade 2½

Wistfully (♩=60)

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New Fingering Principles of Value to Teacher and Student

(Continued from Page 299)

to direction, has no difficulty following a beat, a metronome, in the beginning, is very discouraging to a pianist. The machine always seems to be wrong, and yet in any sort of serious study, it is indispensable. The metronome markings are meant, not just for the first bar, but as the over-all tempo of the whole piece, unless new markings occur.

The most important role the metronome has is that of checking tempo. It commonly occurs that, as the pianist knows a piece better, he begins to play it much faster, and does so without realizing it. As soon as the technical difficulties are overcome, the tempo begins to diminish in speed, as far as the performer's feeling for it is concerned. There is a story about a pupil of Anton Rubinstein that illustrates this point very well.

A young student was struggling through a Chopin Etude for Rubinstein. After hearing the first page, Rubinstein ran to the piano, crying, "But you are playing it much too fast! This is how it goes." He sat down and played it—twice as fast as had his pupil. And as he played, he turned to the student and said, "You see how slowly it really should go."

As long as the pianist is playing a piece for the piano alone, this increase in tempo is not nearly as dangerous as when he practices a piece he will have to play later

with orchestra. Usually, in the study of concerti, the pianist uses a second piano for his orchestra part. But he must remember that the second piano very often plays in a much faster tempo than will the orchestra, particularly in the slow movements. For the orchestra, with the strings capable of sustaining the notes, can take phrases much slower than the piano.

Another important use of the metronome is that it can serve as a sort of measuring-stick, or barometer, of progress. The student should mark his pieces, for instance, his Chopin Etudes, from time to time with the date and the metronome markings he is capable of reaching, and see how he has improved months—or even years—later.

Eventually the pianist should be so completely master of playing with the metronome, that he should be able to accomplish all the *retards* and *accelerandos* within the general beat, playing just as *rubato* as he pleases, and coming back to the correct beat at will. When doing this, the student should play the piece at its regular speed, with the metronome going at half that speed.

All this does not mean, of course, that he should play in public with metronomic precision, nor that he should practice with the machine constantly ticking.

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(Continued from Page 290)

The instruments used in the Orchestra are mainly replicas or adaptations of those brought over from China and Korea and are not usually heard in Japan except in the Imperial palace grounds. They may be divided into three main sections: woodwind, percussion, and string. There is no brass section.

Various combinations of instruments are used depending upon the style of the composition to be played. For example, the music which came from China and India requires one kind of ensemble, while that from Korea and Manchuria employs a somewhat different set of instruments. A medium size bass drum is used for indoor concerts but a mammoth affair, standing about ten feet high, is used for outdoor performances. A typical line-up for ancient music from China is as follows:

- 16 transverse flutes
- 12 small oboes
- 16 miniature reed organs
- 5 lutes
- 5 plucked dulcimers
- 1 large drum
- 1 small drum
- 1 small gong

This makes up an orchestra of fifty-seven performers. No conductor directs the players, but the musician who plays the small drum takes the lead.

The woodwind section is important, as it carries the melody. The miniature reed organ, or *Sho*, is the most interesting instrument in this group. Its seventeen bamboo reeds are arranged to resemble the wings of the mythical Phoenix Bird, and are placed in a cup-shaped resonating box. It is played in a curious manner; by drawing in the breath at the mouthpiece, rather than blowing out. The sustained chords which it produces are based on fourths and fifths, a feature of modern Occidental harmony, rather than the thirds of our usual harmonic system. The *Sho* is of special interest because the principle of the free reed, which it embodies, was the inspiration for the American parlor organ, the concertina, and the harmonica.

The instrument which is largely responsible for giving the wild barbaric quality to the *Gagaku* music is the little seven-inch double reed oboe, called the *Hichiriki*. Said by the Chinese and Japanese to have the cry of the dragon, it shrieks and wails in a high, penetrating tone and dominates the Orchestra out of all proportion to its size.

The transverse flutes, or *Fuyue*, are of several varieties, and have a sweet, wavering tone. Like many of the old instruments which have been treasured from generation to generation, they are often known by individual names such as, "The Snake-Charmer," "Green Leaves," or "The Fisherman." Both the flutes and oboes are played with a peculiar technique in which a kind of forced blowing is sometimes employed, and their sustained tones are often ornamented at beginning and end with semitones smaller than the half steps of our scale system.

The percussion instruments also play an important part. They are not a mere adjunct, as is usual in our ensembles, but are an integral part of the Orchestra, having rhythm patterns which are carried throughout the compositions. The

three kinds of drums come in various sizes. The most spectacular is the huge "great drum," which is brightly decorated and edged with a golden rim representing flaming fire. It towers above the standing player, who has to use great force in producing its powerful, resonant tone. The tones of the two smaller types can be adjusted by means of heavy silk cords with which they are laced. One is struck with a little stick, and the other is held against the shoulder and struck with the flat of the hand. The small gong serves in the same capacity as the drums, having its own rhythm patterns.

The strings, which are the most important section in our orchestra, serve merely to accompany the woodwind in the *Gagaku*. They are plucked instead of bowed, and fill in with musical figures. There are two types of string instruments; one is much like a four-stringed lute and is played with a large ivory plectrum; the other is an oblong dulcimer-like instrument, played with bits of ivory fastened to the fingers. The tone quality of the plucked strings is dry and crackling and altogether unlike the sweet singing tone of the Occidental string section.

Another peculiarity of the music played by the *Gagaku* orchestra is its high pitch. The melody carried by the flutes and oboes is usually in a high register and the accompanying chords of the reed organ are in the same or in an even higher register. This tends to obscure the sound of the melody and to blend all the sound in one tonal mass. The deep sound of the large drum, on the other hand, stands out in dramatic contrast.

There are interesting similarities between the ancient compositions played at court and some modern Occidental music. This is particularly true of the slow movements from Stravinsky's so-called "primitive period," such as those in his *Rites of Spring*. They have the same ponderous rhythms and shrill dissonances, and both give the impression of wild grandeur and primeval strength.

Several attempts have been made to transcribe *Gagaku* music for the modern symphony orchestra. Viscount Konoye, brother of the war-time prime minister, and a former conductor of the Tokyo New Symphony Orchestra, arranged *Etenraku*, meaning "Coming Through from Heaven," which has been played in Tokyo and Europe. It was also arranged by the American composer, Henry Eicheim, and has been recorded by The Philadelphia Orchestra. This composition is a kind of slow prelude, and is attributed to a Chinese emperor of the eighth century. It has been performed at the Japanese court for over a thousand years and is similar in style to compositions played at the grand banquet on the occasion of the enthronement ceremonies of Emperor Hirohito in 1928.

If the emperor system is discontinued, or even if the court is modernized in line with General MacArthur's democratic regime, it is very unlikely that this ancient music could survive. Dependent as it is on the devotion of the court musicians in preserving the sacred traditions of the past, it would probably die out with the present generation, and with it will likely perish the ancient musical remnants of the Far East.

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

The Falsetto Voice and the Radio Technique

Q. Since the advent of the radio there has been a noticeable increase in the use of the falsetto, especially in male singers. Is it being taught in the studios, and if so, is it for the use of radio technique only? (2) Most of the vocal masters of twenty years ago, stressed the major work on the middle tones and by soft, light practice, worked upwards. Is there a technique now in vogue whereby the high voice may be developed from continued practice of the falsetto? (3) In your opinion would the continued practice of the falsetto in the high voice gradually strengthen the cords to where the high tones will take on the quality and power of the lower voice? (4) Perhaps there is some treatise of recent date dealing with the above and which you can recommend to me?—G. A. R.

A. Because of the great sensitiveness of the modern microphone the loud, full-voiced high tones of the male voice are apt to "blast." Therefore the easiest and most convenient method of making them sound clear, sweet, and firm, is to sing them in falsetto. Yes, the falsetto is taught in many studios. Over the air or in a comparatively small auditorium accompanied by a small orchestra it sounds very well indeed and of adequate volume. In a large auditorium, accompanied by a large symphony orchestra, without the aid of a microphone, it is apt to sound somewhat "sissy" or almost inaudible.

2. There is a very ancient technique which develops the falsetto through long and careful practice until it sounds almost as firm and strong as the natural voice. Sbriglia is said to have turned Jean de Reszké from a high baritone into a tenor by this method. The resulting tone which is sometimes called *voix mixte* by the French demands a strong body, magnificent control of the breath, and great resilience of the vocal muscles themselves. Unless you could find a teacher who understands the process thoroughly, do not undertake it.

3. If the vocal cords are healthy they are usually strong enough to stand the normal strain of correct singing. It is the strength, resilience and control of the vocal muscles that need development.

4. In a splendid article in the May issue of THE ETUDE, Frances Rogers of the Juilliard School of Music explains the technique necessary to develop the falsetto voice of the tenor somewhat in the manner employed by Sbriglia and several other teachers of the old Italian method of singing. As examples he instances the voice of Nouritt, for whom Rossini wrote the role of *Arnold* in "William Tell" with its exceedingly high tessitura, and contrasts it with the voice of Duprez famous for his "High C in Chest Voice." Without getting into anatomical details, which he points out are still in dispute, he uses the expressions *falsetto*, *voix mixte*, and head voice almost interchangeably pointing out their many similarities of timbre

and production. Please read and study this illuminating article carefully before attempting the experiment upon your voice. You should listen also to these fine artists, Bruno Landi and Tito Schipa, and learn from them. If you must have anatomical details buy a book upon the anatomy of the larynx with many illustrations of its action during phonation. Remember that these studies are made either by examining a dead larynx or by photographing the living subject with a laryngoscopic mirror in his mouth. In neither case are the natural phenomena of vocalism reproduced with absolute fidelity and comfort.

Can She Combine a College and a Musical Education?

Q. I have been a subscriber to THE ETUDE for quite a few years and I have always been interested in the voice questions. I am a senior in high school. I have studied voice for about six months, having started at the summer session of a conservatory. I am taking one hour every other week and my teacher says I am making progress. I am a mezzo soprano. I also study organ at the school this winter. Both my teachers tell me that I should go on with my music. I would like to know if it is possible to get a good musical education at any university and if so, what ones and what teachers would you recommend? I want the contacts and I want to be well rounded and I believe a university supplies these things better. If you think that a good musical background could only be had at a music school or a conservatory would you recommend some modern one? How does the world consider the New England Conservatory?—J. R.

A. In our opinion, the best way to obtain a "well rounded education" is to take the full four years' course at a good college and study patiently and well until you receive your degree. In every great city in America there is such a college and many of them have a first class musical department associated with them. Another advantage the great city has over the small one is that the student can have the opportunity of hearing symphony orchestras, operas, oratorios, song and piano recitals, and so on, and may even take part in some of the events, and sometimes personally meet some of the great artists. Also in the great cities there are always some private teachers of reputation, so that if you do not improve under the instruction of the teachers associated with the college you may consult one or more of them without interfering with your collegiate standing. Our position as editor of Voice Questions Answered precludes the possibility of recommending any individual school, university, or private teacher, in a land where there are so many excellent ones. You seem to be a very sensible girl however and we think you have the right idea. The best of good luck to you. Watch your health, for a strong body is absolutely essential to the singer.



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(Continued from Page 293)

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Choir #6
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Concert Flute Blockflöte
Dulciana Clarinet
Flute 4'

Pedal #1
Bourdon 16' Bourdon 8'

Pedal #2
Bourdon 16' Bourdon 8'
Gamba

Pedal #3
Bourdon 16' Bourdon 8'
Gamba Flute 4'

Pedal #4
Violone Bourdon 8'
Bourdon 16' Flute 4'
Gamba 'Cello

Pedal #5
Violone Flute 4'
Bourdon 16' 'Cello
Gamba Octave
Bourdon 8'

Pedal #6
Major Bass Flute 4'
Violone 'Cello
Bourdon 16' Octave
Gamba Mixture
Bourdon 8'

General #1
Great
Diapason Flute
Hohlföte Twelfth
Gemshorn Fifteenth
Octave

Swell
Flute Harmonic Tierce
Gedeckt Larigot
Gamba Mixture
Principal Oboe
Flute Trumpet
Nazard Clarinet

Choir
Gemshorn Twelfth
Concert Flute Blockflöte
Flute 4' Clarinet

Pedal
Violone 'Cello
Bourdon Bourdon 8'
Gamba Flute
Octave Mixture

Couplers
Swell to Swell 4'
Choir to Choir 4'
Swell to Great 8' and 4'
Choir to Great 8' and 4'
Swell to Choir 8' and 4'

Swell to Pedal 8' and 4'
Choir to Pedal 8' and 4'
Great to Pedal 8'
General #2

Great
Hohlföte Flute
Gemshorn

Swell
Flute Harmonic Nazard
Gedeckt Larigot
Gamba Oboe
Flute

Choir
Gemshorn Twelfth
Concert Flute Clarinet
Flute

Pedal
Violone Bourdon 8'
Bourdon 'Cello
Gamba Flute
Octave

Couplers
Swell to Swell 4'
Choir to Choir 4'
Swell to Great 8' and 4'
Choir to Great 8' and 4'
Swell to Choir 8' and 4'
Swell to Pedal 8' and 4'
Choir to Pedal 8' and 4'

General #3
Great Gemshorn

Swell
Gedeckt Flute 4'
Flute Celeste Vox Humana
Gamba Tremolo
Gamba Celeste

Choir
Dulciana Tremolo
Unda Maris

Pedal
Bourdon Bourdon 8'
Gamba

Couplers
Swell to Swell 4'
Swell to Great 8' and 4'
Choir to Great 8' and 4'
Swell to Pedal 8' and 4'
Choir to Pedal 8' and 4'

General #4
Swell

Oboe Tremolo
Gedeckt

Great Hohlföte

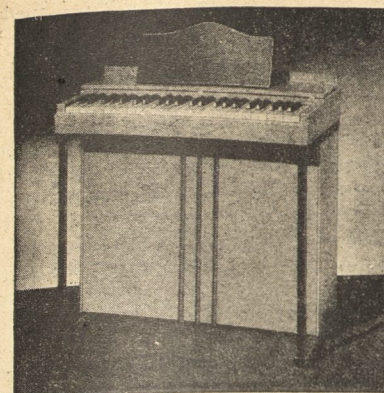
Choir
Dulciana Tremolo
Unda Maris

Pedal
Gamba

Couplers
Choir to Pedal 8'

General #5
Swell
Gedeckt Tremolo
Flute Celeste

(Continued on Page 330)



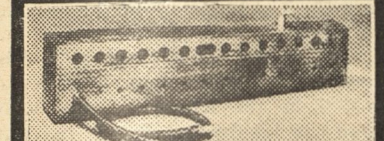
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ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. Do you have anything on the subject of pipe organ repair and maintenance? I have been told there is only one published, but I do not know the name, author, or publisher. If you know of any books or courses on this subject, please give me a list and quote prices.

—M. H. S.

A. Some years ago the publishers of this magazine stocked a couple of books, but to the best of our knowledge they are entirely out of print. We are sending you the name of a dealer in special books, who might possibly be able to help you. The only courses we know are those usually taken by organ service men—actual experience in a factory.

Q. Will you please give me your opinion of the following specifications:

SWELL—Violin Diapason 8', Stopped Diapason 8', Aeoline 8', Trompette 8', Clarinet 8', French Horn 8', Oboe 8', Vox Humana 8', Flute 4', Salicional 4', Dolce Cornet.

GREAT—Bourdon 16', Open Diapason 8', Melodia 8', Dulciana 8', Trumpet 8', Octave 4', Violina 4', Clarion 4'.

PEDAL—Open Diapason 16', Bourdon 16', 'Cello 8', Flute 8'.

COUPLERS—Swell to Great 8', Great to Pedal. Please send me a copy of "Tested Recipes" for Hammond organ. What would be the approximate cost of a two manual pedal reed organ?—G. A. P.

A. Our first reaction would be that the specifications show a little preponderance of 8' stops. The Swell might be improved with a 16' Bourdon and a 2' Piccolo. The couplers should include Swell to Swell 4', Swell to Great 4', and Great to Swell. Otherwise, the tonal quality and balance would seem to be quite good. A copy of Tested Recipes is being sent to you. There really is no "approximate" price of two manual reed organs. In the first place, they are not being made at present, and it would therefore be necessary to purchase a used instrument, and then the price would depend largely on the condition, resources (number of stops, etc.), and the general market conditions, the latter of which at the present time are in the seller's favor.

Q. After reading an interesting article in the November 1947 ETUDE by Dr. McCurdy, about appropriate music for weddings and funerals, I would like just a word of explanation about why the following numbers are not suitable for a religious service of any kind: 1.—Beautiful Garden of Prayer; 2.—In the Garden; 3.—Beautiful Isle of Somewhere. Question 2: Following is a suggestive list for Commencement at close of High School. Please give us constructive criticism as to the appropriateness of the numbers. They are the sort of thing we can use in our school, which has no voice training. 1. Come, Thou Almighty King, 2. Confidence Hymn, 3. All Hail the Power, 4. Ivory Palaces, 5. Lead Me, 6. Jesus is All the World to Me, 7. I've a Story to Tell to the Nations, 8. God of Our Fathers, 9. Sunrise, 10. Guide Me, O Thou Great Jehovah, 11. Give of Your Best to the Master. Question 3: Also, suggest appropriate processions and recessions and easy vocal soli for both Sunday morning baccalaureate and graduation occasions.—E. M. W.

A. (1) Dr. McCurdy, in his article, was largely quoting a report of other authorities on church music, and opinions of this sort are necessarily individual in character. The general purpose is to raise the level of church music and hymnology, and the objection to Beautiful Garden of Prayer and In the Garden would probably be that they border on the sentimental and imply a relationship and intimacy with our Lord not altogether in keeping with His Might and Majesty. This is merely the writer's idea of the possible reason. There has been some criticism of Isle of Somewhere on the grounds that it makes Heaven merely a "somewhere" instead of something more specific. All of these things, however, are matters of personal opinion and standards, just as some church authorities feel there is little or no place in a worship service for what is known as "gospel songs," while

others derive considerable benefit from this type of music.

(2) The standard hymns included in your own list are perfectly suitable for the Commencement services you mention, but here again, there is some doubt of the suitability of Gospel hymns such as Nos. 4, 6, and 9.

(3) We do not know of vocal solos suitable for processions, as this type of music is much better handled in chorus form. The publishers of this magazine will be glad to send you on approval some easy anthems suitable for processions and recessions. Also, most standard hymnals have a special classification in the index for numbers designed for processions, and so forth.

Q. I am a high school senior, have practiced on a Hammond instrument, but plan to build a two manual pedal reed organ for home practice. I had in mind a duplex unified organ, using the following sets of reeds: No. 1, Flute, 85 notes—No. 2, Diapason, 85 notes—No. 3, Dulciana, 73 notes—No. 4, Salicional, 61 notes No. 5, Loud Reed, 73 notes—No. 6, String (Celeste), 73 notes—No. 7, Soft Reed, 61 notes. For mths reeds I plan to derive the following specifications: GREAT: From No. 1, Flute 16', Melodia 8', Flute 4', Flute 2'. From No. 2, Diapason 8', Octave 4'. From No. 3, Dulciana 8' and 4'. From No. 4, Salicional 8'. From No. 5, Dulcet 4'. From No. 6, Salicional 8'. From No. 7, Reed 8' and 4'. From No. 6, Vox Celeste 8' and Violina 4'. From No. 7, Reed 8'. PEDAL: From No. 1, Flute 16' and 4'. No. 2, Diapason 16'; No. 4, String 8'; No. 7, Reed 8'. I would appreciate your comments, and also the addresses of firms who might supply the reeds and pedal board.—J. G. P.

A. In a general way your plan seems to be fairly workable. The 85 flute notes, however, would hardly provide for the entire ranges from 16 to 2 feet, and it will probably be necessary to eliminate the latter. You do not give the names of the loud and soft "reeds," and in the absence of better description it might be well to designate them I and II. We are sending the addresses desired, those marked "A" indicating where you might possibly obtain reeds, and "B" for pedal boards.

Q. I would like information as to supply houses where I might obtain organ reeds, pipes, chimes, and other parts. I have been working with several reed organs and one pipe organ. I would like to build a small reed organ, with possibly a pipe or two. Please make suggestions as to stops for a two manual organ with pedals.—J. E.

A. We are sending the addresses desired. The first mentioned is, as far as we know, about the only place you could obtain reeds. The other firms handle pipe organ parts, and so forth. In constructing your organ we rather think you will have to make it either entirely a reed organ or entirely a pipe organ. We do not believe the two can very well be combined. The following is suggested for a very small two manual pipe organ: GREAT, Open Diapason 8', Melodia 8', Dulciana 8', SWELL: Stopped Diapason 8', Salicional 8', Flute 4'. PEDAL, Bourdon 16'. A somewhat larger organ would be the above with the following added: GREAT, Flute d'Amour 4', Octave 4'. SWELL, Bourdon 16', Violin Diapason 8', Aeoline 8', Violina 4'. PEDAL, Gedeckt 8' or 16'.

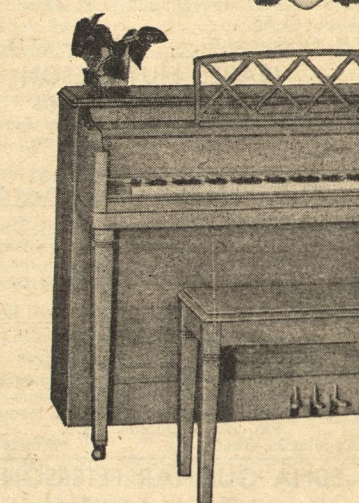
Q. I am a boy of sixteen and want to buy a reed organ, either one or two manuals with pedals, second hand. Can you refer me to anyone? I would also like to electrify the organ. Can you tell me of some company having blowers? Is it difficult to install a blower? —T. B.

A. We are sending you the addresses you desire, although it is only occasionally that second hand reed organs of this sort are available. We are also giving you addresses regarding blowers. Blowers for reed organs have been installed with fair success by amateurs with the necessary mechanical ability, but in order to insure satisfaction, the installation should really be made by the manufacturer or some competent person.

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Youth Commands Tomorrow's Music

(Continued from Page 297)

and pupil. Teachers, most of them, were friends of their pupils, older brothers, and looked after their general welfare as much as their music study. It is a relationship that does not exist very widely in this country, I am afraid.

"But one cannot make an artist out of nothing, can one? Something must already be there: talent, a realization of what artistry means, a willingness to sacrifice much to attain it, and above all, a great ambition to do one's very best. For this, one must look to the early training and the home environment.

"Myself, I was lucky. I began to study the piano when I was five, but shortly before I was seven I heard a violinist play the Beethoven Concerto in Bordeaux, my home. It affected me so much that I cried. I begged for a violin. How I begged for it! On my seventh birthday my father gave me a violin. He was a fine violinist, my father, and a wise man. I could study the violin if I wanted to, but I must study hard and with all my heart. That was not difficult for me—it was what I wanted more than anything else.

"At six in the morning I had my lessons. I got along fast. Soon I had learned all the positions, and my lessons consisted of scales—always scales!—a study or two from Kreutzer or Rode, later De Beriot and Paganini, passages from the works of Viennetemps, Wieniawski, and others. But all had to be played slowly! My father would not tolerate a note that was out of tune, or one that did not have a beautiful, singing quality. It is to this wonderful early training that I owe the technical facility that has been a blessing to me all my life.

"Then there was chamber music. My father, as I told you, was an excellent violinist; one of my brothers was a fine pianist who also played the viola very well, and my older brother was a talented cellist. Every day, when I came home from school, there were quartets, and by the time I was ten I was familiar with all the classical quartets. It was a great education. Every day I had a musical bath.

Danger in Early Exploitation

"When I was eleven I played a Wieniawski concerto at an important concert. It was a real success, and I received some flattering offers. But my father would not hear of them. He was terrified. 'No, no,' he said. 'You are not yet finished, you are not an artist. You must be educated; you must learn harmony and *solfege*. You must be a musician!' Yet he was a poor man, and the money I could have earned would have meant much to him and to our family. But he was wise—too many good talents are exploited too early."

When an artist has concertized with conspicuous success for over forty years, as Mr. Thibaud has, one can expect that he has evolved a philosophy regarding his public appearances which would be of value to the ambitious student. A question on this point evoked an answer typical of the true artist.

"How do I approach an important concert? *Mon Dieu*, I have doubts of myself! I pray! I know that there will be two, three, or four thousand people there expecting me to give my best. For when one has made a name one does not merely

play a concert, one passes competition. Of course I want to give my best, but how can I be sure? An artist cannot be a machine; he cannot guarantee to be at his best every day of the year. He can only hope, and prepare himself as best he may."

"But how do you prepare for a concert, M. Thibaud?"

"Scales—still and always scales—and arpeggios. These are the foundation of all honest technique. And then passages from the works I am to play. Not the technical passages—these must have been mastered long before—but those passages requiring the most perfect interpretation. This accent—is it enough? Or do I make it too strong? This *diminuendo*—should it begin quite so soon? Perhaps a little later would be better? These are the things one must consider when the important concert comes near.

"And one must do one's practice from the music. If you practice all the time from memory, dust gets on the interpretation. You must brush it off. When I prepare for an appearance with orchestra, I study from the orchestral score—it is the only way to grasp all the meaning of the music.

"One must remember that there is no easy music. The simplest is the most difficult. Take the Brahms Concerto. Now, mind you, the first passage of that concerto is difficult, technically it is very difficult—but the Introduction to the A major Concerto of Mozart is more difficult. That Mozart! Every note must be polished, finished, a pearl—so!" The inimitable gesture with which Mr. Thibaud accompanied his last word expressed perfection as only a Frenchman can express it.

The Student's Ideal

"But one must have this ideal of finish, of making each note a beautiful thing, in one's mind all the time. It must be in the student's mind as much as it is in the artist's. It is the path to achievement. Being human, we cannot hope to reach perfection, but we can try. And because we cannot reach it, we must be humble *vis-à-vis* the music we perform. Humility is essential to spiritual growth. When a young man—or an old one!—thinks he is marvelous, he is through—finished. Yes, I think that humility and a high sense of spiritual values are the qualities that inspire the artist."

In response to a suggestion that humility did not always seem to be an outstanding characteristic of some well-known musicians, Mr. Thibaud's innate kindness instantly came to the fore. He would not hear of it. "No, no, one cannot truly say that! I know them all, I talk with them, and I know they love music. Each one knows that music is bigger than he is. Oh, perhaps one can criticize this artist for some little thing or that artist for something else, but their approach to the music one cannot criticize.

"There are times when I think some instrumentalists and some conductors take Allegro movements too fast. The Finale of the Mendelssohn Concerto, now, that is a Scherzo, a marvelous Scherzo, yet so often it is played at break-neck speed in which

(Continued on Page 336)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

The Label Means Nothing

Mrs. E. G. Ohio—The likelihood that your violin is an genuine Stradivarius is very small indeed, so small as to be microscopic. But if you have any reason, apart from the label, to believe it has value, you should have it appraised by one of the firms that I mention from time to time on this page.

Better Known As a Bow Maker

H. L. Maine—The G. A. Pfretschner violin you mention would be worth somewhere between \$100 and \$150, if in good condition. The family, and it was a large one, is better known for its bows.

Careful Practice Necessary

Mrs. W. B. C., Alabama—It is good that you want to play your violin again. At first the going will be slow, but if you are patient you will find improvement coming more and more rapidly. I suggest the "Kayser Studies," Op. 20; the "Mazas Studies," Op. 30; and the "Kreutzer Studies." With these, practice exercises from the "Preparatory Double Stops" of Sevcik and from Sevcik's Op. 1, Book III.

A Trill in Mozart's Divertimento

G. W., Wisconsin—In the quotation you send from the Mozart Divertimento, the two sixteenths should certainly be played evenly, regardless of the fact that the first sixteenth has a trill sign over it. It would be a lapse of taste to play the trill note as a dotted sixteenth and the following note as a thirty-second. As a matter of fact, you should not

play a real trill at all, but only a mordent; that is, a single trill beat. But play it on the beat, not before it. This mordent goes too rapidly to allow more than a mordent on any of the sixteenths.

Modern Studies of Merit

Miss E. M. D., Kansas—Thank you very much for your kind enquiry regarding my publications. To date, they are "The Modern Technique of Violin Bowing," "Twelve Studies in Modern Bowing," and "Basic Violin Technique." All three books can be obtained from the publishers of THE ETUDE.

Niggell a First Class Maker

R. G. S., Manitoba—Sympertus Niggell was born in Püssen, South Germany, in 1710, and died there in 1785. He made some exceptionally fine instruments, and was one of the best German makers. Usually he followed the Stainer model and there is often a similarity between his work and that of the Albani family. His choice of wood was excellent and his workmanship first-class. Prices, today, between \$500 and \$1200.

Stradivarius Violins Not Made in Germany
Mrs. H. H. H., Tennessee—Stradivarius did not make any violins in Germany in 1721 or any other year. He was born, lived and worked, and died in Cremona, Italy. If your violin has a "Stradivarius" label with the line "Made in Germany" on it, you may be sure that the instrument is a German factory product worth at most \$50.

How Observing Are You?

by Charles W. English

HERE ARE the names of twenty very familiar hymns. You have probably sung each of them scores and possibly hundreds of times with hymn book open before you, and on each occasion the name of the writer of the words has been at the left top of the hymn and the name of the composer on the right top. Have you ever really seen them? Your solution to the following will reveal how observing you have been.

Place the number of the writer in space at left of the hymn you think he wrote, and the number of the composer at the right. If you correctly place thirty of the forty names you are really wonderful. Twenty would be very good, but if you cannot place ten correctly, you should begin to practice observation.

- | | | |
|------------------------|-------------------------------|-----------------------|
| 1. Sarah F. Adams | a. Rock of Ages | 1. Philip P. Bliss |
| 2. Philip P. Bliss | b. Jesus, Lover of My Soul | 2. W. B. Bradbury |
| 3. Sabine Baring-Gould | c. Nearer, My God, to Thee | 3. C. C. Converse |
| 4. Fanny J. Crosby | d. Onward, Christian Soldiers | 4. John B. Dykes |
| 5. Geo. Duffield | e. Holy, Holy, Holy | 5. Wm. H. Doane |
| 6. Charlotte Elliott | f. More Love to Thee | 6. Wm. G. Fischer |
| 7. Frederick W. Faber | g. Just as I Am | 7. John H. Gould |
| 8. Charles H. Gabriel | h. Abide With Me | 8. Charles H. Gabriel |
| 9. Reginald Heber | i. A Mighty Fortress | 9. Thomas Hastings |
| 10. Katherine Hankey | j. Jesus Is Calling | 10. Martin Luther |
| 11. Edward Hopper | k. Faith Is the Victory | 11. James McGranahan |
| 12. Henry F. Lyte | l. Faith of Our Fathers | 12. Simeon B. Marsh |
| 13. Martin Luther | m. Stand up for Jesus | 13. Lowell Mason |
| 14. Elizabeth Prentiss | n. Showers of Blessing | 14. William H. Monk |
| 15. J. H. Sammis | o. Trust and Obey | 15. Arthur Sullivan |
| 16. Joseph Scriven | p. Wonderful Words of Life | 16. Geo. C. Stebbins |
| 17. Augustus Toplady | q. O That Will Be Glory | 17. Ira D. Sankey |
| 18. Daniel W. Whittle | r. I Love to Tell the Story | 18. D. B. Towner |
| 19. Charles Wesley | s. Jesus, Saviour, Pilot Me | 19. James G. Walton |
| 20. John H. Yates | t. What a Friend | 20. George J. Webb |

THE SOLUTION

The correct arrangement is as follows:
17a: 19b: 12c: 14d: 15e: 16f: 17g: 18h: 19i: 20j: 21k: 22l: 23m: 24n: 25o: 26p: 27q: 28r: 29s: 30t: 31u: 32v: 33w: 34x: 35y: 36z: 37aa: 38ab: 39ac: 40ad: 41ae: 42af: 43ag: 44ah: 45ai: 46aj: 47ak: 48al: 49am: 50an: 51ao: 52ap: 53aq: 54ar: 55as: 56at: 57au: 58av: 59aw: 60ax: 61ay: 62az: 63ba: 64bb: 65bc: 66bd: 67be: 68bf: 69bg: 70bh: 71bi: 72bj: 73bk: 74bl: 75bm: 76bn: 77bo: 78bp: 79bq: 80br: 81bs: 82bt: 83bu: 84bv: 85bw: 86bx: 87by: 88bz: 89ca: 90cb: 91cc: 92cd: 93ce: 94cf: 95cg: 96ch: 97ci: 98cj: 99ck: 100cl: 101cm: 102cn: 103co: 104cp: 105cq: 106cr: 107cs: 108ct: 109cu: 110cv: 111cw: 112cx: 113cy: 114cz: 115da: 116db: 117dc: 118dd: 119de: 120df: 121dg: 122dh: 123di: 124dj: 125dk: 126dl: 127dm: 128dn: 129do: 130dp: 131dq: 132dr: 133ds: 134dt: 135du: 136dv: 137dw: 138dx: 139dy: 140dz: 141ea: 142eb: 143ec: 144ed: 145ee: 146ef: 147eg: 148eh: 149ei: 150ej: 151ek: 152el: 153em: 154en: 155eo: 156ep: 157eq: 158er: 159es: 160et: 161eu: 162ev: 163ew: 164ex: 165ey: 166ez: 167fa: 168fb: 169fc: 170fd: 171fe: 172ff: 173fg: 174fh: 175fi: 176fj: 177fk: 178fl: 179fm: 180fn: 181fo: 182fp: 183fq: 184fr: 185fs: 186ft: 187fu: 188fv: 189fw: 190fx: 191fy: 192fz: 193ga: 194gb: 195gc: 196gd: 197ge: 198gf: 199gh: 200gi: 201gj: 202gk: 203gl: 204gm: 205gn: 206go: 207gp: 208gq: 209gr: 210gs: 211gt: 212gu: 213gv: 214gw: 215gx: 216gy: 217gz: 218ha: 219hb: 220hc: 221hd: 222he: 223hf: 224hg: 225hh: 226hi: 227hj: 228hk: 229hl: 230hm: 231hn: 232ho: 233hp: 234hq: 235hr: 236hs: 237ht: 238hu: 239hv: 240hw: 241hx: 242hy: 243hz: 244ia: 245ib: 246ic: 247id: 248ie: 249if: 250ig: 251ih: 252ii: 253ij: 254ik: 255il: 256im: 257in: 258io: 259ip: 260iq: 261ir: 262is: 263it: 264iu: 265iv: 266iw: 267ix: 268iy: 269iz: 270ja: 271jb: 272jc: 273jd: 274je: 275jf: 276jg: 277jh: 278ji: 279jj: 280jk: 281jl: 282jm: 283jn: 284jo: 285jp: 286jq: 287jr: 288js: 289jt: 290ju: 291jv: 292jw: 293jx: 294jy: 295jz: 296ka: 297kb: 298kc: 299kd: 300ke: 301kf: 302kg: 303kh: 304ki: 305kj: 306kl: 307km: 308kn: 309ko: 310kp: 311kq: 312kr: 313ks: 314kt: 315ku: 316kv: 317kw: 318kx: 319ky: 320kz: 321la: 322lb: 323lc: 324ld: 325le: 326lf: 327lg: 328lh: 329li: 330lj: 331lk: 332lm: 333ln: 334lo: 335lp: 336lq: 337lr: 338ls: 339lt: 340lu: 341lv: 342lw: 343lx: 344ly: 345lz: 346ma: 347mb: 348mc: 349md: 350me: 351mf: 352mg: 353mh: 354mi: 355mj: 356mk: 357ml: 358mn: 359mo: 360mp: 361mq: 362mr: 363ms: 364mt: 365mu: 366mv: 367mw: 368mx: 369my: 370mz: 371na: 372nb: 373nc: 374nd: 375ne: 376nf: 377ng: 378nh: 379ni: 380nj: 381nk: 382nl: 383nm: 384nn: 385no: 386np: 387nq: 388nr: 389ns: 390nt: 391nu: 392nv: 393nw: 394nx: 395ny: 396nz: 397oa: 398ob: 399oc: 400od: 401oe: 402of: 403og: 404oh: 405oi: 406oj: 407ok: 408ol: 409om: 410on: 411oo: 412op: 413oq: 414or: 415os: 416ot: 417ou: 418ov: 419ow: 420ox: 421oy: 422oz: 423pa: 424pb: 425pc: 426pd: 427pe: 428pf: 429pg: 430ph: 431pi: 432pj: 433pk: 434pl: 435pm: 436pn: 437po: 438pp: 439pq: 440pr: 441ps: 442pt: 443pu: 444pv: 445pw: 446px: 447py: 448pz: 449qa: 450qb: 451qc: 452qd: 453qe: 454qf: 455qh: 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GREENVILLE SOUTH CAROLINA

Flute Music of the Seventeenth and Eighteenth Centuries

(Continued from Page 294)

corder sonatas" almost always can be counted on for a very scholarly and authentic edition of these old works, and

much is to be gained by a study of their handling of this challenging problem of editing "old" music.

The larger forms include Suites for flute and string orchestra, as follows:

J. S. Bach—Suite in B minor

Telemann—Suite in A minor

The Bach Suite may be heard in two recordings: a recent one by Georges Laurent with the Boston Symphony, and an old recording by Marcel Moyse with

a French orchestra. The Telemann Suite has recently been recorded by William Kincaid with The Philadelphia Orchestra.

Among Concertos for flute and orchestra are two by Mozart; also there is a double concerto for flute and harp, by Mozart. Boccherini, Hasse, Grétry, Vivaldi, and Haydn also wrote flute concertos. Of the six Brandenburg Concertos by J. S. Bach, most are conceived for a few solo instruments set off against a

string orchestra background. The flute is one of the solo instruments used in the majority of these, two solo flutes being employed in the Fourth Brandenburg.

Quantz contributed a few flute concertos (300 exactly!), and his royal pupil, Frederick the Great, also composed a number. All three of the Mozart Concertos have been recorded, as have all six of the Brandenburg Concertos.

In the chamber music category, we find that Boccherini composed eighteen quintets for the combination of flute, two violins, viola, and 'cello, most of which remained unpublished.

There are several quartets now published in the United States for the delightful and very satisfying combination of flute, violin, viola, and 'cello: three by Mozart and a like number by J. C. Bach. A rarely heard but excellent work is a quartet by Telemann for three flutes and figured bass.

There are a number of trio-sonatas (the favorite chamber ensemble of the seventeenth and early eighteenth century): for flute, violin, and keyboard, by Handel, Bach, Telemann; for two flutes and keyboard by Loeillet, Telemann, Sammartini; for flute, oboe, and keyboard by Loeillet, Quantz, and Telemann.

Duets or trios for two or three flutes (usually called "sonatas" in this period), more frequently without any keyboard accompaniment, were written by Quantz, W. F. Bach, Handel, Mattheson, Telemann, Haydn, and by many of the flutist-composers of the period who composed only flute music. 'Way at the end of the eighteenth century we have a few trios by Haydn: some for flute, 'cello, and piano, and others for two flutes and 'cello.

It is gratifying to be able to state that a goodly percentage of the flute music of the seventeenth-eighteenth centuries mentioned here is now available on our music publishers' shelves, with more of this old music on the way. It is a good sign. We have all this fine music; let's play it,—but let's study it first!

The Band as a Medium of Musical Expression

(Continued from Page 295)

application of the arts of design, of architecture, poetry, and drama, of the sciences of acoustics and psychology. Rehearsals offer opportunities for the study of the history of musical art and performance such as are not to be found in any lecture hall. Rehearsals should be the laboratory in which a student's lectures and exercises in the theory and structure of music are confirmed in the living performances of the art of music.

We must awaken in the minds, hearts, and ears of our players a curiosity about music. We must strive to make ourselves and our players cognizant of its beauty, of its necessity in our lives. We must bring all our forces to bear on the awareness that the years they spend in college, playing music as a hobby, or in preparation for a career as a teacher or player, are the most valuable and formative of their musical lives. That when, for instance, they have played the *Prelude and Love Death* from "Tristan and Isolde" in the band a half tone below its original key, they have lost nothing, provided, of

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course, they hear the beauties of the "Tristan" chord in any key; and provided they will listen to an orchestral performance of the score and perhaps even hear the opera on records or see a performance in the flesh and thus realize that the beauties of *Tristan* are theirs for as long as they live, not alone for the years of school or the hours spent in rehearsal. Then, perhaps, we may have fulfilled some measure of the band's educational obligations to music as an art.

We who train the college and university band conductors of today and tomorrow must prepare them more thoroughly for their tasks, placing the greatest emphasis on their musicianship and musical integrity as leaders of people. Their work often takes them to communities where they alone, with the bands they are hired to build or maintain, are the sole purveyors of live music in that area. We must send them to their posts with the full awareness of their responsibilities to the art of music, not with the erroneous (though shockingly prevalent) belief that they have to make the world safe from the orchestra.

A New Type of Conductor

In setting forth these statements a new type of conductor is envisaged. He must be a conductor with fanatical devotion to his art, with unlimited capacities for work, for study, and with the all too absent critical faculty that is fallaciously granted only to the Toscaninis and Koussevitzkys. The question might be raised as to when a man in the average American college can find time to be a Toscanini. He must grow into that state by perpetual industry, by intelligent study, and by persistent immersion in the problems and beauties of all the arts. Arturo Toscanini didn't just happen; he is the result of a lifetime of work, without which his genius for leadership in general and the conducting of music in particular, might scarcely have achieved a modicum of his present greatness.

And our new band conductor, who is to achieve the purposes of the educational sphere of the band's influence, will not find much help in his search for the conductor's knowledge in average graduate courses. They will help, to be sure, but no degree in music education or outside it has thus far produced the conductor for whom this article begs. Perhaps, it is because we conductors are expecting some university or music school to educate us, when we ignore, each day of our lives, the greatest opportunities in centuries to educate ourselves with easily obtainable or already procured (but thoroughly

dusty) books and scores on every conceivable facet of the art of music.

Those who aspire to conduct bands must know how black is the past (and much of the present) history of bands in America. The several decades of charlatanism, the decades of perhaps inspired but incompetent leadership, the often vulgar and usually unmusical direction which have dogged the band since its inception, have left their brands on its present state when considered as a medium of serious musical expression.

The history of the lasting mediums of musical performance is written indelibly in the literature which has been composed for them. No book or thesis has yet expressed their history with proper clarity. The past history of the wind band must not be ignored. The only way to a new and more distinguished musical history lies exclusively in the hands of those who now conduct and those who will one day direct the musical destinies of the college band. When college band conductors are musicians equal to their responsibilities, and when their bands are accordingly equal to their tasks, the *psyche* of the world's best composers may yet provide the band with the literature it has never had, but which can only be secured through the musical transformation which this educational sphere of the band's influence alone can achieve.

The Teacher's Round Table

(Continued from Page 286)

by Mercy, and Heller's *Wanderstunden*, which I take for granted are in the original French, the "Promenades d'un Solitaire," by *Solitary Wanderings*.

Now for the real humdinger, which in my mind is not the Liszt number, but *Le Lion du Jour* by Lichner: My... what a title! Harbor no fear, however, for he will neither roar nor reach out with his claws. *The Lion of the Day* is simply the Man of the Hour, the man who is being "lionized." This is much used in London, where one can be a "social lion," or in the case of a sensationally successful musician, the "lion of the season." Alas, I am not familiar with this particular number, I assume that it calls for a great deal of elegance, *bravura*, self-assurance, and gusto!

The World of Music

(Continued from Page 277)

States and England for some twenty years, before founding the school in New York which bears their name.

JOSEPH REITLER, member of the Opera Workshop of Hunter College and formerly a music professor in Germany, died March 12 in New York City at the age of sixty-four. He was the founder, in 1916, of the New Vienna Conservatory of Music. Among his pupils were Igor Gorin, Maria Mueller, Irene Jessner, and Jacob Gimpel.

LEO F. FORBSTEIN, for twenty years musical director of Warner Brothers Studios, died suddenly March 17, in Hollywood, California, at the age of fifty-six. Beginning his career as a violinist, he took up score writing and directing in the early days of motion pictures. He scored the first talking picture, Warner's "The Jazz Singer," in which Al Jolson starred.

Competitions

A CONTEST for young conductors is to be conducted by Eugene Ormandy and The Philadelphia Orchestra. The contest will be held on September 29, 1948, and the winner will be permitted to attend all rehearsals of the Orchestra and from time to time be assigned duties as assistant and aid to the conductor in the regular rehearsals. Also, the winner will be presented to the public in a pair of the regular concerts during the 1948-1949 season, at which time he will conduct part of the program. The closing date for filing applications is June 1, and all information may be secured from Earl McDonald, Manager, The Philadelphia Orchestra Association, 1910 Girard Trust Company Building, Philadelphia 2, Pennsylvania.

THE ERNEST BLOCH AWARD of the United Temple Chorus, is conducting its Fifth Annual Competition for the best new work for Women's Chorus based on a text taken from, or related to the Old Testament. The award is for one hundred and fifty dollars and publication by Carl Fischer, Inc. The closing date is October 15; and all details may be secured from United Temple Chorus, The Ernest Bloch Award, Box 726, Hewlett, Long Island, New York.

A PRIZE of \$1,000.00 is offered by Robert Merrill for the best new one-act opera in English in which the baritone wins the girl. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. Entries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.

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A Plan for a Modest Three-Manual Organ

(Continued from Page 324)

Great	Gemshorn
Choir	
Concert Flute	Tremolo
Nazard	
Pedal	Bourdon 16'
Couplers	Swell to Pedal 8'
General #6	
Swell	
Gedeckt	Gamba Celeste
Flute Celeste	Flute 4'
Gamba	Vox Humana
Great	Hohlflöte

Choir	
Concert Flute	Clarinet
Nazard	
Pedal	
Bourdon 16'	Bourdon 8'
Couplers	
Swell to Great 8'	
Choir to Great 8'	
Swell to Pedal 8'	

One will note that the manual pistons are set for a build-up. When necessary, the pedal pistons can be used as suitable bass for the Great and Swell pistons. It will be further noted that the general pistons are set to have two types of full ensembles: No. 1, to which may be added the *crescendo* pedal, and then the *sforzando*; No. 2, to which may be added

Swell No. 6, then the build-up of the great manual pistons, followed by General No. 1, the *crescendo* pedal, and the *sforzando*. No. 3 General, set for a soft (shall I say, "juicy") combination, with Choir and Great coming through.

As pointed out in my previous article, pistons are made to be changed. The more they are changed, the better and longer they work. There are so many marvelous combinations possible on this organ that everything suggested in the foregoing is simply a place from which to start. For example, note the effects that can be had by using the mixtures set-up on generals for quick changes; the use of the trumpet as a solo; the clarion on the Swell as a solo with clear accompaniments on the choir; and so forth, *ad infinitum*.

Integrating Music Study

(Continued from Page 300)

apprenticeship there. But wherever he plays, he will be enormously benefited by a period of playing in the orchestral ranks. I served there myself for years and look upon it as a rich and fruitful background. Indeed, I still take pleasure in occasionally going back and playing with the men. When Toscanini conducted in Paris, I had long left the ranks and had been conducting myself; but I begged, as a special favor, to be allowed to go back to my old place and play under that eminent director.

"At any and all times in one's career the playing of chamber music is of great value. Here again one develops practice both in playing and in music; one has

an opportunity, simply through reading, to become familiar with more musical literature than one would have the time to study; one becomes aware of the styles, the idiosyncrasies, of the various composers. Finally, the playing of chamber music is one of the finest pleasures to be found. I count among my greatest joys the recollections of my early days at home. We were a family of six, and each one was taught to play the piano and a stringed instrument besides. On Sunday afternoons, we sat down to family parties of chamber music, and home ties and a love of music were developed at the same time in a spirit of warm, close kindness that can never be duplicated for me. Because our family was a large one, we were able to read our way through trios, quartets, quintets, sextets, concertos for two and three pianos—looking back, now, it seems we played everything! And how much pleasure we had, and how much we learned without realizing that we were learning! I believe that a father who gives such opportunities to his children provides them with the best kind of riches.

"At each stage of progress, the student serves himself best by learning to realize that music is an integral whole and must be approached in that way. Then the instrument he plays, the lessons he studies, the scores he reads, and the works he masters will all find their rightful place in the larger pattern of music."

for the organ involved is as like Bach's own instrument as it is possible for us to build today; but my favorite organ records are those of the Daquin *Noëls* played by E. Power Biggs in Victor album M-616. There is a kind of innocence and other-worldliness in this music, together with an unusual degree of organic color; these qualities, combined with the utterly perfect performance by Mr. Biggs and the almost magic fidelity of the recording, give them singular appeal for me. One whose taste runs more strongly to the modern organ in the modern manner would perhaps prefer certain records by Virgil Fox of shorter works of Bach; I will still take Biggs and Daquin.

A Significant Recording

Coming to the 'cello, I can have but one possible choice, and that is Feuermann's recording with Stokowski and The Philadelphia Orchestra of Ernest Bloch's passionate musical oration, *Schelomo*, Victor album DM-698. Of all concerted music, for 'cello I prefer the Dvorák concerto, but existing records are not satisfying to me on the grounds of either recording or performance; in some cases, both. *Schelomo* is not strictly a concerto, yet it exploits the resources of the solo instrument as few concertos have done. It is a fiercely eloquent poem that releases the repressed anguish and resentment and determination of an ancient race, with almost frightening intensity of conviction. Feuermann felt this music very deeply, and poured into it the last full measure of his incomparable art. This is my favorite.

I must include here an extraordinary record familiar to very few music lovers in this country and one which is of special interest to me, not only for the music engraved upon it but because it was part of the first major recording for which I was responsible. Furthermore, it was accomplished under great difficulties at a time when relatively few people had faith in the future of recorded music, yet this record, finally, gave the initial impetus to the revival of records. The record I refer to is the "Gurre-Lieder" of Schönberg, the gigantic cantata first given in this country at Philadelphia under the direction of Mr. Stokowski. This is an outside piece by any standard—in conception, in length, in the number of people required to perform it, and in its musical impact. From it I select as my favorite the *Song of the Wood-Dove* which occurs near the end, and which was done both in the original performance and on records (Victor M-127) by Rose Bampton. Further interest attaches to this record in the fact that it was Miss Bampton's debut, and that she was then a contralto. We are not likely to hear her again as a contralto, and this happens to be the only adequate recording of her voice made in either of her musical personalities. Musically the record is extremely moving, and charged with a grim but not unlovely atmosphere; with rhythms that suggest the pacing of death, and with a climax of gripping intensity.

Perhaps in mentioning my favorites here I have given play to my various prejudices. That is a fault common to musicians, I am afraid. I have tried, however, to be objective and in being so to help others choose what is really choice. I hope you will not disagree with me too violently.

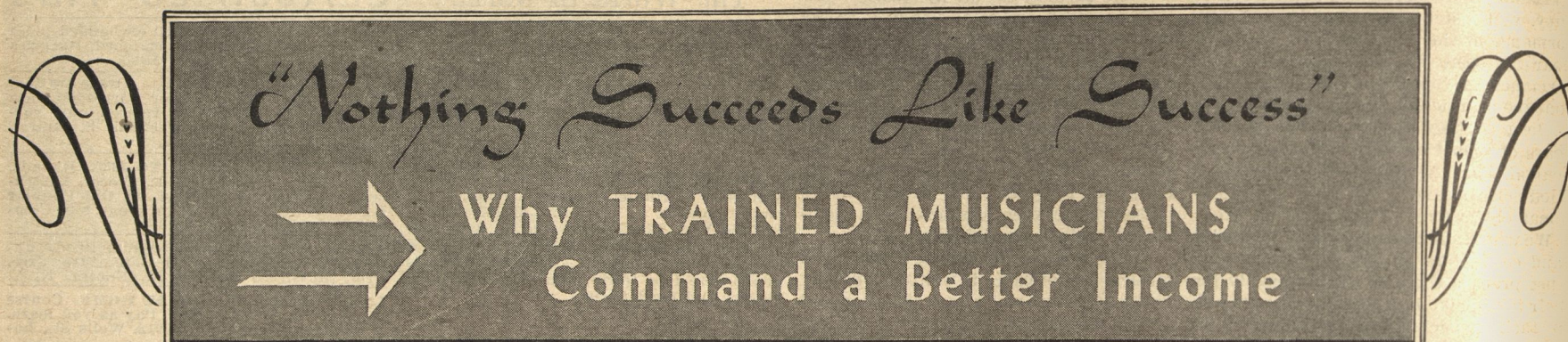
My Twenty Favorite Records and Why

(Continued from Page 285)

recent, the recording compares very favorably with present-day work.

As for violin concertos, it happens that I was intimately concerned with the making of both of the best modern ones of the Beethoven concerto—the first by Heifetz with the NBC Orchestra under Toscanini, the second by Szigeti with the New York Philharmonic-Symphony under Bruno Walter's direction. Here is an extremely difficult choice. On the basis of purely recording technique I should definitely choose as my favorite the Szigeti-Walter performance. It has the benefit of Columbia's most advanced recording technique and was made in the acoustically agreeable surroundings of Carnegie Hall. The Heifetz recording is a little older and was made in NBC's Studio S-H, which is, or was at that time, almost totally lacking in resonance. On the basis of performance, you have your choice between the rigid and meticulous perfection of Heifetz and Toscanini, and the technically less perfect but scholarly and freer performance of Szigeti and Walter. My favorite is the latter, Columbia album M-177.

When we think of the pipe organ we are quick to think of Bach. There are many fascinating records of Bach's organ music, but for various reasons I must choose as my favorite organ recording some very different music. The much admired Bach records of Albert Schweitzer I respect for their scholarship; those by E. Power Biggs on the Baroque organ at Harvard University are interesting for their pure style and general authenticity,

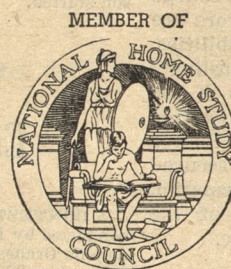


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Junior Etude

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ELIZABETH A. GEST

Ship's Band

by Elsie Duncan Yalc

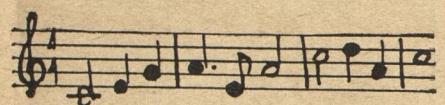
"WHAT do you think we did yesterday, Miss Brown?" asked Daisy, as she placed her music on the piano at her teacher's house.

"Can't imagine," answered Miss Brown. "Well, you know my Uncle Larry is an officer on a battleship and yesterday he took my Mummy and me down to the harbor and on board the ship. And, oh, we saw so many interesting things, and we heard the ship's band play!"

"Wonderful!" exclaimed Miss Brown. "As a matter of fact, they have some very fine music in the Navy. I have a cousin who is a naval officer too, and he is interested in music and told me lots about ships' bands."

"Tell me something about them, please, Miss Brown, before we start my lesson."

"All right. Let's see—where shall I begin? Music in the Navy seems to have



Anchors Aweigh

gone back a great many years, and in Colonial days the old sailing vessels had some sailors on board who sang what we call sea chanties—songs to help them with their work. Then there is a story that about 1802 in Messina, Italy, a small group of musicians was invited to play aboard ship, and the sailors were enjoying the music so much they forgot to tell the musicians the ship was getting under way, so off to sea went the musicians with the ship."

"How exciting!" Daisy exclaimed.

"Yes, wasn't it! Then there is another story that about 1812 eight French-Italian musicians decided to become sailors too, so they signed aboard a French ship. On board, they formed a sort of band and their music was thoroughly enjoyed by all. That trip ended in excitement, too, because it happened that the ship was captured by the Portuguese and taken to Lisbon. The story does not tell whether or not all the members of the crew were set free, but these eight musical crew members received their liberty, and, strange to say, in spite of their misadventure, they decided to stick together and try sea going once again. This time they signed on a British warship, called 'The Macedonian,' but, just as before, their ship was captured. However, this time

they became American prisoners, as the ship that captured them was an American frigate called 'The United States'; and when they were put aboard this ship, the first thing they had to do was to learn to play *Yankee Doodle*. This, of course, they promptly did, and this might be called the beginning of music in the American Navy, though at that time it was not recognized officially."

"Well, I'm awfully glad they started ships' bands anyway, whenever it was," remarked Daisy.

"So am I," added Miss Brown. "And though the bands were not officially recognized for some time, the story continues that it was on the old 'Brandywine' in 1825, and on the 'Constitution' in 1826 that the Navy really established a rating for musicians, establishing pay of ten dollars a month. Even then, the bands were informal, and it was not until 1838, just one hundred and ten years ago that these bands finally received official recognition. Some of those early bands included very good musicians among their members; for instance, Theodore Thomas, the great orchestral conductor, enlisted as a Navy musician in 1849."

"Think of having Navy bands over a hundred years ago, and we think all our customs are so modern, don't we, Miss Brown?"

"We're very apt to, Daisy, but during those years our ships' bands have been getting better and better, and holding ever a more important place in the Navy."

"And then of course you know that be-



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sides the bands on the ships there is the big, splendid United States Navy Band in Washington. This band consists of ninety excellent players and it makes regular concert tours, as well as furnishing the music for the official affairs of State."

"I've heard the real Navy Band on the radio, Miss Brown, and is it wonderful! And a moment ago you said something about the old ship, 'The Constitution.' My Dad has a picture of this in his study. And I'll tell you what I'd like to do. I'd like to learn his favorite piece as a sur-

prise for him. It is *Anchors Aweigh*. May I, Miss Brown?"

"Certainly, Daisy. That's a fine idea. I'll get a good arrangement of it for you. It must be played with rhythm, and you are very good at that, as I have told you before. But now, we had better start today's lesson. How is the *Sonatina* coming along?" asked Miss Brown, glancing at her wrist watch, for she did not want to take too much time talking.

Daisy seemed full of eagerness and never played her *Sonatina* so well before. Miss Brown remarked about it!

Quiz No. 49

(Keep score; perfect is one hundred)

- Who wrote the opera "Hansel and Gretel?" (Counts ten points)
- What is the lowest string on the viola? (Ten points)
- What is meant by *cantabile*? (Five points)
- What are the letter names of the tones in the supertonic triad in E major? (Twenty points)
- What was the name of Bach's wife for whom he wrote a book of small pieces? (Twenty-five points)
- How many half-steps in an augmented fourth? (Five points)
- Give a term meaning "without any retard." (Five points)
- How may one half note, one eighth note, one quarter note and two sixteenth notes be expressed by one note? (Five points)
- What was Verdi's first name? (Ten points)
- Is Lily Pons a violinist, a singer, or pianist? (Five points)

(Answers on next page)

Collecting Instruments

John Sebastian Bach was not only a great musician himself, but he had a musical family, and he had to have many instruments for his family to play, or to play on himself. In "The Little Chronicle" of Magdalena Bach, by Esther Meynell, we read that he possessed one clavier,

four clavichins (types of clavichords), two lute-harpsichords, one spinet, two violins, three violas, two violoncellos, one bass viol, one viol de gamba, one lute, and one piccolo. Yet the instrument on which he excelled was the pipe organ, becoming one of the finest organists of his time.

Good Workmen

By E. A. G.

Did you ever watch a man paint a house? He must first scrape or burn off the old rough places before he can go ahead and make a smooth, finished coat of paint.

Did you ever watch a man prepare a bit of ground for a flower bed? He must first throw out the stones and pull up

the big roots before he can go ahead and make a smooth, finished seed bed.

Did you ever watch a man paper a wall? He must first pull out the nails and fill up the little cracks before he can go ahead and make a smooth, finished papering job.

Did you ever watch a man build a road? He must first dig up the rough surface and put in a stone foundation before he can go ahead and make a smooth, finished driving surface.

Did you ever watch a man mend a pipe? He has to cut out the broken place before he can go ahead and make a smooth, water-tight connection.

Did you ever watch a man mend a shoe? He has to cut out the worn place before he can go ahead and put on a smooth, unnoticeable patch.

Did you ever watch a man mend a tire? He must cut out the broken place before he can go ahead and vulcanize and make a smooth, reliable tire.

Did you ever hear a musician practice a piece? He must work hard on the difficult measures and rough places before he can go ahead and give a smooth, artistic performance.

What kind of musical workman are you?

Junior Etude Contest

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

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

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

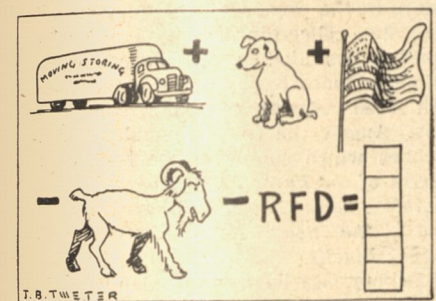
Put your name, age and class in which

Double Puzzle

by J. B. Tweter

Write the names of the three objects appearing on the upper, or plus, row; then do the same with the two objects on the lower, or minus, row. (Hint: the letters R F D remain unchanged; just write them down.)

Cross out, or cancel every letter that



appears in both the upper and lower rows. The remaining letters, to be written in the ladder box, will give the name of a composer who was born in 1714.

Who is the composer?

Answers to Quiz

1, Engelbert Humperdinck; 2, C below middle-C; 3, in singing style; 4, F-sharp, A, C-sharp; 5, Anna Magdalena, for whom he wrote the book of small pieces usually called "The Anna Magdalena Note Book"; it contains many of the Minuets, Gavottes, and Marches you have learned. 6, Six; 7, *senza ritardando*, or *senza rallentando*; 8, one whole note; 9, Giuseppe; 10, soprano singer in the Metropolitan Opera Company.



Junior Keyboard Club, South Portland, Maine

Margaret Downs, Audrey Morell, Nancy Smith, Robert Page, Louise Leeman, Naomi Heel, Ellen Downs, Joan Bishop, Cynthia Page, Lois Brown, Althea Rogers, Carol Fulton, Virginia Gregor, Mary Ann Currie, Anne Hunnewell, Barbara Philbrook, Constance Roast, Robert Hunnewell, Martin Mallia.

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of May. Results in August. No essay contest this month. Puzzle appears below.

Prize Winners in February Church Music Contest

Class A, Sally Lieurance (Age 15), Nebraska.

Class B, June Conte, (Age 14), Connecticut.

Class C, Jean Peters, (Age 11), Texas.

Church Music

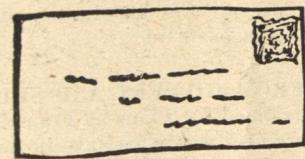
(Prize Winner in Class A)

When singing hymns, do we realize what thought lies in their creation, or the power of their meaning? Do we know what we are singing?

Our church has established a school of "Christian Culture," consisting of six evening classes, and we set about to determine what we could get from singing just one simple hymn. We chose *The Ninety and Nine*, and after four weeks' study we presented our development.

Our recital started with the theme worked out on the piano, followed by the reading of the words of the first verse. The second verse was sung by a soprano, the third verse by two tenors, and the fourth verse by a quartette. The fifth verse was sung by the entire ensemble triumphantly, diminishing to sing *Hear Our Prayer, Oh Lord*, which faded into a tenor's singing of *Malotte's The Lord's Prayer*. It all produced a tremendous effect on our audience.

Sally Lieurance (Age 15), Nebraska.



Send all replies to letters IN CARE OF THE JUNIOR ETUDE

DEAR JUNIOR ETUDE:

I study piano, violin, and theory. I have played first violin in our school orchestra and now play senior 'cello. I have just passed my senior theory examination. I get THE ETUDE regularly but live too far away to enter the monthly contests. I would like to hear from other JUNIOR ETUDE READERS.

From your friend,
Betty Rothwell (Age 15)
New Zealand

DEAR JUNIOR ETUDE:

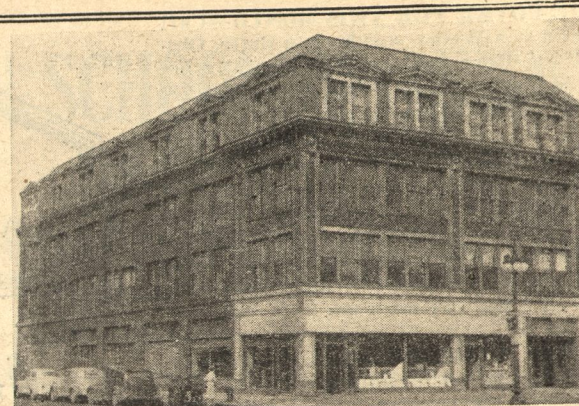
I thank you from the bottom of my heart for the lovely prize sent me for winning the puzzle contest. My mother and father like it too and would like to borrow it some time. I hope some day to have my name added to the list of successful business men and good musicians in your article in their May, 1947, issue.

From your friend,
Freddie Macon Turner (Age 8),
Maryland.

Honorable Mention for Church Music Essays: Marguerite Rodgers, Marilyn McNeeley, Irene Levine, Ketheryn Snyder, Mary Therese Gregory, Margaret Goodman, Sylvia Outen, Renee May Council, Arthur Kurtz, Eudora Barker, Elma Jackson, Rena Conway, George Benson, Leonore Rainey, Constance Bradway, Ella Linn, Barry Hampton, Sally Levinstone, Maryjory Detmaier, Paul Manning, Gerald McCreary, Anne Mallory, Leona Slater, Nancy Audenried, Georgia Fenster, Bobby Greer, Mary Lou Frank, Corine Freeman, Sydney Travers.

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Write for Bulletin

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THE COVER FOR THIS MONTH—Carl Maria von Weber was born in Eutin, Oldenburg, Germany, and the generally accepted date of his birth is December 18, 1786. His first cousin, Constanze Weber, was the wife of Mozart. Weber's father was 52 when he was born, and his father, after a career as an Army officer, had taken up the profession of music and was director of the town orchestra. Carl Maria's mother was a singer of some ability. From such musical parents and with natural musical abilities, Carl Maria as a lad had come along so well musically that by the time he was 12 his first published composition appeared.

While Weber was a child his father became the director of a traveling dramatic troupe, and it seemed natural that in later years despite his contribution as a composer to the founding of the German Romantic School that Weber should bring forth some masterpieces in dramatic works. His two greatest dramatic works are "Der Freishutz" and "Eury-anthe."

A fine descriptive account of Weber's Invitation to the Dance appears in Edward Baxter Perry's interesting book *Descriptive Analyses of Piano Works*.

SUMMER INCOME—Lately, in view of the type of special teaching material available it has been easy for the music teacher to organize special summer classes.

There is still time for the teacher with initiative to organize summer study groups that will mean summer income. For piano classes there are fine result-producing first instructors available for beginners ranging from the pre-school youngsters on up to adults. A request to THEODORE PRESSER Co. for examination privileges on a number of these for any age or ages you specify will aid your selection. Then there is lots of fun for little folk who are given training in musical recognition and rhythmic sense. For such groups the teacher will find delightful material in THIRTY RHYTHMIC PANTOMIMES by Jessie L. Gaynor and Dorothy Gaynor Blake, *GEMS OF MELODY AND RHYTHM* by Blanche Fox Steenman, *SIXTY MUSICAL GAMES AND RECREATIONS* by Rountree, *RHYTHM AND ACTION IN MUSIC FOR THE PIANO* by Norton.

In the study of composers and their music or in the study of music history there are the CHILD'S OWN BOOK OF GREAT MUSICIANS Series by Thomas Tappet; the books on individual composers in the COIT-BAMPTON CHILDHOOD DAYS OF GREAT COMPOSERS Series (these books include easy arrangements of the composer's music); *YOUNG FOLKS PICTURE HISTORY OF MUSIC* by Dr. Cooke; *STANDARD HISTORY OF MUSIC* by Dr. Cooke, *OUTLINES OF MUSIC HISTORY* by Hamilton, *MUSICAL APPRECIATION* by Hamilton, etc.

Fine study groups can be carried on with other such texts as *ELEMENTARY MUSIC THEORY* by Ralph Fisher Smith (there is a supplementary workbook to this text available); *HARMONY BOOK FOR BEGINNERS* by Preston Ware Orem; *THEORY AND COMPOSITION OF MUSIC* by Orem; *THE ART OF INTERWEAVING MELODIES* by Orem, *FUNDAMENTALS OF MUSIC* by Gehrkens (there is a supplementary workbook to this text book available); and *READ THIS AND SING* by Dengler.

Teachers will find all of these books ideal for study during the summer months. For quick service send your inquiries to THEODORE PRESSER Co., 1712 Chestnut Street, Philadelphia 1, Pa.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

May, 1948

ADVANCE OF PUBLICATION OFFERS

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

American-Negro Songs—For Mixed Voices Work	.80
Basic Studies for the Instruments of the Orchestra	.25
Eighteen Etudes for Study and Style—For Piano	.25
Gems from Gilbert and Sullivan—Arranged for Piano	.40
How to Memorize Music	.80
In Nature's Paths—Some Piano Solo Delights for Young Players	.40
Keyboard Approach to Harmony	.75
Lighter Moods at the Organ—With Hammond Registration	.90
Little Rhymes to Sing and Play—For Piano	.30
More Once-Upon-a-Time Stories of the Great Music Masters—For Young Pianists	.30
Music Made Easy—A Work Book	.25
My Everyday Hymn Book—For Piano	.40
Noah and the Ark, A Story with Music for the Piano	.35
Short Classics Young People Like—For Piano	.35
Sousa's Famous Marches—Adapted for Bands	.25
Sousa's Famous Marches—Arranged for Piano Solo	.70

BASIC STUDIES FOR INSTRUMENTS OF THE ORCHESTRA, by Traugott Rohner—Here is something different in orchestra work—a series of cleverly devised studies including scales, intervals, arpeggios, rhythm, dynamics, etc., to be used in training students who already have some playing knowledge of their instruments. Entertaining "Time Teasers" and attractive pieces interest the child. Parts will be available for Violin, Viola, Cello, Bass, Flute-Oboe, Clarinet, Trumpet, F Horn, E-Flat Horn and Saxophone, and Trombone-Bassoon-Tuba. The Conductor's Score contains many helpful hints for the teacher. Special attention has been given to the strings.

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

IN NATURE'S PATHS, Some Piano Delights for Young Players—This collection of first and second grade pieces will prove popular studio fare for young musicians. Its engaging content of pieces with nature titles will make it a really worthwhile collection of material for studio recitals and home entertainment purposes.

Before publication, single copies of IN NATURE'S PATHS may be reserved at the special Advance of Publication Cash Price, 40 cents, postpaid.

AMERICAN NEGRO SONGS, For Mixed Voices, by John W. Work—This book of over two hundred Negro folk songs has been compiled by one of the most distinguished authorities on Negro Spirituals. Mr. Work is a member of the faculty of Fisk University. The spirituals included in this volume are both secular and sacred. Although some of them are given with melody and text only, over one hundred are arranged in four parts for mixed voices.

One of the outstanding features of this book is its value to musical research. It has five chapters devoted to the music of the Negro. The extensive bibliography and index establishes it as an authentic source book for schools, libraries, music teachers and choral conductors.

One copy may be ordered now at the special Advance of Publication Cash Price 80 cents, postpaid.

GEMS FROM GILBERT AND SULLIVAN, Arranged for Piano by Franz Mittler—Here are twenty-five favorite selections from the comic operas of W. S. Gilbert and Arthur Sullivan really brought home from the stage! "The Mikado" is represented with *Behold the Lord High Executioner; Braid the Raven Hair; The Flowers That Bloom in the Spring; The Sun, the Moon, and I; There is Beauty in the Bellow of the Blast; They'd None of Them be Missed; Three Little Maids; Tit-Willow; and A Wand'ring Minstrel*. Five selections from "H. M. S. Pinafore" include *Carefully on Tiptoe Stealing, I'm Called Little Buttercup, Things are Seldom What They Seem, We Sail the Ocean Blue, and When I was a Lad*. "The Pirates of Penzance" contributes three: *A Policeman's Lot is Not a Happy One, Poor Wand'ring One, and With Catlike Tread*; "The Gondoliers," two: *Dance a Cachucha and I am a Courtier*; "Iolanthe," two: *Good Morrow, Good Lover, and Up in the Air!*; and "Patience," two: *A Magnet Hung in a Hardware Store, and Prithee, Pretty Maiden, With a Sense of Deep Emotion, from "Trial by Jury," and Gavotte, from "Ruddigore,"* complete the contents.

A single copy of this book, soon to be released, may be ordered now at the special Advance of Publication Cash Price of 40 cents, postpaid. The sale is confined to the United States and its possessions.

MORE ONCE-UPON-A-TIME STORIES OF THE GREAT MASTERS, For Young Pianists, by Grace Elizabeth Robinson, *Musical Arrangements by Louise E. Stairs*—This successor to the highly successful ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS follows the plan of that book with delightful combinations of musical content and life story. The content, however, will represent a later group of composers, and the musical arrangements will be from the pen of that widely known composer for children, Louise E. Stairs. The composers to be included in this new book are Chaminade, Dvorak, Gounod, Grieg, Liszt, Rubinstein; Saint-Saens, Sibelius, Strauss, and Tchaikovsky.

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SOUSA'S FAMOUS MARCHES, Arranged for Piano Solo by Henry Levine—The numerous orders for this valuable collection evidence the delight of our customers in the prospect of owning one of these fine collections. The pianist who usually plays third or fourth grade music will spend many happy hours at the piano with these easily playable new transcriptions. Among the twelve popular Sousa marches which comprise the book are: *Fairest of the Fair; El Capitan; The Invincible Eagle; The Thunderer; Hands Across the Sea; King Cotton; and Semper Fidelis*.

One copy may be secured upon publication if ordered now at the special Advance of Publication Cash Price, 70 cents, postpaid.

KEYBOARD APPROACH TO HARMONY, by Margaret Lowry—Here is a system of harmony with a "singing and playing" approach. It presents its subject, chord by chord, in piano notation rather than in the more familiar four-part voice writing, and is designed for use in high schools, colleges, and private classes. The twenty-seven lessons cover the essentials to a secure foundation, including *Tonic-Dominant Patterns; Non-Harmonic Tones; Subdominant; Supertonic; Cadence Formulas; Borrowed Seventh Chords; Tonic Seventh; Submediant; Diminished Seventh; and Modulation*. Many examples from the works of Beethoven, Chopin, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, and Weber are shown.

Orders are being received now for single copies of this book at the special Advance of Publication Cash Price, 75 cents, postpaid.

EIGHTEEN ETUDES FOR STUDY AND STYLE, For Piano, by William Scher—Here is engaging material for young musicians by a composer whose clever piano solos are well known to ETUDE readers. This valuable collection of second grade studies is to be published in the *Musical Mastery Series*. Each exercise is devoted to a particular phase of piano technique—such as, legato and staccato, double thirds, the trill, rhythmic precision, syncopation, left hand scale passages, arpeggios and chords, and repeated notes. Attractive titles add interest to the pieces, all of which are written in easier keys, both major and minor.

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LIGHTER MOODS AT THE ORGAN, with Hammond Registration—An addition to the series of cloth-bound albums which includes THE ORGAN PLAYER, ORGAN REPERTOIRE, THE CHAPEL ORGANIST, ORGAN VISTAS, etc., this new publication contains music of easy and medium grade and does not duplicate any previous volume of organ music. The young organ student will find the volume suitable for recital purposes. The registrations are for both Hammond and standard organs.

Each customer may order one copy at the special Advance of Publication Cash Price of 90 cents, postpaid.

NOAH AND THE ARK, A Story with Music for Piano, by Ada Richter—For this seventh book in the "story" series Mrs. Richter turns her attention to the rich field of best-loved Bible stories. Descriptive piano pieces combine with a lively narrative to portray the story. Clear-cut line drawings illustrate the characters and happenings and offer young pupils an opportunity for coloring. Interesting possibilities for recital and dramatization are offered by this unit.

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SHORT CLASSICS YOUNG PEOPLE LIKE, For Piano, Compiled and Edited by Ella Ketterer—The thirty-five pupil favorites which make up this album are musical gems from the work of nearly all the great composers. Selected because they have been recital requests of Miss Ketterer's classes over a period of several years, they are almost sure to arouse enthusiasm in pupils everywhere. The grade range—from second to fourth—indicates the usefulness with each pupil for about two years.

While there is yet time, a copy at the Advance of Publication Cash Price, 35 cents, postpaid, may be reserved.

MY EVERYDAY HYMN BOOK, For Piano, by Ada Richter—Here is a varied new collection of study material which provides its own motivation, in that the second grade pianist who can handle these is equipped to accompany group hymn singing, either in his home or in Sunday School, when no experienced pianist is available. These skilfully arranged numbers will be especially valuable in helping the pupil to develop a singing legato touch.

At the special Advance of Publication Cash Price, 40 cents, postpaid, one copy may still be ordered.

HOW TO MEMORIZE MUSIC, by James Francis Cooke—This important contribution will be a helpful aid to those wanting to obtain a direct approach to the correct procedure of memorizing.

Dr. Cooke, Editor of THE ETUDE, presents the practical aspects and various procedures of accomplishing musical retention. As a special feature, practical suggestions are included from such notables as Harold Bauer, Rudolph Ganz, Percy Grainger, Josef Hofmann, Ernest Hutchinson, Isidor Philipp and Moritz Rosenthal. The chapter headings cover such subjects as *I Simply Cannot Memorize; Playing By Heart; Practical Steps in Memorizing; A Symposium on Memorizing, and Remember to Forget*.

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SOUSA'S FAMOUS MARCHES Adapted for School Bands—Until the present time copyright restrictions have prevented the assembling of such a book as this. However, it is possible now to include in this notable collection twelve of John Phillip Sousa's most remarkable marches in arrangements by a handsman well familiar with the possibilities of the average school band. The contents will embrace *The Stars and Stripes Forever; Semper Fidelis; Liberty Bell; Washington Post; El Capitan; The Thunderer; King Cotton; High School Cadets; Manhattan Beach; The Invincible Eagle; Hands Across the Sea, and Fairest of the Fair*.

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Rounding the Circle

(Continued from Page 281)

composer sets that line to eight, or six-
teen (or maybe more) bars of music.
Consequently, the gesture and the time
that are quite adequate for the actor
would leave the singer stranded some-
where around the third bar of his phrase.
He needs a larger, wider gesture and
considerably more time to sustain that
phrase. Exactly the same is true of the
breath he requires! He cannot possibly
sustain his operatic phrase on the every-
day, speaking breath that would sustain,
'Come here, I want to talk to you.' (In-
deed, great actors and public speakers
master the use of the singing breath to
improve public delivery and to insure
clarity and projection of their voices.)
The drawing, support, and (vocalized)
emission of this bigger singing breath is
the basis of all vocal production.

"The second point is correct posture.
You can't breathe correctly if you stand
slumped, slack, or imperfectly balanced.
Without the least tension, there must be
a firmness of support that begins with
standing squarely on your two feet, and
carries through a controlled abdomen, a
straight back, and a high chest. Don't
think about your shoulders—keep the
chest high and the shoulders will auto-
matically do what they should do. In
third place, keep a loose tongue. I speak
in terms of the tongue because it is sim-
pler, somehow, than a loose jaw. What
actually happens is that a loose tongue
produces a relaxed jaw. Indeed, it is im-
possible for the jaw to become stiff and
tight when the tongue is properly loose.

"One of the greatest of all singing prob-
lems is only half vocal. Its other half is
interpretative—and its solution marks
the ultimate test of artistry. This is the
coloring of tone according to interpreta-
tive needs. The actor expresses mood and
character through gesture, expression,
and inflection. The operatic actor does
exactly the same—except that his voice
requires much more than shadings of in-
flection. A bar, two bars, part of an aria,
an entire aria, must all be colored so that
the voice itself expresses the emotion of
the moment. The *Carmen* of the First
Act, for instance, is an entirely different
person from the *Carmen* of the Second
and Third acts. Not only must she look
and act differently—the actual tone color
of her voice must be different. That is
an enormous problem and its ultimate
solution remains, I believe, a matter of
inborn talent. Indeed, talent means a
natural ability to create human person-
ality other than your own. And such
talent, cannot, strictly, be learned—either
one has it or one has not.

"And at this point, we round our circle
and come right back to the start—the
greater our perception of a character, in
all its aspects of historical, emotional,
and stylistic values; the greater our gen-
eral, non-vocal understanding of people,
the freer our characterizations will
emerge. Before we can attempt convinc-
ing tone coloring, we must know what the
desired coloring is to be—and for that
we need a vast, ever-growing background
fund of knowledge which voice training
alone can never supply. Our greatest
stage actors are those who portray char-
acter most convincingly. We seldom think
of mentioning that they also use their
voices—every night and two matinees!

Despite the more arduous claims on his
vocal cords, the operatic singer would do
the same—as far as the convincing ef-
fect is concerned, at least. Thus, he
should round out his purely vocal studies
with the means of making himself a per-
ceptive and expressive personality."

Youth Commands Tomorrow's Music

(Continued from Page 326)

all the playful quality is lost. And the
Allegros of Mozart, they are full of grace,
vigor, and charm. Yet much of these quali-
ties are lost if the tempo is too rapid.
But to play fast is easier!

"There are many great techniques now-
adays, but I think the greatest technique
I have ever heard, the greatest because
it was the most honest, was Kubelik's.
Perhaps he did not play quite so fast as
the modern technicians, but every note
was a gem of purity. His playing sparkled.
It was a quality I have not heard since.

"Honest! Perhaps that is the word we
look for, perhaps that is the word that
best describes the artist; for he must be
honest with the music he plays, honest
in his technique, and honest with him-
self. He must criticize himself honestly;
he must have convictions and ideals of
his own, and hold to them honestly be-
cause they are his own. If he is sincere
in this he will stamp his personality on
all that he plays, and for this reason
his interpretations will have value."

Asked if there was a word of advice
he could give to those young readers of
THE ETUDE who aspire to artistry, Mr.
Thibaud looked serious for a moment.
"Advice? No!" Then his eyes twinkled:
"Well—perhaps. The thing I would say
is—be yourself! Be yourself even if you
are wrong—for when you copy you are
lost!"

Letters from an Etude Friend The Adult Pupil

TO THE ETUDE:

It is a pleasure for the music teacher to
teach an adult beginner who advances rapidly
and plays with expression. In his enthusiasm
the teacher assigns to this pupil the same
course of study used in the training of concert
musicians—to memorize everything he studies.
The adult with plenty of leisure time and a
mental capacity for memorizing music may
well follow this course of study and become a
good musician. Most adults have only time to
study music as a hobby, and have obligations
and responsibilities which interfere with the
possibility of memorizing music.

An adult having a good memory in the voca-
tion or line of work in which he was trained
and educated, may have difficulty in memoriz-
ing music. In his desire to satisfy the teacher
he will memorize the music by process of
repetition, but this takes all his time and he
has no time left to enjoy and find in his music
a means of expression. After following this
procedure for a long time he becomes dis-
couraged.

The adult pupil differs from the child in
that he will show a distinct liking for a cer-
tain phase of music study—expression, tech-
nique, theory or even musical history, and will
make better progress if given an opportunity
to accomplish his natural ability.

It is well to have the pupil memorize scales
and music which is easy to memorize due to
its simple musical arrangement. The writer be-
lieves that careful improvement in positions
and playing, expression and finish, allowing
the pupil time to find in his music pleasure
and the desire for further knowledge in this
art, is the best method for teaching an adult.
—LILLIAN PAKAN

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