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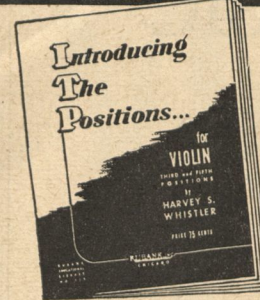
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THE ETUDE

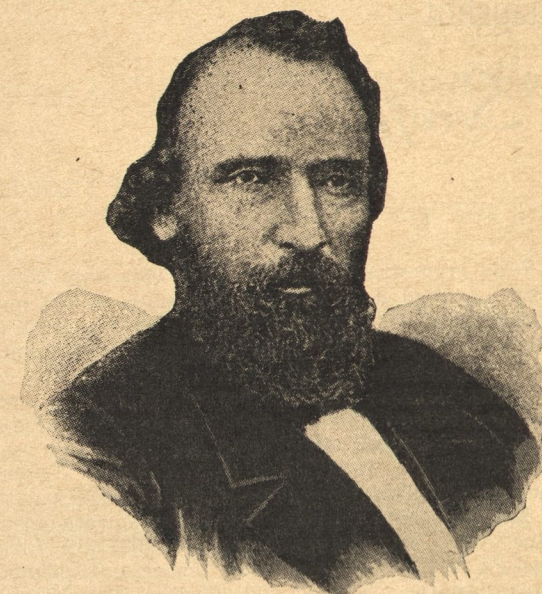
THAT soulful, far-seeing Swiss philosopher, Henri Frederic Amiel (1821-1881), when he was professor of aesthetics at Geneva University, said, "To know how to suggest is the great art of teaching." Most of the great teachers of history have taught others by planting suggestions in the student's mind, like seed, with the hope that the student will develop these suggestions. Socrates (469-399 B.C.), in his amazing seventy years, used to say that his calling was to bring ideas to birth. As in the case of the greatest of teachers and masters, Jesus Christ, Socrates actually wrote nothing. He conveyed his thoughts to others, notably Plato, who put them down. His method of instruction was a kind of ingenious cross-examination, in which, through questions, he led the student to weigh his own ideas; to think out his problems for himself. Since the days of Socrates, thousands of teachers have employed a variation of this method of teaching their pupils to do original thinking by arousing their interest through questioning; suggesting, rather than dictating to them scraps of information and hard and fast rules often forgotten too soon.

Christ not only taught and suggested, but He illumined His disciples' minds through parables. His hearers were always inspired by these dramatic and colorful human pictures of life, and inspired to follow His divine principles.

The primary objective of all great teachers of all times is to get their pupils to think for themselves, rather than to follow any rigid model. The greatest teachers of an art have been the most catholic in inducing their disciples to study all styles of interpretation. One of our teacher friends has, in his record library, many different interpretations of numerous pieces performed by various virtuosos. Pupils are coached in discovering these differences and discussing them in class. This teacher is unusually successful. The teacher with a large library of phonograph records has what amounts to a remarkable corps of assistants upon his faculty, all of whom are far finer performers than is the teacher.

The art of intelligent suggestion may account for the curious fact that many gifted teachers, who themselves have not succeeded as great executants, have become world-famous pedagogs. They have the gift which brought forth Emerson's much quoted saying, "The man who makes hard things easy is the educator." Either you are a teacher, or you are not. George Bernard Shaw was in one of his "tongue in the cheek" ironic moods when he wrote, "He who can, does. He who cannot, teaches." Mr. Shaw, you slipped when you made that quip, despite the fact that you were one of the most trenchant of all musical critics. Everyone in music knows of scores of remarkably fine pianists who have been conspicuous failures as teachers. These individuals include those who have been forced into teaching by an unkind fate and have condescended to give lessons as they would condescend to have a tooth drawn. Their lessons have been, for the most part, vanity exhibitions of their own pianistic ability. That, however, is very remote from fine teaching. Your Editor had a short course of lessons with a world-famous virtuoso whom he never listed among his teachers. Why? The gifted gentle-

## The Art of Suggesting



HENRI FRÉDÉRIC AMIEL  
(1821-1881)

Czar of Russia, who met with sensational success whenever he played, abandoned concert tours at the age of twenty-four. Thus, two-thirds of the life of this famous composer of *Si oiseau j'étais* were spent away from the concert stage, reputedly because of a fear of crowds.

One of the leading formative influences in modern theories of piano touch and technic, Ludwig Deppe (1828-1890), who rose to the high post of *Hofkapellmeister* in Berlin, was best known in his time as a conductor, rather than a piano virtuoso. Many ideas we hear today in talks upon modern pianoforte playing, relating particularly to touch and relaxation, you will find recounted in the book of his American pupil, Amy Fay, who was also a pupil of Franz Liszt.

At least three of the world's most famous pianists were pupils of teachers of little renown, save that which their students brought to them. Anton Rubinstein's only teacher (excepting his mother) was Alexander Ivanovitch Villoing, who was also the teacher of Nicholas Rubinstein. Anton declared that Villoing was a better pianist than himself. Villoing chose, however, to be a teacher.

Leopold Godowsky's best known teacher was Ernst Friedrich Karl Rudorff (1840-1916), a very able and well trained musician, but in no sense a great virtuoso. Godowsky, when visiting your Editor at his home, stated that he considered himself self-taught, but he unquestionably must have learned much from his distinguished associates, notably Saint-Saens. Walter Gieseeking's only teacher was Karl Leimer, whose book, "The Shortest Way to Pianistic Perfection," is one of the most helpful works of its kind. Leimer was a well known pianogog of Hanover.

These outstanding brilliant pianists of world renown all studied with teachers who were in no sense towering virtuosos. Leopold Auer was a virtuoso in his younger days, but he cannot be ranked in public success with Elman, Heifetz, Zimbalist, Seidl, Parlow, or Milstein. The same may be said of Otakar Sevcik, with his noted pupils, Kubelik, Kocian, Zimbalist, E. Ondricek, and Marie Hall. Leschetizky was an outstanding virtuoso in his youth and made many successful tours. But he was a (Continued on Page 267)

Editorial



# Post-War Opera in Italy

A Musical Snapshot

by Victor J. Seroff

Pianist, Teacher, and Traveler

AN AMERICAN G. I. described grand opera as the "baseball of Italy." It is hard to realize that thousands of opera fans go to temples of the art in Italy with the same enthusiasm as crowds in America go to a ball game. They have the same intensity of interest that the Spanish masses have for a bull fight. To the credit of the Italians, they are devoted to a cultural and artistic pleasure.

Milan, the capital of Northern Italy, looks as though it has a greater population than New York City. One can hardly walk through the crowds of people on the sidewalks, and one's life is certainly not safe in the middle of the street, for Italians travel a great deal on bicycles—and they just adore motorcycles, on which they go zipping through the streets as though they were on their way to the moon. The dream of every young man today is to have a "Vespa"—a little motorcycle which makes more noise than it affords comfort to the rider. At one time the noise from automobile horns in Milan sounded incessantly like a huge, cacophonous organ with a million pipes. Mussolini tried to suppress this, but it seems to be in the Italian nature to love noise.

Milan did not suffer much from the war. The Cathedral stands intact in all its glory. The famous windows and the middle door—the most valuable—were removed to places of safety during the war. The thing one regrets is the sight of the neon signs which have been put up by advertising companies on the buildings facing the lovely Cathedral, spoiling the looks of the Piazza del Duomo.

But the real heart of Milan is still La Scala. It is in the center of the city, very near to the Galleria Umberto I and the great white *Dom* or Cathedral. During the last days of the war, two bombs destroyed the auditorium, but the stage was saved from the fire by the iron curtain (and I don't mean the Churchillian "Iron Curtain!"). The auditorium, which seats thirty-five hundred people, has been completely rebuilt, an exact copy of the old. Fortunately the large chandelier had been saved.

"We would have no deficit," I was told by one of the members of La Scala, "if we had not the expense of the new *décor* and costumes which perished during the fire."

## La Scala Subsidized

The Italian Government subsidizes La Scala with thirty to forty million liras a year, and two and a half per cent of the receipts of all the moving picture houses in the State of Lombardia goes into the La Scala fund. This intelligent measure is supposed to have been originated by Arturo Toscanini when he was there in the years 1921-1922. This arrangement was respected even throughout the years of Fascist rule. Now La Scala has become an institution, for it has founded a school for young singers which opened its doors in December 1946. Young men and women, regardless of their nationality, who are fortunate enough to win scholarships, receive their tuition free. They also have monthly allowances for living expenses. Aureliano Pertile and Julia Tess are the professors at this school, which had twelve pupils last year. At the end of each school year public examinations are held at La Scala, with pupils performing scenes from the operas and singing arias and concert pieces accompanied by the

that Giuseppe di Stefano, tenor, may become one day Tagliavini's rival. The famous Lina Pagliughi still sings at La Scala, even though her entrance on the stage is usually greeted with howls of laughter. The poor woman is, as the Italians say, "as fat as a cupboard," but when she opens her mouth the house instantly hushes in respectful silence. The audiences love the unique voice of the lady. It is my opinion that the young soprano, Renata Tebaldi, will create a sensation at the Metropolitan, when she sings there. This beautiful, twenty-five-year-old blue-eyed, dark-haired, Parma-born diva made her debut in Rovigo in 1944. The war interrupted her career, but now she has been singing at La Scala for the last two years in "Othello," "Lohengrin," "Mephisto," "La Bohème," and "La Tosca." She told me that she is "prestare la voce" (lending her voice) in the film "Colonna Sonora"—really "Lohengrin," which is being made in Rome. She said she is too tall to act in the film, as she is about five feet eight.

Evening clothes are not obligatory at La Scala, except for the Gala performances such as are given for illustrious guests. "We are a democracy," explain La Scala people.

## An Italian Hollywood Bowl

During the summer La Scala performances attract thousands to Verona—the little town which some ninety years before Christ was a Roman colony. In the Arena (Colosseum), one of the few amphitheatres which survives since Roman times, where gladiators fought to the death, and later, after the Middle Ages, where bull fights were held, the La Scala Company now gives opera performances. It is a sort of Italian Hollywood Bowl. The Arena is round and is divided into two parts: one for the audience, the other for the stage and the orchestra. Since the modern Romans are not so sturdy a race as their ancestors, and the intensity of the blazing heat has not diminished in all these years, the spectacles do not begin until late in the evening. The Verona performances are favored, not only for their artistic value, but for the real Italian spirit which the audience supplies, by the free expression of its enjoyment or disapproval. Here a singer can have a rousing ovation after one aria and be booed (the Italians whistle) by the whole crowd of some forty thousand people a few minutes later. The Italians all seem to be connoisseurs of opera. I talked to a wine merchant in a small village near Verona, whose intimate knowledge of operas, (Continued on Page 261)



LA SCALA OPERA HOUSE, MILAN

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

THE thoughtful reader of newspaper criticisms finds himself confronted with a phenomenon which occurs frequently enough to be serious. More than half the reviews of young artists' recitals seem to mention but one point, with the performer referred to as having 'strong fingers, well developed technique, lack of musical significance.' Even one such criticism would be unfortunate; when one reads it over and over, it makes one wonder. Are we actually guilty of stressing mechanical craftsmanship ahead of art, in the training of these young debutants? What are the reasons for such a condition, and how can it be cured?

"The root of the difficulty, it seems to me, lies in the desire of young artists to find a quick, easy, sensational success. Success itself, according to the prevalent conception, seems to mean the ability to cause amazement; to shock people by playing louder and faster than the last newcomer who, in his turn, played louder and faster than those before him. To achieve the questionable glamor of sheer shock-sensation, the young artist fortifies himself with the most difficult works, from a purely technical point of view, that he can find. It is a matter of everyday occurrence to find a young pianist making his first orchestral appearance in the Brahms 'B-flat Concerto.' In the light of such facts, it is not difficult to see why these young people receive bad notices. Quite simply, they cut themselves off from the most important part of their training—the gradual, patient, concentrated development of artistic expression.

## Technical Facility Not Music

"Let us settle, once and for all, that technical facility is not music. Certainly, it is the means of making music, but at its best, technique remains only a tool. Insistence on technique-sensation is comparable to admiring the typewriter on which a great novelist works out his ideas! Yet, in a musical sense, this seems to be going on all the time. We train young artists so that they have fluent means of expression and nothing whatever to say!

"No one element is responsible for this—all of us share the blame; the teachers who permit a gifted pupil to give performances for which he is not ready; the managers who organize such performances; the public that tolerates them . . . and, of course, the young performers who steer such a pitifully warped course away from the true study of music.

"It is easier to detect errors than to correct them! Just *how* shall we proceed in our training of young artists, so that their musical development may be strong and sure? Well, let us examine some of the points of error with a view to improving them. First of all, the pupil gifted enough to aspire to a career in art should be brought to realize that his basic 'business capital' is the attitude with which he approaches his work. He should be discouraged from trying to shock, to startle, to sensationalize, to impress. He should be taught that the function of the artist is similar to that of the priest—a lifelong service of consecration to the deepest significance of music. In my own student days in Germany, a talented young pianist could make his start by playing the Hummel Concerto, or the Mendelssohn *Rondo Brilliant*—works which give a youthful spirit an opportunity to express itself, without taxing it with profundities it can hardly be expected to express. But who, today, would even think of playing those works? They are not 'terrific'—they do not 'impress'! And, in this misguided desire to impress, the youngster plunges into Beethoven and Brahms—and makes an impression of having nothing to say!

"It takes time and living to develop musical ideas worth hearing. And by *living*, I do not mean *Vie de Bohème* gaieties! I mean earnest, solid thinking, studying, communicating with music. There are a number of

A Conference with

Claudio Arrau

Internationally Renowned Chilean Pianist

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CLAUDIO ARRAU

ways in which musicality can be developed. First of all, do not attempt the profound works at the start of your career. Leave the Brahms B-flat alone for a while and concentrate on early Mozart and Mendelssohn. Don't attempt the Beethoven Sonatas of later opus until you have thoroughly mastered all the earlier of the thirty-two—and master them thoroughly; mentally and spiritually, as well as manually. Acquire a repertoire gradually and scale the progressive advancement of the works you play according to your mental and spiritual grasp of them—the finger work will take care of itself! (I assume that adequate technique is present.)

"In studying repertoire (always gradually!), put yourself through a discipline of real study. Respect the minutest intention of the composer. This means getting away from the 'personal inspiration' school of thought, and observing the least indications of tempo, of dynamics, of *legato* and *staccato*—everything that the printed page yields. For this, naturally, it is always wisest to work from the Ur-text, and, I am glad to say, Ur-text editions of the great works are becoming more and more generally available. And, as a background for understanding these indications, familiarize yourself with the world in which the composer lived,

Foremost, perhaps, among the younger generation of great pianists who have maintained a reputation for musical integrity as well as for brilliance of performance, Claudio Arrau, born in Chile, was already famous at the age of five. At seven, he was granted a government scholarship for advanced study abroad and worked in Berlin with Martin Krause, himself a pupil of Liszt. Until his death, eight years later, Krause assumed full charge of the boy's musical and general education. Then, at fifteen, young Arrau found himself on his own. The loss of his teacher, which fell coincident with the boy's emergence from childhood, plunged him into a spiritual crisis from which he found his own way out. Although he had some years of successful concertizing behind him, he retired from public work and recommenced his studies, guiding himself by a more mature consideration of Krause's teachings. In his early twenties, he again entered the concert field and proved himself an artist of first rank. Mr. Arrau achieved a sensational New York success in 1941, and since then has played more than one hundred orchestral engagements and over four hundred recitals in America alone. He has also made successful tours of Europe, South America, and Australia. His prodigious repertoire includes material enough for seventy-six full recital programs, and sixty-two orchestral works. He has had a street named for him in Santiago de Chile, and he travels on a diplomatic passport. In the following conference, Mr. Arrau outlines the needs for the training of young artists.

—EDITOR'S NOTE.

thought, and worked. At its widest, this means intensive study of all kinds of world history and customs. At its narrowest, it means digging into intensive research of little things. If, for instance, you play a Bach 'Partita,' don't stop at a reproduction of the notes! Discover that the work is really a series of dances. Learn those dances—find books that will explain their steps. Be able to dance a *Gavotte*, a *Sarabande*. Learn the *tempi*, the rhythms. Explore the difference between the French *Courante* and the Italian *Corrente*—and suddenly you will see that the *Courante* is a slow, dignified dance, very different from the light, rapid *Corrente*. Make yourself actually become one of the seventeenth century personages who danced originally. Find out what they were like; how they thought, and moved, and dressed. This is all a vital part of the artistic preparation necessary to a musically significant interpretation of a Bach 'Partita.' And it has nothing in the world to do with the technique of fingers!

## Respect the Composer's Intentions

"Even in purely technical passages, the intentions of the composer must come first. Despite today's stress on finger work, one finds much 'faking' in difficult passages. Sometimes these passages sound blurred. Sometimes they sound clear enough, but — again through our search for the quick, easy way—they are not played *exactly* as the composer wrote them. Little short-cuts in fingering, and so forth are introduced. Take, for example, the final passages of the Beethoven C-minor Concerto, and again, the final passages of *Les Adieux*. Here, there are rapid broken octaves, indicated for one hand. It is difficult—so what happens? More than one young pianist allows himself the liberty of playing them with both (Continued on Page 260)

APRIL, 1948

"MUSIC STUDY EXALTS LIFE"

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# The Pianist's Page

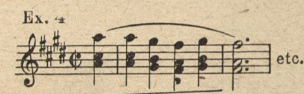


by Dr. Guy Maier  
Noted Pianist and  
Music Educator

which often ends in a syncopated sigh (Measures 9 and 13):



Thereupon usually follow those irregular and tender patterns of thirds and sixths (Measure 14):



## Chopin, Prelude in C-Sharp Minor, Opus 45

THE STEP-CHILD of the Preludes, in this case one of the most attractive of Chopin's progeny, is the separate Prelude in C-Sharp Minor, Opus 45, printed for your convenience in the Music Section of this month's ETUDE. Approach it sensitively, for it is a shy, retiring child who does not make friends easily. Hammer-and-tongs thumpers do not win its confidence, nor has a large portion of the hoi-polloi taken it to its capacious bosom, for it does not wear its heart on its sleeve. Yet all pianists, even those whose playing lacks emotional warmth, will find a life-long friend in Chopin's ardent prelude if they will take pains to cultivate it.

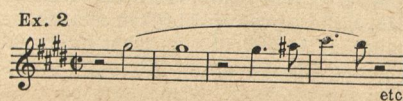
Huneker and other writers call it "improvisational," "introverted," "introspective," "Brahmsian," and let it go at that. Superficially its broken chord and melodic contours, its curving shapes in thirds and sixths do recall the Brahms "Intermezzi." Perhaps the young Johannes loved it too; if so, he learned much from it. That Rachmaninoff also must have contemplated its soaring phrases can easily be proven: program it as a Prelude by Rachmaninoff and you will often find the hoax going undetected.

### Chopin at His Best

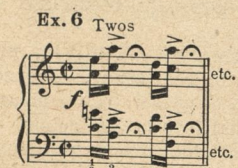
Organically it is Chopin at his economical best—an expertly woven thematic texture shot through with shafts of modulatory light. In Measure 5 the rising flow of the persistently recurring left hand arabesque (which the right hand usually finishes):



joins the yearning right hand theme in Measure 6:



Practice hands separately until you can play the sequential patterns of each hand accurately and rapidly. Note where and how far the intervals descend. 2. Then practice hands together. This routine is to be done, of course, only up to the changing pattern (diminished seventh chords) in the ninth group of eighth notes. 3. Now work hands singly as written, first in impulses of twos, accenting second chord (Ex. 6):



then in fours, accenting fourth chord (Ex. 7):

4. Practice examples 6 and 7, hands together. Don't look at the keyboard or at your hands. Practice the passage entirely by feel, no matter how slowly you

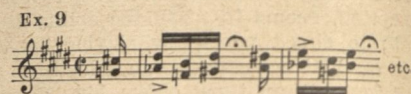
"MUSIC STUDY EXALTS LIFE"

need to play it accurately. If you persist (without peeking!) you will master it much more quickly.

The diminished seventh chord sequences (from the ninth pattern) are comparatively easy if you will practice them in this pattern:



which combines thus:



### Additional Details

Phrase the opening chords of the Prelude in smooth groups of fours; use soft pedal and make a slight *ritard*, in Measure 4. Note the soft syncopated sigh (C-sharp) which finishes the phrase.

Give strong foundation (bass) tones throughout the Prelude and avoid thin or bony "pecking" at the flowing left hand (see Ex. 1) arabesque. Always play it curvingly and richly *legato*, using the damper pedal as long as possible. Contract phrases dynamically, as, for example, Measures 6-9 *mezzo forte*, but Measures 10-13 *piano*.

The singing chords in Measure 14 must move toward the long chord of Measure 15. Play *poco rit.* and *Molto dim.* in Measure 18. Hesitate slightly before playing the chord (*pianissimo!*) in Measure 19.

Throughout Measures 27-35 play all the tones in the right hand chords—tops, insides, bottoms—with passionate warmth. Don't jab them into the piano with your wrists, but take them out of the instrument with free, full arm. Think of these chords in two-note phrase groups and you will mold them into the right shapes.

Make almost no *dim.* in Measure 30, but take time for that beautiful *shibito piano* chord (G-flat) at Measure 31. Then play *forte* and hold the rich tonal texture through to the sudden sigh in Measure 35. Play softly there, and hesitate before the theme in Measure 36; change color here; begin Measure 37 richly *pianissimo*, like a sudden remembrance of a long-forgotten beauty. From Measures 35 to 59 there emerge breath-taking passages of iridescent and shimmering modulations from G-flat (35) to E-flat (39) to A-flat (43) to F (47). From here on, F-major predominates; those throbbing chords return (Measures 55-59) with the lovely intensity of their top, inner, and bottom tones.

Play the subsiding F-major arpeggio in Measures 59-63 with as much damper pedal as it will take, and of course with soft pedal also. Start Measure 63 *pianissimo* and avoid making much *crescendo*. You will produce truly golden sounds on those chromatically ascending half-notes (Measures 63-66) if you play them with full, relaxed arm. Fade immediately after the C-sharp in Measure 66 and play the brief return of the first theme with gentle yearning.

Take plenty of time to approach and to play the bitter-sweet climax in Measures 78 and 79. Give all the voices in the last half of Measure 78 firm, rich sound, but emphasize especially the two double F-sharp melody tones; and don't forget to sigh on that final C-sharp in the right hand. . . . Pause long here; then depress damper and soft pedals and let the warming rain pour down! Use damper pedal sparingly until the final quick *rit.* and *dim.* (*pianissimo*) in the last eight chords preceding Measure 80. Then play the C-sharp minor chord (80) solidly, and rest on it. (I recommend playing an octave G-sharp in the bass.) Take your time "giving thanks" in the recitative which follows (Measures 80-84); use pedal as long as possible; don't fade out until Measure 89, where Chopin calls for a *smorzando*, which you know means a sudden "snuffing out."

Brush the second last chord gently, and play the final chord with a *ppp* paint-brush dip.

What an endearing step-child Chopin has left in our care!

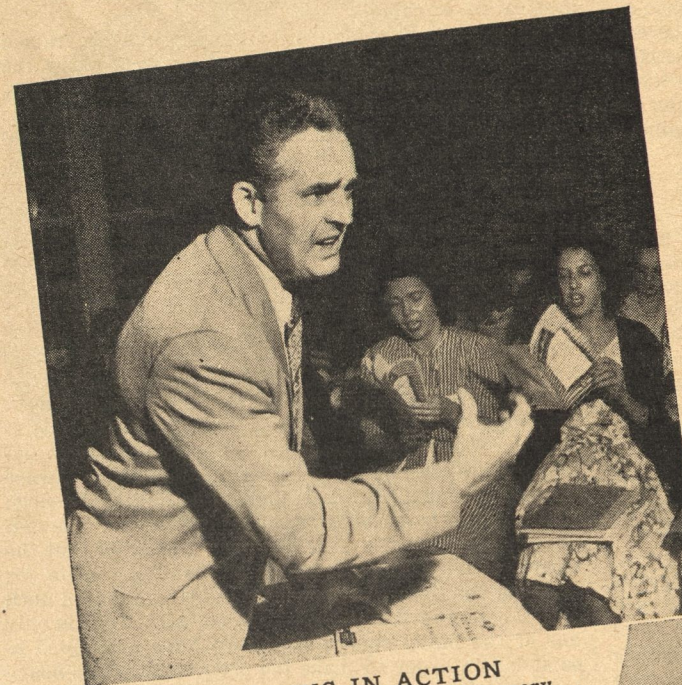
# Capitalizing Your Musical Ability

A Conference with

Fred Waring

Famous Conductor of Waring's Pennsylvanians

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE



**FRED WARING IN ACTION**  
Waring met with music educators every evening, discussed problems ranging from choral singing to student interest. Important feature was program building, of which Waring is master. Educators were given Waring records, arrangements, and his famed Christmas Album as specific, practical aids for starting fall term.

"HOW can I capitalize my musical ability in order that I may have an adequate return for long years spent in music study?" That is the question which thousands of young musicians are asking. The great problem of education itself is that of adjusting human material vocationally, to the known needs of the world, in a way which will be for the best interests of society and of the individual student. In some fields the student is apparently expected to make an enormous contribution of genius, labor, thought, and time that may lead to only a livelihood, with but a trifling remuneration. This may be idealistic, but it seems to me most unfair to the individual and to his family. It is difficult to imagine a more unjust distribution of the world's wealth. When musicians have something to give, which is of great value to their fellowmen, they should not be timid souls begging for favors. Why should inconsequential people, of trifling accomplishment and even nefarious mercenary undertakings, which contribute nothing to humanity, be generously rewarded, while a Schubert, who gives forth genius, which cannot be bought with millions, be obliged to subsist upon a pittance?

"It has been my conviction since my youth that well-schooled and well-trained musicians have something of great importance and value to give to the world, but that with the exception of the 'top liners,' they are often very inadequately paid. This, in most cases, is by no means because of their lack of efficiency in music, but largely because they do not know how to capitalize their ability. The opportunities for well paid positions in music in the future of our country will be, in my opinion, almost limitless. In the teaching field, the colleges are already put to it to fill top positions.

"This is one of the reasons why I propose to invest considerable effort and money in the 'Shawnee Music Workshop' plan which does not parallel in any way the work now being done by any music school, conservatory, or college, but is rather a form of clinic, in which musicians who have had previous training may direct their talent and skill into some of the more exciting and profitable means of earning a living in music. This is accomplished through periods of close association

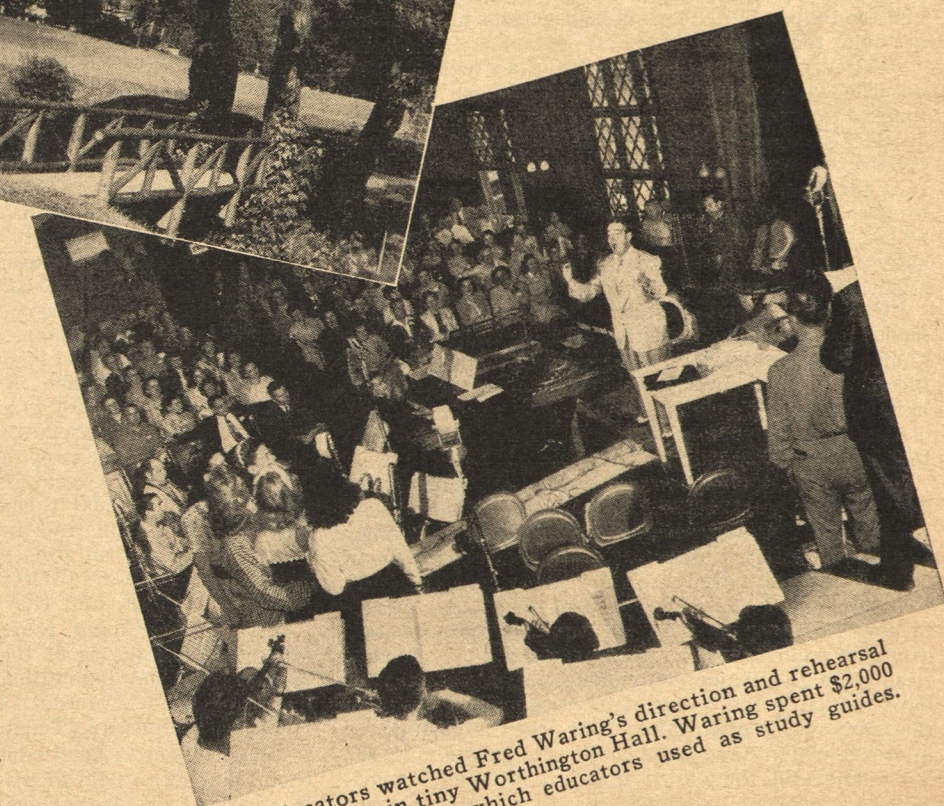
"MUSIC STUDY EXALTS LIFE"

and work with practical, high-salaried musicians. The plan must necessarily be original and different. It involves rehearsals, lectures, forums, and constant daily opportunities to see the 'Pennsylvanians' at work. The plan is flexible, informal, and thoroughly democratic.

"Music, now the most democratic of all the arts, was long the monopoly of royalty and the nobility. As long as that system prevailed, musicians were the house servants of aristocratic snobs. Those days are now long past. Moreover, music in these times is not a 'closed corporation' for snobs of the intelligentsia class. Music is for everybody. Formal concerts of formal music will and must continue in great temples of art. But these are for



SHAWNEE INN AND COUNTRY CLUB  
Shawnee-on-Delaware,  
Pennsylvania



Educators watched Fred Waring's direction and rehearsal techniques in tiny Worthington Hall. Waring spent \$2,000 on music scores which educators used as study guides.



the relative few. Do you realize that there are still millions, coming up the cultural hill of life, who are still incapable of comprehending a great symphony or a great opera? They can take it in small doses, but a long sustained program leaves them bored and bewildered. This is not strange. Nearly everyone had a great grandfather who just could not stand Bach, Wagner, or Brahms. If you do not agree with this, just go back and read some of the criticisms of a century ago. Vast numbers of people have made their first acquaintance with the beauty of the masters through popular music. Thousands who ignored Chopin's *Fantasia-Impromptu*, sang its principal theme in *I'm Always Chasing Rainbows* with great delight. Popular composers, incapable of creating good melodies, have indulged in this kind of pillage galore. If it acquaints the greater public with the beauty of outstanding examples of musical art, it may be condoned, as it is the first step toward good taste in music that millions have ever taken. When a composer selects one of the Hungarian dances of Brahms and makes of it the song *As Years Go By*, should he be condemned? Brahms did precisely the same thing when he received that very folk theme from Edouard Remenyi, the Gypsy violinist, who himself got it from the Gypsies. Everything depends upon how the theme is arranged and presented.

"More than this, the Shawnee Music Workshop plan is geared to the music needs of today and tomorrow. We are not living in the age of the haubtoys of Henry VIII or the Sixteen Violins of Louis XIV. It is not difficult to find abundant evidences of great change in the present day attitude toward music by the American people as a whole.

#### An Amazing Development

"The high schools, colleges, and music schools have been turning out proficient young artists by the thousands, and investing these young folks with the benefits that come from music, giving them, also, a respect for modern musical ideals. These boys and girls have been growing up and they see clearly the great objectives in modern social conditions which music promotes. They realize vaguely what music means in their home groups, and what it will mean tomorrow to the myriads of workers in the great industries and huge corporations in our country. There is a rhythm to modern life which music promotes, as nothing else can, and the industrial leaders in management and in labor are quick to recognize this.

"Thirty years ago, if the people of a great and still unsettled land like America wanted to hear the finest music, they might have had to travel hundreds of miles. In thickly settled Europe it was different. They were obliged to travel only a few miles. Today, in our country, however, with radio broadcasts of unparalleled excellence, they need only move a few feet to secure, at the cost of a few kilowatts, the greatest music and entertainment of the world, performed by the finest musicians obtainable.

"This has brought about a change in our entire musical educational facilities such as Man has never known. More than this, it has raised enormously the incomes of musicians. It accounts for revenues which have aided in keeping many of the foremost symphony orchestras operating, although some are still obliged to limp along with deficits.

"There will always be a demand to see and hear performances in person. However, with the increased road expenses of the players and singers, the prodigiously increased cost of transportation of huge orchestral and operatic groups with large salary rolls, together with relatively small box office revenues due to small auditoriums, the outlay can run into hundreds of thousands of dollars. Without the supplementary income from radio, many symphony orchestras would long ago have sunk into the ocean of increased costs. America therefore owes a great debt to our progressive business interests, which have spent millions in subsidizing, for the public and their own practical interests, incomparable programs confined, not to a few wealthy patrons and autocratic snobs, but extending to every home owning a radio.

"All this has resulted in a far-reaching decentralization of musical activities, once confined to a few so-called 'centers of culture.' Musical advantages developed by the demand inspired by the radio are creating new centers of culture in all parts of our country. New standards of living are set, new teachers are trained in new techniques, and new music leaders develop fresh, interesting, inspiring, and exciting ideas. All these things are leading the so-called hard-headed and material businessmen to realize that there is something magic about music which, when properly employed, lubricates the life of the whole community, socially, and industrially, preventing strife and increasing the happiness of individual workers, accelerating their activity, and raising the normal productivity of the community. The type of teacher or leader who can promote this kind of work renders a very valuable, a very real service, to modern life.

#### Finding Joy in Music

"We must learn, at the outstart, to take our music more seriously. This does not mean to regard it lugubriously or solemnly. Quite the contrary is true. We must find incessant joy in our music as the Gypsies, the Hungarians, the Poles, and the American Negroes feel an inner delight in serious music. Their honesty of expression puts them far ahead of the stilted artificial musicians, who make music superficial, instead of letting music make itself felt within their souls. Why do you suppose that the humble hill-billy singer and the cowboy singer have an appeal to millions? It is because of their sincerity. When they sing, they mean it. If you cannot acquire this secret of honest sincerity in your musical art, you are not likely to succeed, no matter how hard you labor. It is the very first step toward artistic triumph.

"Professionalism in music may be ruinous, and sometimes is. The world has no use for perfunctory music. The performers (all of them), must enjoy every second of their music, making it live vividly, like that of enthusiastic amateurs; else the whole work becomes flat and mechanical. The 'Pennsylvanians' work incessantly, every second at rehearsals, and at performances to avoid the perfunctory. The music must live 'over the air' because it is not going out to robots, but to live people. For every minute of our performance there have been hours of preparation and intense but happy rehearsal. I have been accused of being a perfectionist, but no detail is too small to be ignored. This is too important a job for one person, and I have three assistant conductors, all finely trained musicians and specialists. It is also necessary to have a group of seven expert music arrangers, all of whom are upon regular salaries. The cost of development and maintenance of our library throughout the year averages over two thousand dollars a week. Every arranger keeps up to the highest standards of musicianship even in the case of the tritest 'popular' tunes or ballads.

"The great masters did not hesitate to employ the folk songs of the people in their symphonies. There is many a little peasant ditty to be found in the works of Handel, Haydn, Beethoven, and even Brahms. They used this folk-born material, just as Shakespeare used plots and sayings of previous centuries in his plays. Even in our country, suggestions of the folk tunes of yesterday may be found in some of our most ambitious orchestral works. When these tunes are represented in a choral and orchestral garb of a symphonic character, they take on a classical import. Our American composers of the songs of the people have been amazingly prolific for several decades, and many of the excellent and original themes they have evolved are extremely beautiful and intriguing. Give them an orchestral and choral atmosphere that would fascinate a Richard Wagner, a Hector Berlioz, or a Nikolai Rimsky-Korsakoff, and they stand out like jewels.

"On the other hand, rearrangements of the themes of great masterpieces of the past, in a more modern garb, have acquainted millions with the lovely melodies of Bach, Handel, Mozart, Beethoven, Chopin, Liszt, Schubert, Brahms, and Tchaikovsky.

"Many of our serious educators are looking to fine choral singing to help in saving our English language in America from the various distortions of dialect and mispronunciations which have attacked it from all parts of the world. Our language, when employed in all

its purity, nobility, and susceptibility to thought and expression, is one of the richest means of human communication. When heard in its perfection, naturally, without affectation or exaggeration, it is exceedingly beautiful. If everyone spoke and sang correctly, beautiful diction would be a simple matter, but so many perversions have crept in, that much of the English we hear in the streets is anything but inspiring. This made necessary, in the vocal part of our program, a most careful analysis of the elements of speech, always remembering that the first office of speech is the communication of thought.

"Thought in language is conveyed by vowels framed in consonants. Generally speaking, vowels carry the sound, but the consonants shape the sound into words. We have evolved a very definite system for the phonetic spelling of words, which we employ in our singing and in our Shawnee Press editions. But that is not enough. The singer must have drilling, over and over again, in the use of these phonetic symbols. For instance, we are told, when we study the French language, that it is different from English in that it has liaison, which in the standard dictionaries is described as "the carrying over in pronunciation of final consonant to a succeeding word, beginning with a vowel or silent h." We are told that in English there is no such thing as liaison but as a matter of fact, liaison comes up all the time in English conversation, yet we do not notice it. The singer starts to sing the vowel and then tries to sing the following consonant. For instance, in the following passage from *Comin' Thru the Rye* (Shawnee Edition): "Yet all the lads they smile on her" is sung: "Yeh tall the la-dzhayee smah-eel on her" . . . The reason for carrying the T of 'yet' over to 'all' is that the vowel 'e' with the sound of 'eh' is the vehicle for carrying the tone which should not be terminated until just the second it touches the word 'all.' This is only one of the many speech habits we have attempted to establish in order to make the pronunciation as heard by the audiences or over the air, distinct, understandable, and artistically beautiful. After pronunciation comes the proper interpretation of the thought of the poet who wrote the words.

#### Overcoming Prejudice

"The chorus has always been a conspicuous factor in the broadcasts and in the recordings of the 'Pennsylvanians.' You have no idea how much commercial, managerial opposition I encountered at first in insisting upon an impeccable chorus. I was assured that it couldn't possibly succeed. It has proved its importance over and over again and is now an integral part of everything we do. We have a whole corps of members capable of doing the finest kind of solo work. The chorus is always rehearsed at first separately and the individuality of every singer is brought out in the tone mass, although blended in the whole.

"Finally, comes the interpretative side of our work in the ensemble, in which every effort is made to bring out the inner meaning of the author of the verses and the composer. Interpretation is everything. The same words and the same music might be sung by a 'barber shop' quartet, and its significance would be enormously different from the rendition given by a superlatively trained group of singers and players in a modern arrangement, after adequate rehearsals. The modern American arrangers rank with the most brilliant minds in the history of music and choose their colors from a vivid tone palette, to achieve effects of tone coloring that are epochal.

"Two years ago it occurred to me that there were large numbers of students and conductors of educational and other non-professional groups who would like to have an opportunity to become acquainted with our choral and broadcasting technique, not in a school, but in a first hand observation of a professional group of players and singers who have successfully used these techniques of performance year after year. We are not a closed corporation and we have no jealous monopoly of our methods. The more they can be spread, the better I will be pleased. I discussed this with my staff and they fell in splendidly with the idea of giving a three day 'open house' course in 1945, at our New York studios. This first course was experimental and was given without charge to those who took it. It was so successful that a second course, also without charge, was given in the summer of 1946. (Continued on Page 226)

## Chopin and the Chopin Renaissance

by Dr. Francis L. York



DR. FRANCIS L. YORK

"Dear Papa,

I could express my feelings of love and affection for you, dear Daddy, more easily if I could put them in notes of music on the piano."

SO WROTE the eight-year-old Chopin to his father on the occasion of the latter's birthday. Here we have the secret of all of Chopin's music; the dominant trait of his character. When he played, when he composed, he expressed his feelings on the piano, and he rarely expressed them elsewhere. He had the greatest font of melody and of harmony in the history of music. It was an integral flow, an integral part of his nature, and had to be expressed on the piano.

In spite of the present fabulous Chopin renaissance, no composer for the piano is so badly interpreted or his character or his wishes as a composer so badly misunderstood. It is my hope that in the present article I can present to you some aspects of the real Chopin as a man and as a composer that are usually ignored.

Every art is an emotional expression, and in the art of music Chopin is the supreme artist. His music must be approached in the world in which he lived. By this I do not mean the world of Paris in the 1830's and 1840's, but the mental, emotional world in which Chopin lived alone, apart from the physical world around him. He had hosts of friends and admirers with whom he was on the most cordial terms, but he confided in none—only in his piano. No composer before or since has been able so perfectly to express the moods, the emotions, the pains, and joys of humanity, as has Chopin. To those musicians who really understand him, and they are pitifully few, he has become the musicians' Bible.

#### The Joyful Chopin

I have said that he is misunderstood, and this is especially true of the joyful and humorous side of his character. I shall attempt to show how frequently humor is present in various passages in his music—and that such passages should be played with humor. Until he became hopelessly ill, all through his life he was notoriously full of fun, and as he expressed all his feelings through his music, we should expect to find humor and fun in it—and there it is, if we only know where and how to look for it. Unfortunately, no music critic or biographer is of much help. Each one apparently starts with the assumption that Chopin was an

Dr. Francis L. York, who was born March 9, 1861 at Ontonagon, Michigan, has one of the most distinguished records in the annals of American piano teaching. All of his life he has made a special study of Chopin and his works. After much persuasion, THE ETUDE induced Dr. York to write some of his findings. This is an article which all Chopin lovers will want to preserve.

—EDITOR'S NOTE.

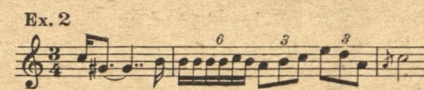
effeminate, neurotic weakling and interprets everything he wrote with this in mind. For many years his greatest works were not played or known. Only his Nocturnes were well known, that is, some of them; and Nocturnes do not, as a rule, express the most forceful and virile side of music—though in Chopin's Nocturnes may be found passages that are far from being weak or effeminate. This of course has led to false interpretations of many of his compositions. For instance, the happy little sketch of a *Mazurka*, Number Seven of the "Preludes," is commonly played at a tempo twice as slow as the nature of the piece demands, as if it were a doleful *Funereal*. This false interpretation may be due to regarding the tempo mark, *Andantino*, as meaning slower than *Andante*, whereas Chopin always used it as meaning faster than *Andante*. If we play Number Five of the "Preludes" rapidly, Number Six very slowly, Number Seven *Allegretto*, Number Eight rapidly, we have very nearly the artistic arrangement of *tempi* followed by all the great masters in their Sonatas. If the student will notice the arrangement of these "Preludes," he will find how skillfully Chopin places them in order, so that they contrast sharply with each other, especially in tempo; and Chopin himself played them in the order written. Playing this little gem *Lento*, immediately following Number Six, which is marked *assai lento*, is bad interpretation and is anything but artistic.

At the time he wrote his first Polonaise, the one in G-sharp minor, Chopin was about twelve years old. He was then staying at the home of one of the nobility, and was so full of spirits and mischievousness that his hostess called him "a little devil"; and this prankishness was with him all his life, even when he was sick and in distress. It was at about this age that he and his two sisters used to write every week a "newspaper," mostly about their own activities, which was circulated among his friends and the students of the Lyceum where he studied. This little paper was full of fun and even of the most arrant nonsense, telling in a humorous way of the little happenings at home or in the school. In telling of his own experiences, Chopin calls himself "M. Pichon" (an anagram for Chopin), and relates his difficulties in learning to ride horseback. He says that he stays on the horse's back, not through any skill of his own, but entirely through the good nature of the horse. One issue tells of a drake in the family poultry yard that committed suicide, and says that the drake's reason for the rash act could not be determined because the drake's family refused to talk. The rest of the issue is fully as nonsensical. In another issue he tells about playing for his sisters his composition called *The Village Jew Merchant*. This is Number Thirteen of the *Mazurkas* and is usually regarded by the wise critics as a very serious composition expressing "hectic despair"—if you know what that is—but it is really a humorous description of what a little Jewish merchant sees when he shuffles to the front of his shop in his carpet slippers and watches the ridiculous antics and listens to the maudlin complaints of a drunken man in the street. Szulc, a Polish writer who gave many anecdotes of Chopin, says the piece was known all over Poland even before Chopin left his home, as the *Little Jew*. Nothing in piano literature

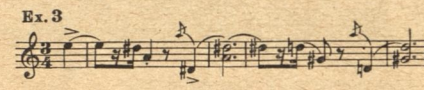
so skillfully expresses the ridiculously unsteady motions and the lachrymose complaints of an inebriate in the maudlin stage. What could more graphically describe the querulous complaint of the poor wretch than the following, the measure marked *poco rit.*?



I can find nothing in the next example, which is Measure 28 of the *Mazurka*, but Chopin's description of the very uncertain and unstable gait of our poor alcoholic—certainly, as an expression of "hectic despair" it is a dismal failure.



In the following example, Measure 16 from the end, the poor fellow apparently has a bad case of hiccoughs which interrupts his attempts to repeat his previous complaint.



Finally, after one or two more feeble attempts, he sinks peacefully into slumber, and the merchant shuffles back into his shop, making a rather unfeeling comment on the fellow's state.

That Chopin was of a happy disposition is abundantly proved by the stories told by his own letters and by some of his friends. They tell of his clownish pranks, his delight in imitating important personages (including the Czar of Russia and the Emperor of Austria), making fun of their characteristics, and even imitating their appearance. He had such control of the muscles of his face that he could make himself resemble another person. All the muscles of his body were also extraordinarily flexible. Chopin's pupil, Gutmann, tells of his sitting on the floor and throwing his legs over his head onto the back of his neck, like an acrobat or a contortionist. When he played, his hands, though small, seemed, as Heller said, to unfold themselves over the keyboard. He appeared one night at the home of a friend, dressed as a Pierrot and danced about, indulging in all sorts of pranks, acrobatic and otherwise, for an hour or more, much to the amusement of his friends, then disappeared as suddenly as he had come, having said not one word the whole evening.

Liszt, who knew him intimately, speaks of his gaiety and says, "He quickly appreciates the ridiculous." Moscheles speaks of his "comic vein." Berlioz, whom Chopin knew personally but never liked very much and whose music he detested, says: "Who would have thought Chopin had a comic vein?" and speaks of his mischievous good humor. (Continued on Page 214)



## EDWARD ELLSWORTH HIPSHER

by Guy McCoy

IT IS with profound regret that THE ETUDE informs its readers of the death of Dr. Edward Ellsworth Hipsher, who from 1920 to 1941 was Associate Editor of this magazine. Dr. Hipsher, music critic, author, editor, composer, passed away March 7th in City Hospital, Marion, Ohio, after a week's illness of uremic poisoning. His age was seventy-six. He had resided in Marion, his native city, following his withdrawal in 1944 from all activities in Philadelphia.

Born in Caledonia, near Marion, March 28th, 1871, Dr. Hipsher's musical education was carried on at Valparaiso University; the Royal Academy of Music, London; and in Florence, Italy. Before joining THE ETUDE staff, Dr. Hipsher enjoyed a distinguished career of some twenty-five years as musical director in various colleges, including Humeston Normal College (Iowa), Holbrook Normal College (Tennessee), Marion Conservatory of Music (Ohio), and Morris Harvey College (West Virginia).

Dr. Hipsher's love of music, literature, and allied arts found expression in his many activities in the cultural life of Philadelphia. He was President for seven years of the Philadelphia Music Teachers Association; Founder-President of the Mozart Society of Philadelphia; Vice-President for Music of the Pennsylvania Arts and Sciences Society; a member of the Board of Directors of the Italo-American Symphony Orchestra, and of the Pennsylvania Philharmonic Orchestra Society; a member of the Executive Council of the Philadelphia Branch of the Dickens Fellowship; and a life member of the Philadelphia Society for the Preservation of Landmarks. His activities also included membership in the China Institute of America, the Valley Forge Historical Society, the Pennsylvania Art Museum, and the Ohio Society of Philadelphia.

Dr. Hipsher was also an authority on cacti, and took pride in the fact that at one time he had owned one of the largest and most varied collections of cactaceous plants in the world.

In recognition of his outstanding accomplishments, Temple University, in 1933, conferred upon him the honorary degree of Doctor of Music. Dr. Hipsher's



DR. EDWARD ELLSWORTH HIPSHER

compositions include songs and piano pieces. He compiled and edited two choral collections; "Choir Book for Women's Voices," and "Choral Art Repertoire." His greatest literary achievement was as author of "American Opera and its Composers," the first and only complete work on this subject in existence.

Dr. Hipsher was in every sense of the word a self-made man, and the writer of these lines, an associate of his for a number of years, and who later succeeded him in the Assistant Editorship of this magazine, joins the other members of THE ETUDE staff and its readers everywhere in honoring one who accomplished much in the face of many difficulties.

## Chopin and the Chopin Renaissance

(Continued from Page 213)

George Sand said that Chopin would turn away from his friends, go to the mirror, stand there for a moment and turn back completely altered in appearance—perhaps looking like an Englishman of the middle class. He was very fond of being with children and would spend a whole morning playing Blind Man's Buff and telling them stories.

I hardly need to remind you of the whirling motion of the so-called *Minute Waltz*, as everyone is familiar with the story of Chopin's improvising it after he had watched George Sand's little dog chase its tail, going 'round and 'round, as little dogs sometimes do. Un-

fortunately, history does not inform us whether the little animal attained its end. At any rate, Chopin saw the humor of the situation and as always, with him, put it into music. Among Chopin's friends this Waltz was always known as *The Little Dog's Waltz*. As an expression of pure joy, even of boisterous hilarity, what can equal the passage in the *B-major Mazurka* shown in Ex. 4?

Then, too, there is a lot of grim humor a little farther on in the same *Mazurka* where, in the next example, the Bass impolitely and rather sardonically mocks the Soprano's joyous outburst,—reminding one of a somewhat similar effect in the last three notes of Beethoven's "Sonata, Op. 14, No. 2."

In 1833 one of Chopin's friends wrote to Chopin's parents that their son had grown so big and strong that he hardly knew him. Still later by five years Chopin says of himself, "I feel splendid." This does not at all agree with the usual pathetic description of Chopin given us by his biographers. He still kept his

love of the ridiculous, so noticeable in his youth. He writes to his friend and pupil, Fontana, the following bit of nonsense: "Give Jasia for lunch a sphinx's beard and parrot's kidneys in tomato sauce. Take a bath of an infusion of whales." Another passage in the same letter is too much in the style of the humor of Rabelais to be quoted here. Chopin, in his letters, often alludes humorously to himself and to his personal appearance. He frequently speaks of his crooked nose, his long nose, and complains that the flies light on it. He signs a letter, "Your friend with the big nose and the undeveloped fourth finger, Chopin." He tells of his unsuccessful attempt to raise whiskers, saying that on the right side they do very well but on the left they obstinately refuse to grow, though he says that is not of so much importance for "one always turns his right side to the audience." He also thinks it something of a joke that he has to have his hair curled and is obliged to wear white kid gloves.

As an example of his ability to impersonate other people the following story is told. A Polish pianist came to Paris and, as they all did, called on Chopin. He expressed a wish to meet and hear the best pianists who were then in Paris. He asked Chopin to help him and said he was particularly anxious to hear a pianist now forgotten, but quite a celebrity in his time, a certain M. Pixis. Chopin was in one of his prankish moods and told him that it was unnecessary to see or hear Pixis, as he himself could represent him. Accordingly, he made his face look like Pixis, sat down to the piano and played exactly in Pixis' manner and style. That evening Chopin took his compatriot to the opera. Chopin was himself constant in his attendance at the opera. At the close of the first act, Chopin saw in a box opposite, someone to whom he wished to speak, and left his own box to go across the house. While he was away, who should enter his box but the identical Pixis himself. The Polish gentleman looked up and said, "Oh you don't need to go on with that farce any longer," thinking it Chopin himself, still imitating Pixis. Pixis was naturally much astonished to hear himself so addressed by a perfect stranger, but just then Chopin returned, explained the situation, and they all had a good laugh over it. Such an imitation seems to us hardly possible, but Chopin's ability to do these things is well authenticated and he evidently thoroughly enjoyed doing so.

Although he was celebrated for the delicacy of his playing, he was quite able to produce great volume of tone from the piano. G. Mathias, his most famous pupil and a celebrated pianist himself, in a letter a copy of which is in my possession, exclaims "What force, yes force there was in his playing," and says that in *cantabile* lyrical playing his tone was "immense." But he detested piano pounding. His Polonaises surely show no lack of virility, neither do his Scherzos, his Fantaisie, many of his Preludes and Etudes. He was acknowledged to be the first pianist in Paris, when about the year 1840 Paris was the home of most of the greatest pianists of the world, including Liszt. Among all these pianistic giants, Chopin easily held his own.

Though he was never robust, Chopin, until the last years of his life was in fairly good health. He was capable of doing an immense amount of work, sometimes composing all night, sometimes getting up in the middle of the night to begin his day's work. He seems to have had a wiry frame—all steel wires like his beloved piano. Even in the very last weeks of his life, when he was desperately unwell, he could write jokingly of the unmusical playing of ladies in Scotland—very complacently playing wrong notes. He was fond of telling funny stories and would write them in his letters to his family. For example, he tells them that a German laundress bringing her work back to a camp of French soldiers answered to the challenge of "Qui va là?" (Continued on Page 265)

Owing to a general strike in the typesetter's union affecting the establishment which produces THE ETUDE, our readers are asked to overlook certain typographical inconsistencies in this issue of THE ETUDE and also any possible resultant lateness in delivery.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

## My Twenty Favorite Records and Why

An Article of Rare, Authoritative Interest

by Charles O'Connell

Author of the Sensationally Successful  
"The Other Side of the Record"

**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)**  
Maria 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**  
Chalapiin 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 Salon 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

No man is in better position to write this article than Charles O'Connell. For the greater part of his life he was at the head of the Recording Department of RCA-Victor and later held a similar position with Columbia Records. He has had an important part in making a large number of the world's most famous records. His book, "The Other Side of the Record," has had a startling reception. Mr. O'Connell was born at Chicopee, Massachusetts, April 22, 1900. He received his B.A. at the Catholic School and College of the Holy Cross. He studied piano with Frederick Mariner, and organ and conducting in Paris with Widor. In 1936 he became assistant conductor of The Philadelphia Orchestra. Mr. O'Connell has conducted most of the foremost orchestras in America. He is the author of "The Victor Book of the Orchestra" and "The Victor Book of the Opera." Mr. O'Connell selects, at the request of THE ETUDE, his twenty favorite records. Unfortunately, paper limitations make it necessary to print the second part of this article in the May issue. We are sure that record fans will look forward to it. —EDITOR'S NOTE.

**Daquin: Noëls**  
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

DURING a rather long period of association with the making of records and of somewhat unusual familiarity with the records of serious music issued by all the major producers, I have been asked perhaps hundreds of times to specify which records I consider best of all the thousands with which I have necessarily become acquainted. It has never before been practical, or at least politic, for me to give a satisfactory answer, although I have often wanted to do so. During the past twenty years I have been connected with two of the major recording companies—first with Victor until 1944, and then with Columbia until 1947. To list my choicest records requires that I venture into the catalogs of recording companies other than Victor and Columbia, and I did not feel that I could do this publicly while associated with any recording organization. When the editor of THE ETUDE, after the publication of my book, "The Other Side of the Record," when I was free of all commercial entanglements, asked me to enumerate my choice of records I was both pleased and flattered; pleased because for once I could accept the opportunity and flattered because he considered my opinion valuable enough to merit circulation among the musical people who read THE ETUDE.

Before discussing my favorite records enumerated above, I should give you some intimation of the basis



Photo by R. T. Dooner

CHARLES O'CONNELL

for my choice. I have considered four factors: first, the repertoire; second, the performance; third, the recording quality regarded from a technical point of view; and finally, the performer. These four factors have not the same valence in the various selections I have made. Any given record may be defective in one of the four factors, but so superlative in one or two of the others that I must perforce choose it. A perfect example of this is my first selection: Moussorgsky-Stokowski: Boris Godounoff (Symphonic Synthesis) Leopold Stokowski and the Philadelphia Orchestra—Victor DM-391. From the musical-technical point of view, this record seems to me the most beautiful in anybody's catalog. I know nothing to equal it in sonority, in orchestral color, in extent of dynamic range, or in fidelity. For sheer excitement it has few peers. The source of the music, Moussorgsky's opera, "Boris Godounoff," is in my belief the most profound and moving and intensely dramatic musical work for the stage in the whole operatic repertoire. It is true that as an opera "Boris Godounoff" is episodic and loosely constructed; it is true that Mr. Stokowski's "synthesis" is a highly arbitrary arrangement and, furthermore, is based more directly upon Rimsky-Korsakoff's reorchestration than upon Moussorgsky's original. I maintain, nevertheless, that if one can accept, as I can and do, Mr. Stokowski's thesis that dramatic elements of certain operatic works can be so juxtaposed and so integrated as to make a symphonic poem of overpowering dramatic impact, then his (Continued on Page 226)

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## Music in the Home

**Beethoven: Symphony No. 4;** The Cleveland Orchestra, conducted by George Szell. Columbia set 705.

**Hanson: Symphony No. 3 in A minor;** The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1170.

**Mahler: Symphony No. 5 in C-sharp minor;** The Philharmonic-Symphony Orchestra of New York, conducted by Bruno Walter. Columbia set 718.

**Mozart: Symphony in D major, K. 385 (Haffner);** The NBC Symphony Orchestra, conducted by Arturo Toscanini. Victor set 1172.

**Shostakovich: Symphony No. 7;** The Buffalo Philharmonic Orchestra, conducted by William Steinberg. Musicroft set 83.

**Schubert: Symphony No. 9 in C major;** The NBC Symphony Orchestra, conducted by Arturo Toscanini. Victor set 1167.

Szell's performance of the Beethoven Fourth is equally as proficient as any on records and is excellently recorded. The Hanson Symphony, romantic in spirit, reveals a broader prospectus than his earlier works. Its rugged and turbulent quality is in keeping with the pioneer spirit which the composer tells us inspired it. Koussevitzky gives it a splendid performance.

The fervor and intensity of Walter's interpretation of the Mahler symphony is matched by superb recording. The work, one of the composer's most ambitious and impressive, is often complex and harmonically dissonant. One feels a program was implied, but the composer denied this. Certainly the opening movements suggest a Faustian stress.

Toscanini's newest performance of the Mozart "Haffner" is more sharply etched than his older one—which may be the result of modern better recording. It brings us subtleties of line and phrase as well as dynamics which were missing in his previous recording. The noted conductor's performance of the Schubert C major reveals his genius for dramatic power and intensity. Perhaps no other conductor provides the thrill in the *scherzo* and *finale* or substantiates the classicism and towering strength of Schubert's inspiration.

The Shostakovich symphony is an emotional document of the Russian people during the trying days of the Leningrad siege. A work of troubled emotions, its thematic material is not on a consistent level and to some it seems too long for its own good. Those who admire this music will find the performance and recording a most satisfactory one.

**Berlioz: The Corsair—Overture, Op. 21;** The Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 11-9955.

**Dvorák: Nocturne for Strings, Op. 40;** The Busch Chamber Players, conducted by Adolf Busch. Columbia disc 17513-D.

**Khatchaturian: Masquerade — Suite;** The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor set 1166.

**Respighi: Roman Festivals;** The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 707.

**Suppé: Light Cavalry Overture;** The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor disc 11-9954.

**Thomas: Raymond Overture;** The City of Birmingham Orchestra, conducted by George Weldon. Columbia disc 72374-D.

**Weber: Der Freischütz—Overture;** The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia disc 12665-D.

**Weber: Oberon—Overture;** The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor disc 11-9951.

**Weinberger: Polka and Fugue from "Schwanda";** The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Victor disc 12-0019.

Tovey says "The Berlioz overture to 'Le Corsair' is as salt a sea piece as ever has been written." Based on Byron, it reveals Berlioz at his romantic best. Beecham gives this music brilliant performance. Dvorák's Nocturne, with its charm of serenity is a



WANDA LANDOWSKA

## Records You Should Hear

by Peter Hugh Reed

pastoral night piece, curiously reminiscent of Wagner. Busch plays this music with affection. Khatchaturian's suite, from incidental music to an old Russian play, is neo-romantic in style. Lacking in originality, it none-the-less has an exciting rhythmic bounce to which Fiedler does full justice. Respighi's "Roman Festivals" is a pageant of orchestral coloring and tone. "Ear-filling sounds," as one writer stated, but a "disaffecting musical product." Ormandy gives it an impressive performance.

Suppé's *Light Cavalry* is more often than not mauled by bands and inferior orchestras. Not so with the Boston "Pops." Under Fiedler's brilliant direction "an old war horse" becomes a thoroughbred steed. The overture from Thomas' "Raymond"—an opera long forgotten—has charm in the opening section but becomes commonplace in its latter section. Weldon gives it a first-rate performance which is brilliantly recorded. Neither Ormandy nor Koussevitzky efface memories of Toscanini and Beecham in the two Von Weber overtures, despite the glowing orchestral playing and splendid recording; and Mitropoulos' performance of the brilliant and delightful "Schwanda" music does not measure up to a previous issue by Ormandy.

**Tchaikovsky: Romeo and Juliet—Fantasy Overture;** NBC Symphony Orchestra, conducted by Arturo Toscanini. Victor set 1178.

**Tchaikovsky: Francesca da Rimini — Symphonic Fantasia;** The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1179.

**Tchaikovsky: Violin Concerto, Op. 35;** Erica Morini and The Chicago Symphony Orchestra, conducted by Désiré Defauw. Victor set 1168.

Toscanini's performance of the familiar "Romeo and

Juliet Overture" is beautifully coordinated. There are no rhythmic or dynamic distortions. The love sections are played with rare sensitivity and the dramatic portions with poised power. As an encore, the conductor gives a brilliant account of Kabalevsky's overture to his opera, "Colas Bruegnon." Koussevitzky's treatment of the more abstruse "Francesca da Rimini" is high polished drama, lacking in the poetic tenderness and eloquence of the Beecham reading. Miss Morini's performance of the Violin Concerto is superb. In our opinion, hers is a more vital, more earnest and incisive treatment of this music than any other on records. Unfortunately, the orchestral playing, while competent, lacks her inspirational conviction.

Also recommended are:

**Bach: Chaconne from Unaccompanied Violin Partita in D minor;** Andres Segovia (guitar). Musicroft set 85.

**Bach: Concerto in A minor; Roman Totenberg** (violin) with the Musicroft Chamber Orchestra. Musicroft set 78.

**Bach: Six Sonatas for Harpsichord and Violin;** Ralph Kirkpatrick and Alexander Schneider. Columbia set 719.

**A Treasury of Harpsichord Music; Prelude, Fugue and Allegro in E flat (Bach); Sonatas in D and D minor, Longo 418 and 423 (Searlatti); Sarabande in E minor (Chambonnières); La Dauphine (Rameau); Les Barricades Mystérieuses and L'Arlequine (Couperin); Ground in C minor (Purcell); The Nightingale (Anonymous); The Harmonious Blacksmith (Handel); Rondo in D, K. 485; Turkish March from Sonata, K. 331 and Menuetto in D, K. 355 (Mozart); Concerto in D (Vivaldi, arr. Bach); Wanda Landowska. Victor set 1181.**

**Bach: Magnificat;** RCA Victor Chorale and Orchestra, Blanche Thebom, and others, conducted by Robert Shaw. Victor set 1182.

**Bach: Cantata No. 140—Wachet auf, ruft uns die Stimme;** RCA Victor Chorale and Orchestra, conducted by Robert Shaw, with soloists. Victor set 1162.

## THE PIANO STORY

**MASTERS OF THE KEYBOARD.** A Brief Survey of Pianoforte Music." By Willi Apel. Pages, 323. Price, \$5.00. Publisher, Harvard University Press.

Dr. Apel's book is unique in that he spends one hundred and eighty-four pages in discussing the history of pianoforte literature up to the period of the Classicists, beginning with Joseph Haydn (1732-1809), and devotes only one hundred and thirty-nine pages to the huge development of the art down to the present of Hindemith, Stravinsky, Poulenc, Schoenberg, et al.

When one remembers that the average piano student rarely knows anything of the keyboard composers prior to Bach, one realizes at once that here is an opportunity to become acquainted with the earliest foundations of piano literature through the Renaissance, the early and the late Baroque periods, as well as the later Classical, Romantic, and Impressionistic periods. There are one hundred and forty excellently selected notation examples, including even one from Schoenberg. A celebrated critic recently said to your reviewer, "Much of the beauty of music comes from discords to which we have become accustomed. Music without properly used discords is like painting without shadows. That does not mean, however, that music should be a fabric of discords so abrasive that they make the listener cringe." Dr. Apel, in his over-all picture, states this very ably in the following paragraph:

"Impressionism, in spite of the sensation it created, after a relatively short time began to lose much of its original fascination. Its intrinsic vagueness and over-refinement were not conducive to vigorous development. It is a somewhat tragic truth that Debussy's work stands before the eye of the present-day viewer not as what he intended, the negation of Romanticism, but as a part thereof, in fact, its very acme and conclusion. His fundamental point of view, however, was shared by other composers who were equally convinced that the potentialities of the Romantic approach had been exploited to the very limit, technically as well as aesthetically, and that new solutions had to be found, solutions, however, of a more decisive and radical nature than his. Such solutions were indeed found by men like Schoenberg, Bartók, Stravinsky, and Hindemith, and the novelty and radicalism of their efforts are properly indicated by the term 'New Music' which has gradually come into acceptance as a designation for the progressive tendencies in the music of the early twentieth century. This term has a more limited and, therefore, more accurate meaning than 'Modern Music' or 'Contemporary Music' insofar as it excludes composers like Sibelius or Richard Strauss, who continued more or less along the traditional lines of the late nineteenth century, expounding the ideas and technical resources of Romanticism, Impressionism, Nationalism, and so on. It may be noticed that the term 'New Music' also has an interesting historical significance, as it recalls similar names which were used in earlier periods for movements of a somewhat similar character: *Ars nova* (New art) and *Nuove musiche* (New music). Particularly interesting is the fact that these movements occurred at intervals of exactly three hundred years, the *Ars nova* around 1300, the *Nuove musiche* around 1600, and the New Music around 1900. Whether one accepts these dates as a mere coincidence, or interprets them as the expression of an innate law of musical evolution, they are useful as landmarks, and they also remind us that an occasional break in tradition is no more less natural to historical development than is continuity and steady growth."

All in all, Dr. Apel's work should be an often consulted volume in the library of the teacher and the student.

## DEFINITIONS

**"THE LITTLE DICTIONARY OF MUSICAL TERMS,"** by Helen L. Kaufmann. Pages, 277 (3½ by 5 inches). Price, \$6.5. Publisher, Grosset and Dunlap, Inc.

Mrs. Kaufmann has written a very practical little book, which many should find useful. The art of lexicography consists largely in giving as completely and accurately as possible the meaning of a term in

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## Music in the Home

# 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

the fewest possible words. The very compactness of this book literally forced the author to dispense with every unnecessary word, and the excellence of the work depends largely upon this factor. It is one of the most compact dictionaries your reviewer has ever seen.

## JOY SONGS FOR LITTLE ONES

**"MY PICTURE BOOK OF SONGS,"** By Alene Dalton, Myriel Ashton, and Erla Young. Pages, 60, (12 x 10). Price, \$2.50. Publisher, M. A. Donohue and Company.

Three charming young women of Salt Lake City, one Alene Dalton, poet and nursery school specialist, one Myriel Ashton, composer, and one Erla Young, artist, had a get-together party and the result is this gay and glad some book. The pages just shout with fun, tunes, and color. We are sure that many a kid will have "the time of his life" with this happy, spirited collection. It is sincere, expert, and unaffected. It makes one want to know the authors and see them at work.\*



JESSIE LOFGREN KRAFT

## HARMONICS IN VERSE

**"OVERTONE,"** By Jessie Lofgren Kraft. Pages, 63. Price, \$2.00. Publisher, Exposition Press.

Jessie Lofgren Kraft, daughter of the much loved Dean of Fine Arts of Bethany College, Lindsborg, Kansas, has put into very sensitive and ethereal verse impressions of many musical masterpieces. Her own musical background, in the remarkable Western educational institution founded by the Swedish Lutherans in 1881, threw her in association with many great artists. The poems have been used with music in concert, recital, and broadcasting programs. Particularly effective is the "Debussy Cycle," with word etchings upon *The First Arabesque, Clair de Lune, Clouds, Fêtes, Sirens, Pagodas, Gardens in the Rain*, and the "Preludes," including *Maid With the Flaxen Hair* and *The Engulfed Cathedral*.

The book properly ends with a poem on Handel's "Messiah," which has been given at Bethany in splendid manner each year since 1881. This exalting tribute runs:

"Once more the stone is rolled away  
From the Easter sepulchre;  
Again the miracle of Resurrection Day  
Resounds across the world  
In music like a mighty paean  
Of praise unfurled  
In vast wings of sound,  
Blighted and frustrated humanity  
Lifts its weary head and drinks new faith  
From the message of immortality  
Climaxing in the fervor  
Of a rapturous Hallelujah  
And the infinite thunder  
Of a triumphant Amen."



MYRIEL ASHTON, ALENE DALTON, AND ERLA YOUNG

\*Girls, you didn't expect this kind of review in THE ETUDE, did you?

"MUSIC STUDY EXALTS LIFE"



## Of Ties and Slurs

Would you please help me out with a problem: every once in a while the question of what is the difference between a tie and a slur creeps up. Of course I give my pupils a technical answer as given in any musical dictionary, but that does not satisfy them. All ties are not simple little things. Sometimes one has to watch very carefully before realizing a tie is meant, and not a slur. For instance in the *Romance in A-flat*, by Rimsky-Korsakoff, there are a number of ties throughout the whole selection. How can I explain the difference between a slur and a tie satisfactorily, so that if a student picked up a new selection he would be able without my guidance to point out and determine the many ties? —(Mrs.) P. S., Wyoming.

Although both ties and slurs are identical in appearance, there is a capital difference between them, since the tie represents "value" while the slur refers to "punctuation." In a tie, the curved line connects the *heads* of the notes involved. In a slur, this curved line is placed *above*, or *below* the notes. Let's elaborate a little by taking a few examples from the *Romance* you mention:

In measures one, two, three, four, and five, the curved lines are slurs and they indicate that the notes concerned must be played *legato*; a violinist would play them with one stroke of his bow, and a vocalist would sing them in one breath. On the other hand, the F-sharp in Measure 7 is tied to the next F-sharp in Measure 8; and again, the F-natural in Measure 8 is tied to the next F-natural in Measure 9.

A student should have no difficulty in figuring out which is which, for apart from the above-mentioned graphical divergence, a tie connects necessarily the same notes, simply increasing the value of the first one; whereas a slur applies to different notes, all of which have to be played. Should the slur apply to identical notes, these notes have dots (unless forgotten by the engraver . . .), and they are played *portato*, "carried over," half way between detached, and *legato*.

An excellent demonstration of all different instances is found in Grieg's charming lyric piece, *An den Frühling*.

## Superficial Work

I am just completing a Fourth Grade Book for the Piano. My teacher has allowed me during this grade, to work on several more advanced pieces and also several sonatas, such as Beethoven's "Pathétique," and so forth. I have made no attempt to try to work up the proper speed on any of these compositions, neither do I spend a great deal of time on any of them, only enough to get the fingering, and so forth. Now I would like to know if this type of practice might possibly do more harm than good in the long run. I would appreciate very much your views on this question.

—(Miss) M. MC., Minnesota.

While the way you work on those compositions cannot actually set you back, it is harmful in this, that it prevents you from getting ahead. By skimming over the surface without making attempts at reaching more perfection, you merely stagnate. Remember: progress comes from polishing up, again and again and ever more, one composition. Each time you come back to it, you gain, you enrich your means of doing full justice to other pieces which you are learning or will

## 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.

learn in the years ahead. To quote two eloquent French verses:

"Cent fois, sur le métier, remettez votre ouvrage, Polissez-le sans cesse, et le repolissez."

("Place your work back, one hundred times, upon the bench. Polish it without cease, and polish it again.")

Each small improvement — technical, tonal, or interpretative—is like one more step ascended on the ladder of achievement. By continued application the small pile of betterment becomes a hill, then a mountain.

In conclusion: give up superficiality, and adopt a type of practice that goes to the depth of things. You will be immeasurably gratified with the results.

## Flat, or Natural?

In a recent recording of the Chopin Prelude, Opus 28, No. 20, by Egon Petri, I was surprised to hear E flat in the melodic line on the fourth beat of measure three. This results in a minor, which I find offensive to my ear, accustomed to E-natural and the major chord leading into the dominant seventh of G major. I have looked up several reliable editions, and all agree on that notation. Will you please advise me if Petri is to be credited with an error, or am I to change the way I have been playing and teaching this piece for the past twenty years?

—S. Z., Washington.

All reliable editions notwithstanding, Petri is right! This much discussed point was settled once for all ten years ago, when at the time of the Exposition des Arts Décoratifs a special exhibit honoring Polish art was organized. On that occasion M. Édouard Ganche, president of the Société Chopin and author of the remarkable book, "Frédéric Chopin, His Life and Works," produced a copy of the

original edition of the Preludes which had belonged to one of the master's pupils. It bore many annotations marked in pencil during the lessons, and right there, in front of the E, was a flat unmistakably inscribed by Chopin's own hand. Thus a controversy of long standing among Parisian musical circles was brought to an end.

One could also argue, in support of the E-flat, that the pattern of the initial four measures is better balanced with their fourth beats alternating in 10. Minor—20. Major—30. Minor—40. Major. But any further debating would be superfluous in view of the above evidence; so let's just come to a streamlined conclusion: "E-flat . . . 'nough said!"

## Good Old Hanon

Heavens . . . Heavens! Now comes a letter from that greatest of piano pedagogs, our good friend, "le Maître" Isidor Philipp himself:

"I see, to my regret, that in your Piano Clinics you are going to discuss that ridiculous opus by Hanon. When I think that this Hanon has met with more success than 'The Rhythm of the Fingers'—so remarkable—by Stamaty, and that artists such as Safonoff and others have honored it by editing it, it makes me feel utterly disgusted."

Obviously the Master is on the war path, and I can just see him at his desk, writing his letter with a belligerent pen, the corners of his mouth drooping, his moustache sticking up in battle position, his eyes throwing flashes of lightning, and even his eyebrows bristling!

I also remember kind, debonnaire Monsieur Hanon. I was about six years old and taking my first year of pianistic study. We lived in the North of France then, not far from Boulogne-sur-Mer, where he was an organist and taught piano. Once he came to preside over a pupils' recital given by my teacher, at which I performed Madame de Galos' nocturne, *Le Chant du Berger*. Monsieur Hanon was a soft-spoken, gentle, elderly man who wore an antiquated "Prince Albert" frock coat, had white hair, sideburns like an old-style French admiral, and dandruff on his collar. Little did I suspect, at that time, that before my eyes stood a man whose name was going to become famous among piano teachers and students the world over. I don't think he suspected it himself.

But, rightly or wrongly, the "Virtuoso Pianist" has become a household word wherever there is a piano. It has spread over five continents, and once in Paris the noted Russian composer-teacher, Serge Liapounow, told me that during his many years of professorship at the Moscow Conservatory he used it constantly.

Of course the "Virtuoso Pianist" may appear somewhat simple or primitive in its original text. But modernized and amplified by the addition of rhythms, punctuation, transposition, or other devices such as one finds in editions by Robyn, Lindquist, Thompson, Cusenza, Burdick, and others, it affords a most valuable material for breaking the fingers into a high degree of smooth velocity. In my opinion, it can legitimately find a place next to—

if I dare to mention the two names in the same breath—Isidor Philipp's "Complete School of Pianoforte Technique"; the above-mentioned, and admirable, "Rhythm of the Fingers," by Stamaty; William Mason's "Touch and Technique for Artistic Piano Playing"; James Francis Cooke's "Mastering the Scales and Arpeggios"; the Aloys Schmitt "Preparatory Exercises"; and others which do not cater to passing fads but base their value on the proven ground of outstanding results.

I forgot to mention that at the time of my encounter with Monsieur Hanon, I practiced regularly from the "Virtuoso Pianist. . . ."

I still do!

## The Last Hope

Is there any solution for a pupil, age thirteen, who disregards all fingering in her studies? She is very careless in this respect and it causes mistakes and poor time. I fear it is too late to correct her careless habits at the piano, but thought you could suggest one last hope. Even though I've done all I can, I don't like to feel responsible for such playing; she fumbles around the keys so much, and strikes so many wrong notes, that I am worn out after the lesson is over. Should I give her up? Her previous teacher told me that she gave the girl up because she could not find any solution for her problem.

—(Mrs.) E. F. M., Oregon.

Hold on. . . . Keep your chin up. . . . Don't give up the fight: there still is hope! You might find your solution in a new idea (new in the United States, at least, for in European conservatories it has existed over a century and has produced outstanding results). I refer to the "group teaching" discussed by several teachers on the Pianist's Page of the January ETUDE. They have tried it, and their reports are enthusiastic. You might take a lead from their suggestions, and organize a group among your students, which will include this almost hopeless case.

Through hearing other pupils play correctly and watching their progress, this girl may feel ashamed of her inferiority and realize that her lack of concentration is responsible for her lagging behind. Why not try this ultimate remedy? It might be just the incentive she needs, the stimulus that will awaken her ambition and carry her out of a stagnation which is giving you so much concern.

THE YOUNG MAN who enters professional music today does well to realize that there is only one choice before him: either he must stick to it, regardless of discouragements, in a sort of total-mobilization, all-out-war frame of mind, or he had better get into some other calling. If he gives up, both he and music will be the better for it. If he sticks, he needs to do a great deal more than master one instrument, one specialty, one field of activity. The best chances today in music are, quite simply, for all-round musicians, who can turn their hands and their abilities to any and every sort of musical task. In this sense, our musical picture is closer to that of the great classic age. During the nineteenth century, a pianist could survive as a pianist; in the previous century, and again in the following one, such highly specialized abilities were, and are, only a part of the wider ability to serve capably in music. There's always room at the top for a lad who wants to become a pianist. He may succeed; then again, he may not. He stands a better chance in music, however, if he takes time from his pianistic preparation to learn sight reading, score reading, arranging, composition—anything and everything that has to do with music. The fact is that the music world is unpredictable, in its professional sense. Sometimes, too, the garnering of laurels may not seem fair. Success can often come as the result of a lucky break, rather than of study and training. And no one knows the field in which the lucky break will offer itself. Thus, it is a good idea to be prepared in *all* fields!

## Useful Tools

"Three useful tools are fluent sight reading, score reading, and accurate memory. All of them are, to an extent, inborn, but all can be developed. It has been my experience that daily self-imposed drills build the best development. The trick of mastering reading is to plunge in and read, keeping always alert to the all-over development of the music. I had to earn my own way as a student; the job I got was that of accompanist in a vocal studio, and I knew that I had to read, accurately, all the new music set before me. That feeling of *had to* was a great help. It was the first of the brakes, or difficulties, that turned out to be breaks of fortune!"

"Like fluent reading, accurate memory is also part of an inborn aptitude—regardless of music, some people simply remember dates, phone numbers, and so forth, better than others—but it, too, can be developed. My own system was to set myself a small limit, which I increased at regular intervals. I began by making myself memorize one bar of music a day for a week. The next week I increased the assignment to two bars; the next to four; then to eight. As you go on, it gets easier; indeed, the greater the difficulty you set yourself, the simpler do the normal assignments appear by contrast. I remember finding it taxing, at one time, to memorize eight bars of new music a day. By the next week, when I made myself advance to the sixteen-bar class, the eight seemed simple! The same is true of the kind of music you memorize. I began on song accompaniments (because of the work I was then doing), and carried my method over to the piano literature. By the time I was working on sonatas, the song accompaniments seemed simple—and when I made my next transfer to orchestral scores, the sonatas seemed easy!"

## Methods of Memorizing

"The question of memorizing brings up the matter of method: shall one memorize visually, aurally, analytically? I have found that while all means and methods come into play, the surest progress lies along the lines of analysis. I did my best memory-practicing on contrapuntal music—Bach Fugues, for example—tracing the various voices and mastering each, so that I could play any of them, from memory, both with and without the others. I have found this kind of memory development far sounder than learning a work measure for measure, regardless of structure and content; it is more logical, musically, and it makes for greater surety. Practice memorizing horizontally (on the printed page); memorize away from your instrument, concen-

## Brakes and Breaks

A Conference with

Walter Hendl

Assistant Conductor,

New York Philharmonic-Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Walter Hendl, eminent young American conductor-pianist-composer, was born in New Jersey and pursued his chief studies at The Curtis Institute of Music, which he entered at nineteen, a year after having won the New Jersey State Music Contest sponsored by the Griffith Foundation. While a student, he supported himself by reading accompaniments in a vocal studio, teaching, and learning to know the hard road to success. At twenty-two, he joined the faculty of Sarah Lawrence College. During the summers (1941 and 1942), he studied conducting under Serge Koussevitzky, conducted several of the Tanglewood Festival concerts, and appeared as piano soloist. In 1942 he entered the Army Air Force Ferry Command and was honorably discharged in 1944, after six months' hospitalization. While convalescing at Mitchell Field Hospital, discouraged and depressed, he won the attention of Mrs. Francis McFarland, a Gray Lady of the Red Cross, who set in motion interests which resulted in his being asked to write the score for the folk-play, "Dark of the Moon." This was his first work at serious composition. He finished the score in one month, and the play ran as a Broadway hit-show. After a number of guest appearances as conductor, Mr. Hendl was appointed Assistant Conductor of the New York Philharmonic-Symphony Orchestra, where he earned new laurels as substitute for Artur Rodzinski. In addition to his official duties, Mr. Hendl makes frequent appearances as guest conductor and as piano soloist, and serves on the faculty of the Juilliard School of Music.

—EDITOR'S NOTE.



WALTER HENDL

the bass clef, you (also automatically) eliminate the need of putting it a third higher. Again, most horn parts are written for F. By transposing intervals, you have to go through the formidable process of thinking everything down a perfect fifth—but by acustoming yourself to the mezzo-soprano clef, it all comes naturally.

## Be Ready for the Break

"Naturally, self-imposed drills of this sort are simply part of the daily work at music. They should not crowd out practice or theoretical study. The goal of all study should be the development of that all-round general musicianship which will enable an ambitious youngster to take hold of any kind of break that comes his way. In my own work, situations that began as definite handicaps have turned into actual advantages. For instance!"

"During my second year at the Curtis Institute, I developed a bad neuritis which prohibited more than one or two hours a day at the piano. At the start, that seemed a crushing blow. But I drew two definite advantages from it. First, I trained myself to learn music away from the piano. It is an excellent practice, but I doubt that I would have had the sense to do it but for the inability to play as much as I wanted. In second place, I turned my thoughts to conducting, the wider arm gestures causing less difficulty. Thus, neuritis caused me to learn the hard way what I advocate for all young musicians, regardless of handicaps: specialize in music."

"Again, when I began my conducting studies, I had certain difficulties in mastering baton techniques. Indeed, my progress was so dubious that at one time I was seriously discouraged from continuing this work. I wanted to go on, though, and resolved to make up for my shortcomings by other means. Accordingly, I put my memory training to new use. And when I came to class, the week after the disappointing criticism, with the "Till Eulenspiegel" score completely memorized, my standing began to look up."

"A useful, if hard, fact to keep in mind is that there are always more people for (Continued on Page 260)

trating on the musical continuity, and not on finger positions; and work with your mind rather than with your fingers. The digital memory that comes from the sheer mechanics of playing the same notes frequently enough, is not to be relied upon in moments of stress.

"The same plan of working for musical continuity helps greatly in learning to read scores. Unless the work in question is altogether homophonic or chordal, leave harmony alone and follow the score according to thematic ideas and structure. The trick of score reading is to pick out the most important ideas, acquiring facility of detail as you go along. I always break down a new score in terms of its main thematic material, tracing this phrase through, in its entirety. Then I go back to find secondary material, and so forth. In third place, then, I add the subsidiary ideas, leaving details and embellishments for the end."

"It is helpful to learn to work in all seven clefs. When, automatically, you think an E-flat clarinet in



# André Gide, Prince of Letters, and Musician

by Maurice Dumesnil

Concert Pianist and Author

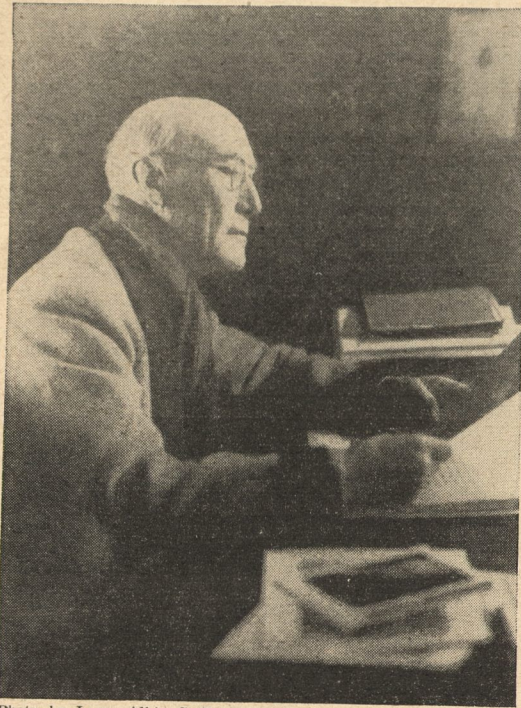


Photo by Laure Albin Guillot

ANDRÉ GIDE

THE RECENT decision of the Nobel Prize Committee to bestow this much coveted award upon André Gide, and the presentation last November at the Théâtre Marigny in Paris of his latest work, an adaptation of Franz Kafka's dramatic parable "The Trial," have focused world-wide interest upon the personality of this distinguished man of letters, playwright, traveler, and musician. Strangely enough and although he occupies a prominent place in the literature of today, André Gide's progress has been slow. Were it not for the huge publicity connected with the Nobel Prize, it is likely that his name would remain comparatively little known except perhaps in Italy, Germany, and his own country. Still, he is the author of a score of books: novels, essays, an autobiography; of plays, among which one at least, "Le Roi Candaule," has met with great success; and last but not least, of a series of "Notes" on great composers which reveal a rare artistic sensibility coupled with the richness of an unusually penetrating intellect.

Born in 1869 within sight of the Luxembourg Gardens on the left bank of the Seine, Gide was bred in Normandy, and despite his many wanderings over the face of Europe and Africa, he always remained faithful at heart to the pink and white blossoms of the apple orchards which witnessed his early attempts at writing and the precocious manifestations of his pianistic ability; for André Gide, without becoming a professional, has found his piano a lifelong refuge from the anxieties, the sorrows, the discouragements so often inseparable from a literary career. His passion for this instrument has been possessive, exclusive, and as a result there is only one master whose works ever have satisfied him completely: Chopin. They have brought to him a constantly refreshed flow of ineffable emotions, a wealth of beauty the depth of which he could never fathom. And this is quite comprehensible since Gide is what we might call an "intimist" for whom operatic or symphonic music have had little, or no appeal. He loved the piano — and likely still does, despite his claim of having said farewell to music — because of its discreet, elusive, confidential possibilities, and because of its gentle tones which suit best a reverie by the fireside, in a lingering twilight. There-

fore, is it not natural that at a time when the French literary world was submerged under a potent wave of Wagnerism, young André Gide stood apart — like Debussy — from the general attitude of Parisian artistic circles, and in 1908 wrote the following lines:

"I abhor Wagner's personality. His marvels do not so much exalt, as crush us. He has made it possible for countless snobs, literary men and idiots, to think that they were fond of music, and for some artists to believe that genius could be acquired. Germany has perhaps never produced anything at once so great and so barbarous." Slashing words, indeed, but mixed with reluctant admiration and prompted by the desire to protect the French composers from an influence entirely foreign to national tradition.

## On Mozart and Schumann

Mozart elicits from Gide an eloquent, enthusiastic response:

"The joy of Mozart! A joy one feels to be enduring. Schumann's joy is febrile, and one senses that it comes between two sobs. Mozart's joy is all serenity; and the phrases of his music are like quiet thoughts; his simplicity is all purity, it is a crystalline thing, all the emotions play their part in it; but they do so as though already capable of sharing the emotions of angels."

As for Schumann, Gide's evaluation is somewhat hesitant. "One may regard Schumann as an admirable musician," he wrote. "But he is too easily pleased; his impression, though undeniable, lacks mystery and surrenders itself all at once; he cannot turn it to account except by the most summary procedures; as soon as he attempts to develop a notion, he tires it out and weakens it; his harmonic system is of a distressing banality, his modulations are sickening in their vulgarity. In short: is it not sad to have to confine the love one has, after all, kept for him, to the works of his youth, which were exquisite and captivating in their sincerity?"

Chopin's works, on the other hand, have been for Gide the beloved object of a life study. Perhaps no other commentator has thrown more light upon the matter of their adequate interpretation, than he has. All those who distort the Polish master's music by disregarding its proper style and remaining blissfully ignorant of his personality and intentions, ought to meditate over the following lines:

"The harder performers labor to disclose to us Chopin's soul, the more misunderstood he often becomes. One may interpret Bach, Beethoven, Schumann, Liszt, or Fauré more or less well; their meaning will not be warped by a certain small measure of clumsiness in representing them. Chopin alone, if his intentions are betrayed, can be profoundly, intimately, totally disfigured."

"I like this music of Chopin," Gide continues, "to be delivered in an undertone and without undue brilliance, excepting of course some virtuoso pieces such as the scherzos and polonaises."

Among the thirty-two Beethoven Sonatas, Gide has a preference for the early ones, those especially in which the Titan is graceful rather than dramatic and powerful. "I looked over the whole first volume again," he wrote: "I do not know why people pretend to under-estimate those youthful ones. Some of them have an irresistible appeal, a novelty and a truth of accent that disposes of all objections. I have a horror of pathos and of repetitions."

Gabriel Fauré's exquisite modulations, and the patrician atmosphere which permeates his piano music,

are for André Gide a permanent source of enchantment. The "Nocturnes," the "Barcarolles" always occupied a place of honor on the music stand of his instrument. So did "Iberia," the colorful suite by Albéniz. But it is most surprising to find that the "Notes" contain so few references to Debussy. Still, Gide belonged to that small group of artists who met at Pierre Louys' or at the Librairie de l'Art Indépendant, a group which included such writers as Stéphane Mallarmé, Jules Laforgue, and Henri de Régnier. Debussy missed few of these reunions, and Gide could have given us — and could still give us — some fascinating recollections upon Claude-Achille's reactions, attitude, and opinions. Gide probably played his "Estampes" and the first book of "Images," for in 1906 a brief note appears: "Right now I am perfecting some pieces by Debussy."

## Debussy and Gide

Between Debussy and André Gide there is more than one point of similarity. The chief one is, of course, that both produced works of distinguished originality and still, of a solidity that endures. But also: neither of them ever wrote for the masses, or with a view to commercial profits. Both created much agitation by the novelty of a literary or musical style that was all their own. The years have gone by, and Debussy's "innovations," which at first gave such a shock to conservative minds, have now become semi-classical. Gide, who in his first books gave a certain impression of hostility to ordinary life and whose attitude was perhaps a little arrogant or tending to lawless eccentricity, has given up those oddities and become a truly great master.

For those — and they are millions — who still believe that the lasting qualities of literature dwell not in shotgun style, freakishness, or baby talk, but in an in-born gift for harmonious syllables and delightful cadences, here is an example taken at random from one of André Gide's novels, "Isabelle." It is in the original French, since the cleverest translation could hardly do justice to the extraordinary fragrance of the text:

"Isabelle! J'imaginai sa robe blanche fuir au détour de chaque allée; à travers l'inconstant feuillage, chaque rayon rappelait son regard, son sourire mélancolique, et comme j'ignorais l'amour, je me figurais que j'aimais et, tout heureux d'être amoureux, m'écoutais avec complaisance. Que le parc était beau! et qu'il s'appropriait noblement à la mélancolie de cette saison déclinante. J'y respirais avec enivrement l'odeur des mousses et des feuilles pourrissantes. Les grands marronniers roux, à demi dépouillés déjà, ployaient leurs branches jusqu'à terre; certains buissons pourpres rutilaient à travers l'averse; l'herbe, auprès d'eux, prenait une verdure aiguë; il y avait quelques colchiques dans les pelouses du jardin; un peu plus bas, dans le vallon, une prairie en était rose, que l'on apercevait de la carrière où, quand la pluie cessait, j'allais m'asseoir: où, rêveuse, Mademoiselle de Saint-Auréal s'était assise naguère, peut-être."

Who, but a poet and a musician of the highest ideals, could have written such a magnificent symphony in words? Gide said at one time: "I have a passion for teaching and even if the pupil were hardly worth the trouble and patience, I have made the experiment more than once, and am so foolish as to believe that my lessons were as good as the best instructors."

The pages quoted above hover on the summits of literary beauty and are in themselves an invaluable element of tuition, a rare (Continued on Page 267)

# Our Astonishing Musical Beginnings At Bethlehem

Part Three

by Paul G. Chancellor

Dr. Chancellor is a member of the faculty of the famous Hill School at Pottstown, Pennsylvania, and an authority on Pennsylvania folklore. —EDITOR'S NOTE.



## THE WORLD-FAMOUS BETHLEHEM BACH CHOIR

In the beautiful Packer Chapel on the campus of Lehigh University. The choir is singing the B Minor Mass of Bach. Dr. Bruce Carey was conductor of the choir at this time. This picture is reprinted by courtesy of "Life" Magazine.

To understand this miracle of music we must know the Moravians. They may be called the oldest of Protestant communions, since they trace their beliefs back to John Hus, and no other religious group ever endured greater persecution or showed more heroic tenacity to their beliefs. They had suffered not only martyrdom but almost total annihilation by fire and sword. In the early eighteenth century they were still a dispersed people, with toe-holds in Saxony, on the estate of Count Zinzendorf, and in London; while their missionaries were scattered from Greenland to Abyssinia. They were born missionaries. Missionary work means travel, and the Moravians were indefatigable travelers. Bethlehem itself was a mission post, and there was constant travel between it and Saxony and London. This fact, as we shall see, will explain the almost incredible knowledge the Pennsylvania Moravians had of contemporary European music.

The Moravians were also an innately musical people, and music was the very breath of their religious expression. One of their treasures was a rich body of hymns dating back to Hus and even earlier. It was grounded in Gregorian chant and German chorale, en-

riched by contact with the hymnody of several central European countries, and augmented constantly by thousands of new hymns, many of them the product of improvisation. These hymns were not only for occasions of the liturgical year; they were for all the activities of the day from waking to sleeping, and of life itself from the cradle to the grave. The little group of pilgrims that finally settled Bethlehem sang as they crossed the sea, and on that same boat were the Wesley brothers, John and Charles. So impressed were the latter by the fervency and naturalness of the singing of the Bohemian Brethren that much of the same hymnody was incorporated in the Methodist revival. Finally, it might be noted too that many of the Bethlehem settlers were men and women with musical training.

With this knowledge we shall not be too surprised

to find that Count Zinzendorf improvised, at Bethlehem's second Christmas in 1742, the hymn of thirty-seven stanzas now known as the *Bethlehem*, or *Pennsylvania Christmas Hymn*. It will be understandable, too, why Immanuel Nitschmann returned to Bethlehem on one occasion with a small load of music by Haydn and Mozart. He had been to Germany and London and knew what was going on there. Nor is it sheer accident that the music of John Antes, an American-born Moravian composer, sounds like Haydn. He met Haydn in Vienna, worshipped his music, and imitated it. Finally, it should not be too surprising to find in Bishop Spangenberg's "Patriarchal Plan"—the very first directive for administering the new settlement—provision for "organization of older boys and girls into choir divisions." Yet where else in the whole history of American settlement could such a provision be found? Not only were there choirs formed, but other musical activities were organized in amazingly short order. The history of Bethlehem's first sixty or seventy years stands, as we shall see, in sharp contradiction to the theory that music can flourish only in a developed community, after rudimentary necessities have been provided for.

The choirs that were established followed closely the pattern already well developed by the Moravians in Saxony. Membership was not optional; participation was considered a consecrated duty for all who could sing. Not only were boys' and girls' groups formed, as Spangenberg had directed, but choirs of men and women as well. Each was a unit of seventeen members, and was more of a singing "class" than a choir as we generally think of it. Not only organization, but leadership, training, and rehearsing were systematized. Music was purchased, or, more often, copied by hand. Antiphonal singing was a feature of Moravian choir singing, since the sexes were, in Bethlehem's earlier decades at least, never mixed. The men sang from the organ gallery, the women from the opposite side of the church. Visitors would have noticed that under the white caps of the latter were distinguishing colored ribbons: white for widows, blue for married women, pink for the unmarried.

The first accompanying instrument was a spinet which arrived in 1744. In 1746 the first organ was used, an instrument built in Philadelphia by Hesselius and Klemm. The latter soon went to Bethlehem and combined his skill with that of David Tanneberger, the greatest of Moravian organ builders, who supplied no fewer than fourteen organs to the American-German churches, among them the one installed in Zion's Church, Philadelphia, in 1791. This latter was the largest organ then in the United States, and its dedication was lent added distinction by the presence of President and Mrs. Washington, together with members of Congress.

One of the most remarkable features of early Bethlehem church music was the use of orchestral instruments in church services. Strings, flutes, oboes, horns, trumpets, and kettledrums were in constant use, something utterly rich and strange in colonial America. Yet this again can be under- (Continued on Page 256)

## VOICE



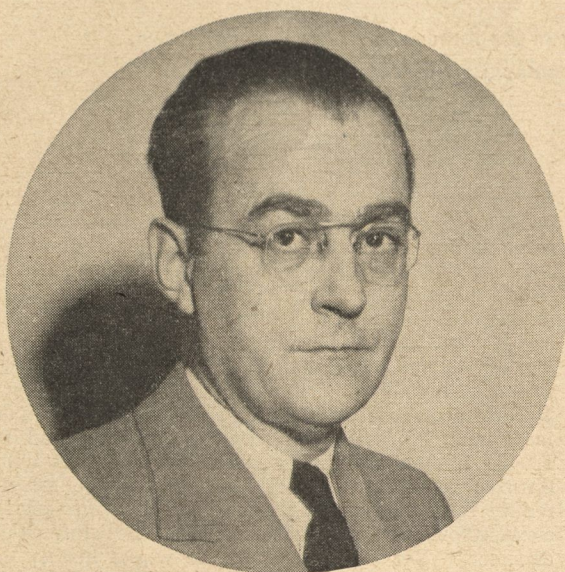
# Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of  
America's Oldest Music Teaching Organization the MTNA,  
Founded December, 1876, at Delaware, Ohio

Conducted by

*Dr. Theodore M. Finney*

Head Music Department, University of Pittsburgh  
Editor and Chairman, Archives Committee of the MTNA



THEODORE M. FINNEY

THE APPEARANCE of this page in the most widely-read magazine devoted to music in the world is a most happy and welcome resumption of a relationship which originated in the circumstance that Theodore Presser was the founder of both the Music Teachers National Association and THE ETUDE Music Magazine. Neither the MTNA nor THE ETUDE has departed, in almost three-quarters of a century, from the purpose which guided their founder: "the advancement of musical knowledge and education." The current officers of the MTNA and the present Editor of THE ETUDE know that they represent a great tradition in American musical life, a tradition which continues to inspire and guide every teacher of music in our country.

Readers of THE ETUDE know its scope and quality. A paragraph concerning the background of the Music Teachers National Association will suffice to introduce them to the oldest organization of music teachers in the world. In 1876 Theodore Presser was a music teacher at Ohio Wesleyan, Delaware, Ohio. He invited a group of other teachers who, like himself, could anticipate the coming greatness of American musical life, to meet at Delaware during Christmas week. They came, and out of their enthusiasm the MTNA was founded. They talked about the subjects that perennially interest music teachers: the minimum training for their profession; the terminology of music, popular music, American music, teaching methods. They met each other, talked and ate together, listened to music, came to Delaware strangers and left life-long friends. They talked shop and fraternized, and in so doing laid the foundation for a democratic friendliness among American musicians which has withstood assault after assault from the imported sacrosanct "Meister" attitude. In the years since that first meeting, they and their successors have made music available to the millions whose presence was noticed with astonishment in Boston in 1838, when, as a result of Lowell Mason's teaching, the Mayor of Boston received a letter telling him that "One thing has been made evident, that the musical ear is more common than has been generally

supposed." *It was an American discovery.* That music teachers are friendly human beings, anxious to improve themselves by helping each other; willing, on the whole, to submerge their own idiosyncracies for the welfare of their profession; ready, in a word, to belong to a Teachers Association, is another American discovery.

The history of the organization prompted by these twin discoveries, may be found in detail in the back issues of THE ETUDE, in the long shelf of "Volumes of Proceedings" of the MTNA, and in the memories of thousands of music teachers. It can be completed here in one sentence: The meetings, publications, and year-round committee activities begun in 1876 have continued without a break ever since.

## The Recent Meeting

The most recent climax came in Boston during the days between December 30, 1947 and January 2, 1948. With headquarters at the Hotel Statler, more than a thousand music teachers from all over the United States met, for a renewal of their friendships, a great program of music and discussion, a concentrated attack (for those who like them) on the supply of lobsters and beans, and a chance to wade in the results of a historic New England snowstorm. Boston, with the facilities and cooperation of the Boston Symphony Orchestra, the New England Conservatory, Harvard University, and Boston University, was a genial and bountiful host.

The business of the Music Teachers National Association was transacted at the Annual Business Meeting and at numerous meetings of the Executive Committee. Three new members were elected to the Executive Committee: Caroline Irons of California, Karl Kuersteiner of Florida, and Malcolm Holmes of Massachusetts. The officers of the previous year were re-elected: President, Raymond Kendall; Vice-President, Leo C. Miller; Secretary, Wilfred Bain; Treasurer, Oscar W. Demmler; Editor, Theodore M. Finney.

A list of the musical programs must serve to indicate how well attendance was repaid in this respect:

Music of the Middle Ages and the Renaissance by the Vielle Trio, Franz Siedersbeck, Beatrice Dohme, Werner Landshoff, assisted by Du Bos Robertson.

The Boston Symphony Orchestra, Dr. Koussevitzky conducting.

The Newton High School Glee Club, Mr. James H. Remley and Mr. Wesley S. Merritt.

The Kroll Quartet at Sanders Theater, Harvard University, through the kindness of the Elizabeth Sprague Coolidge Foundation of the Library of Congress. This concert, by the way, was preceded by a delightful Tea and Reception at the Fogg Museum in honor of Mrs. Coolidge.

A concert at the New England Conservatory, of Contemporary American Chamber Music, by members of the Boston Symphony Orchestra.

A program for the Annual Banquet by the Walden String Quartet, now in residence at the University of Illinois.

A program for the guests at the Luncheon of the National Federation of Music Clubs by Adele Addison, soprano.

An organ recital, at Memorial Chapel, Harvard University, by E. Power Biggs, assisted by the choir of King's Chapel, Elwood E. Gaskill, Choirmaster, and Roger Voisin, Trumpet.

A program of opera excerpts by the Opera Department of the New England Conservatory, directed by Boris Goldovsky.

The music heard ranged from hard-to-understand medieval, through much that was lovely and beautiful, to impossible-to-hear Schoenberg. One of the most hopeful signs of America's coming-of-age musically was the laughter which greeted the Schoenberg piece. Trying to take such a product of an obviously decadent and now hopelessly lost European culture is no longer—as it once was—a self-imposed long-faced "must" for us poor ignorant American music teachers. We are growing up to the place where we feel free to make up our own minds. Schoenberg, by the way, spoke before the MTNA in 1939 at Kansas City. Among other things he told us that in a text book on composition, which he was then writing, he was explaining all the steps of a composer, as to how they were taken in the interest of understandableness!

## Plan of Organization

The MTNA is organized around a group of Standing Committees, each representing one of the major interests in the whole field of music. Programs of papers and discussions are arranged by these committees. Thus the general sessions, where subjects are planned for their wide appeal, are supplemented by numerous forums and sectional meetings where the most varied interests are represented. Forums were held on such subjects as theory, school music, community music, the music library, musicology, organ and choral music, Latin American music, music in therapy, American music, psychology of music, voice, piano, strings, and audio-visual aids to teaching.

One of the most fruitful series of meetings is sponsored by the Council of State and Local Music Teachers organizations, organized and presided over by Miss Edith Lucille Robbins of Lincoln, Nebraska. At these meetings the leaders of organizations from all over the country come together to discuss and act upon their problems. The twin subjects of accrediting private music and granting school credit for work with private teachers have interested this group for several years. Each year progress has been made in clarifying the difficulties involved, and the opportunity to compare and discuss the various types of plans in operation in various parts of the country. (Continued on Page 270)

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

# A Representative Two-Manual Organ

Any Reputable Organ Builder Can Build to These Specifications

by *Dr. Alexander McCurdy*

Editor, Organ Department

The size and acoustics of the church or the auditorium have everything to do with the sound and effectiveness of the instrument desired. Any representative organ builder can adapt such an organ as here described more exactly and appropriately to the actual conditions. —EDITOR'S NOTE.

PRESENT day organs are equipped with excellent consoles that have every known mechanical convenience. Sometimes one wonders for what they are all intended and why they are not used. Perhaps some of the mechanicals are mill stones around the necks of organists, but they should not be! One great organist has said many times that any organ is only as good as the mechanics that control it. There may be a few organs which still sound gorgeous although they are mechanical wrecks. These, however, are exceptions. I know of one organ, a rather famous instrument, which has a pedal organ of more than twenty-five stops and not a single pedal piston. There is no way to get the pedal stops on or off except by manual pistons. There are a number of large four-manual organs, each one lacking a general piston. I know of one fine large organ with but two general pistons. It definitely is a handicap to have to play an organ such as this. Another organ, with stops too numerous to mention, has fifty-two general pistons, among others, and not one general will work so that the organist can depend upon it.

For the most part, however, our organs do have adequate mechanicals, and for the most part they work, or can be made to work. Now the problem is, do we know how to use these mechanicals to the best advantage; do we know how to "set up" an organ so that the organ can be played easily and conveniently? Time after time, I am asked, "Is there a regular way that one may set the pistons?" Of course there is a "regular" way to set pistons, but there are so many exceptions that one hesitates to make any definite rules. When I go to play a new organ or one that I have never played before, the first thing I do is to find out what the balance of the stops is, and where each one will fit into a built-up ensemble. Then I proceed to set up the instrument on the pistons available on the organ.

Let us take for example a two-manual organ with the following specifications:

## GREAT

Violone	.....16'
Principal	.....8'
Rohr Flute	.....8'
Flute	.....4'
Octave	.....4'
Twelfth	.....2 2/3'
Fifteenth	.....2'
Mixture	.....III
Gemshorn	.....8'

## SWELL

Quintaton	.....16'
Geigen	.....8'
Flute	.....8'
Gamba	.....8'
Gamba Celeste	.....8'
Flute Triangular	.....4'
Octave	.....4'
Octavin	.....2'
Mixture	.....IV
Oboe	.....8'
Trompette	.....8'
Vox Humana	.....8'

## PEDAL

Open Diapason	.....16'
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Violone	.....16'
Quintaton	.....16'
Cello	.....8'
Principal	.....8'
Flute	.....8'
Octave	.....4'
Trombone	.....16'
Tromba	.....8'

Eight pistons for Swell  
Eight pistons for Great  
Eight pistons for Pedal

"On or off" for manual pistons to pedal. Eight pistons for entire organ.

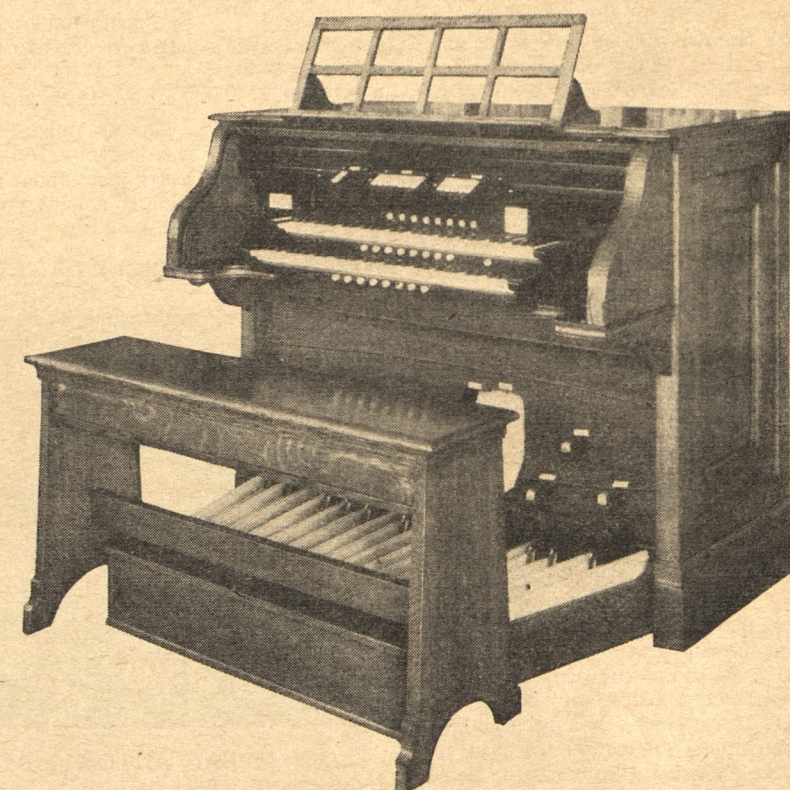
One can see at a glance that, for an instrument of its size, this organ is well equipped with pistons. It is almost ideal for handling as nothing is left to the imagination. One should note at once that the eight pistons for the Swell, the eight for the Great, and the eight for the Pedal are independent, although this fact is not quite clear in the above specification. There are no entangling alliances, only the intra-manual couplers on the manual pistons. How helpful it is to play an organ that is not all "jammed up" with couplers on the manual pistons, or pedal stops flying on and off, except when you want them. You will note, of course, that this is controlled with the "on or off" at the end of each row of manual pistons.

Now with the wealth of mechanicals on this organ it is possible to set these pistons so that you can get a first-class build-up on each manual and have a suitable pedal to go along.

Let us assume that we set up the organ like this:

Swell #1	Gamba Gamba Celeste
Swell #2	Gamba Gamba Celeste Flute 8'
Swell #3	Gamba Gamba Celeste Flute 8' Flute Triangular Tremolo
Swell #4	Gamba Gamba Celeste

Flute 8'	Vox Humana
Flute 4'	Tremolo
Swell #5	Gamba Flute 8' Flute Triangular
Swell #6	Gamba Flute 8' Flute Triangular
	Geigen Octave Octavin Oboe



A REPRESENTATIVE CONSOLE OF A TWO-MANUAL ORGAN  
Printed by courtesy of the Austin Organ Company

Swell #7	Gamba Flute 8' Flute Triangular Geigen	Octave Octavin Oboe Mixture
Swell #8	Gamba Flute 8' Flute Triangular Geigen	Octave Octavin Oboe Mixture Trompette
Great #1	Gemshorn	Great #2 Gemshorn Rohr Flute
Great #3	Gemshorn Rohr Flute	Flute 4'

(Continued on Page 258)

ORGAN

"MUSIC STUDY EXALTS LIFE"

APRIL, 1948



# Flute Music of the Seventeenth And Eighteenth Centuries

by Laurence Taylor

We are indeed pleased to present the first of two articles by Mr. Laurence Taylor, whose writings for this department in the past have proven so stimulating and informative to our readers.

Mr. Taylor is a member of the San Antonio Symphony Orchestra, and since 1944 has been a member of the Committee on Instrumental Ensembles for the Music Educators' National Conference. More than thirty of his arrangements for woodwind ensembles have been published to date.

In next month's issue of THE ETUDE, Mr. Taylor will discuss the proper interpretation of ornamentations of seventeenth and eighteenth century music for the flute.

—EDITOR'S NOTE.

THE FIRST thing to be said, perhaps, concerning flute music of this period, is that there were two instruments known as "flutes"; the transverse flute, or "German" flute, which has survived as the orchestra flute of today, and the recorder or "English" flute (known also as *flute a bec* and *flute douce*). This latter flute, that is, the recorder, was very popular during the Seventeenth Century and as late as 1740 was described in a contemporary musical dictionary as the "common flute," to distinguish it from the "German flute." It is interesting to note that in the instrumental sonatas of George Frideric Handel, of which the writer was fortunate enough to see a first edition owned by Mr. John Wummer, solo flutist of the New York Philharmonic Symphony, the Master's seven sonatas for our modern flute (the modern flute in Handel's day possessed one key!) are labeled "for flauto traverso," whereas his four sonatas for recorder in the same book just say "flauto." This would agree with the aforementioned dictionary's description of the recorder as "the common flute."

The recorder had been pretty well by-passed by the end of the Eighteenth Century and did not figure prominently until very recently, perhaps from the 1920's on, when a remarkable renaissance of the instrument began to take place in Germany, Austria, and England; also, in our own country, for the past ten years the recorder has been making remarkable strides, courses in recorder ensemble playing being listed now in several of our Eastern colleges and music schools.

While Handel had been careful in his sonatas to distinguish between those for recorder and those for transverse flute, the writing for the two instruments was quite similar, and indeed, it was only a comparatively recent development in Handel's day for a composer to call for a definite instrument. Previously, it was quite customary for a composer to write sonatas for violin or oboe, or recorder or German flute, and any one of these instruments could be used very successfully for the number in question. The range on all the wind instruments was limited; if notes possible only on the violin were called for, the composer himself very often would write in an "ossia" part, in case another solo instrument was used. Technically there was no great problem in the choice of instruments, inasmuch as for the most part, distinctive idiomatic writing for strings and woodwinds had not yet been attempted. Even

where the composer called for a specific instrument, this was never meant to be binding, and until far into the Eighteenth Century the instrumentation and allocation of the parts was left to the performers.

## The Matter of Accompaniment

The accompaniment to these solo sonatas was provided by the keyboard instrument of the period, with usually a bass stringed instrument, 'cello, or viola da gamba playing the

(Right) LAURENCE TAYLOR



THE SAN ANTONIO SYMPHONY FLUTE SECTION  
Laurence Taylor, solo piccolo, third flute; Thomas Curran, second flute; and Donald Macdonald, solo flute, go over a difficult orchestral passage before the concert.

bass line, to give it additional emphasis. In the earlier part of our period, members of the lute family (a stringed instrument of Oriental origin, having several double-strings and using a special notation called tablature), had cooperated in the accompaniment.

The keyboard accompaniment provided by the original composer was usually a figured bass. This consisted of a single line of music (the bass line), having

figures under various notes to show what the harmony above was to be; that is, an A with a #3 underneath it meant an A chord, having a C# (and presumably also an E) to be played above it by the right hand. No figures at all indicated that the single note in the bass was the root of the chord. A figure 6 would indicate a first inversion chord. With this single figured bass line before him, (this generally became the left hand part *in toto*) the accompanist would sit down and improvise a right hand part, usually chordal in nature, and occasionally a florid, moving part. For the most part, the right hand was supposed to be a discreet fill-in of harmonies, and the solo instrument (flute) almost never relinquished its melodic line and primary importance from the beginning to the end of a number. Nowadays, the figured bass is carefully worked out in advance by the editor, before the number is ever printed, so that the full piano accompaniment is there, with nothing left to improvise. This is known as "realizing the bass."

We have said that a 'cello or viola da gamba was used in those days to play the bass line, in addition to the keyboard accompaniment. This consisted of the figured bass part without the figures. The use of an additional instrument on the bass line was considered necessary to bring out this important part, because of the smallness of volume of most of the keyboard instruments in use at the time. With the modern pianoforte or organ, it is no longer necessary to set off the ground bass by rendering it on an additional bass instrument. Some of the keyboard instruments then in use were the clavichord (Bach's favorite), the harpsichord, particularly favored by the French composers,

the virginals (English), and the organ. Carl Philipp Emanuel Bach, in 1762, mentioned the pianoforte as being the best of all keyboard instruments for accompanying a solo. The piano possesses the great advantage of enabling the player easily to regulate the loudness of the sound by the strength of his touch. On the other hand, the strength of the touch on the harpsichord makes very little difference.

## "Editing"

We have said that in modern editions the editor will write out a full piano part rather than leave it to an accompanist to improvise from the composer's

given figured bass. In the solo flute parts also of these seventeenth and eighteenth century sonatas, much work is required of the editor before this music can safely be placed in the hands of young players. The instrumental music of this period was characteristically put forth by the composer almost without any of the phrase marks, slurs, staccato signs, dynamics, indications of tempi, and so forth, which we of a later era have come to expect as a matter of course to find on all of our music. It has often been the lack of this "editing" as we call it, which has caused some of this early music to appear "dry" or "remote" or out of sympathy to the modern player. Anyone who has had the opportunity of seeing an original edition of the Bach or Handel flute sonatas must have been astounded to note the almost complete absence of slurs and dynamics, as well as frequent lack of a tempo marking at the beginning of a movement. These marks of expression and style were left to the performer and, thanks to the stability of musical conception in that period, the composer was in a position to presuppose that the performer possessed a correct feeling for the possibilities and a clear understanding of the requirements entailed in rendering his works. This Eighteenth Century principle of expecting the performer to know when slurs and varied phrasing ought to be introduced to enliven and vary the solo part often has not been well understood by some of our modern editors, with the result that certain Eighteenth Century works have been presented in a presumably "modern" edition, without any of the necessary instructions and indications of tempi being added. Our nineteenth and twentieth century music is so carefully (Continued on Page 264)

**BAND, ORCHESTRA and CHORUS**  
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

IN OUR previous two discussions relating to bands in America, we were concerned with those bands of the past and present. We shall, with this discussion, concern ourselves with the status of our bands of the future. In order that we might refresh our thinking of the previous articles, perhaps a few words of review are in order.

We have previously mentioned the early band program in America and its inauguration through the channels of our military departments; and how later, the military band was followed by the town or community band, which, in turn, was partially supplanted by the school and the college band.

No one will deny that we have every reason to be proud of the results as achieved by our bands during the past two decades, and no one will question the growth in quality of the musicianship of bandmen and conductors during that period.

Not even those grossly misinformed or frustrated individuals who would challenge the band's status as a respectable medium of musical expression have the tenacity to question its great appeal to young America, nor deny its contribution to the cultural program of our nation. Many of us who have had the good fortune of being a part of this program have every reason for being proud of the results. However, to gloat over the past without devoting due attention to what is to come will only weaken past gains and thus destroy the future progress of our bands.

It is sheer folly to assume that bands in America have reached their peak or that a de-emphasis of the band program is advisable.

True, we find a larger number of school bands today than were in existence during the "thirties." Although such growth is highly desirable and represents progress and public interest, it does not necessarily indicate that such growth is the sole means by which we should appraise our program. We cannot expect the bands of the future to fulfill their musical mission unless steps are taken to improve their function and musical standards. Among the more vital and important problems facing those bands are the following:

- (1) Lack of national organizational leadership.
- (2) Lack of specific purposes, aims, and objectives.
- (3) Lack of qualified conductors and teachers.
- (4) Lack of a course of study for instrumental music in the schools.
- (5) Lack of first-rate band literature.
- (6) Lack of coordination and integration of school, municipal, and professional bands.

## National Leadership

The present administrative set-up of the national school band association is not able to function efficiently on a nation-wide scale, and since it is concerned primarily with school bands, it does not provide leadership for the band program beyond the high school level. At the present, there is no agency which is representative of the national band movement, except at the high school or college level. The American Bandmasters Association is a most worthy organization, but to date it has not successfully coordinated its efforts or activities with the previously mentioned groups.

Unity creates strength and power; hence, we must develop means for consolidating our efforts and action. At present, individual states know little or nothing of the band program as conducted by their neighbors. Band conductors do not have sufficient opportunity to meet as a unit, hence the lack of coordination of ideas and uniformity of standards is obvious. The program at present is too isolated, lacks integration, and is tending to become more and more individualistic, rather than national in scope.

## Clarification of Purposes, Aims, and Objectives

Although there are thousands of high school bands in our schools today, it is doubtful if but a few have established a program of definite aims and objectives. For the majority, the sole purpose of existence seems to lie in their ability to "service" their school activities program. Likewise, and unfortunately for the band's future, too many school administrators look upon the band's objectives with this same viewpoint in mind.

The principal weakness of our present program lies in its complete disregard for a plan of objectives and



THE UNIVERSITY OF MICHIGAN BAND  
En route to Pasadena, California and the Rose Bowl

# American Bands of the Future

by Dr. William D. Revelli

aims, and it is because of this fact that the high school band continues to be looked upon as a "service" or "propaganda" organization. While the success of the band can be attributed to a certain degree to its over-all service to its school and community, nevertheless, such service has been costly, so far as the band's musical progress is concerned. If the band of the future is to achieve its rightful status, then emphasis must be placed not on the number of engagements, but on the quality of performance, as it is only through constant adherence to the latter ideals that the bands of the future can continue to develop.

Teacher training institutions are constantly improving their programs; entrance and graduation requirements are gradually being raised and curricula revised for the better. However, much remains to be accomplished before our future band conductors can be as well qualified as the outstanding conductors of our major symphony orchestras. In the first place, too many teacher training colleges whose facilities and curricula are inadequate, offer degrees and are graduating students who are not properly prepared to teach or conduct. A careful scrutiny of the products of such colleges will provide ample evidence of these facts.

In too many such schools, the course of study fails to offer sufficient instruction in applied music, and when such is made available, it is frequently taught by persons of inadequate training or experience. A thorough study of the present day requirements of the music education degree, as offered by some institutions, leaves one curious as to how the student is able to acquire even as little as a mediocre musical background, while fulfilling the total requirements of the various courses. It is assumed that all teachers of

school music should be well informed in fields other than music, but it would seem only fair and logical that we expect them first to possess a solid musical foundation. Does the fact that they are able to play the piano or sing, necessarily qualify them as teachers or conductors of instrumental music in the schools? Likewise, does a degree in science or history, with a minor in music, prepare teachers to conduct high school bands, orchestras, and choirs?

It has always aroused the writer's curiosity (as well as his temperance) to find that a person may possess a teacher's certificate and be eligible to teach music, although the individual may not be a musician nor have had any formal musical training. However, should we musicians attempt to teach a non-musical subject without having obtained the necessary training in that particular subject, we would soon discover that state educational departments would prohibit us from doing so.

That such a ridiculous situation prevails is undoubtedly due to public school musicians themselves, as they have constantly "undersold" or underestimated the importance and necessity of a thorough preparation in music. Until the entrance requirements of our teacher training institutions become more rigid, and unqualified teachers are eliminated, the possibilities for improvement in school music are quite remote.

It does not seem possible that instrumental music could have been a part of our school program for these many years without having adopted a course of study, or at least have initiated some definite plan of instruction throughout the school program. Without doubt, this disregard for the formulation of a course of study for our instrumental program is greatly responsible for its failure of having achieved its rightful status.

Certainly no other subject in our school curricula is so disorganized and lacking in its plan of course content as is that of our school instrumental program. Although bands and orchestras have been a part of our educational plan for over two decades, they are still without an organized (Continued on Page 264)

**BAND and ORCHESTRA**  
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

APRIL, 1948

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## Where Is Music Going?

by Francesco Santoliquido

Francesco Santoliquido was born at St. Georgio a Cremano, Naples, August 6, 1883. He studied with Falchi at the Liceo di Santa Cecilia in Rome. He has spent much of his life in Tunis. He has written four operas and several works for large orchestra.

—EDITOR'S NOTE.

MUSIC is going through a very agitated and unsettled period. We live today in the world of theories, and musicians are looking desperately for new ways of expression. But what is the use of finding new ways of expression when one has nothing or very little to say? Unfortunately, this seems to be the present situation. Great figures like Claude Debussy and Igor Stravinsky did find ways of expression and gave us at the same time, wonderful masterpieces like "Pelléas et Mélisande," "L'oiseau de feu," and "Petrouchka." But the period of great geniuses seems gone, and most of the living composers give us new theories instead of masterpieces.

The question is: "Must the theory come before the work of art?" I am absolutely certain of the contrary; the work of art must come first and the theory afterwards. A theory cannot produce a work of art but a work of art can produce a theory and reveal a new way of expression.

A real innovator has never said, "I want to be an innovator." He has been one without even realizing it. Every great genius has unconsciously been an innovator and never claimed to be one! Today there is entirely too much talk about innovation and progress.



FRANCESCO SANTOLIQUIDO

Is there such a thing as progress in art? I believe not. Every great artist reaches perfection. After him another artist comes who does something entirely different and also reaches perfection, excluding all possibility of progress in that form. Consequently there is transformation, and not progress, in art.

For what concerns music there is a tendency to make it into a sort of hermetic and esoteric art, limited to a few initiated people. This is the most terrible danger that music has ever run.

Music has always been and must continue to be a universal art which must give spiritual enjoyment and comfort to the human soul and relief to the suffering of all humanity. Music is the voice of God and everybody must have the right to hear it and understand it.

"Music opens the door of all mysteries," said the Chinese philosopher Taotse. "From it everything is born and in it everything finds its origin." Also, in India, they used to find in rhythmical figures the secret construction of things. The dance of Scliva described in fact the life of the Universe, the evolution of the Seasons, the eternal alternative of birth and death. Music seems to give back to man his divine origin and deliver him temporarily, by the miracle of its cosmic essence and spiritual power, from the chains of his dark, everyday Calvary. The world of sound is not a fabulous realm enclosed in forbidden limits, but a luminous heaven of harmonies open to everybody.

What some musicians, misguided by snobishness or degeneracy, are trying to do today is a fatal mistake, which will bring down music from its divine throne.

To bring music back to its universality is an absolute necessity. Paul Hindemith, who is one of the most interesting figures of today, seems to understand this necessity and now claims that "Music must not be an hermetic art but must have qualities which can make it accessible to everybody." Let us hope that music will take the high road and again become the universal art that Beethoven and Verdi, in their respective fields, brought to the highest summits.

## Capitalizing Your Musical Ability

(Continued from Page 212)

Then, last summer (1947) we announced a course of eight one-week sessions, with a moderate over-all fee, at a glorious scenic spot, Shawnee-on-Delaware, Pa., a few miles from the famous Delaware Water Gap. Several years previously I had purchased the large hotel 'Shawnee Inn,' including the eighteen-hole golf course, the swimming pool, several houses, and some six hundred acres of woodland. My publishing business, the Shawnee Press, will eventually be conducted at this address.

"The 'Pennsylvanians' spent eight weeks at Shawnee last summer and broadcast from there daily. Every member of the 'Pennsylvanians' (numbering sixty-five) receives a minimum annual salary of eight thousand dollars, and the specialists and soloists receive yearly salaries far exceeding that amount. Anyone attending our rehearsals soon realizes that every member of the organization works hard and unremittingly, but we all have a joyous time doing it. There are, in addition, in our organization, script writers, staff managers, secretaries, and radio experts at the mixing panels, as well as our office staff. All are a necessary part of the organization required to carry on our work.

### A Practical Course

"Last year over five hundred musicians attended the eight one-week sessions. Students, representing every one of the United States and Hawaii and Canada, were present. Every moment of the day, from early morning to midnight, was filled with discussions, lectures, rehearsals, and observation periods devoted to the new techniques and methods of broadcasting. Each class of workers in the Workshop took part in a chorus assembled on the first day of arrival. The voices in this chorus were not 'auditioned' or 'screened' in advance of their coming. Most of them had never met each other prior to arriving at Shawnee. Usually within two days' time they gave evidences of what can be accomplished in precision, tone quality, diction, and rhythm as evolved by the intensive methods of the Pennsylvanians. By the end of merely one week's work, keen critics professed themselves as amazed by the quality of the results in what might have been considered an ordinary, heterog-

enous chorus at the beginning of the week. The most convincing of all instruction is that which permits the individual to demonstrate his own ability.

"Ours is a magnificent country. We have hardly touched the fringe of our opportunities. Remember the words of the Scripture: 'The laborer is worthy of his hire.' Make yourself worthy. Forsake timidity, and determine to advance yourself and your community. There is nothing that cannot be made better. That is the true creed of the perfectionist in art as well as in all work. It is the goal of the 'Pennsylvanians' to become just a little better every day."

## My Twenty Favorite Records and Why

(Continued from Page 215)

treatment of the Moussorgsky score is eminently justified. Of the four criteria which I have set up for the choice of these records, the "Boris" synthesis justifies itself on at least three—the performance, the performers, and the technical quality. I will concede that there is ground for debate in the fourth dimension, but the excellence of the recording in the other three is so pronounced as to be overpowering.

Among recorded symphonies I must rank first and foremost Victor recording DM-840 of the César Franck Symphony by the San Francisco Symphony Orchestra conducted by Pierre Monteux. If any of my choices perfectly fulfills the four requirements that I have laid down, it must be this one, with the possible reservation that the orchestra, while excellent, is not the equal of some of our eastern orchestras. Counterbalancing this, however, is the fact that no other conductor of an American orchestra can bring to the César Franck Symphony such authority, such beautiful simplicity and straightforwardness, such profound understanding and sensitive response to the spiritual values of the music, as does Pierre Monteux. The César Franck Symphony qualifies, at least in my opinion, from a purely repertoire point of view. The performance is as near to being flawless as any performance can be, and technically the recording is superlatively good. The recording is of special interest to me, not merely because I happened to supervise it, but because it justified an experiment which I had suggested and which proved very happily successful. These records were made on the stage of the War Memorial Opera House, San Francisco, and the performance was recorded simultaneously in two ways. We had an equalized telephone line from the stage in San Francisco to our cutting rooms in Hollywood, four hundred miles away, and one recording was taken over this line. We also had a film recording made, driving our sound truck directly onto the stage of the War Memorial Opera House and recording on film at short range. Both recordings were processed and the film recording then transferred to disc by high fidelity equipment. Mr. Monteux and I played both records, and after comparison agreed definitely and enthusiastically that the recording made on film and transferred to disc was superior to the recording made over the long distance wires. If you have Mr. Monteux's recording of the César Franck Symphony, you have the first symphony recording ever made commercially in this manner.

From the musical comedy field I know of nothing so appealing as the Columbia recording of *My Bill* from "Show Boat," which is sung by Carol Bruce. For years I have treasured a Victor record of this haunting tune made by Helen Morgan, and I almost resented it when "Show Boat" was revived in the season of 1946-47. To add insult to injury (or so I felt), I was charged with responsibility for the making of the records from "Show Boat" with the cast of the revival company, and I approached the job with some skepticism, which I must candidly admit was almost instantly dissipated as we began rehearsals, and was completely abandoned when I heard Miss Bruce sing *My Bill*. Nor was I alone in my response to this eloquent performance, for even the recording engineers, (Continued on Page 271)

## Bowing in a Paganini Caprice

"... I am having difficulty in mastering the bowing which occurs in the *Agitato* movement of the Paganini Caprice in A minor, No. 5. I can play two notes on the Up and Down bow, thus:

Ex. 1



but more than this I can't do, though I can do the thrown arpeggios in the first Caprice. ... My trouble is, I think, that I don't know whether to keep the bow above the string and let it touch by means of the finger movement, or to let it bounce on the string of its own weight. ... I sure would be pleased if you would advise me, for I like this bowing and am anxious to learn it. ... M. P., Alberta.

Ex. 2



This bowing is played in two different ways, according to the speed at which you play it. At a slow to moderate tempo, the fingers must control the spring of the bow; at a rapid tempo the bow will spring of itself—if the bow-hand is relaxed and under complete control. To play the bowing in this Caprice rapidly and clearly requires long and thoughtful practice, to say nothing of the considerable left-hand difficulties that one encounters.

If you can play two notes to each bow rapidly and with clarity, you have made a long step in the right direction. Now you should practice three notes to the bow, still using repeated notes:

Ex. 3



When you can do this easily — and it should not take long—continue with four notes to each bow. This is considerably more difficult, and some weeks of daily practice may be required to master it. But the lightness and control which will develop in your bow-hand will more than repay you for the time you spend.

This bowing, often called "feather bowing," was a great favorite with violin virtuosos seventy-five to a hundred years ago. Nearly every "Air with Variations" included a variation devoted to it. Nowadays it is rarely heard in the concert hall, but it should be considered in the studio as a truly remarkable bowing exercise.

When you are able to play four repeated notes to the bow, rapidly and evenly, you should turn to the "three and one" bowing:

Ex. 4



You may or may not find it difficult. When this is mastered, take several measures of repeated notes and play them with the Paganini bowing quoted at the head of this article. As soon as you can play eight measures smoothly and evenly in this way, you are ready for the next, and most difficult, step—the synchronization of the left-hand fingers with the springing of the bow.

It is better not to start immediately with the Caprice; find, rather, some study that presents no left-hand difficulties—such as the first of Wohlfahrt, Op.

# The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher  
and Conductor



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

45—and use that for a while as practice material. Then take a more difficult study, perhaps the second of Kreutzer, and practice that. When you can play this through with clean and rapid bowing, you are ready for the Caprice.

During the weeks you spend mastering these right-hand complexities, you should also be studying the Caprice, with ordinary *spiccato* bowing, until you can play it at a good tempo and with absolute evenness of finger technique. Unless the fingers know their job perfectly, it is of no use to try the original bowing—the results are bound to be unsatisfactory.

It may interest you to know that in present-day concert performance this bowing is never used. The Caprice is always played *spiccato* and at a very rapid tempo. When one hears Nathan Milstein play it, one feels no regret for the absence of the Paganini bowing.

### "Figure 8" Bowing

"I have been studying the book 'Practical Violin Study,' by Frederick Hahn, with great advantage to myself, but there is one point that is not clear to me. It is the description of 'Figure 8' bowing on Page 39. ... If you could explain this for me I should appreciate it a lot."

—(Miss) E. McG., Pennsylvania.

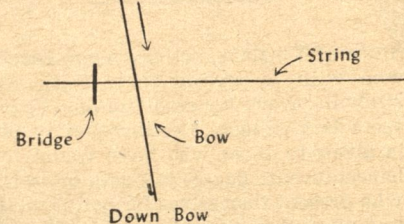
I agree with you that the description you mention is not clear. It is perhaps the only ambiguous passage in an otherwise extremely lucid book. But this particular bowing device is almost impossible to describe in mere words, without demonstration.

I attempted to describe it, with the aid of two drawings, on this page in the April 1946 issue of the magazine. If you can obtain or refer to that issue, perhaps you will understand the bowing a little more clearly. But as that copy may be out of print, or otherwise unavailable to you, I

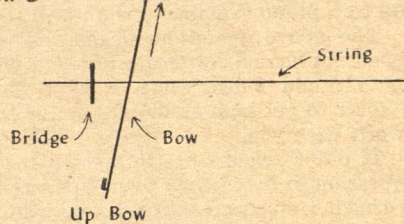
will summarize what I said two years ago.

Let us approach the problem by considering the motions of the bow, rather than those of the hand. To obtain the maximum of intensity and, if need be, volume of tone, the bow should be drawn so that the part of the hair which is approaching the string is slightly nearer the bridge than that part which has already passed over the string. The following diagrams may help to make this idea more clear:

Ex. A



Ex. B



One of the classic rules of bowing was that the bow must always be at right angles to the string. Most modern violinists depart from this rule, as shown above, in the interests of an improved tone production. But the deviation from the right angle can be only slight; if it is exaggerated, the tone will be impaired instead of improved. This angled bowing is most effective in melodic passages involving long, slow bow-strokes. It is rarely effective when less than half the bow is used, and it is never appropriate when the bow must move with even moderate rapidity.

But the point of your question is how to change smoothly from one stroke to another, when the angle of the bow to the string has to be changed at the same time. Assume you are drawing a Down bow, with the fingers somewhat curved on the stick, at the angle indicated in Ex. A. The tip of the bow will be pointing a little towards your left shoulder. As the end of the stroke is reached, the fingers should straighten and the whole

right arm should swing back very slightly towards the body, so that the tip of the bow is pointing a little away from the left shoulder as it moves into the Up stroke. The effect on the stroke is that it "goes round the corner" instead of reaching a dead end, stopping, and then retracing its path.

You are now making the Up stroke, with the right-hand fingers nearly straight and the bow approximately at the angle shown in Ex. B. As you near the frog, the fingers should begin to bend in preparation for the coming Down stroke. At the same time, the frog is gently eased towards the fingerboard, the tip swinging a little towards the shoulder, by the hand straightening in the wrist joint and the forearm rolling slightly inwards from the elbow joint. Again the stroke "goes round the corner." I feel I must say again that this is a complex, subtle motion which one can hardly expect to understand clearly without personal instruction.

It should be emphasized that all these motions, these deviations from the right-angled line of the bow, are of very small extent. In any discussion of bowing, "slightly" is a blessed word! How much "slightly" actually means can be demonstrated, but it cannot be described by the printed word or by diagrams. You will have to experiment to find out for yourself how much or how little the bow must swing to give you the continuity and intensity of tone you desire. "Figure 8," or "Angled" bowing will not of itself produce that "gorgeous, golden tone" of which Mr. Hahn speaks—such a tone must have its well-springs deep within the player—but it will give added vibrancy to a tone that is already warm and singing. For this reason it should be cultivated, but only by those violinists whose bowing technique is well and flexibly developed.

### He Plays Out of Tune

"I have a pupil, nine years old, who is finishing his second year with me, but who is still in the first position, for the good reason that he cannot learn to play in tune. He is intelligent and ambitious; he knows at once when his violin is out of tune and he can sing very well in tune. But he seems not to hear himself when he is playing. ... Can you suggest any approach which will remedy this?"

—K. L., Pennsylvania.

Such cases are not at all infrequent, and they by no means always imply carelessness on the part of the student. Sometimes they arise from being pushed ahead too fast in the early months of study: the pupil is so concerned with putting down the correct finger that he has no time to think where it should go. Sometimes they are caused by the teacher's having over-emphasized in the first months some particular branch of instruction, such as posture or bowing. Emphatically, both of these are important, but they must be in their relative places in the teacher's plan of instruction. Good intonation must come first.

Quite evidently your pupil has at least a fair ear, and it is just as evident that he has not learned to use it. But you can certainly train him to hear himself, and it may easily happen that his intonation will become as accurate as that of any pupil in your class.

There are various means you can em-

(Continued on Page 260)



## What Do the Ties Mean?

Q. As a former student of yours, and a reader of your "Questions and Answers" page each month in *The Etude*, I bring you a question which puzzles me.

In Liszt's *Consolation No. 3 in D-flat*, should the D-flat bass notes be tied as shown in measures 3-4-5-6-7, also 8-9, and so forth in the Schirmer Edition? If so, if pedal changes are observed as marked, how can this D-flat continue to sound?

—H. D. L.

A. These ties frankly puzzle me. As you say, the notes cannot be tied if the pedal changes are observed, and yet you certainly cannot leave the damper pedal down during all those measures as it would blur the harmonies. You might, of course, use the *sostenuto* pedal, but it will not keep the tone sounding that long. The editor, Joseffy, must have had some reason for marking these ties, but they certainly cannot be performed as such. I am inclined to think that he meant them rather as slurs to indicate smooth connections.

I have been unable to discover how Liszt himself marked this composition, but these ties differ in different editions. Since various authorities do not agree among themselves on this matter, I think we are free to make our own interpretations. For a number of reasons I think it sounds best to strike the D-flat at the beginning of each measure, and if I were performing this piece, I would do it that way.

## About Accidentals

Q. I am learning to play a piece which has no sharps in the signature, but at one point there is a sharp before an F near the beginning of a measure. Later in the same measure there is another note on the same line, and I do not know whether this is intended to be F or F-sharp. Will you please tell me?

—N. K. B.

A. An accidental sharp or flat affects the degree of the staff for the entire measure in which it appears, therefore if a sharp is placed on a line near the beginning of a measure, all the notes on that line (or space) are affected by it—but only to the end of the measure. In the case of a signature sharp or flat, the effect continues to the end of the staff, and all other lines and spaces of the same name are also affected. In other words, a signature sharp on the fifth line of the treble staff changes all the F's on that staff to F-sharps—including ledger lines and spaces. The accidental sharp is thus seen to be much more limited, for it affects only the single degree of the staff on which it is located, and for only the one measure in which it appears. All this will become clearer to you if you will think of sharps and flats as affecting lines and spaces rather than notes.

## Certification in Virginia

Q. In a recent issue of *THE ETUDE* you answered the question, "Are Piano Teachers Licensed in Michigan?" and I am writing to ask a similar question, namely, "Is it necessary for a person to be certified by the State Board of Education in order to be permitted to take private pupils in Virginia?"

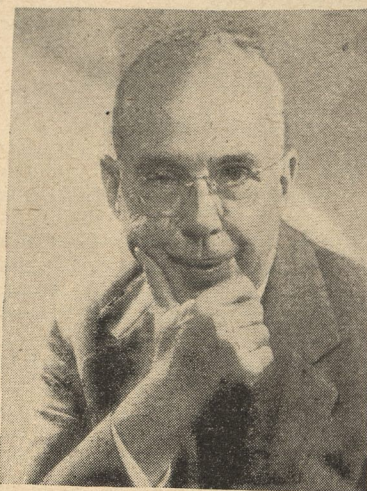
—B. J. I. W.

A. Upon receipt of your question I wrote to Dr. Luther A. Richman, State Supervisor of Music, and he has provided me with the following information: "The

## Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus  
Oberlin College

Music Editor, Webster's New  
International Dictionary

sonata I would refer you to the article "Sonata" in "Grove's Dictionary of Music and Musicians." I am sure you would also enjoy the book "Piano Music, Its Composers and Characteristics," by Hamilton, chapters IV and V of which deal with the problems about which you are inquiring.

## Should Piano Be Taught in Schools?

Q. The question always comes up, "Shall piano be taught in schools?" and my own answer is, "No"—and it comes from experience. Every student who comes to me from either a public or a private school has very little knowledge of music, even after having studied a year or two. It takes their parents that long to find out that their youngsters should be playing better, and they then bring them to me to straighten them out. But by that time the youngster has lost interest because his music is still in the primary stage and his friends make fun of him. I think it would be better if the schools should concentrate more on the three R's and let music be studied outside.—A. P.

State of Virginia certifies piano teachers who wish to present their high school students' work for credit in our Virginia secondary schools. Certification in piano is given to those who have completed a baccalaureate degree in piano or to those who present themselves for both a written and an oral piano examination. The written examinations are held each August in the Division Superintendents' offices. Those who pass this examination are sent on to a piano examiner for an oral test.

The above quotation means that you need not have a certificate to teach piano in Virginia unless some of your pupils expect to get high school credit for their work with you.

If other readers are interested in this question so far as their own status is concerned, I suggest that each one write to his own Superintendent of Public Instruction, addressing this official in care of the Department of Education at the capitol of the state in which he resides.

## History and Form of the Sonata

Q. I want to know how to study sonatas; that is, how to analyze them, how to differentiate between the first and second subjects, to discover the transition from one subject to another, the key of the second subject, to recognize the development groups, and to distinguish between the development group and an episode. Is there a text book on the history and analysis of the sonata, and on the analysis and study of them?—Mrs. E. R.

A. What you want is a book dealing with musical form. Of the many that are available, I believe the one that is most practical for self study is "Lessons in Music Form" by Goetschius. If you then desire more information on the structure of the sonata and sonatina, I would recommend the book "Sonata Form" by Hadow.

For the history and growth of the

crease it greatly. Class work is ordinarily offered for only first and second year pupils, and by the end of a happy year spent in learning to play simple music well, with correct hand position and body posture, transposing it into other keys, responding sometimes to music performed by the teacher, becoming aware of the differences between major and minor and of the different moods in different pieces, perhaps making up some original melodies and experimenting with harmonizing them, and a dozen other fascinating musical activities—well, by that time many of the children will be only too happy to go to a private teacher who is able to give them individual attention so that they may progress as rapidly as they want to, and who will help make the whole experience of studying music still more glamorous. So class work will provide the piano teacher with many pupils who would never have thought of studying piano if the school had not provided the opportunity.

I do not claim that all class piano teachers are providing their pupils with this ideal sort of instruction, but I venture to express the opinion that the quality of class teaching the country over is at least as high as the quality of private instruction; and if I myself had a child, I would take a chance on sending him to a school piano class rather than to the average private teacher. But after a year or two I would expect to have him take private lessons outside of school.

## Fingerings in Popular Music

Q. I have read your column for many years, and have always found help in my teaching from the help you have given others. I now have a problem, and it is as follows: In addition to teaching the classics, I have certain students to whom I teach improvising popular music. Some of these have played for a long time, and have developed certain incorrect fingerings. After trying unsuccessfully for a year or more to correct these fingerings I have sometimes resigned myself to the situation, feeling that even though the fingering may be wrong, yet it is established as a definite habit. It also seems that students play with better rhythm when allowed to use their own fingering—bad as it may be from a pedagogical standpoint. What is your opinion?—F. J. V.

A. I believe you are right, and although I do not myself know much about playing popular music, my opinion is that it must be played with great freedom and naturalness if it is to be effective. This would indicate, it seems to me, that the pupil might easily lose his freedom of rhythm if you compelled him to use conventional fingerings, and since this would spoil the music there would be more loss than gain. However, if a pupil finds himself persistently playing wrong notes because of ineffective fingering, you will of course guide him a bit, showing him that by changing the fingering he will be able to play in a more satisfying manner.

This is, after all, the main function of the teacher—to guide his pupil so that he may learn more efficiently and that his performance may be more satisfying both to himself and to those who listen. Rules and conventions are good only when they are helpful, and some teachers are almost as hidebound and stupid as the bride who had had but little experience in cooking, and who is alleged to have stood before the oven wringing her hands and wailing, "Oh dear, oh dear, what shall I do—the cake is burning up but the cookbook says I mustn't take it out of the oven for ten minutes yet!"

## The First Performance of Handel's "Messiah"

An Extract from a Notable New Volume, "Handel's Messiah"

by Robert Manson Myers

"Handel's Messiah" is another instance of American publishing initiative and American musical scholarship. This is not merely a full-sized book about the great master, but one definitely focused upon his masterpiece. The author, who is now only twenty-seven years of age, was born at Charlottesville, Virginia. He is a graduate of Vanderbilt University, and has the degree of M.A. from both Columbia and Harvard. He is an instructor of English at Yale. His brilliant work is one of virtuosic dimensions, and yet is most readable to the average student and musician. The bibliography alone cites references to two hundred volumes.

—EDITOR'S NOTE.

*Strong in new Arms, lo! Giant HANDEL stands,  
Like bold Briareus, with a hundred hands;  
To stir, to rouse, to shake the Soul he comes,  
And Jove's own Thunders follow Mars's Drums.*

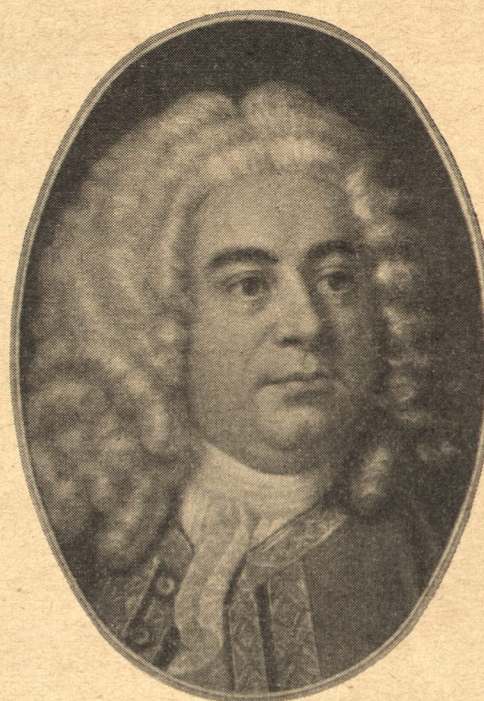
—ALEXANDER POPE, *The Dunciad* (1742)

LATE IN THE summer of 1741 Handel received an invitation from William Cavendish, fourth Duke of Devonshire, then Lord Lieutenant of Ireland, to visit Dublin and perform his oratorios for the pleasure of "that generous and polite Nation." The composer was complimented and delighted. For several years fashionable London autocrats had derided his music as Hanoverian and dull, and in 1741 his fortunes had reached their lowest ebb after repeated failures both in opera and in oratorio. Warned by bitter experience, Handel determined at once to appeal from the indifference of England to the friendly enthusiasm of her sister nation across the Irish Sea. During the first week of November 1741 Handel



HANDEL'S TOMB IN  
WESTMINSTER ABBEY

\*Reprinted from "Handel's Messiah: A Touchstone of Taste," by Robert Manson Myers; copyright 1948, by The Macmillan Company.



A GERMAN PORTRAIT OF HANDEL

put "Messiah" into his bag and set out for Dublin with Susannah Maria Cibber, distinguished tragedienne and one of England's favorite singers. At Chester he was detained by adverse winds. Years later Dr. Burney recorded his amusing recollections of Handel at this time:

When Handel went through Chester, on his way to Ireland, this year, 1741, I was at the Public-School in that city, and very well remember seeing him smoke a pipe, over a dish of coffee, at the Exchange-Coffee-house; for being extremely curious to see so extraordinary a man, I watched him narrowly as long as he remained in Chester; which, on account of the wind being unfavourable for his embarking at Parkgate, was



HANDEL REHEARSING MRS. CIBBER FOR  
A PERFORMANCE OF THE MESSIAH

A scene from the remarkable moving picture,  
"The Great Mr. Handel."

several days. During this time, he applied to Mr. [Edmund] Baker, the Organist, my first music-master, to know whether there were any choirmen in the cathedral who could sing at sight; as he wished to prove some books that had been hastily transcribed, by trying the choruses which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and, among the rest, a printer of the name of Janson, who had a good base [!] voice, and was one of the best musicians in the choir. . . . A time was fixed for this private rehearsal at the *Golden Falcon*, where Handel was quartered; but, alas! on trial of the chorus in the *Messiah*, "And with his stripes we are healed,"—Poor Janson, after repeated attempts, failed so egregiously, that Handel let loose

his great bear upon him; and after swearing in four or five languages, cried out in broken English: "You sheauntrel! tit not you dell me dat you could sing at soite?"—"Yes, sir," says the printer, "and so I can; but not at first sight."

Mid-eighteenth-century Dublin was a prosperous city of over one hundred thousand persons. In its flourishing artistic and intellectual atmosphere musicians and actors enjoyed high social position. David Garrick played in Dublin as early as 1742, and many prominent eighteenth-century dramatists and actors were born in the Irish metropolis. The city that welcomed Handel with all possible marks of esteem was also the birthplace of Jonathan Swift and Richard Brinsley Sheridan as well as the training ground of Oliver Goldsmith. Dublin's taste for literature and drama was surpassed only by her strong enthusiasm for music. A public garden for musical entertainments followed the model of London's Vauxhall Gardens; a thriving musical academy was established in 1755 by Lord Mornington; and a considerable society of polite amateurs frequently sang in charity concerts to benefit inmates of Dublin prisons. Foreign artists were warmly welcomed, and Matthew Dubourg, an eminent violinist and the favorite pupil of Geminiani, made Dublin his residence from 1728 to 1767. Ballad operas were heard there shortly after their London production, and some pieces were performed in Ireland for the first time. Skill in music was a fashionable attainment.

Handel's cordial reception in Ireland compensated greatly for his previous disasters. His house became the resort of professionals and amateurs alike, and little time was lost in producing selections from the splendid music which he had brought from England. Several weeks later Handel commenced preliminary rehearsals of "Messiah" in the ancient church of St. Werburgh. Singers and instrumentalists were rigorously trained by the irascible German, and Dublin eagerly awaited announce- (Continued on Page 268)



# The Magic of Delius

Was Sir Thomas Beecham Right?

by Sherran Millar

I HAVE no hesitation in declaring the life and work of Delius to be the greatest and most far-reaching incident in music during the last fifty years."

The words are those of a no less eminent musician than Sir Thomas Beecham, the most famous exponent of the music of Delius. And yet, in spite of so authoritative a verdict, the majority of concert-goers are offered with any regularity but a mere handful of the composer's shorter works.

Most orchestral managements fight shy of including Delius in their programs, apparently under the impression that he is not 'box-office.' But there is a most devoted public for him—in fact, every concert of the first Delius Festival, held in London as long ago as 1929, was sold out, and that was before the radio, and especially the phonograph, had exerted anything like their full influence in fostering his music.

In 1947, more people attended the Delius concert in the season of London Promenade concerts than the Wagner night immediately preceding it, a circumstance which was described by the music critic of "The Daily Telegraph" as "a sign of the times."

Frederick Albert Theodore Delius was born in 1863 at Bradford, Yorkshire, and is usually considered a British composer, although actually of Dutch-German descent. His father, Julius, a naturalized Englishman in 1850, was a prosperous wool importer and a man of considerable musical taste. Chamber music was frequently played in the Delius home, and celebrities who were performing in Bradford were entertained there.

Delius said that his mother "was not musical at all, but she had great imagination . . . and was very romantic." Perhaps, then, it was her influence that subsequently prompted her son to give his works such entrancing titles as *Over the Hills and Far Away*, *A Song Before Sunrise*, and *The Song of the High Hills*.

## A Gift for Improvising

Frederick took to the piano from a very early age, and "used to be brought down in a little velvet suit after dinner to play for the company." He was particularly gifted at improvisation. He once said that his first great musical impression was hearing the posthumous Valse of Chopin at the age of ten. "Until then, I had heard only Haydn, Mozart, and Beethoven, and it was as if an entirely new world had been opened up to me. I remember that after hearing it twice I could play the whole piece through from memory." He also studied the violin, and in due course his school career began at Bradford Grammar School.

The elder Delius arranged that Frederick should enter his business, but such work, not surprisingly, did not appeal to the boy at all. However, his spirits rose when he was sent abroad on various "business trips" for the firm, especially as they usually tended to develop into holiday tours.

Julius, despairing at length of arousing his son's interest in the firm, decided to settle him on an orange grove in Florida. And so, in March, 1884, Delius sailed from Liverpool, bound for the New World.

For three months he lived at the Solano Grove, an old Spanish plantation bordered by virgin forest, without seeing any other human being. The scenery around the small wooden house overlooking the St. John's River was gorgeously spectacular, and the forests and marshes were a riot of magnolias, hibiscus, trumpet-flowers, and jasmine.



FREDERICK DELIUS

Naturally enough, all this made the very deepest of impressions on a young man from a drab, industrial background, and it was undoubtedly this experience which enabled him to breathe that sense of spiritual communion with nature into so much of his music.

Delius delighted in the singing and harmonizing of the Negroes who eventually were engaged to work on the plantation, and his American impressions ultimately produced three major works, the operas "Koanga"—a story of an African prince sold into slavery in Louisiana—and "The Magic Fountain," and the choral-orchestral "Appalachia." This last has the sub-title, *Variations on an Old Slave Song*, and begins by depicting the brooding swamps of the Mississippi, disturbed now and again by the sudden flash of some brightly-colored bird.

## An Impressive Experience

The Florida episode, as Philip Heseltine (Peter Warlock) tells us, "was the crucial period of his life," when Delius decided to devote his future entirely to music.

That decision having at last been made, a piano seemed a basic necessity. Delius therefore set off down the river to Jacksonville. While he was sampling some instruments at the music-store of Meredy and Payne, he was heard by Thomas Ward, the young organist of the Church of Saints Peter and Paul, Brooklyn, who was visiting the South for the sake of his health. Ward was so impressed with Delius' playing that the resultant friendship culminated in a six months' stay together on the plantation. From Ward, a first-class musician, Delius acquired much of his wonderful technical mastery. Thus it would be difficult to over-emphasize the influence of this American sojourn on "the last of the

"MUSIC STUDY EXALTS LIFE"

great full-blooded romanticists."

Nevertheless, he felt he needed further instruction, and asked permission from his father to study at the Leipzig Conservatorium. Needless to say, this was refused.

## Career As a Teacher

Delius therefore determined to raise sufficient funds of his own for the purpose, and began a short career as a music teacher in Jacksonville. But this hardly seemed likely to win him a fortune, and before long he answered an advertisement inserted in a newspaper by a Professor Ruckert of Danville, Virginia, who was requiring a music teacher for his daughters. Delius' application was successful, but he was hard put to it to find enough money for the fare. He eventually reached Danville with one dollar to spare, and the next morning the local paper announced with pride the advent of "Professor Delius, the eminent violinist and composer!"

Delius' sister Clare has stated that he also took a post as organist in a New York church.

After a time, however, his parents, worried at having no news from him, granted his wish, and he arrived in Germany in August, 1886.

But Leipzig turned out to be a bitter disappointment. "Had it not been," said Delius, "that there were great opportunities for hearing music and talking music, and that I met Grieg, my studies at Leipzig were a complete waste of time. As far as my composing was concerned, Ward's counterpoint lessons were the only lessons from which I ever derived any benefit." The harmonies which make his music so distinctive were part of his very being. Incidentally, one of the very few slight influences which are discernible in Delius' music is that of Grieg, with whom he struck up a life-long friendship.

Still, it was at Leipzig that Delius first heard a performance of his own work. An orchestra, whose payment took the form of a barrel of beer, played the suite "Florida," the other members of the audience being Grieg and Sinding.

It was Grieg's praise of Delius, doubtless administered with some flattering references to the old gentleman himself, that finally seems to have overcome Julius' disgust at his son's musical ambitions.

## Paris and London

On leaving Leipzig, Delius settled in Paris for six years. Although his Bohemian friends included Strindberg and Gauguin, his life there didn't consist of the prolonged orgy of popular imagination. He composed a great deal, and it was here that he met Jelka Rosen, an artist, who was to become his devoted wife.

In 1899, Delius decided to give a concert of his music at the old St. James's Hall in London. This was a daring step for an unknown composer, but the critics were, on the whole, decidedly favorable.

A startling exception was a writer who remarked: "The ugliness of some of his music is really masterly." I have never yet heard a composition by Delius which could be designated "ugly," and can only wonder what this critic found to say about some of the music which has been unleashed on the world since then.

Delius, the most poetic of composers, had harsh words to say himself about what he called the "wrong note school" of musicians.

The really astonishing fact is, that in spite of this encouraging reception, no orchestra in Britain played a work by Delius for the next eight years, and it was not until *Appalachia*, *Sea-Drift*, and the opera "A Village Romeo and Juliet" had been performed with enormous success in Germany that the music of this neglected genius was again heard in his native land. At about this time Sir Thomas Beecham began his magnificent and enduring championship of Delius.

Delius had bought a house in 1899 in the picturesque village of Grez-sur-Loing, near Fontainebleau, where he lived in seclusion, impervious to the musical fashions of the day, until his death. It was a long white building close by an old castle, and with a large garden—undoubtedly the setting of the tone poems, "In a Summer Garden" and "Summer Night on the River"—leading to a lily-clustered river.

It was during the first ten years at Grez, in a burst of amazingly sustained energy and inspiration, that most of Delius' greatest (Continued on Page 266)

# APRIL NOSEGAY

This merry little piece seems to shout, "The posies are coming. Ha, ha, ha, ha!" Play it with a fresh and exuberant spirit. Grade 4.

JOSEPH M. HOPKINS

Allegretto con grazia (♩ = 54)

The musical score for "April Nosegay" is written for piano in 3/4 time. It begins with a treble and bass staff. The melody is in the treble staff, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff provides harmonic support with chords. The piece is marked "Allegretto con grazia" with a tempo of 54 beats per minute. It includes various dynamics such as *mf*, *f*, *rit.*, and *mp*. The score concludes with a "Fine" marking and a final chord in the bass staff.

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APRIL 1948

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This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains three systems of staves, each with a treble and bass staff joined by a brace. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings such as *a tempo*, *poco rit.*, *f*, *mf*, *poco meno mosso*, *rit.*, *mp*, and *D.C.*. There are also fingerings indicated by numbers 1 through 5. The paper is aged and slightly discolored, with some ink bleed-through visible from the reverse side.

## SONG AT DUSK

Watch the dynamic markings in this piece—they are all significant in its interpretation. The composition rises to fine climaxes, and the melody is broad and luscious. Grade 4.

Moderately slow; don't drag

MORGAN WEST

Moderately slow; don't drag

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Faster—with agitation

The musical score is written for piano and consists of several systems of staves. The notation includes various dynamics such as *ff* (fortissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *p* (piano), *pp* (pianissimo), *sfz* (sforzando), and *sf* (sforzando). Performance instructions include "Faster—with agitation", "increase", "diminish", "in time again", "broadly—a little slower", "much slower—hold back", "always *ff* and broadly", "broadly—with intensity", "linger", "Smoothly flowing", "Bring out the counter melody", "Bells", "hold back", "very slowly", and "D.C." (Da Capo). The score also features numerous articulations, including accents, slurs, and fingerings, as well as specific musical notations like "8" and "8..." indicating octaves or specific notes. The key signature is one sharp (F#), and the time signature is 4/4.

*ff* broadly—a little slower

*mp* much slower—hold back

*mf*

increase

diminish

in time again

always *ff* and broadly

broadly—with intensity

*f*

linger

*sfz*

*sf*

*sfz* Fine

Smoothly flowing

*mp* Bring out the counter melody

*pp*

(*mp*)

*pp*

increase

*mf*

*mp* diminish

*p* hold back

*mp*

*pp*

(*mp*)

Bells

*pp*

*f* increase

*sfz*

diminish

slower; diminish

*p*

*pp*

very slowly

D.C.



# THEME FROM PIANO CONCERTO IN D MINOR

(2nd MOVEMENT)

The D minor Piano Concerto is the last of this great pianist's works in this form. Rubinstein was a real melodist, and many of his finest themes are to be found in this majestic work. Grade 4.

Andante (♩ = 60)

*molto espressivo*

ANTON RUBINSTEIN  
Arr. by Henry Levine

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# PRELUDE

From the standpoint of chromatic imitations this *Prelude* is one of the richest of Chopin's inspirations. Dr. Guy Maier, on his "Pianist's Page," has made for ETUDE teachers a study of this exquisite work.

F. CHOPIN, Op. 45

Sostenuto M. M.  $\text{♩} = 60$

The first system of the musical score for the Prelude, Op. 45, by Chopin. It consists of five systems of piano and bass staves. The key signature is three sharps (F#, C#, G#). The tempo is Sostenuto, marked with a metronome of 60. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'sempre legato'.

The continuation of the musical score for the Prelude, Op. 45, by Chopin. It consists of five systems of piano and bass staves. The key signature is three sharps (F#, C#, G#). The tempo is Sostenuto, marked with a metronome of 60. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'cresc.' (crescendo) and 'dim.' (diminuendo).



*cresc.*

*p*

*ritenuto*

*f*

*Cadenza a piacere*

*p leggiero*

*dim.*

*f*

*smorz.*

*pp*

# SPRING FLOWERS

A fascinating caprice that has the freshness and crispness of spring itself. Play it that way. Grade 3.

BURTON ARANT

Allagretto moderato (♩ = 120)

*mp*

*p*

*ten.*

*mp*

*dim.*

*dim.*

*poco rit.*

*Fine*

*D.C.*



# HOMING HEARTS

Grade 4.

FRANK GREY

Moderato espressivo (♩ = 76) *mf* *sostenuto assai*

Poco più mosso

Grade 3 1/2.

Gracefully (♩ = 120)

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# COMRADES WALTZ

SECONDO

WALTER ROLFE

Tempo di Valse M.M.  $\text{♩} = 60$

The musical score for the second part of 'Comrades Waltz' is written for piano in 3/4 time. It begins with a *mf* dynamic and a tempo marking of 'Tempo di Valse M.M.  $\text{♩} = 60$ '. The first system features a melody in the right hand with fingerings 5, 3, 5, 2, 3, 1, and 4, 2, 1, and a crescendo. The second system continues the melody, ending with a *f* dynamic and a 'Fine' marking. The third system is marked 'cantabile' and 'mf r.h.', featuring a more melodic line with fingerings 5, 4, 2, 1, 2, 5, 3, 1, 4, 2, and 3, 1. The fourth system continues this melodic line, ending with a '2nd time D.C. al Fine' marking. The fifth system is marked 'Con fuoco' and *f*, featuring a more rhythmic line with fingerings 1, 2, 1, 3, 1, 2, 1, and *ff*. The sixth system continues this rhythmic line, ending with a 'D.S.\*' marking.

\* From here go back to the sign (§) and play to  $\Phi$ ; then D.C. al Fine.

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# COMRADES WALTZ

PRIMO

WALTER ROLFE

Tempo di Valse M.M.  $\text{♩} = 60$

The musical score for the first part of 'Comrades Waltz' is written for piano in 3/4 time. It begins with a *mf* dynamic and a tempo marking of 'Tempo di Valse M.M.  $\text{♩} = 60$ '. The first system features a melody in the right hand with fingerings 2, 1, 3, 2, 1, 2, 1, 3, 1, 2, 5, 4, 2, 1, and a crescendo. The second system continues the melody, ending with a *f* dynamic and a 'Fine' marking. The third system is marked 'pp' and features a more melodic line with fingerings 1, 2, 1, 2, 3, 4, 1, 3, 1, 2, 5, and 2, 4. The fourth system continues this melodic line, ending with a '2nd time D.C. al Fine' marking. The fifth system is marked 'Con fuoco' and *f*, featuring a more rhythmic line with fingerings 1, 3, 4, 2, 2, 4, 3, 1, 1, 4, 2, 1, 2, 3, 1, 4, 3, and *ff*. The sixth system continues this rhythmic line, ending with a 'D.S.\*' marking.

\* From here go back to the sign (§) and play to  $\Phi$ ; then D.C. al Fine.

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# LORD, LET ME LIVE TO-DAY

A. Wyttenbach

FLOYD C. MOORE

*Moderato*

*p* Lord, let me live to-day— From dawn to

*mf* night,— Close to Thy heart, I pray,— Near to Thy sight.— Trust-ing Thy lov-ing care,— My hand in

*p* Thine,— I know Thy foot-steps there— Are guid-ing mine!—

*poco rit.* *a tempo*

*a tempo* Lord, let me live to-day,— Giv-ing my best,— Filled with love's shin-ing ray,— My soul at

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*f* rest;— Read-y to fol-low Thee— All the day long,— With-in my eyes a tear,— My heart a

*p* song.— Lord, let me live to-day,— A friend in-

*a tempo* *mf* deed— To all who cross my way,— to those in need!— Then when the shad-ows fall,— And night is

*mf* draw-ing nigh,— May I ac-cept Thy call— With-out, with-out a sigh!

*f* *p* *rit.* *pp*

*morendo* *pp*

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# WHEN TWILIGHT FALLS

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Prepare: { Sw. Oboe (trem.)  
Gt. *ff* coupled to Sw.  
Ch. Flutes 8' & 4'

Ped. Soft 16', coupled to Ch.

RALPH FEDERER  
Arr. by R.S. Stoughton

Moderato e molto cantabile

(A) Sw.

MANUALS

PEDAL

Ped. 42

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Più agitato

(Add Reeds)

(Reduce gradually)

Ped. 53 Gt. to Ped.

Meno mosso (non agitato)

Sw. (off Reeds)

(Off Gt. to Ped.)

Più lento

Ch. Clarinet (B)

D. C. al Φ

*p quasi recit.*

*pp*

Ped. 42

Lieblieh Gedeckt

Φ CODA Più lento

Sw. Flutes 8' & 4' (F)

Ch. Clarinet & Flute 8' (F)

*mp*

(Off 4')

Lento

*pp*

(Off Flute 8')

*poco rit.*

*dim.*

*rit.*

*p*

*ppp*

*pp*

*ppp*

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# LONG, LONG AGO

FOR VIOLIN QUARTET

THOMAS HAYNES BAYLEY

Arranged by Karl Rissland

**I-II VIOLINS**  
**III-IV VIOLINS**  
**PIANO**  
*ad lib.*

**Moderato**

*p dolce sostenuto*

*p*

*mf*

*pp*

*mp cresc.*

*mf rit.*

*dim.*

*pp D.C. ad lib.*

*pp*

*mp cresc.*

*mf rit.*

*dim.*

*pp D.C. ad lib.*

# ON WINGS OF SONG

FELIX MENDELSSOHN

Arr. by Rob Roy Peery

Grade 2.

Andante tranquillo (♩ = 58)

*p*

*cresc.*

*p*

*rit.*

*a tempo*

*cresc.*

*rit.*



## DOLLY'S LULLABY

## SECONDO

BURTON ARANT

With gently rocking motion ( $\text{♩} = 60$ )

The image shows a page of a musical score for a waltz. The title at the top is "The Merry Widow" and the composer is "Lehár". The tempo is "Moderato" and the time signature is 6/8. The score is in G major and consists of three systems. The first system is marked "p" (piano). The second system is marked "poco cresc." (poco crescendo), "mp" (mezzo-piano), "dim." (diminuendo), and "p" (piano). The third system is marked "p" (piano) and "D.C." (Da Capo). The score includes various musical notations such as notes, rests, and fingerings.

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# THE ELEPHANT MARCHES

SECONDO

ELLA KETTERER

In march time (♩ = 100)

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music, each with a treble and bass staff. The first system is marked "ff" (fortissimo) and the second system is marked "f" (forte). The music is in 4/4 time. The first system ends with a "Fine" marking. The second system ends with a "D.C." (Da Capo) marking. The score includes various musical notations such as notes, rests, and fingerings.

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*THE ETUDE*

## DOLLY'S LULLABY

PRIMO

BURTON ARANT

With gently rocking motion ( $\text{♩} = 60$ )

8

1 5 3 1 2 4 3 5 4 2 3 5 4 3 1 4

*p*

5 1 3 5 4 2 3 1 1 3 2 5 1 2 3 5

8

1 4 2 3 5 1 5 1 3 2 5 3 1 4 1 5 3

*poco cresc.* *mp* *dim.* *p* *Fine*

5 1 3 2 1 5 1 4 3 1 2 4 2 5 4 1

8

3 2 1 5 5 2 1 5

*p* *mp* *D.C.*

1 3 4 3 1 1 3 4 4 1

# THE ELEPHANT MARCHES

PRIMO

ELLA KETTERER

In march time ( $\bullet = 100$ )

The musical score for "The Rose Tree" is presented in two systems. The first system is marked *ff* (fortissimo) and the second system is marked *f* (forte). Both systems are in 4/4 time. The first system concludes with the instruction *Fine*. The second system concludes with the instruction *D.C.* (Da Capo). The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 4/4.

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GRACE C. KAISER

Grade 1.

Moderato (♩. = 66)

[illegible]

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GEORGE JOHNSON

Grade  $2\frac{1}{2}$ .

Moderately (♩ = 132)

GEORGE JOHNSON

*mf* *p* *ten.* *mp* *ten.*

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*THE ETUDE*

The musical score for 'The Rose Tree' is presented in three systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above notes. The first system ends with a 'Fine' marking. The second system includes a 'rit.' (ritardando) marking and a 'a tempo' marking. The third system includes a 'D.C.' (Da Capo) marking. The score is for a single melodic line, likely for a voice or a single instrument.

J. J. THOMAS

Grade  $1\frac{1}{2}$ .

Allegretto (♩ = 138)

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in 4/4 time, marked *mp*. The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the melody and includes a *Fine* marking. The third system concludes the piece with a *D.C.* (Da Capo) instruction. The score is written for a single melodic line with a simple bass accompaniment.

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Grade 2.

# LAMBS IN THE MEADOW

Allegro vivace (♩=96)

MYRA ADLER

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# Our Astonishing Musical Beginnings at Bethlehem

(Continued from Page 221)

stood if we refer to the church music of eighteenth century Germany. There orchestras were extensively used, along with harpsichord or organ, in the performance of liturgical music. So Haydn wrote and scored his church music; so did C. P. E. Bach, Stamitz, Richter, and others. The Bethlehem Moravians knew this music, owned it, and played it—in Bethlehem.

What is equally interesting, the Bethlehemites developed their own group of composers. They wrote good music, and men like Pyrlaeus, Oerter, Dencke, Herbst, Peter, and Michael must be remembered along with the Philadelphia group of composers and Conrad Beissel, as the musical luminaries of early Pennsylvania. In the Moravian Archives at Bethlehem there are some two hundred of their works, still in manuscript. Most of their music is liturgical, principally anthems for solo voices or choral groups, with accompaniment of organ and orchestral instruments. A great deal of it shows plainly its debt to Haydn, the younger Bachs, and the Mannheim group; yet some individual works show striking musicianship and a compelling devotional expression.

The excursions of the Bethlehem composers into the writing of secular music were few but noteworthy, historically at least. Outstanding are the six viola quintets written in 1789 by John Frederick Peter, the finest musician of the group. One or two of these quintets are distinctly worth playing and hearing today, for they are bright and charming in feeling and interesting musically. These works of Peter raise an interesting historical query. In 1787 Mozart wrote his three greatest viola quintets, virtually creating this form. Two years later Peter wrote his six while at a Moravian mission in North Carolina. Is it possible that, in so short a time, Peter had got to know Mozart's work, or did he conceive the form independently? Even more tantalizing speculation is offered by the string quartets written by John Antes, and now apparently lost. An early nineteenth century account of them states that they were written in Egypt, where Antes was taken captive while en route to a mission in Abyssinia. The account states further that on his subsequent return to Europe, Antes showed his quartets to Haydn, and had the commendation of the master. Evidence of the work of David Moritz Michael is more substantial, for his work survives today in manuscript. He is to be credited with the most ambitious creation of the Bethlehem group—a symphony scored for full orchestra. Interesting, too, are his little suites, called "Partheien," for wind quintet or sextet, variously employing oboes, clarinets, horns, and bassoons. Most picturesque of his works was the "Wasserfarth," a Whitmonday celebration observed for a number of years, for which Michael wrote the music. A barge containing musicians—wind players—was poled up the Lehigh while the crowd followed on the shore. The music was incidental to the events of the trip, including an *agitato* at a point where the polers could not control the barge!

Of all the musical features of early Bethlehem, the playing of secular orchestra and chamber music was the most unusual. Contrary to the Quaker leaders in Philadelphia, the Moravian bishops did all they could to encourage it. In 1744, three years after the founding of the town, a *Collegium Musicum* was formed to play symphonic music—certainly one of America's first orchestra groups. Anyone who could play joined in, and membership ran, literally, from bishops to blacksmiths. The players had brought over or imported their wind instruments; many of their violins and other strings they made. They even spun copper for the shells of tympani and prepared skins for the heads. The orchestra rehearsed in the Little Hall of the *Gemein Haus*, using clumsy wooden stands with brass candle sockets attached. They rehearsed regularly and carefully, with the aim at least of a finished performance.

What they did not lack was good music to play. They knew the best of contemporary Germany, and had it; occasionally in published form, but more often in laboriously done hand copies. In 1761 Nitschmann built up the orchestra to full representation of winds and strings, fostered chamber groups, and increased the music library significantly. In Bethlehem today you will find 146 numbers of that library, including nine symphonies by Haydn, three by Mozart, together with works of their most distinguished contemporaries. For over sixty years the Collegium Musicum gave concerts of this sort, and as many as thirty-six in one year. It is amazing to think that in this tiny colonial town the works of Haydn and Mozart were heard soon after they were written. It is equally remarkable to learn that one string quartet was formed in 1795 for the express purpose of playing Haydn quartets.

It can readily be seen that both choirs and Collegium players served Bethlehem well, but other musical activities must be noted to show how music was all-pervading in its community life. Serenading by both instrumental and vocal groups was a general practice to mark birthdays and special occasions. The trombone quartets, now world-famed, announced from the church belfry every death in the town, and played at the grave of the deceased; they greeted distinguished guests and played at ceremonial occasions. And not only in church but at home, at outdoor work and at social gatherings the people of Bethlehem sang and played. It sounds almost too idyllic to believe, but we find accounts of loggers, setting out with their axes, and singing hymns as they floated logs on the Lehigh. We read, too, of oboes and horns played while the harvesters worked in the fields. Even the night watch sang couplets to mark the hours! One of Spangenberg's greatest organizational strokes was the cultivation of community *Agapae*, or Love Feasts. On Saturday afternoon various occupational groups—joiners, weavers, threshers—would assemble for a meal, social chat, and the singing of hymns of their own craft. As a result there were composed hymns for shepherds, ploughmen, washers and sewers, knitters—for all crafts, including motherhood.

With all this singing and playing it can readily be imagined that the Moravians would be interested in music education, especially of the young. They were, in fact, American pioneers in this field. They

(Continued on Page 266)

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# VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

She Changed From a Lyric to a Dramatic Soprano in Ten Weeks

Q. I am a girl of seventeen and a senior in high school. For the past two years I have been taking voice lessons from a fine teacher in a neighboring city. She says my voice is a very sweet lyric soprano. This summer, owing to the absence of my teacher, my parents decided to send me to a university to take ten weeks of voice and music. This meant changing to a man teacher, who tried to change my voice from lyric to dramatic with the resulting loss of sweet tones, but a great amount of volume. What can I do with regard to changing back to a softer, sweeter tone?

2. How many hours a day should a person practice? My new teacher required three hours while my former teacher believes one should practice an hour and a half, in fifteen minute intervals. Which is nearer the right amount? —J. P.

A. No one can learn very much about the art of singing in ten weeks, no matter how intense the training may be. It is a life study. Perhaps the teacher in your university was anxious (too anxious) to crowd into the very short time allotted to him an impossible amount of both the theory and the practice of that art. Therefore, he insisted upon lengthy practice periods and too long lessons. Also he seems to have insisted upon, or at least allowed you to use, too forceful a method of exhalation, which naturally resulted in an increased volume of tone, but a loss of much of its naturally beautiful quality. You have been following these precepts for only ten weeks and it is quite unlikely that you have done your voice any permanent injury. Return to your first teacher who seemed to understand you and your needs, and endeavor to recover the "very sweet lyric" soprano quality which you once possessed and which she and your friends so much admired.

2. You are only seventeen, still a girl, not quite a woman, with body, mind and voice which have not reached their full maturity. Content yourself at present with daily practice periods averaging about one and one half hours, divided into fifteen or twenty minute periods. During these periods concentrate your entire attention upon what you are doing, and do not let it stray to your next dance, or your approaching date with your boy friend.

## How to Learn to Sing From Books and Articles

Q. I am another young soprano seeking information. I have a naturally good clear voice, a range from G below Middle-C to D above High-C, and can reach a few notes higher in scales. I play the piano or I probably would not sing at all. I have never taken singing lessons and I cannot in the near future, because it is not convenient. In the nearby towns there is no singing teacher. I ask the name of a good self-help singing book and a little advice. Some day I want to be a well known singer, and I want some advice as to how to get there.—M. M.

A. In almost every issue of *THE ETUDE* there is an interview with a famous singing artist or a well known singing teacher. These ladies and gentlemen point out, with the greatest detail, just what they believe to be the best method of learning how to sing, and what to avoid while doing it. Read, mark, and inwardly digest their articles. Sometimes they disagree upon a few debatable points, or upon the exercises that should be used, or the order in which they should be employed. However, there is scarcely a single question in the world today, upon which the experts have no divergencies of opinion. In the main they agree that the singing student must learn how to control his breath and the tension of his vocal chords. He must also learn how to form his

vowel and consonant sounds easily and comfortably, and to understand something of the shape and the use of the bones and cavities associated with resonance. If one reads and diligently studies these articles he cannot remain entirely ignorant of the theory (or theories) of voice production. There are many books which treat wholly or in part of these subjects, such as "Great Singers on The Art of Singing," by J. F. Cooke; "Plain Words on Singing," by William Shakespeare; and Lilli Lehman's "How to Sing." But books alone can never entirely take the place of Viva Voca lessons from an experienced singing teacher. Singing itself is very largely a question of tone. The books can only explain how the tone is produced, while the singing teacher, whose art commences where the book ends, can also make the tone for you with his own vocal organs. He can demonstrate as no book can, just where the vocal defect lies, the nasal tone, the throaty tone, the breathy tone, the forced tone, the unresonant tone, or the tight tone, and all the slight variations, which are so difficult to explain with words and so easy to make clear with his own voice. Therefore, while you should read everything you can lay your hands upon and listen attentively to all the good singers you possibly can hear both in person and over the air, you must get some lessons from an experienced singing teacher at the very first opportunity. This is particularly important if you aspire to become a famous singer.

## Some Interesting but Vague Questions

Q. I have two questions that have been bothering me. (1) Should the singer hear the tones in her head, or should the ultimate in frontal placement be to actually only hear the voice as it leaves the lips? Is that the goal of voice projection? (2) Just what is a "hooty" tone? What does a singer do to get such quality? —O. B. S.

A. Whether or not his vocal tone is well placed, the singer hears it with his ears alone, since Nature has provided him with no other organs of hearing. The column of vibrated air, which we call voice, may be slightly felt in the cavities of the head especially upon the highest tones. It is neither made there nor heard there. When the expired air from the lungs impinges upon the firmly approximated vocal bands, putting them into rhythmic vibrations, vocal tone is produced, which is reinforced and colored by the resonance (co-vibration) of the bones and cavities of the mouth, nose, face, and head. The ultimate goal of the singing artist is to produce beautiful tones and clear, easily formed, expressive words, or as the old Italians used to write it *Bel canto e ben pronunziato*. Wagner stressed the importance of the "sound of words as well as their meaning." Neither one is enough, they must be both combined, or the singer dare not call himself an artist.

2. A hooty tone is one, which instead of being clear and lovely, partakes too much of the quality of the steam whistle or the fire siren. A few people enjoy the sound of that instrument of torture the steam "Calliope" which every itinerant circus uses to attract its patrons from a distance, because of the loud and penetrating noise which it can make. If you are one of the many who dislike this dreadful uproar, avoid cultivating a "hooty" quality and endeavor to satisfy yourself and your friends with a beautiful and attractive tone, which pleases, and not one that is loud, ugly, and repellent.

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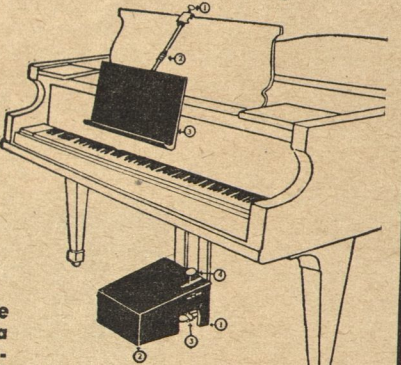
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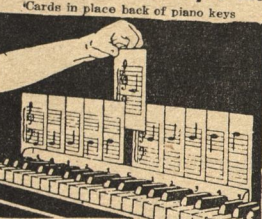


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(Continued from Page 223)

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	Rohr Flute	Principal
Great #6	Gemshorn	Principal
	Rohr Flute	Octave
	Flute 4'	Twelfth
Great #7	Gemshorn	Principal
	Rohr Flute	Octave
	Flute 4'	Twelfth
Great #8	Gemshorn	Octave
	Rohr Flute	Twelfth
	Flute 4'	Fifteenth
	Principal	Mixture
Pedal #1	Quintaton	
Pedal #2	Quintaton	Flute 8'
Pedal #3	Quintaton	Flute 4'
Pedal #4	Quintaton	Flute 8'
Pedal #5	Quintaton	Flute 4'
Pedal #6	Quintaton	Flute 8'
Pedal #7	Quintaton	Flute 4'
Pedal #8	Quintaton	Flute 8'
	Flute 4'	Violone
	Violone	'Cello
	Violone	Open Diapason
	'Cello	Open Diapason
	Open Diapason	Principal
	Principal	Octave
	Trombone	Octave
	Tromba	
General #1	Swell	Great
	Oboe	Gemshorn
	Tremolo	
Pedal	Quintaton	Great to Pedal
General #2	Swell	Great
	Trompette	Gemshorn
	Tremolo	
Pedal	Quintaton	Great to Pedal

General #3	Swell
Flute	Flute Triangular
Gamba	Vox Humana
Gamba Celeste	Tremolo
Great	Pedal
Gemshorn	Quintaton
Great to Great 4'	Great to Pedal 8'
	Great to Pedal 4'

General #4	Swell
Flute	Flute Triangular
Gamba	Gamba Celeste
Gamba Celeste	Flute Triangular
Great	Pedal
Gemshorn	Quintaton
Rohr Flute	Swell to Pedal
Swell to Great	
General #5	Swell
Flute	Flute Triangular
Gamba	Gamba Celeste
Gamba Celeste	Flute Triangular
Great	Pedal
Gemshorn	Quintaton
Rohr Flute	Flute 8'
Flute 4'	Flute to Pedal 8'
Swell to Great 8'	Swell to Pedal 4'
Swell to Great 4'	

General #6	Swell
Geigen	Flute
Flute	Gamba
Gamba	Flute Triangular
Flute Triangular	Octave
Oboe	Octave
Swell to Swell 4'	
Great	Pedal
Rohr Flute	Quintaton
Gemshorn	Violone
Flute 4'	'Cello
Swell to Great 8'	Flute 8'
Swell to Great 4'	Flute 4'
	Swell to Pedal 8'
	Swell to Pedal 4'
	Great to Pedal 8'

General #7	Swell
Geigen	Flute
Flute	Gamba
Gamba	Flute Triangular
Flute Triangular	Octave
Octave	Octavin
Mixture	Mixture
Oboe	Oboe
Swell to Swell 4'	
Great	Pedal
Principal	Violone
Gemshorn	Open Diapason
Rohr Flute	Quintaton
Flute 4'	'Cello
Octave	Principal
Twelfth	Flute 4'
Fifteenth	Flute 8'
Swell to Great 8'	Octave 4'
Swell to Great 4'	Swell to Pedal 8'
	and 4'
	Great to Pedal 8'

General #8	Swell
Geigen	Flute
Flute	Gamba
Gamba	Flute Triangular
Flute Triangular	Octave
Octave	Octavin

(Continued on Page 265)

## ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. Recently our church was made larger by an addition of three hundred and twenty-five feet, together with a large balcony installed. The church organ was removed to the Sunday School Auditorium next to the church. A four manual theatre organ was purchased and installed in the church. The organ is twenty years old, and when new cost \$50,000. It was purchased for \$5,000. The church now seats 1,500 people, where before it seated only 750. Two pipe chambers are located in the front part of the church on the left and right side—and the third chamber is located in the ceiling half way down the auditorium. The manuals are listed as follows: Manual 1 Swell, 2 Great, 3 Solo and 4 Choir. When installed the organ contained Xylophone, Orchestra Bells, Traps, sound effects and other contraptions, but were omitted. The specifications for the Sunday School and church organs are enclosed. The church committee has set aside \$5,000 for additional pipes and improvements for the church organ, and \$3,000 for the Sunday School. Now, here is what we should like to know: What pipes or sets of pipes should be purchased for each instrument? Should they be unified and duplicated on all manuals? What chambers should the pipes appear in? Should used pipes be bought (if in good condition)? Would new pipes be the best bet? What other improvements would you suggest? Both organs have no couplers since practically all stops appear on all manuals. Both organs are in good shape. The English Horn on the Sunday School instrument is very loud, and cannot be used in the pedal department at all and very sparingly on the manuals. Several organists use it, however, for broadcasting purposes. The Sunday School organ is very stringy, and unless all flutes including the Gross Flute are used, the strings drown everything else out. The Kimura, Hautboy, Trumpet, and Tuba are very reedy and quite loud. The mixtures—quints, tierces, and twelfths give the organ a very wierd tone when used in combination. Do you consider the Sunday School organ a good instrument? The church organ a good buy? Ten different organists use both instruments for church and Sunday School services; also for organ recitals and radio broadcasts over three different radio stations. Three funeral parlors and a department store also use the organ for broadcasting. Each organist has his own combinations, and is constantly altering the set pistons below the manuals to suit his individual taste. Each organist has his own opinion on what combinations should be set up, and quite a lot of feuding and arguments result among them. Can you suggest a way to remedy this? Any other suggestions will be greatly appreciated. The Sunday School Auditorium two manual reed organ was sold, and a grand piano and a Hammond electric organ occupy this space. Would it be ethical to use the electric organ and the church organ together with the piano for services?—R. H. S.

A. You really do not need much in the way of additional pipes, although possibly a Viola da Gamba 8', and the 8' Rohrflöte might help the general tone quality, on the church organ, and should be located in the front—either right or left according to the room available. In view of the lack of couplers these stops should be included in at least two of the manuals. In the Sunday School organ, the addition of 8' Clarinet would give you a little variety of tone, and should be included in either the Great or Swell. It makes a good solo stop. New pipes may not be available just now, but if good used pipes are bought, and from a reputable firm we believe these would be entirely satisfactory. As to the harsh and loud tone quality of much of both organs, we believe it is just possible this could be corrected to some extent by a reduction of wind pressure—we suggest asking the advice of your service expert, or a convenient organ manufacturer. The mixtures should be used very sparingly, and only when there is sufficient volume to warrant adding the mixtures. We do not like to express definite opinions as to "good buys" or otherwise, but \$5,000 would not seem too much to pay for an instrument of this sort, though of course an organ designed especially for church purposes would be better in that particular use than one that was

originally a theatre organ. Since it is being used for a variety of purposes, however, this is largely offset. As to the opposing ideas as to set combinations, we suggest that one organist (normally this would be the church organist) be designated as the individual specifically in charge of the instrument, and the general set-up be determined by him—after an exchange of ideas on the subject—and changes in this set-up be permitted only under special circumstances. There would certainly be nothing unethical in using the various instruments, including the electric organ, together. The propriety of this should be governed entirely by musical results, whether satisfactory or otherwise. In services of worship, however, one must be guided by a spirit of reverence and devotion.

Q. Is it possible to raise the pitch of an organ from as low as A 415 to A 440 by tuning the pipes? I have been unsuccessful in trying to locate the Organ Co. If they have merged with another firm can you tell me how to reach them, or some one who could do the work?—L. B.

A. We doubt if it would be possible to raise the pitch of an organ as much as you suggest without seriously affecting the tone, but it probably could be done. The name of the firm you mention does not appear in current directories, so we are unable to offer advice in this respect. We are, however, sending names of firms we believe you could contact to advantage.

Q. I have played in our church for twelve years on a small reed organ. Now I would like to learn to play organs with two or more manuals and pedal, and wish to buy one for my home. Can you advise me how to go about finding one reasonably priced? Is there any agency in the Twin Cities that handles used organs? If I buy one from a church or individual what should I look out for, to guard against possible trouble?—A. C.

A. We are sending you the names of some of the leading organ manufacturers, some of whom may possibly have used instruments on hand, and may have representatives in your city. We suggest that you select three or four of these firms, and ask what they have to offer. We are also sending the names of a few used organ dealers. Your best guarantee of satisfaction is the reputation of the firms you contact, and all of those we have listed are reputable. In buying from a church or otherwise privately, we suggest that you invoke the services of a competent organ service man to examine the instrument for satisfactory condition. If by "reasonably priced" you mean low priced, it would be well to remind you that even a used organ in any sort of condition would necessarily run into quite a little money, and you could very easily be disappointed if you laid too much stress upon the figure.

Q. I am a pianist by profession, but because of a special need in our church, have been asked to direct the choir. The seating for the choir is a little different from any church I've been associated with. The choir will face toward the center of the chancel, with twelve seats on the left and six seats on the right. The organist will be toward the back of the twelve-seat section. How should the singers be seated? My idea is to put the basses and altos on the one side, as there are only two basses and three altos at present. However, I'd like to know the "orthodox" way of seating the singers with that arrangement.—F. B. A.

A. The lack of uniformity on the two sides of the chancel in itself creates a somewhat "unorthodox" situation, so it would be difficult to suggest an orthodox seating arrangement, although the lack of uniformity is really no serious detriment. Your plan to have the basses and altos on the one side is perfectly all right, though the usual arrangement would be to have the sopranos and tenors on the right side of the chancel (from the church viewpoint), and the altos and basses on the left side. There is, however, no obligation to follow this plan, where there is good reason for doing otherwise.



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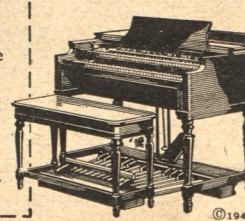
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## The Violinist's Forum

(Continued from Page 227)

play. For one, have him play with piano accompaniment two or three times a week, encouraging him to listen to the piano part. It will also produce good results if you have him go through part of each study or solo measure by measure, first singing each measure and then playing it. If, in the playing of it, a note was out of tune, he should sing it again with special attention to the faulty note. Then you should have him practice major and melodic minor scales, first sung and then played, with special awareness of the pattern of whole-steps and half-steps. Slow arpeggios, in various forms, and simple double-stop exercises will help to awaken in him a sense of the relationship between the notes of a chord and between one note and another. For this sort of practice there is a wealth of material in the first Book of Sevcik's Op. 1. For additional double-stop practice, you can use the first book of Josephine Trott's "Melodious Double-Stops."

Much of his practice for a while will be rather dry, and it might be a psychologically good idea if, as a sort of compensation, you introduced the youngster to the mysteries and wonders of the third position. This would give him a new interest, and help him to avoid the feeling of being "stuck." Moreover, having to gauge the distance of each shift will encourage him to rely on his ear rather than on the fall of his fingers. I would suggest the second book of Laoureux's "Violin Method."

said I did. Actually, while familiar with it, I never had played it. But I had trained my memory pretty well by that time, and I went home and learned it. It received excellent reviews. A repertory of fifty standard concertos would have done me no good in that emergency, but self-imposed memory work did the trick.

"By the way of conclusion, then, the best advice I can give an ambitious young musician today is to perfect himself in music—all facets of it—so that whatever opportunity may come his way, he will be ready for it. It is disappointing, certainly, when well-laid plans bring less than the desired result. But it's part of the game to rise above temporary setbacks and break a new wedge through a new door. And, in the last analysis, the circumstance that looks like a crushing blow may be the means of opening new opportunities—if one is prepared to grasp them!"

## Training for Artistry

(Continued from Page 209)

hands! 'What difference?' he asks. It sounds the same—it's always the same notes! Ah, but it isn't the same—and it doesn't sound the same! Simplification defeats the intention of the composer. There are occasions when difficulty itself becomes a kind of expression—a tortured, anguished expression that the easy way does not attain. At such moments, the difficulty itself is what the composer wished. Regardless of the notes put down on the keyboard, simplification gives a very different effect from the one the composer had in mind. For, if he had wished octaves with two hands, quite simply he would have written them!

"One of the greatest aids to the young artist is an understanding of how to practice. I believe in going through the work as a whole, in order to obtain the general mood, the general feeling; and then going back to work at details. In detailed work, analyze the difficult parts and isolate them. It sometimes happens that one finds a difficult page, a difficult phrase. Upon concentrated analysis, the difficulty may be found to center in one half bar. Once the difficulty has been thus isolated, work at it intensively. Invent exercises of your own that will cover the point of difficulty. Transpose the difficult section into all the other keys. Somehow, isolating and transposing a difficult part aids nearly as much as the original clearing up. (I may mention that Martin Krause believed firmly in unprepared transposing. Often, at my lessons, he would hear me play a Bach *Prelude* in A-flat, let us say, and then immediately tell me to play it in F-sharp!) Slow practice is of great advantage. So is the system of practicing for reserves. That means training yourself to do more than the printed indications demand. If a passage calls for a *presto*, be able to take it *prestissimo*. Let me make clear that I do not advocate actually playing it *prestissimo*, as a demonstration of sensational speed! I mean only to practice it so that you can play it *prestissimo*, as a test. Then, when you go back to the indicated tempo, you will find that you have a reserve of speed which will prevent your ever finding the original *presto* burdensome. Similarly with dynamic indications. If a passage calls for a *forte*, be able to go through it *fortissimo*. Practicing of this kind helps

(Continued on Page 276)

## VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

### More Information, Please

S. M. B., California—No expert to whom I have spoken has been able to give any information concerning a maker named Jean Baptiste Allo. Your letter is in places rather vague, and I am wondering whether the facts you give may relate to a maker with a somewhat similar name, for they are unfamiliar to the leading experts in New York. In fact, no one can suggest a maker to whom the facts could apply. Perhaps if you could give me a little more data I could help you.

### Perhaps It Is Genuine

B. J. F., Iowa—Before you make plans to dispose of your violin you should, I think, have it competently appraised. As it has been in your family since 1720 there is just a slight possibility that it might be a genuine Stradivarius. But I must emphasize that the chance is a small one, for Stradivarius was extensively copied even in his own lifetime. However, many of those early copyists were fine makers in their own right, so your violin may be worth quite a little money. For the appraisal I would suggest that you send the instrument either to Wm. Lewis & Son, 207 South Wabash Ave., Chicago, Illinois, or to The Rudolph Wurlitzer Co., 120 West 42nd Street, New York City.

### An Appraisal Suggestion

Miss D. M. D., Pennsylvania—For an appraisal of your violin and for advice on the disposing of it, I would suggest that you take or send it either to Shropshire & Frey, 119 West 57th Street, or to The Rudolph Wurlitzer Co., 120 West 42nd Street, both in New York City.

### An Imitation (?) Klotz

Mrs. W. R. M., Idaho—Although no one can give a definite opinion on a violin without seeing the instrument, I am rather afraid that your violin is an imitation Klotz. That was the name of a family of very good makers in Mittenwald, Germany, but they always spelled the name with a T. Imitators, however, frequently omitted that letter. It might not be a bad idea, though, to have the instrument appraised. The only dealer I know of in the Northwest is Gustav V. Henning, of Seattle, Washington. You could rely on his judgment.

### Amati or Guarneri Label?

F. W., Wisconsin—I have never seen an Amati label that bore the phrase "sub titulo Santa Teresa." So there are grave doubts

that the label is genuine. The phrase, however, was used by various members of the Guarneri family. It might be a good plan to have the instrument appraised by one of the firms I mention from time to time in these columns. (2) Carlo Bergonzi was one of the great contemporaries of Stradivarius. Some books say that he was a pupil of Strad, but that is now regarded as doubtful. The tone of his violins is magnificent, and they have sold for as much as \$15,000. (3) François Salvard—born 1808, died 1874—was the owner of a violin factory in Mirecourt, France. The violins he made himself are worth today about \$150 or \$175; the products of his factory, if properly adjusted, might be worth \$75.

### A Modern Scale Book

F. F. C., Ohio—Your first three questions—regarding the Handel F major Sonata—will be answered in detail on the Forum page of THE ETUDE next June. I do not have space to deal with them here. The most complete and modern book of scales is that of Carl Flesch. However, it is a bulky and expensive work, too expensive for the pocketbooks of most students. It might be well for you to possess it in order to become familiar with the fingerings it contains. I do not like the fingerings given for the dominant and diminished seventh arpeggios. If you can refer to THE ETUDE for December 1945, you will find on the Forum page the fingerings that I prefer for these chords.

### To Dispose of a Viola

Miss B. W., Iowa—The best way for you to dispose of your viola would be for you to put it in the hands of a reputable dealer to sell for you. But whether you plan to sell it in this way or privately, it would be to your advantage to have it appraised first. I would suggest that you send it either to Wm. Lewis & Son, 207 South Wabash Avenue, or to Lyon & Healy, Wabash Avenue at Jackson Boulevard, both in Chicago, Illinois.

### A Guarnerius 'Cello

E. P., Pennsylvania—A genuine Petrus Guarnerius 'cello, in fine condition, could be worth \$10,000, an exceptional specimen perhaps even more. I think you should have your instrument appraised again by a first-class expert, for the certificate you have would not, I am afraid, carry much weight in this country. Furthermore, the art of judging instruments has developed tremendously in the past forty years.

## Post-War Opera in Italy

(Continued from Page 208)

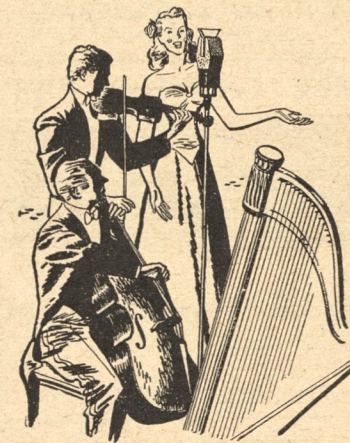
arias, and characters would put to shame any New York music critic. The audience also indulges in schoolboy pranks such as clapping hands together in the same rhythm; or if someone lights a match during the performance, the whole forty thousand spectators do likewise, and thus give to the house the look of a large Christmas tree suddenly lit up. This fantastic picture reminds one of an old Italian custom dating back to the seventeenth and eighteenth centuries when, in a city like Venice, for instance, the opera-goers always carried wax tapers to the theater, in order that they might light them up to read the opera librettos.

But the old town of Verona suffered a terrible blow during the war. How many know that Verona is the legendary home town of the famous lovers, Romeo and Juliet? Juliet's home with the balcony is intact, and so is her grave, but the best part of the park and convent (which was next to the chapel where Friar Laurence was said to have married Romeo and

Juliet) have been completely demolished by bombs. Whether these relics are real or manufactured for tourists, as I understand is the case of Hamlet in Denmark (in Elsinore, Denmark, a monument was erected to the late Prince Hamlet and thousands of tourists demanded to see his grave) was of very little importance to me, as I stood in the small court of an old house and looked up at the balcony which I almost could touch with my hand. In fact, I prefer to believe in the balcony and in Romeo and Juliet, particularly now, when harsh reality leaves so little room for romance. And I know that the people of the Moscow Art Theater must have felt the same way, for in their presentation of "Romeo and Juliet" they reproduced the little balcony I saw in Verona. And I must say that it was so pleasant to hear the Veronese whenever they spoke of any events concerning the history of their town as "before or after the death of Juliet," naïve though it may be.



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# The World of Music

"Music News From Everywhere"

**A WORLD'S FAIR OF MUSIC** will be held in Grand Central Palace, New York City, July 19-24. Planned to integrate, inform, and generate interest in music in all its diverse forms, it will further serve as a meeting place for the manufacturer, the general public, performers, composers, critics, educators, as well as patrons of all the arts. Forums on significant and novel aspects of music are being planned.

**LASZLO HALASZ**, who has been musical director of the New York City Center Opera Company since its organization in 1944, is again heading the group in its spring season, which opened on March 19. Included in the current repertoire are the two short operas by Gian-Carlo Menotti, "The Old Maid and the Thief" and "Amelia Goes to the Ball," the latter to be presented in a revised version. Also scheduled is a performance of Debussy's "Pelléas et Mélisande," with Maggie Teyte, soprano, and Jacques Jansen, tenor. The latter is being brought from Paris especially for the performance. This will be Miss Teyte's first appearance in the role since she sang it in 1930 in Covent Garden, London.



MAGGIE TEYTE

**DANIEL STERNBERG**, dean of the Baylor University School of Music in Waco, is the winner of the Harold J. Abrams Memorial Award of two hundred and fifty dollars in the Texas Composers' Competition sponsored by the Dallas Symphony Orchestra, of which Antal Dorati is the musical director. Mr. Sternberg, a native of Lemberg, Poland, has lived in Texas since 1940. His winning composition is entitled simply *Concert Overture*.

**NATIONAL MUSIC WEEK** will have its twenty-fifth annual observance this year in the week of May 2 to May 9. It is the hope of the Committee that the anniversary will call for special programs on the part of many individuals and organizations. The slogan for the 1948 Music Week is "Foster American Music." A "Letter of Suggestions" has been prepared for free distribution. Copies are available by addressing the National and Inter-American Music Week Committee, C. M. Tremaine, Secretary, 315 Fourth Avenue, New York 10, N. Y.

**JACQUES BERLINSKI**, French-Jewish composer, is the winner of the first prize of \$1,000 for his symphonic work, "Kanaan," submitted in the international contest for Jewish music, conducted by the National Jewish Music Council. A prize for a chamber orchestral work was awarded to Jacob Avshalomoff, music instructor at Columbia University, for his composition, *Evocations*. Mr. Berlinski

**THE AMERICAN MATTHAY ASSOCIATION** held its annual meeting recently in Boston, at which time Stanley Sprenger of Philadelphia was elected president; Miss Cara Verson of Chicago, vice-president; and Raymond E. Sparks of Syracuse, secretary. John Meetch Stroup of Philadelphia was reelected treasurer and Richard McClanahan of New York City was reelected editor of the Journal of the Association.

**THE HARTT OPERA GUILD**, of the Julius Hartt School of Music, Hartford, Connecticut, will present in May the Boston première of Isadore Freed's new four-act opera, "The Princess and the Vagabond." The opera was commissioned by the Julius Hartt Musical Foundation for an opera festival to be given in May.

**THE MUSICAL FUND SOCIETY**, of Philadelphia, America's oldest musical society, has made four awards in its third annual auditions for young musicians. The winners are Jesse J. Tryon, violinist, of Burlington, New Jersey; Helen Kwalwasser, violinist, of Syracuse, New York, pupil at the Curtis Institute, Philadelphia, and the Juilliard School, New York; Ruth Duncan, pianist, student at the School of Music, University of Kansas; and Eloise Matthies, pianist, Chicago Conservatory of Music. The four winners were selected from a total of sixty-eight applicants.

**THE BATH ASSEMBLY**, a Festival of the Arts, will be held at Bath, England, from April 21 to May 1. The program will include performances of Mozart's "Il Seraglio," by The Assembly Opera, under the artistic direction of Glyndebourne Opera. Orchestras participating will include The National Youth Orchestra, Reginald Jacques, director; The Boyd Neel Orchestra, directed by Boyd Neel; the B.B.C. Symphony Orchestra, Sir Adrian Boult, conductor, and the London Philharmonic Orchestra, Victor de Sabata, conductor.



RALPH BERKOWITZ

**THE NINTH ANNUAL** Berkshire Music Festival will be given by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at Tanglewood, Lenox, Massachusetts, from July 18 to August 15. A total of fourteen concerts will be presented. Dr. Koussevitzky will have the assistance of three guest conductors, Leonard Bernstein, Eleazar de Carvalho, and Robert Shaw. Ralph Berkowitz, well known pianist, whose activities include that of accompanist to the world famous cellist, Gregor Piatigorsky, has been appointed executive assistant to Dr. Serge Koussevitzky for the Berkshire Music Center, which will open its six-week term on July 5.



MACK HARRELL

**BENJAMIN BRIT- TEN'S** opera, "Peter Grimes," had its second performance at the Metropolitan Opera House in New York on February 24, with three new principals in leading parts. They were Brian Sullivan, who made his Metropolitan debut in the title role; Polyna Stoska as *Ellen Orford*, and Mack Harrell as *Captain Balstrode*. According to press reports, "The first 'Peter Grimes' at the Metropolitan was good. The second was still better."

## The Choir Invisible

**BRYCESON TREHARNE**, Welsh-born composer, pianist, educator, and editor, whose songs attained wide popularity, died February 4 at Woodside, Long Island. He had been associated with the Boston Music Company for twenty-four years. He retired last November as music editor of that company and also of the Willis Music Company.

**MRS. CORA CASSARD TOOGOOD**, former president of the Philadelphia Philharmonic and the Philadelphia Symphony Societies, died February 4 in New York City. Active in civic affairs in the Quaker City for some years, she was also a composer, one of her songs, *The Haunt of the Witches*, attaining considerable success.

**JOSIAH KIRBY LILLY**, prominent business executive of Indianapolis, Indiana, and patron of music, died February 8 in Indianapolis at the age of eighty-six. His activities as a collector of Fosteriana made him world-famous. His collection of 10,000 items was donated by him to the University of Pittsburgh.

**FREDERIC LAMOND**, noted pianist and composer, widely recognized as an authority on Beethoven, died February 21 in Stirling, Scotland. Born in Glasgow, he later became a pupil of Von Bülow and Liszt. He toured in the United States in 1922-1923 and then became a teacher at the Eastman School of Music, Rochester, New York.

**MRS. MARY SCHELL COLLINS**, one of the first patrons of The Philadelphia Orchestra, died in the Quaker City on January 27, aged eighty-three. She was the widow of Philip S. Collins, former vice president and treasurer of the Curtis Publishing Company.

**MRS. JEAN WARREN CARRICK**, long prominent in the musical life of Portland, Oregon, died in that city on January 11.

**MRS. ADELE G. YARNALL**, long active in musical circles in Philadelphia, died January 23 in that city, at the age of eighty-three. She was vice president of the Women's Committee of The Philadelphia Orchestra, and a member of the Art Alliance.

**ALDO FRANCHETTI**, composer, and conductor of grand opera, died February 14, at Hollywood, California, at the age of sixty-five. Born in Mantua, he had

appeared as conductor in many of the world's leading opera houses. In recent years he had been active in Hollywood as a composer of film scores.

## Competitions

**THE FOURTH INTERNATIONAL COMPETITION** for musical performers will be held from September 20 to October 3, at the Conservatory of Music in Geneva, Switzerland. The various classifications include singing, piano, violin, viola, flute, and horn, and will be open to performers, aged from fifteen to thirty years, from all countries. The deadline for filing applications is July 15, 1948, and all information may be secured by addressing the Secretariat of the International Competition for Musical Performers, Conservatoire de Musique, Geneva, Switzerland.

**THE THIRD ANNUAL** Band Music Composer's Contest is announced by the Rock River Valley Music Festival, Sterling and Rock Falls, Illinois. The contest is for the best concert or parade march, and the first prize is seventy-five dollars, with a second prize of twenty-five dollars. All entries must be mailed by midnight, June 15. Details may be secured from Mr. Elmer Ziegler, General Chairman, Rock River Valley Music Festival, Sterling, Illinois.

**AWARDS** of \$1,000, \$300, and \$200 are the prizes for winners in the North American Prize contest for pianists. Sponsored by the Robert Schmitz School of Piano in San Francisco, the prizes are donated by Mrs. Eleanor Pflugfelder of Long Island, New York. The contest is open to pianists of all ages, nationalities, races, and religions. Applications must be received by April 15; and all details may be secured from The Secretary, North American Prize, 3508 Clay Street, San Francisco, California.

**A NATIONAL COMPOSITION CONTEST** conducted by the Senior Division of the National Federation of Music Clubs is announced for the spring of 1948; this in addition to the annual contest for composers in the eighteen to twenty-five year bracket, conducted by the Junior Division. A cash prize of \$500 is offered in the Senior Division Contest for a composition of fifteen minutes playing time for orchestra, chorus, and soloist. In the contest for young composers, cash awards totaling \$300 will be awarded in three different classifications. Details concerning the Senior Division contest may be secured from Dr. Fabien Sevitzy, chairman, Murat Theatre, Indianapolis 4, Indiana; the Young Composers contest has as its national chairman, Dr. Francis J. Pyle, Drake University, Des Moines, Iowa.

**AN AWARD** of one hundred dollars is offered by the Church of the Ascension, New York, for the best original cantata or anthem for mixed voices, fifteen to twenty minutes in length, suitable for Ascension Day. The work will be sung at a special Ascension Day Service, May 6, 1948; and it will be published by the H. W. Gray Company. All details may be secured by writing to the Secretary, Church of the Ascension, Fifth Avenue at Tenth Street, New York 11, N. Y.

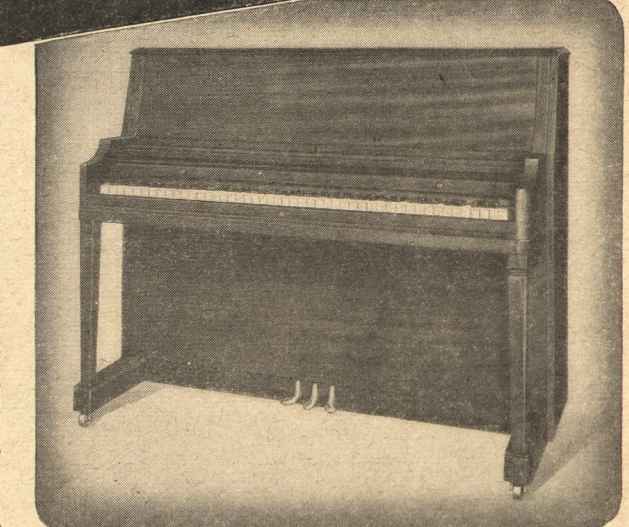
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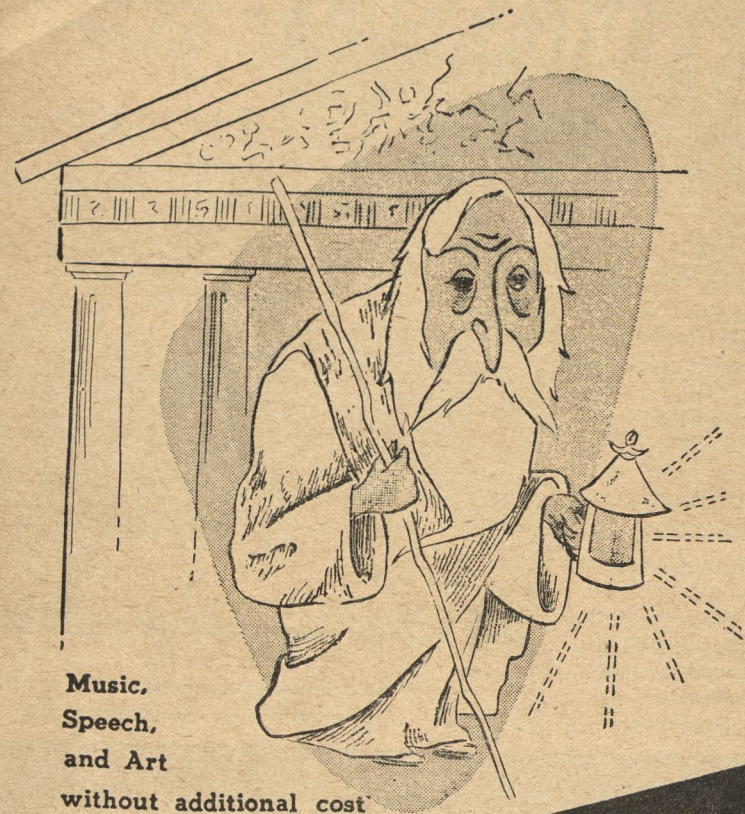
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### American Bands of The Future

(Continued from Page 225)

course of teaching procedures, and no two schools follow a parallel outline of instructional methods. This lack of attention in planning the organization of materials is certainly not to be found in

the academic program of our schools. If our future bands are to continue to progress, it is imperative that a course of study be established on a national basis. When such becomes a reality, our school music will have made definite strides toward achieving the respect of our school administrators.

The adoption of the above proposed courses of study would eventually lead to the publication of more progressive texts and instructional material for our

elementary and intermediate wind classes. This, in turn, would do much to improve the fundamental training of our students and thus, eventually, result in better musicians for high school bands. For the most part, our wind instrument instructional material is without plan or reason, and when compared to the materials for piano and strings, its weaknesses are quite pronounced. Much of the lack of style, phrasing, and general musicianship of our school musicians is due to the

unmusical approach as presented by so many wind instrument methods. Likewise, the present lack of taste and discrimination found among band conductors can also be traced to the inferior repertory of our bands. It has been said that "a man is known by the company he keeps" and likewise, "a musician may be known by the music he performs or conducts." It is, indeed, most encouraging to note the great strides that our bands are making in this regard, and the bands' repertory of the future seems assured.

#### The Professional and Municipal Band

The school band program has been a very progressive and healthy one. Yet, in spite of its educational contributions to the lives of our youth, it has failed to foster a program for the adult life of our nation.

We must, for example, agree that the many professional bands which were so active twenty-five years ago are today totally extinct. We must further agree, that the thousands of municipal bands of yesterday have practically vanished. No one will deny that the touring concerts à la John Philip Sousa, Arthur Pryor, Patrick Gilmore, Patrick Conway, and others, have not been replaced; and as a result, today finds not a single traveling concert band in America.

Since both the professional and municipal bands are gradually disappearing, it seems that the band movement in America is almost completely dominated by the school and college bands. Therefore, it would seem that the fate of the band's future lies in the hands of the conductors of these organizations. If they are to be prepared for the tremendous responsibility before them, they must assume the task of improving their musicianship, conductorial capacities, and general leadership abilities, for it is in these elements that the future of the band is at stake.

### Flute Music of the Seven- teenth and Eighteenth Centuries

(Continued from Page 224)

written out and prepared as regards instructions for performance, that the earlier music, lacking this, has often suffered in contrast. In an effort to overcome this handicap and make this early music—much of which is charming—more readily understandable to modern players and modern ears, a certain amount of editing must be done. The present day editor must take the liberty of adding such markings as would seem best calculated to give the modern flutist an insight into the playing style of this early period.

The subject of ornamentation, as employed in the performance of seventeenth and eighteenth century music is a tremendous one and is hardly within the scope of this article. Some few salient facts on this difficult and much misunderstood subject should, however, be offered.

First, it should be understood that the composer, in this period, prepared his music for the use of ornaments, even where no written indication of such things as trills, appoggiature ("grace-

marks

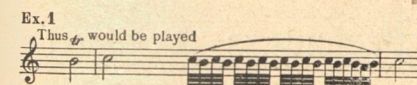
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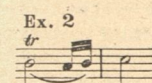
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notes"), or terminations is to be found. If we do not introduce them we are violating his intentions, and it is not even a question of whether we like ornaments or not, for they are part and parcel of the music as a whole. Carl Philipp Emanuel Bach, one of the most lucid and articulate musicians of the time, considered ornaments as being not only useful but indispensable, and the use of ornamentation alters the melody, rhythm, and harmony of the music, as we shall presently see.

Only those practices which are known to have been almost universally agreed upon by the performers of that period will be treated herein. (Even for these, exceptions can be found!) One of the most important and least understood ornaments is the trill, or "shake," which was indicated by various markings. It can be stated that as a rule the trill, in the Eighteenth Century, began on the note above, with this upper or auxiliary note receiving the accent throughout or at least most of the trill; and on a trill of any but the very shortest duration, one should follow with a two-note termination, whether it is indicated or not.



The final two notes a-b comprise the "termination." The more careful and systematic composers like C. P. E. Bach, Couperin, and Rameau would probably have originally written their bar as



to avoid any possible misunderstanding.

For a thorough study of the fascinating and always controversial subject of ornamentation, there is the splendid book, "The Interpretation of the Music of the 17th and 18th Centuries," by the late Arnold Dolmetsch, eminent English musicologist and scholar. This work is the most exhaustive and scholarly exploration of this study known to the writer. It is not merely a personal opinion by Arnold Dolmetsch, great scholar

though he was; it is more than that. It is the opinion of eminent musical writers, performers, and scholars of the period itself; men like C. P. E. Bach, J. J. Quantz, Couperin, and Rameau, who lived and worked in those times, whose articulate expressions on the subject of ornamentation are liberally quoted throughout, and whose ideas must have a ring of authority and authenticity which no mere personal opinion on the part of a contemporary scholar, however learned, can hope to achieve. The Dolmetsch book is fortunately once more in print (1946) and may be secured through the publishers of THE ETUDE.

### Chopin and the Chopin Renaissance

(Continued from Page 214)

("Who goes there?") with what she supposed to be the French equivalent of "Die Wäscherin" ("The Washerwoman"), by saying "La Vache" ("The Cow"). Only a few months before his death, writing to his family, he put at the end of his letter four short, funny stories. In Vienna he says he went to the opera, where the Soprano's singing was so cold that as he sat in the front seat he "almost got his nose frosted." The chorus, he says, sang in such a way that each singer was "one beat behind every other."

When playing, he had a prankish habit of altering a passage in a whimsical way. So too, in his compositions one often finds passages of this sort. For instance, in the *Waltz*, Op. 69, No. 1 (For Marie) Measure 11, the introduction of the short notes reminds one of Chopin's fondness for unexpected humorous remarks. The same thing may be said of the flocks of little notes in the *Waltz*, Op. 34, No. 1.

His music, then, portrayed an infinite variety of moods, and among them we find frequent bits far removed from "hectic despair." Intense longing (the Polish "zai," untranslatable but meaning as nearly as may be, intense longing),

melancholy, lightheartedness to the point of boyishness, tenderness (what can be more loverlike than some of the phrases in the *B-major Nocturne*?), aerial flights of fancy—all these and many more are to be found in his compositions.

"As the scent of a violet withered up That grew by the brim of a crystal lake The violet lay dead, but its odor flew On the wings of the wind o'er the waters blue."

Chopin, "the noblest artistic spirit of his time," has been dead almost one hundred years, but the fragrance of his music has been borne the whole world o'er, carrying with it a message of the sadness, of the melancholy of human life, yes,—but also of its happiness and joy.

### A Representative Two-Manual Organ

(Continued from Page 258)

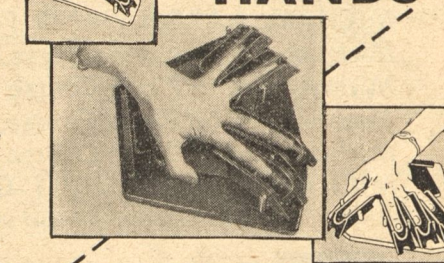
Mixture	Trompette
Oboe	Swell to Swell 4'
Great	Twelfth
Principal	Fifteenth
Rohr Flute	Mixture
Flute 4'	Flute to Great 8'
Octave	Swell to Great 4'
Pedal	Flute 4'
Open Diapason	Octave
Violone	Trombone
Quintaton	Tromba
Cello	Swell to Pedal 8'
Principal	Swell to Pedal 4'
Flute 8'	Great to Pedal

One will note at once that this whole setup is practical. There is a build-up on the manual pistons and the pedal pistons for soft ensembles right up to full organ without 16'. The Celeste is removed as soon as there is any appreciable tone added. The Tremolo may or may not be added to the softer combinations. One will note also that on the manual pistons there are no solo combinations. This is reserved for the first three general combinations. There are five different ensemble combinations on the fourth, fifth, sixth, seventh, and eighth generals.

We must remember that piston combinations should be changed as often as possible. If combinations are not changed often, they go into disrepair very soon. The reason many consoles do not work well is because they are not used enough. It is my hope in some future articles

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to discuss a setup for a three-manual organ and to go into some of the techniques of handling consoles in general.

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## The Magic of Delius

(Continued from Page 230)

music was written.

The range of his music is far wider than many people imagine, and it is the greatest possible mistake to visualize him merely as a painter of exquisite pastel-colored miniatures. The many recent and forthcoming recordings of large-scale works should do much to correct this all too prevalent view. Emotion is the motive force behind all Delius' music, and he had little use for the pedant's formula-ridden approach to composition or appreciation. He once said: "One can't define form in so many words, but if I was asked, I should say it was nothing more than imparting spiritual unity to one's thought." "Spiritual unity" is precisely what he has achieved, for instance, in the poignant setting of the first poem in *Sea-Drift*, by Whitman, a poet whose work was a source of inspiration to Delius on several occasions.

This quality is not, perhaps, so evident in the Piano Concerto in C Minor, yet if one or two concert pianists (and promoters!) could be persuaded to take up this sweeping, dynamic work as part of their regular repertoire, it would probably become a considerable popular success, and at the same time form a gateway through which the general musical public could be drawn to a love and appreciation of the more intimate music of Delius.

This includes a fair quantity of chamber music. The three sonatas for violin and piano, and the sonata for cello and piano, are all imbued with characteristic Delian beauty: a continuous flow of poetic lyricism. There is also an early *Legende* for violin and piano, and two string quartets, of which the first, as far as I am aware, still remains in manuscript. Delius composed very little music for solo pianoforte, although the "Five Piano Pieces," whilst giving no idea of his true genius, are delicately charming.

He wrote some forty songs, of which the best, as Ralph Hill has said, "ought long ago to have become established in the repertoire of the great songs of the world." Among them are settings of Shelley, Hans Andersen, Bjornsen, Ibsen, Tennyson, Verlaine, Jacobsen, Nietzsche, Herrick, and Shakespeare.

This list will give some idea of Delius' cosmopolitan outlook. Born in England of Dutch-German stock, resident for a great part of his life in France, strongly influenced by experiences in the United States, and a lover of Scandinavia, he was indeed a citizen of the world. This outlook is still further emphasized in large-scale works—for instance, "An English Rhapsody: Brigg Fair," "Paris: The Song of a Great City," and "Eventyr: Once Upon a Time," a tone-poem inspired by Norwegian fairy tales. It is therefore arguable that by virtue of this breadth of vision, the music of Delius may well outlast that, for example, of his contemporary, Elgar, which tends to have far more of a nationalistic appeal.

Towards the end of his life, Delius suffered from two terrible afflictions: blindness and almost total paralysis. But through his triumphant, unquenchable spirit he managed to overcome these appalling handicaps and continue his work.

In 1928, Eric Fenby, a young Yorkshire musician who had come under the spell of the Delian magic, heard that the com-

poser was deeply distressed at being unable to complete a number of scores, and wrote to Delius offering to help in any way possible. His offer was accepted without hesitation, and the description in Fenby's absorbing book of their first meeting is touchingly poignant:

"There was Delius, gaunt, deathly pale, his fine classical head proud and erect as he sat upright in his chair . . . with difficulty he extended his arm, as though to compel the life to return into his drooping hand . . ."

Delius was often in great pain and inclined to be irritable and impatient, but in the end, incredible though it seems, a method was evolved between them whereby the complicated details of a Delius score could be set down by the eyes and hands of another man. This feat naturally required tremendous imagination and will-power on the part of the fading Delius, and much patience, sympathy, and skill from Fenby. Among the works so produced were *A Song of Summer*, "Songs of Farewell," and the third Violin Sonata.

But as time went on, Delius became weaker and weaker and had to be dragged when the agony was intolerable. He drifted into death on June 10th, 1934, aged seventy-one, and his wife followed him about a year later.

They rest together in a quiet Surrey churchyard, in a grave endowed by a resident of Jacksonville.

Those of us who love that music often do so with an intensity that is given to no other. It is up to us to insure that this oasis of beauty in a world which grows steadily uglier is preserved intact—and what a wealth there is, from the fragments of "Hassan" to the vast "Mass of Life"—for future generations who probably will need it even more than we do.

## Our Astonishing Musical Beginnings at Bethlehem

(Continued from Page 256)

started the first music schools in America and were the first to put music in the general curriculum. Fifteen years after the founding of the town, student vocal and instrumental programs formed a part of commencement exercises. From a contemporary diary we learn too that when this school, a few years later, was transferred to Nazareth, an orchestra of boys led the procession along the Nazareth Road. And at the Moravian School for Young Ladies, founded in 1742 by Countess Benigna Zinzendorf and now America's oldest woman's college, there was regular instruction given in singing, as well as playing the spinet, guitar, and piano.

All of this music in Bethlehem was known in its day. It was noted, with wonder and approbation, in the diaries or letters of Washington, Franklin, Samuel Adams, Count Pulaski, Lafayette, and the same Marquis de Chastellux, who went to tea at Mrs. Shippen's. Undoubtedly all these distinguished visitors were greeted by the trombone choir. The trombones are still heard today, at Bethlehem's famous Bach Festival and at its impressive Easter services. Most of the rest is history, but of one of the most remarkable episodes in the story of American music.

## The Art of Suggesting

(Continued from Page 207)

far greater teacher. Many of his pupils, including Essipoff, Gabrilowitsch, Ham-bourg, Schnabel, Zeisler, Goodson, Leginska, and most of all the great Paderewski, far eclipsed his fame as a virtuoso, but made him one of the foremost teachers of history. In fact, Carl Czerny (pupil of Beethoven), he of the leagues of scales and exercises, was a gifted pianist and virtuoso who early became a teacher because he wanted to teach. As a performer, he never approached the heights of his pupils, Liszt, Thalberg, and Leschetizky. He did, however, make the technical tools which have been used by thousands of teachers in producing results which have now and then created virtuosos.

The late Tobias Augustus Matthay, eminent English piano pedagog, was a pupil of Walter C. Macfarren at the Royal Academy of Music in London. He appeared in concert frequently, but could not be ranked with the world's foremost virtuosos. Yet he taught a small army of excellent pianists and teachers and some prominent virtuosos, including Dame Myra Hess, Harriet Cohen, Irene Scharrer, and York Bowen.

William Smythe Babcock Mathews (1837-1912), eminent American music critic, teacher, and writer, although a fine pianist and organist, was not a great virtuoso, but one of his pupils who pays great tribute to him is the well known American piano virtuoso and teacher, Henry Purmort Eames (also a pupil of Paderewski), who has done a great pioneer work in our country. Dr. Mathews had a God-given talent for making things clear, from an analytical standpoint, and for pointing out the aesthetic potentialities of a composition. His ten volume "Standard Graded Course," written in close association with Theodore Presser, has had a greater influence upon American musical development in the field of piano playing than any other work. It has been the *vade mecum* for millions.

In the field of voice, there have been many famous vocal teachers who never have had brilliant careers as singers. William Shakespeare (1849-1931), one of the greatest of English voice teachers and an exceptionally fine musician and writer, became known as a concert and oratorio singer, but it is upon his great reputation as a teacher, and his works on singing, such as his famous "The Art of Singing," that his greater fame rests. Among his pupils were no less than the late David Bispham, still ranked by many as the greatest of American operatic and concert baritones, and the late Dame Clara Butt. In his advanced years (he was past eighty), Mr. Shakespeare visited the Presser Home for Retired Music Teachers in Germantown. There he gave an impromptu pianoforte recital of great classic masterpieces and also played parts of his own Symphony in C minor.

Mathilde Graumann, Marchesi de Castrone, known to the world as Mme. Marchesi, was an excellent concert singer, but her name as an artist would long since have passed into oblivion if she had not taught Gerster, Melba, Calvé, Emma Eames, Sanderson, and others.

This editorial is in no sense a brief for teachers who, because of lack of preparation and study, are incapable of illustrating what they set out to teach. The

work of the teacher, however, is quite different from that of the virtuoso. Many virtuosos have been pitiful failures as teachers. We know of a very smart teacher who, having lost the use of his hands, continued to produce extraordinary results by resorting to a large library of recordings of great pianists, as illustrations for his students, all of whom played excellently.

The musicianship of the teacher must never be questionable. He must know, with the greatest thoroughness, the works he elects to teach, even though he cannot execute them. He must understand the harmonic and contrapuntal problems; he must feel the rhythm; he must be sure of the phrasing and the fingering; he must have a fine sense of selectivity, insofar as tone and touch are concerned; he must know all that is to be known about pedaling.

More than this, he must have the gift of inspiring the student, and of insisting upon the utmost precision while a piece is being prepared. Nothing, in fact, must escape his eyes and ears. He must keep versed in the latest ideas in musical pedagogy, such as, for instance, those presented continually in *THE ETUDE*.

Each pupil becomes a project, like the building of a ship, which some day, when it is strong and polished and ready in every detail, must be launched upon a career. No detail may be left out of the preparation. Each pupil project is different and must be treated differently. One of the most important things for the teacher to know is what the pupil is doing with his time "away from the lesson."

The standards of teaching are becoming so high in all parts of our America that we are continually and utterly astonished by the attainments of a great number of young pianists we hear today. The virtuosos a century ago were few and far between. Many of them could be eclipsed by dozens of the present day students from American music schools.

Secure as able a teacher as you can afford. Remember the wise advice of Sidney Smith, "One of the best methods of making study agreeable is to live with able men and to suffer all those pangs of inferiority which the want of knowledge always inflicts." Also, remember that if you cannot afford a great teacher, many of the finest musicians, including Wagner, Godowsky, Elgar, and others have been largely self-taught. Foremost men and women in all fields have gotten their super strength from battling impediments and obstacles which, at first, seemed unconquerable.

## Andre' Gide, Prince of Letters, and Musician

(Continued from Page 220)

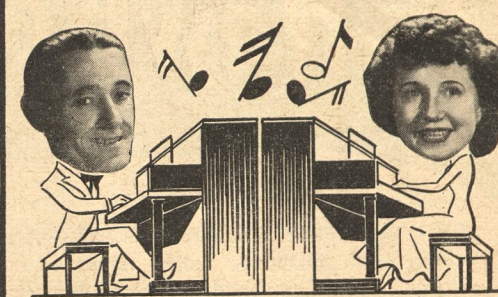
example of perfect balance between the attributes which combine to make masterpieces. Had André Gide created only "Isabelle" (1911), and above all "La Porte Etroite" (1910), which is one of the most admirable books printed in Europe for a long time, he could legitimately lay his claim to perpetual fame.

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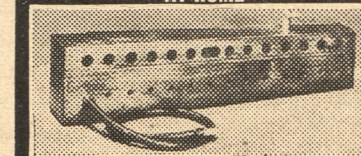
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## The First Performance of Handel's "Messiah"

(Continued from Page 229)

ment of public rehearsals. Finally on 27 March 1742 the title of Handel's oratorio appeared in print for the first time:

For Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephen's street, and of the Charitable Infirmary on the Inn's Quay, on Monday the 12th of April, will be performed at the Musick Hall in Fishamble street, *Mr. Handel's new Grand Oratorio, called the MESSIAH*, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertos on the Organ, by Mr. Handel. Tickets to be had at the Musick Hall, and at Mr. Neal's in Christ Churchyard, at half a Guinea each. N. B. No Person will be admitted to the Rehearsal without a Rehearsal Ticket, which will be given gratis with the Ticket for the Performance when paid for.

In advertisements of Handel's former subscription concerts the composer was never mentioned specifically as a performer of "Concertos on the Organ," but notices of the first rendition of "Messiah" refer expressly to "Concertos on the Organ by Mr. Handel." Perhaps at previous concerts Handel had left the organ entirely to Macdaine (an excellent musician whom the composer had imported from England), but apparently he deemed it proper to distinguish his initial production of "Messiah" with an organ performance of his own. Whereas in former notices tickets were advertised as available at "Mr. Handel's house in Abbey-street," tickets for "Messiah" were "to be had at the Musick Hall, and at Mr. Neal's in Christ-Church-yard." In directing "Messiah" Handel was evidently relieved of all business responsibilities. He had formerly agreed "to give the Governors some of his choicest Musick, and to direct and assist at the performance of it for the benefit of the hospital," and having secured the assistance of both choirs, he could now produce his masterpiece in a style otherwise impracticable. At the rehearsal on 8 April 1742 Handel's "Messiah" was heard for the first time by a public audience, and two days later its reception was described by *Faulkner's Journal*:

Yesterday, Mr. Handel's new Grand Sacred Oratorio, called *THE MESSIAH*, was rehearsed at the Musick Hall in Fishamble-street, to a most Grand, Polite, and Crowded Audience; and was performed so well, that it gave universal Satisfaction to all present; and was allowed by the greatest Judges, to be the finest Composition of Musick that ever was heard, and the sacred Words as properly adapted for the occasion.

Many Ladies and Gentlemen who are well-wishers to this Noble and Grand Charity, for which this Oratorio was composed, request it as a Favour, that the Ladies who honour this Performance with their Presence, would be pleased to come without Hoops, as it will greatly encrease the Charity, by making Room for more company.

In a day when fashion dictated hoop-

skirts boasting a circumference of nine yards such a notice must have created general consternation in the female world. But apparently no discordant voice broke the universal enthusiasm for Handel's masterpiece, and fine wardrobes were accordingly overhauled with haste to meet the strange demands of the Charitable Musical Society. On that April morning Fishamble Street afforded a magnificent spectacle of ladies in bright gowns, gentlemen in decorated uniforms, white-gloved beaux in full-bottomed wigs, and various degrees of nobility in all the splendor of the Viceregal *cortège*. Scores of liveried footmen assisted ladies from handsome chariots, while pages waited to fetch sedan chairs or darted to and fro shouting after family coaches. Inside the hall Handel's "polite" audience comprised "Bishops, Deans, Heads of the Colledge," and "the most eminent People in the Law," as well as "the Flower of Ladies of Distinction and other People of the greatest quality." On that historic occasion seven hundred discriminating connoisseurs crowded into the small music room, while hundreds more stood in the street hoping to hear some portion of the music within.

Finally Mr. Handel appeared on the platform and the overture began. For four hours "the admiring crowded Audience" sat transfixed with rapture as the pathos of Handel's melodies and the grandeur of his choruses "conspired to transport and charm the ravished Heart and Ear." During the stately overture the hall was gloomy and still, but when the "full-mouth'd" choruses burst upon the room and encompassed Handel's audience in a sea of splendid sound the effect was instantaneous and remarkable. For that performance Matthew Dubourg was chief violinist and leader of a "most celebrated Band of Vocal and Instrumental Musick." His State Band probably formed the nucleus of what Dr. Burney called "a very respectable orchestre." After Handel's twelve subscription concerts these performers undoubtedly displayed all the marks of the composer's rigid discipline. Macdaine presided at the organ, and Handel performed his concertos between the parts of the oratorio. His chorus was composed entirely of boys and men from Dublin's two cathedral choirs, for female voices never sang in Handel's choruses during his lifetime. His choir (like his orchestra) was always relatively small, and at the first performance of "Messiah" the chorus presumably numbered no more than twenty voices. But Handel's fourteen men and six boys were probably superior to several times their number of ordinary singers to be found in the ranks of modern oratorio societies, for Handel was a strict disciplinarian with a firm knowledge of voices, and during the past three months the exacting drillmaster had brought his forces to an exceptional degree of efficiency.

Of the soloists Dr. Burney recorded that Mrs. Cibber and Signora Avolio were "the principal performers," and both ladies followed Handel's generous example in giving their services gratuitously. Already Signora Avolio had sung with great applause in Dublin. As early as 29 December 1741 Handel had written that she "pleases extraordinary," and *Faulkner's Journal* had declared the Italian soprano "an excellent Singer." But it was Mrs. Cibber who won the tears of the audience at the first performance of "Messiah." Her mezzo-soprano voice was

of slight compass, and Horace Walpole once declared in derision that she possessed "no voice at all," but in "Messiah" the so-called "nightingale of the stage" entranced her hearers with that incomparable pathos which was later to establish her reputation as London's most accomplished tragic actress. Mrs. Cibber's emotional intensity seems to have produced an indescribable sadness in her singing. As late as 1756 Thomas Sheridan recalled her "wonderful" rendition of Handel's contralto arias at the initial performance of "Messiah":

No person of sensibility, who has had the good fortune to hear Mrs. Cibber sing in the oratorio of the Messiah, will find it very difficult to give credit to accounts of the most wonderful effects produced from so powerful an union. And yet it was not to any extraordinary powers of voice (whereof she has but a very moderate share) nor to a greater degree of skill in musick (wherein many of the Italians must be allowed to exceed her) that she owed her excellence, but to expression only; her acknowledged superiority in which could proceed from nothing but skill in her profession.

Handel is said to have composed *He was despised* expressly to suit the limited range of Mrs. Cibber's voice. From the depths of her tragic (and notorious) life she sang this famous aria with such tender grief that during the first performance the Reverend Patrick Delany found himself enthralled beyond his usual discretion by the pathetic beauty of her voice. Despite his old-fashioned prejudice against public singers, that worthy divine so far forgot himself (and his Bible) that at the close of Mrs. Cibber's aria he rose in his place and in an audible voice solemnly addressed that not altogether immaculate lady: "Woman, for this be all thy sins forgiven thee!"

On the first day "Messiah" was received with transports of wonder and delight. The Irish heart was touched, and the Irish capital was fervid with excitement. Fine ladies exhausted every trope and figure in praise of the new oratorio, while gentlemen of fashion tore rhetoric to tatters in their admiration for Handel's masterpiece.

On April 20 a certain Laurence Whyte published in *Faulkner's Journal* a pious rhapsody distinguishing more for benevolent zeal than for poetic fire:

On Mr. Handel's performance of his *Oratorio*, call'd the *Messiah*, for the support of Hospitals and other pious Uses, at the Musick Hall in Fishamble-street, on Tuesday, April 13th, 1742, before the Lords Justices, and a vast Assembly of the Nobility and Gentry of both sexes. By Mr. L. Whyte.

What can we offer more in *Handel's* praise?  
Since his *Messiah* gain'd him groves of bays;  
Groves that can never wither nor decay,  
Whose *Vistos* his Ability display:  
Here *Nature* smiles, when grac'd with Handel's art,  
Transports the ear, and ravishes the heart;  
To all the nobler *Passions* we are mov'd,  
When various strains repeated and improv'd,  
Express each different Circumstance and State,

As if each sound became articulate,  
None but the great Messiah could inflame,  
And raise his Soul to so Sublime a Theme,  
Profound the Thoughts, the subject all divine,  
Not like the tales of *Pindus* and the *Nine*;  
Or Heathen Deities, those Sons of Fiction,  
Sprung from old Fables, stuff'd with contradiction;  
But our Messiah, blessed be his name!  
Both Heaven and Earth his *Miracles* proclaim.  
His birth, his Passion, and his Resurrection,  
With his ascension have a strong connection;  
What Prophets spoke, or Sybils could relate,  
In him were all their Prophecies compleat.  
The *Word* made Flesh, both God and Man became,  
Then let all nations glorify his name!  
Let Halleluiahs round the Globe be sung,  
To our Messiah, from a virgin sprung.

Notwithstanding its metaphorical incongruity this uninspired memorial is remarkable for its good sense and aesthetic justice, and it provides a typical specimen of the sort of versification admitted into public journals in teacup times of hood and hoop.

Such were the sentiments of Handel's contemporaries at the first performance of his masterpiece in Dublin. It had been reserved for the Irish people to set their seal of enthusiastic approval upon "Messiah," and the citizens of Dublin seem to have been worthy of their honor. With characteristic humanity the composer performed his masterpiece solely for the benefit of wretched persons imprisoned for debt. By an appropriate coincidence Handel's supreme tribute to Him who came to break the bonds and set the prisoner free literally proclaimed deliverance to the captive at its first performance. "There was," wrote the Reverend John Mainwaring, "a peculiar propriety in this design from the subject of the Oratorio itself; and there was a peculiar grace in it from the situation of Handel's affairs." "Messiah" created so profound an impression that a repetition was demanded within a few weeks. Following a successful performance of "Saul" on May 25 the composer issued his last public announcement in Ireland on 29 May 1742:

At the Particular Desire of several of the Nobility and Gentry.

On Thursday next, being the 3d day of June, at the new Musick Hall in Fishamble-street, will be performed Mr. Handel's new Grand Sacred Oratorio, called *MESSIAH*, with Concertos, on the Organ. Tickets will be delivered at Mr. Handel's house in Abbey-street, and at Mr. Neal's in Christ-church-yard, at Half a guinea each. A Rehearsal Ticket will be given with the ticket for the Performance. The Rehearsal will be on Tuesday the 1st of June, at Twelve, and the Performance at Seven in the Evening. In order to keep the Room as cool as possible, a Pane of Glass will be removed from the top of each of the Windows.

N.B. This will be the last Performance (Continued on Page 276)

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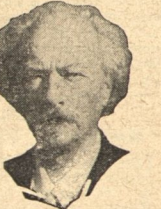
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## Music Teachers National Association

(Continued from Page 222)

has been invaluable.

The speakers on the various programs provided material which the music teacher in any field can use as a springboard to his own thinking. In reporting the meeting it would be impossible to do more than suggest what was said. But these suggestions can provide highlights which will give the readers of THE ETUDE a taste of the quality of the meeting.

Mr. William Krevit of New York, author of "Music for Your Child" discussed the "problem child" in music education:

"Two things stand out in my mind as most important. The first is: A problem child has a problem of his own that he has not been able to solve. The second: we must not confuse symptoms of undesirable behavior patterns with their causes.

"We must recognize that it is not what the child does but why he does it that really has meaning for us.

"\* \* \* Might I suggest these as aids in establishing a pupil-teacher rapport:

1. Reflect optimism and friendliness toward pupils.
2. Give the child due credit, encouragement, or praise.
3. Keep the child's confidence.
4. Avoid ridicule, sarcasm, scolding, or nagging.
5. Avoid domination or "bossiness."
6. Reflect fairness and sympathetic understanding.
7. Judge all pupils or situations objectively on the basis of facts, not emotions.
8. Do not make light of a problem which may seem very important to the child.
9. Point out to the pupil the progress he makes."

In an excellent discussion of "Stage Fright," Mrs. Margit Varro of Chicago made the following points:

"On the stage, the seasoned artist not only masters his excitement, but even uses it as a vehicle. The challenge of public appearance acts as a stimulant, enabling him to pour his intensified sensibility into the music he interprets. In contrast, many a novice becomes profoundly disturbed by the same challenge. If he cannot focus this increased sensibility upon his music, the uncontrolled, 'floating' excitement may assert itself in palpitation, trembling of the hands, and a general state of anxiety: it may bring forth a momentary hitch in his memory and technique, or it may rob the entire performance of life and color. In short, it may produce all the dreaded symptoms humped together under the general description of stage fright.

"The teacher can do much to forestall stage fright. Each student should get used as early as possible to playing before others, be it in class or at frequent, informal studio recitals. In this respect, group teaching is preferable to private instruction.

"Generally speaking, I believe that a young student has a reasonable chance to keep free from the inhibitions which cause stage fright if:

1. His teacher does not intimidate him.
2. The musical goals set for him are in accordance with his capabilities and he is not pushed forward too rapidly.

3. In matters of competition, he is encouraged to outdo himself rather than anybody else.

4. An eventual failure in the presence of others is not made too much of, and if he is soon given another opportunity to distinguish himself, possibly in some kind of ensemble where he feels sheltered.

"So far as I can see, the foremost qualities with which any performer may hope to conquer stage fright are these:

1. A well-developed, genuine talent.
2. A firm belief in that talent.
3. A sincere desire to share its artistic expression with others.

"Once a performer has these assets, he should have nothing to fear."

Hugh Hodgson of the University of Georgia introduced his paper dealing with his experience with piano classes, with a classic description of the function of a teacher:

"In teaching the piano, many great truths are made evident. The intelligent teacher in the beginning strives to develop a basic understanding of the fundamental laws of music, of art, and of life. There must be an analytical approach if there is to be any lasting understanding of the compositions to be played. There must be the historical approach to determine the interpretation, touch, and the general attitude toward the composition; and there must be a scholarly search for the best editions. There should be great tolerance and sincerity in both teacher and student, because the result speaks so honestly the real truth concerning both. There must also be a love of self-discipline, for this instrument demands self-control and intelligent perseverance of all its students."

Dr. Archibald T. Davidson of Harvard University spoke on "Church Music and Reality." What he said deserves serious consideration from everyone who has any contact with church music—whether he sits in the pew, sings in the choir, or stands behind the pulpit. A report can hardly do it justice, but this paragraph will indicate the trend of Dr. Davidson's thinking:

"The fact from which we cannot escape is that most church music is vocal music and as vocal music it takes sanction first of all from the text. Words express nothing but meanings; they are, in that sense, real. Music, in its higher manifestations, expresses nothing but beauty; it is, in that sense, mysterious and unreal. Neither may usurp the functions of the other. Words cannot make Beethoven's Eighth Symphony real; only the music itself can do that. Music cannot make real the text, 'The Lord is my Shepherd, I shall not want,' because those words are already real. What music can do, however, is to make the plain meanings of words glow with an imaginative incandescence sharper and more evocative than, in their literalness, they could themselves achieve. To do that, the composer must, to be sure, make words the compelling source of music that interprets and illuminates, and not an excuse for the composition of something merely pleasing and familiar."

Owing to continuing paper shortages it is not possible to have this excellent department in every issue. It will therefore appear in the months of February, March, April, October, November, and December, when the number of pages in THE ETUDE will be larger. —EDITOR'S NOTE.

## My Twenty Favorite Records and Why

(Continued from Page 226)

who are proof against almost any kind of musical performance, were visibly moved. Furthermore, the Bruce performance had the merit of the authentic orchestration and the expert ministrations of Edwin McArthur as conductor. In spite of all this, I still had memories of Helen Morgan's appealing performance, so I took Carol Bruce's record home to play in comparison with Miss Morgan's. My choice of the new Bill as the best of all musical comedy records is the result of the comparisons I made. For vocal quality, emotional appeal, orchestral performance and, naturally, for technical excellence, Carol Bruce's record must be given top grade in my private catalog.

Somewhat akin to musical comedy, and yet far removed from it in many respects, is André Messager's play with music called *L'amour Masqué*. Selections from this light but delightful work are included in Victor album C-8. The treasure of the album is the flirtatious yet somehow pensive and nostalgic *J'ai Deux Amants* sung by Yvonne Printemps, who, as you may remember, was the next to latest wife of Sacha Guitry, idol of the Comédie Française. Here I do not choose the record for technical excellence, although it is better than fair, but rather for the musical charm of the material, the bewitching performance, and the inevitable choice of performer. Even if you are not too conversant with French, you will understand Yvonne Printemps; even if you do not understand her, she will still charm you. If ever a smile, and a coquettish smile, were set to music, it is here in this record.

One of the least admirable qualities of serious music lovers is that they take themselves so seriously. This applies with most force, I think, to devotees of chamber music and of *Lieder*. It would do the hearts of such people much good, as it has done mine, to listen every now and then to a priceless bit of burlesque which seems to me unique and incomparable in its field. That is a record called *An International Song Recital* by a Frenchman who calls himself Betove,\* and whose artful mischief appears on Decca-Parlaphone record D.P.-116. This record is perhaps unique in that it contains not one intelligible word, but somehow you imagine you hear articulated words. The burlesque of the German *Lieder* singer, the dramatic Russian concert basso, the English music hall entertainer, and various others, is accomplished solely by intonation and vocal mannerism, and accomplished with such devastating wit as to deflate every pretentious singer in the world. At the same time the extraordinary skill involved makes the record a true work of art. It is chosen, of course, primarily for the material involved and the artistry of the performance. The recording is at least adequate, though not distinguished in the technical sense.

Among records of the piano with orchestra I find it difficult to choose be-

\*See article, "Handicaps Did Not Stop Them," by Evangeline Lehman; THE ETUDE, January 1947, describing Betove.

tween the Rachmaninoff Rhapsody on a Theme of Paganini, played by the composer with The Philadelphia Orchestra under Stokowski, and the Brahms B-flat Concerto (No. 2) played by Horowitz with the NBC Symphony Orchestra under Toscanini, in Victor album DM-740. By regarding these recordings as objectively as I can, I come to the conclusion that the Brahms Horowitz-Toscanini must be given first place. It is certainly no disparagement of Rachmaninoff to say that here the musical material is better; the principal performers are of the top rank, and though spiritually neither is the most profound interpreter of Brahms, certainly in musical technique neither has a superior. The recording, from the engineering point of view, is probably the best of its type ever issued from Victor's studios. It is interesting, and perhaps a little puzzling, to compare this recording with that of the Tchaikovsky made by the same artists under the same conditions in the same concert hall (Carnegie). The Tchaikovsky simply does not rank with the Brahms, from any point of view, except perhaps in the pianistic technicalities which are so much more important in the Tchaikovsky than in the Brahms. Otherwise, the Tchaikovsky recording sounds thin, over-brilliant, and almost tinny. You may be interested to know the reasons for this, which are simply two: in the case of the Tchaikovsky, the newer and supposedly improved unidirectional microphone was used; and secondly, Horowitz elected to use a different and, in my opinion, inferior though very brilliant piano. From a musical point of view I should have expected Horowitz to produce a definitive record of the Tchaikovsky much more easily and sympathetically than one of the Brahms, but things did not work out this way. The Brahms remains my favorite of all records of piano with orchestra.

### From the Operatic Field

In a different field but employing the same forces is the one recording of Gershwin's *Rhapsody in Blue* which I consider satisfactory. That is the performance of Jesús María Sanromá and the Boston "Pops" Orchestra under Arthur Fiedler, Victor album DM-358. Sanromá has played the *Rhapsody* more frequently, more widely, and with a greater number of orchestras than any other pianist, and in my opinion he plays it with more authority than any other. George Gershwin himself concurred in this. The recording has the advantage of Symphony Hall acoustics, excellent recording technique, and a magnificent orchestra under a conductor of sound musicianship. A comparison of this recording with any other will, I think, demonstrate why I consider it superior.

Turning to the opera, there are three records which for me have irresistible appeal and which I would take with me to the well-known desert island if I were forced into such an unhappy situation. The first of these is the little aria *Vedrai, carino* from Mozart's "Don Giovanni," Victor record 1846. This record certainly has its defects, but I cannot imagine parting with my copy at any price. Among the artists of our generation, no better choice could have been made than Miss Bori, whose lovely voice, polished art, and exquisite taste bring this tender music to vivid life. The music itself constitutes one of the most fragile and loveliest moments in all of Mozart. The re-

(Continued on Page 276)

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# Junior Etude

Edited by

ELIZABETH A. GEST

## Rain Duet

By Martha V. Binde

A little bird is singing  
As the shower speeds along;  
The bird song and the rain drops  
Make a happy, dripping song.

It is a gay duet, too,  
Of a lilting melody;  
With racing runs and grace notes  
Making rippling harmony.

## Quiz No. 31

1. What was Massenet's first name?
2. Which instrument plays the highest tone in the woodwind section of the orchestra?
3. Which composer was born in 1813 and died in 1883?
4. What are the letter names of the diminished seventh chord on D?
5. What is meant by *secondo volta*?
6. What is the interval from A-flat to E natural called?
7. Give term meaning suddenly loud.
8. If a major scale has six sharps in its signature, what is the signature of its relative minor?
9. Which of the following words are used in the study of music?  
(a) area, (b) aerial, (c) air, (d) aerie, (e) aria, (f) airy, (g) Ariel.

(Answers on this page)

## Tunes and Triplets

by Leonora Sill Ashton

THE NEXT studio recital of Miss Gray's piano class was to be called "Tunes and Triplets." Each pupil was to tell something about the triplet in music or play a piece in which triplets were used.

Donald was first on the program. He said: "A triplet in music is like a clover leaf in the plant world, which has three leaves to make one. The triplet has three notes for one beat, or a part of a beat. I will play a triplet Etude to show what I mean." He played a study, which ended with lots of triplets.

Constance came next, saying, "There are some words in English whose syl-

lables make triplets when we pronounce them, and they help the fingers to play them if we think of the words. For instance, a triplet followed by a long note sounds like Kal-a-ma-zoo and repeated triplets sound like the words beau-ti-ful-but-ter-fly."

Next it was Ethel's turn. She said, "Triplets can give certain effects in music that help to express the composer's meaning. I will play a *Spinning Song*, and you can hear the left hand accompaniment in triplets and it makes you think of a spinning wheel going around, while the one who is spinning sings to the wheel's hum."

Then Harry opened his note-book, saying, "The real definition of a triplet is three notes performed in the time of two of the same value, or in the time of one of the next higher value. Thus, a triplet of eighth-notes would be played in the time of two eighth-notes, or one quarter-note. A triplet of sixteenth-notes would be played in the time of two sixteenth-notes, or one eighth-note. A triplet of quarter-notes would be played in the time of two quarter-notes, or one half-note."

"That is a very good explanation, Harry," said Miss Gray, "and I am sure everyone understands triplets now."

How many pieces having triplets do you play?

## Answers to Quiz

1. Jules; 2. Piccolo, which plays one octave higher than the flute; 3. Wagner; 4. D, f, a-flat (not g-sharp), b; 5. Second time, as in a repeated section, *secondo volta* (*pp* means play *pianissimo* when repeated); 6. Augmented fifth; 7. *Subito forte*; 8. Six flats, as the scale would be that of E-flat minor (the scale of D-sharp minor is not written); 9. (c) Air, meaning melody or tune, and (e) aria, a more or less elaborate vocal solo in an opera.

## The Importance of George

by Hermia Harris Fraser

GEORGE was just an ordinary boy but he thought he should be the leader of all boys in the neighborhood. He had nearly everything he wanted, including a bicycle, a bob-sled, and a good violin, but he just naturally liked to be the boss.

Some of the boys who did not take music lessons thought the violin was a nuisance because it meant that George had to leave the games every afternoon, just when things were going well, to go home to do his practicing. But George knew that was the right thing to do, and the only way he could play well when he took his lesson was to practice every day, games or no games. One day he called out, as he left the base-ball field, "When I come back we'll play Cowboys and Indians and I'll be the big chief."

"Aw, George thinks he's smart," said Frank, as George walked away. "He always wants to be the big boss but everybody knows you have to play a small part sometime in any game—that is, if you're a good sport."

George heard the remark, and as he took his violin out of its case he said to himself, "I'll show Frank, some of these days." His sister Mary was at the piano, just finishing her practicing. She was fair-haired, just the opposite of George, and quite a good pianist. "What's the matter, George?" she asked, as he entered the room. "Oh, nothing. Just that old Frankie. He thinks he knows a lot."

"George, I have not played with you for quite a while. Let's try some pieces and see how your rhythm is." At first he kept good time, but soon he was getting ahead, forgetting half-notes and rests. "Stop!" called Mary. "You can't do that. You know you have to count your rests. I told you that the last time." "It's because you're slow," he retorted. "You don't know the accompaniment." "I do know the accompaniment. It's

because you are not keeping good rhythm. Listen. Its one-two-three-FOUR. Now, do it again."

Soon George was ahead, in spite of Mary's help. "You should keep up with me," said George. "My violin is the leader. You're supposed to follow."

"George Henley, you're a bossy nitwit. I'm only supposed to follow when you keep good rhythm. If you keep on like this you'll never be any good. And I won't play bad rhythm, even for you. So there!"

"I can play fine alone," said George. "I can go as fast or as slow as I please."

"What do you think you'll do when you try for the orchestra? I thought I heard you say you wanted to play in it."

George had no answer. He shut his eyes stubbornly. And then he imagined he saw an orchestra of serious-faced boys, with Frank as the conductor, pointing his baton at George and saying "There goes George again. Always wanting to be the big chief; always trying to get there first. He can play his part correctly or get out."

George opened his eyes and looked at Mary. "I guess you're right. Maybe I do go too fast and forget to count." It was hard for him to say that, for he was a proud boy. "I've heard Frank say in any game you have to play the part the way it fits into the whole thing, and I guess it's the same with music. Let's try again;

(Continued on Next Page)

## Record Breakers

When we hear one of the outstanding symphony orchestras of the present day we hear one of the world's largest and best trained groups of instrumental performers.

But when it comes to mere size, there have been much larger groups of performers. For instance, during the Civil War the army had a band master named Patrick Gilmore. He was born in Ireland but settled in Massachusetts and became an American citizen. A few years after the end of the war he went to Boston and decided to do something in a big way. He organized two music festivals, which he called "Peace Jubilees."

There is nothing particularly startling about organizing music festivals, as they have become annual affairs in many localities, but the "Peace Jubilees" were record breakers for size. The first one, in 1869 included an orchestra of one thousand performers and a chorus of ten thousand singers. That might seem large enough to suit anyone interested in record breaking, but what did Gilmore do about that? In 1872 he organized the second one, using an orchestra of two thousand performers and a chorus of twenty thousand singers! One might wonder how many people were left to make up the audience.

After all, perhaps audiences are not so important. The chorus often has a better time than the audience. And what a wonderful thing it would be today to have a "Peace Jubilee" with most of the world's distressed population joining in the chorus!



PEACE BOOK  
Painting by Maxence, Paris

## Junior Etude Contest

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

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

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

Put your name, age and class in which

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

Write on one side of paper only. Do not use typewriters and do not have any-one 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 25th of April. Results in July. Subject this month, "Do I Like to Sight Read or Memorize?"

## Importance of George (Continued)

Sis."

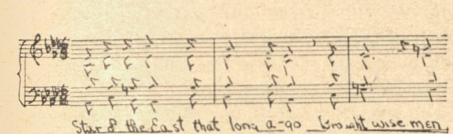
It was easy after that. So easy and so much fun that George did not go to the window even once to see what the boys were doing. He had not realized how bad his rhythm was, because when he practiced alone there was no one to tell him, and at his lessons his teacher kept him

in time, somehow, and besides, much of the lesson was just on tone and bowing and technical points.

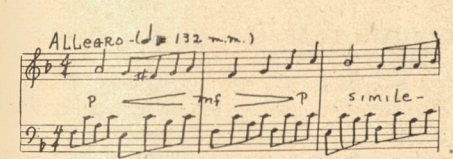
"After all," he said to himself, "it's not much trouble to count, and I'm glad Sis jerked me up that way. Now, I'll show Frank some day that I really can play in the orchestra."

## Prize Winners for Compositions:

Class A, Robert Baxter (Age 17), Ohio, for *Two Christmas Carols* for four-part chorus.



Class A, John McLain, Jr. (Age 16), Arkansas, for *Melody*, for piano.



Class C, Linda Dunlop (Age 9) for *Sonatina* in three movements, for piano.

## Honorable Mention for Original Compositions:

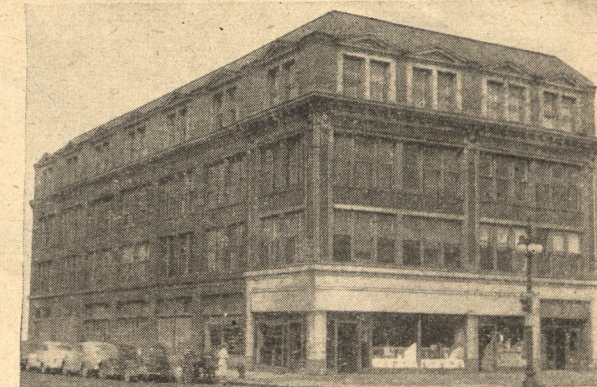
Melvin Eugene White, Mildred Maun, Peggy Dickman, Kenneth Goodall, Delvin Michalenko, Jo Ann Stone, Paul Hodge, Shirley Castor, Marjorie J. Scurlock, Betsy Cervone, Robert Colpitts, Roberta Russell, Mary Lynn Herbert, Carolee Kaecker, Peggy Dunlop, Jimmy Wagnon, Sally Lieurance, Gregory Stambaugh, David Spectre, Donna Pender, William Haines, Jerry Armstrong, Dwain Deets, James Mason Martin, Ruth Mariner, Elizabeth Anne Butz, Dorothy Ann Ryan, George L. Brian, Mary Smith, Emily Kloc.



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**THE COVER FOR THIS MONTH**—The name of César Franck immediately suggests to many his beautiful, mystical Symphony in D minor. Even in this symphony, however, the listener will find suggestions of the organ, an instrument on which César Franck was a virtuoso. He was for several years organist of the Church of St. Jean-St. François, and from 1858 until his death on November 8, 1890, he was organist at Ste. Clotilde's in Paris. César Franck in 1872 became professor of organ at the Paris Conservatoire, and his influence in that position was tremendous. He had many famous pupils, among whom were d'Indy, Chausson, Bordes, Pierné, and many others.

César Franck was born in Liege, Belgium, December 10, 1822. Although his father came from a family of artistic background, and his mother was of German antecedents, César Franck may well be classed as a French composer since he lived in Paris from 1844, when he began his teaching career there, and later he became a French citizen. His musical talents were apparent at an early age, and when he was only eleven years of age he made a concert tour of Belgium, but his family moved to Paris in 1835, giving him the opportunity to study under famous teachers in the Paris Conservatoire during the period from 1837 to 1842. César Franck's compositions include piano, organ, choral, and chamber music works, besides his offerings in larger instrumental forms, several operas, and some oratorios, among the latter his "Les Béatitudes" being an outstanding masterpiece. His career was ended when he died of complications resulting from injuries received in an omnibus accident on a street in Paris.

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Others will just be getting at the choosing of materials, while yet there is time, and some others will continue procrastinating, but there will be still others who already have been making arrangements for getting materials together for next season. A great many of these will be individuals who know of the Presser "Early Order Plan." All teachers and all active music workers are invited to use this helpful plan for obtaining music for examination at convenience during the summer. Drop a post card to THEODORE PRESSER CO., 1712 Chestnut Street, Philadelphia 1, Penna., after simply signing your name and address on it beneath the request for details of Presser's "Early Order Plan," and obtain information that will help you join the host of those who enjoy the beneficial results of the "showers" of early preparation rather than the disastrous delays and disappointments that can occur when getting caught in the "deluge" of last minute rushing to obtain needed materials.

## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

April, 1948

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Sousa's Famous Marches—Adapted for Bands	.25
Sousa's Famous Marches—Arranged for Piano Solo	.70

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A single copy may now be ordered at the low Advance of Publication Cash Price, 35 cents, postpaid.

**HOW TO MEMORIZE MUSIC, by James Francis Cooke**—The recent announcement of this book's forthcoming publication brought an immediate response revealing the intense general interest in the subject. While the author makes no extravagant claims for the book, it is easy to recognize the confidence felt in his work by readers of THE ETUDE MUSIC MAGAZINE of which he has been editor for many years. Plus his original contributions, based on personal experience, Dr. Cooke has added a veritable symposium on the subject by such distinguished authorities as Harold Bauer, Rudolph Ganz, Percy Grainger, Josef Hofmann, Ernest Hutcheson, Isidor Philipp and Moriz Rosenthal.

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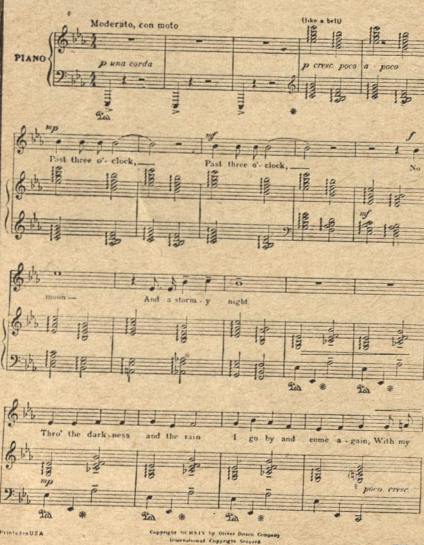
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## The First Performance of Handel's "Messiah"

(Continued from Page 269)

of Mr. Handel's during his stay in this Kingdom.

With this second audition of "Messiah" Handel's public career in Dublin came to a close. Lest any "persons of Quality" should be frightened away from his final performance by Dublin's stifling heat, shrewd Mr. Handel took precautions "to keep the Room as cool as possible." But such steps were unnecessary, for Handel's Irish audience were prepared to endure any extremes of temperature and precipitation to hear the composer's "most finished piece of Music."

During 1891 Handellians were stirred by the announcement that a copy of the original wordbook of "Messiah" had been discovered in Dublin. An advertisement of "Messiah" in *The Dublin News-Letter* of 27 March 1742 had stated that "Books are also to be had at a British sixpence each," but for a century historians had sought in vain for such a treasure, until by 1891 its very existence was doubtful. One day Professor Edward Dowden was rummaging through the stores of a secondhand Dublin bookshop when he discovered a small quarto volume bound in old calf and marked "J.M." Upon inspection Dowden observed that the volume contained the missing wordbook of Handel's "Messiah" bound with a libretto of "Acis and Galatea." A motto on the title page contained the "Lines" which Charles Jennens had sent to Handel in Dublin "in order to be prefixed to Your Oratorio Messiah." At once Professor Dowden handed the volume to Dr. James C. Culwick, organist of the Chapel Royal in Dublin, who after patient scrutiny analyzed the wordbook in a pamphlet published in the autumn of 1891. Later the volume was purchased by the trustees of the British Museum.

## My Twenty Favorite Records and Why

(Continued from Page 271)

Recording is certainly not Victor's best, since it dates back a good many years; and the accompaniment is a little on the heavy side. Notwithstanding some shortcomings, however, the performance and voice of Bori, and the musical texture of Mozart make this record one of my precious possessions.

At the other end of the operatic scale we have the utterly incomparable Immaculate Scene from "Götterdämmerung" done by Helen Traubel, Arturo Toscanini, and the NBC Symphony Orchestra on Victor album DM-978. Here is one record which unequivocally can be said to excel in every one of the qualifications I have mentioned above. These are among Wagner's most magnificent pages. The artists employed surely stand in first place in their respective fields, the performance is flawless, the recording is the most modern and the best of its type that Victor has given us. The only other two records of this music worthy of serious consideration are those of Agnes Davis and The Philadelphia Orchestra with Stokowski conducting, and those of Kirsten Flagstad with the San Francisco Opera Orchestra, Edwin McArthur conducting. Both these records antedated the Traubel-Toscanini performance by quite some time, and therefore the recording technically cannot be expected to equal the latter. Furthermore, both the Davis-Stokowski and Flagstad-McArthur recordings were studio jobs; the first done in Victor's old church studio at Camden, New Jersey, and the second in Victor's Hollywood studios. They lack the breadth and magnificence of the Toscanini recording, which was made in Carnegie Hall.

## Training for Artistry

(Continued from Page 260)

build up a surety, a feeling of safety, that is of the greatest help in public playing. "But the most valuable training always remains the musical kind. Know what each passage, each phrase, each motif means. Never play a work when you are in doubt as to the meaning of a single bar. And don't specialize. Study all styles, schools, and sorts of music. Without ultimate specialization, however, it is a good plan to concentrate on one composer at a time. Don't play one Beethoven Sonata in public, for example, until you have studied a good number of them, and have at least read your way through everything Beethoven wrote. Often, a question of interpreting part of a Sonata can be solved by comparing the passage with something in one of the Quartets. Above all, subordinate yourself to the music instead of using the music to demonstrate your own abilities!

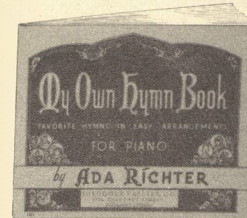
"By such means the young artist learns to develop expression—provided always that the gift for expression has been born in him. This ability to move, to touch, to make listeners care, is rightly called a gift of God, because there is no rational explanation for it. It stems more often from the depths of the subconscious, pour-

ing itself out fully formed. It cannot be taught. What can be taught is its development. It is this development that we have been discussing and it may be summed up as the knowledge necessary for the conscious and intellectual fortification of inborn endowment."

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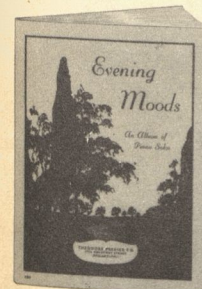
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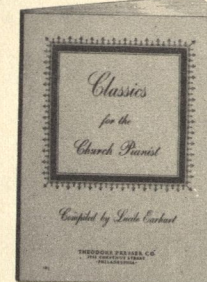


Melodies and compositions in the meditative mood have a great appeal which explains why this album, with 21 especially good piano solos of such character, is numbered high among "best sellers." The average good player will not find them difficult, since they are within a range such as students in the 4th and 5th grades can handle. Those pianists having to play in Church or Sunday School will find these pieces especially suitable for their needs.

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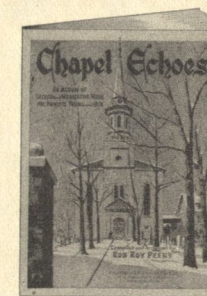
One of the few albums made up entirely of piano numbers suitable to church use. In it are thirty-eight favorite numbers by classic composers, all selected for their special adaptability to the purpose. There are pieces included in this album which will serve as Preludes or Offertories, the entire contents being made up of the meditative type of music. The general grading of the book lies between four and five. Among the contents will be found Haydn's gracious *Allegretto* (in A); Bach's serene *Air* (from the Overture No. 3 in D); the pensive *Berceuse* by Jarnetfeldt; Adolf Henselt's *Song of Spring*; and Schubert's placid *The Stars*; and thirty-three other particularly beautiful pieces.

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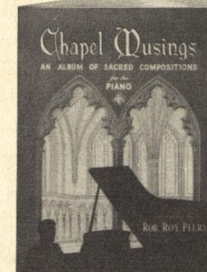
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