

ETUDE

APRIL 1950 • 30 CENTS

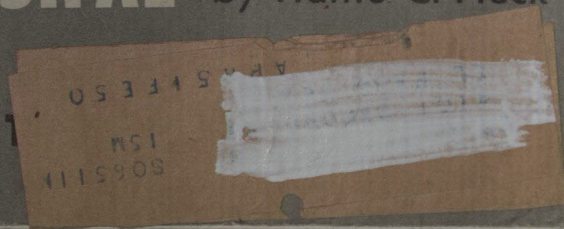
the music magazine

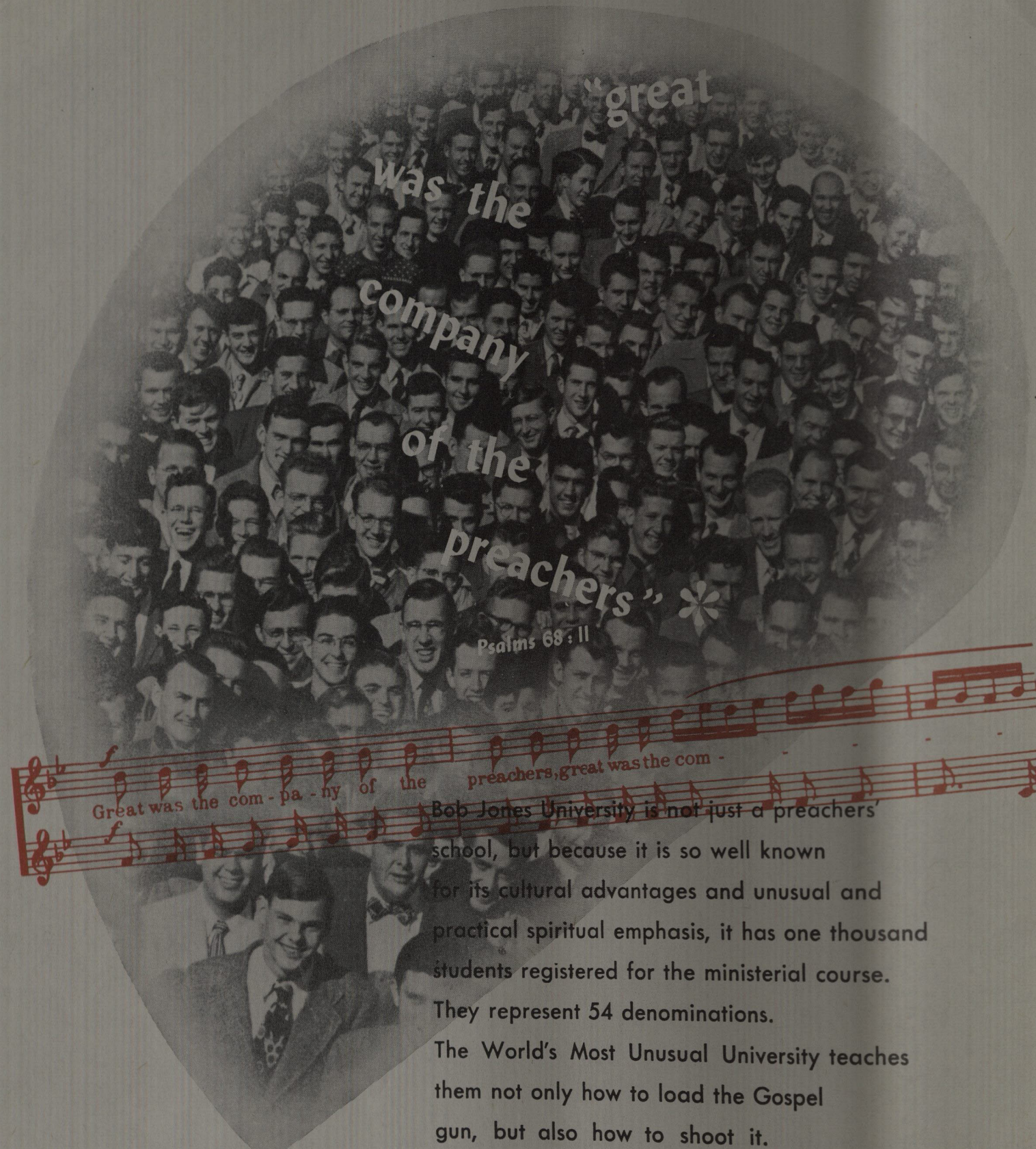


In this issue . . . **"PARSIFAL"** by Hattie C. Fleck

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THE WORLD OF *Music*

Stanford University is commemorating the 200th anniversary of the death of Bach with a four-month festival. The first concert was an organ recital of Bach music played by Carl Weinrich, organist of Princeton University Chapel, on January 6. The closing event will be a presentation of the Mass in B Minor, by the University Chorus and the University Orchestra on April 14. Harold C. Schmidt will conduct. A total of more than 200 of Bach's compositions will be performed during the festival.

Ralph Vaughan Williams, English composer, has composed a new cantata, "Folk Songs of the Four Seasons," that will have its first performance in June by 850 singers from the Federation of Women Institute.

Efrem Zimbalist, world famous violinist and since 1941 director of the Curtis Institute of Music in Philadelphia, made his farewell appearance with the Philadelphia Orchestra at a Pension Foundation Concert in the Academy of Music on February 15. With Alexander Hilsberg, associate conductor of the Philadelphia Orchestra and a personal friend of Zimbalist for 40 years, on the podium, Mr. Zimbalist played the Tchaikovsky Concerto in D Major. As a young man of 23, Zimbalist had made his American debut with the Philadelphia Orchestra in 1912.

The Pennsylvania Bandmasters Association will hold its 18th annual convention in Sunbury on May 6. Sixty bands, a total of 4000 or more bandmen, will take part in a parade and grand concert during the convention.

COMPETITIONS—Eighth Annual Young Composers Contest, National Federation of Music Clubs. Prizes: \$100, \$50, \$25. Details from Dr. Francis J. Pyle, Drake University, Des Moines 11, Iowa. Lake View Musical Society, First Annual Composers' Contest. Prizes in three classifications. Information from Mrs. Vito B. Cuttone, 421 Melrose St., Chicago, Illinois.

Columbia University composition contest. First Prize, \$150. Closing date, September 15. Details are obtainable from the department of Music, Columbia University, New York 27, N. Y.

Elie Siegmeister has been awarded a commission of \$1000 by the Pennsylvania Federation of Music Clubs to write an opera with a setting in the Keystone state. Present plans call for the music-drama to be based on an original story of coal miners of the western part of the state.

Sir Adrian Boult, conductor for 21 years of the British Broadcasting Symphony Orchestra, has been appointed chief conductor of the London Philharmonic, effective in May.

A memorial carillon, to be known as "The National Evening Hymn Carillon," was presented to the people of the United States by American Veterans of World War II. The gift was accepted by President Truman at Arlington National Cemetery, Arlington, Va. Built by Schulmerich Electronics Inc., the Memorial Carillon will be played automatically each day at 5 P. M., when a program of hymns of all faiths will be presented.

Gian-Carlo Menotti's new music drama, "The Consul," had its world premiere in Philadelphia on March 1. Leading roles were played by Marie Powers, Patricia Neway, Cornell MacNeil, Gloria Lane, and George Jongeyans.

The Metropolitan Opera's spring tour, which began in Baltimore on March 14, will include at least 13 cities before it comes to a close in Minneapolis with four performances, May 5-7. Oklahoma City will be a new city on the itinerary, and it is understood Los Angeles and Denver will be dropped. Boston will have eight performances instead of 14.

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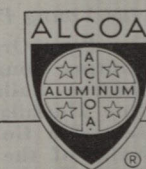
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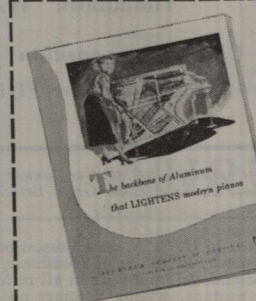
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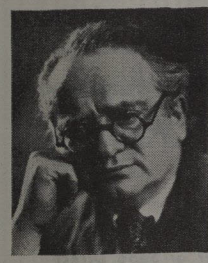
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Authors in this issue . . .



Mark Hambourg

● Mark Hambourg ("A Master Lesson on Tchaikovsky's 'April,'" p. 26) made his debut in his native Russia as a child prodigy, at the age of 9. He studied first under his father, Michael Hambourg, a well-known pianist, and later with Leschetizsky in Vienna. His concert tours have taken him to all parts of this country, Europe and Australia. A naturalized British subject, he now lives in London. He has composed many piano works, including a set of Variations on a Theme of Paganini, an Impromptu-Minuet, a Romance and many others.

● A native of Des Moines, Iowa, J. Clees McKray (*Blueprint for Public School Music*, p. 12) studied at Drake University, the University of Iowa and Teachers' College, Columbia University. Before becoming music editor of ETUDE, Dr. McKray taught at George School, Bucks County, Pa., the University of Arkansas and Arizona State College.

THIS MONTH'S COVER

● April brings Easter and worship services like this one at New York's famous Church of the Transfiguration, the "Little Church Around the Corner," as painted for the De Beers Collection by Bernard Lamotte. Lamotte was born in Paris in 1903 and now lives in New York. His paintings hang in museums around the world.

Coming in May . . .

So you're going abroad this summer!

Don't miss the May issue of ETUDE. For summer tourists (and armchair travelers as well), we're presenting a special article on European music festivals to be held this year.

Edinburgh, Glyndebourne, Bayreuth, Salzburg—the Holland and Strasbourg Festivals—the May Festival in Florence—all these and many more are represented.

Working day and night to prepare this outstanding feature, our research staff has assembled a mountain of information from sources abroad. Dates of 25 principal festivals are listed, with names of outstanding performers and program highlights.

You'll also find useful tips on what to wear, where to stay, how to travel—how to get the most out of your postwar dollars—and four pages of festival pictures.

For an armchair holiday—read ETUDE in May.

"The Jailer Played the Organ." In colonial Williamsburg, it was Peter Pelham, the town jailer, who also was organist and choirmaster at famous Bruton Parish Church. This odd footnote to history is featured in ETUDE for May.

David Edward Starry, world traveler and collector, wanted to attend a Haitian voodoo ritual, and bring back if possible a Haitian voodoo drum. Natives are suspicious of strangers, but a shrewd psychological approach turned the trick. Read about it next month.

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Music Lover's Bookshelf

By THOMAS FAULKNER

REAL-LIFE ISOLDE

MATHILDE WESENDONCK—*The Secret Behind Wagner's "Tristan and Isolde."* By R. P. Winslow. New York: The William Frederick Press. 57 pages. \$1.50.

RICHARD Wagner's turbulent life history continues to fascinate musicians and music-lovers. One of its most picturesque episodes involves Otto Wesendonck, the wealthy Swiss who befriended Wagner, lent him money and established the composer in a comfortable villa next to his own. In characteristic fashion, Wagner repaid his benefactor by falling in love with his wife and attempting to induce her to leave Wesendonck.

We have Wagner's word for it that the Wesendonck idyll was the inspiration for his "Tristan and Isolde." And Wagner further commemorated the event with a cycle of songs to texts of his own devising.

The Wesendonck episode has been presented by Mr. Winslow in the form of a drama, complete with incidental music from "Tristan." As material for the stage, it is not impressive. Actions of the characters are synthetic, dialogue is artificial-sounding.

The book, however, does contain a certain amount of authentic Wagneriana, including the text of the famous letter to Mathilde which was intercepted by Wagner's wife, and which scholars unearthed a decade or so ago after many years of searching.

OLYMPUS BY THE BACK DOOR

GENIUSES, GODDESSES AND PEOPLE. By Winthrop Sargeant. Pages, 317. E. P. Dutton & Co. \$3.50.

WINTHROP SARGEANT, one of *Life* Magazine's six senior writers, and music reviewer for *The New Yorker*, once played second violin under Arturo Toscanini in the New York Philharmonic, and has done stints as a music critic, movie critic, art critic, book reviewer, editorial writer, com-

poser, conductor, Broadway arranger, violin teacher, counterpoint teacher, and instructor in the technique of the bass tuba.

Sargeant therefore approaches music as a participant rather than as a scholar. He revels in odd side-lights of performance. No less important to him than Toscanini's artistry is the fact that the Maestro demands a bowl of iced watermelon balls after every concert. He enjoys such incidental intelligence as the fact that Ezio Pinza never vocalizes except while shaving; that Artur Rubinstein is an expert on the genealogy of European nobility; that Sir Thomas Beecham once, on a balmy day, tossed his overcoat to a cabbie and commanded: "Follow me about!"

Sargeant's interests are not entirely musical. Sandwiched among conductors and pianists are profiles of architects Frank Lloyd Wright and Bernard Maybeck, an eccentric painter named Joe Gatto, and Rita Hayworth. All the profiles appeared originally in *Life* Magazine.

VIOLINIST TELLS ALL

THE SIMPLICITY OF VIOLIN PLAYING. By Robert Juzek. New York: Metropolitan Music Co. Two vols., 222 pages. \$15.

ORTHODOX pedagogues raised an eyebrow, champions of the status quo tore their hair, and everyone interested in the violin pricked up his ears at advance announcements of Mr. Juzek's book. Could it be that Mr. Juzek had found the answer sought since the days of Arcangelo Corelli—a quick, easy way to master the violin without the drudgery of practicing scales in thirds?

Mr. Juzek thinks so, and in his two-volume work makes out a lively case for simplified violin study. Certainly no one can quarrel with Mr. Juzek's principle of relaxation, which is stressed by him and by most other teachers of the violin as well.

The book is clearly indicated for anyone who prides himself on keeping up with what is going on in the world of violin teaching.

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NEW



Lina Pagliughi, brilliant Italian coloratura, is heard singing the title role in "Lucia di Lammermoor," just released on three long-playing records by Cetra-Soria. (Older recordings of "Lucia" required up to 30 sides in standard-speed recording, another tribute to the space-saving virtues of the LP discs.) Since "Lucia" is built around the performance of a star coloratura, the most significant aspect of a given recording is how well the title role is performed. Miss Pagliughi, in this case, acquits herself with honors.

The roster of principals also includes Giovanni Malipiero and Giuseppe Menacchini. Ugo Tansini is the conductor.

The remarkable artistry of Wanda Landowska, at the harpsichord, is captured by RCA-Victor in a recording of four Scarlatti sonatas. Miss Landowska manages the not inconsiderable feat of making the thin, watery tone of her obsolete instrument produce music with abundant color and variety. The Scarlatti pieces have charming freshness even after the lapse of two centuries.

Helen Traubel is heard on a new Columbia record in a recorded Brahms recital, with Coenraad V. Bos at the piano. Songs heard in the recordings are the "Four Sacred Songs," which Bos first played in 1896, with the composer in the audience, "Sapphische Ode," "Die Mainacht," "Der Schmied" and "Wie Melodien Zieht Es Mir." Miss Traubel is in excellent voice, and Mr. Bos' accompaniments are authoritative.

Columbia has assembled for a recorded performance of "Madame Butterfly" an excellent cast, headed by Eleanor Steber in the title role, Richard Tucker as Pinkerton, and Giuseppe Valdengo as Sharpless. The principles are vocally effective, and recording quality is excellent. The orchestra and chorus are those of the Metropolitan Opera, with Max Rudolf conducting.

Vivaldi's Concerto Grosso in A Minor is an old work that merits hearing both as agreeable music and as an important milestone in the development of musical art. (Bach appears to have worshipped Vivaldi, and a number of Vivaldi scores exist which are copied in Bach's handwriting). The Concerto Grosso in A Minor was a significant precursor of the form which culminated in the large romantic concertos of the nineteenth century. It is now available in a wartime recording by Paul Schmitz and the Leipzig Gewandhaus Orchestra, issued under the Deutsche Grammophon label.

The long duet which concludes Wagner's "Siegfried" is now available on RCA-Victor records, with Eileen Farrell, soprano, as Bruennhilde, and Set Svanholm, tenor, in the title role. Miss Farrell's superb voice, familiar to radio listeners, proves well able to cope with Bruennhilde's music. Mr. Svanholm's performance is a little on the stentorian side, which is of course not a shortcoming in so heavily-scored a work as "Siegfried." The orchestra is the Rochester Philharmonic, with Erich Leinsdorf conducting.

Mozart's Symphony No. 40, in G Minor, possibly the most-recorded of all works in symphonic repertoire, has received yet another performance by Erich Kleiber and the London Philharmonic Orchestra. The recording was made on long-playing discs by London Records.

Despite the large number of earlier versions with which comparison is inevitable, Mr. Kleiber's interpretation comes off with honors. His reading of the G Minor Symphony is straightforward and clean-cut, without any virtuoso flourishes. It suggests that simplicity is the best means of projecting the eloquence and pathos of this poignant work. Mozart has said it all; conductors appear to secure best results when, like Mr. Kleiber, they let the music speak for itself.

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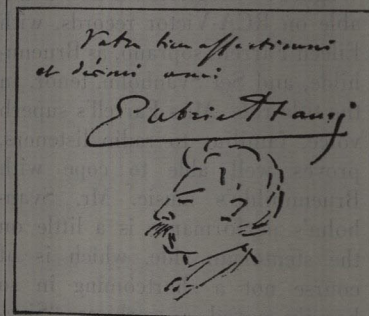
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Musical Miscellany

GABRIEL FAURÉ liked to joke about his angelic Christian name. In his as yet unpublished correspondence with Mrs. Swinton, an English society singer whose singing was described by friends as "lady-like," he playfully refers to himself as "un archange fatigué," or even "archange déchu"—fallen archangel. In reply to her invitation to a tea party during his trip to London, he inquired facetiously: "Should I put on both wings or only one?" In one of his letters to Mrs. Swinton, he appended a drawing of himself, which shows some aptitude as a cartoonist. (See cut.) Incidentally,



the first full-length biography of Gabriel Fauré was written by Gabriel Fauré, the same spelling minus the accent.

THE STORY IS TOLD that a friend of Rossini's, meeting him, after many years, in the spring of 1864, expressed his astonishment at Rossini's vigorous health for his age. "Why should I not look young and healthy?" retorted Rossini. "I am only 18!" This was technically correct, for Rossini was born on leap-year day in 1792, and by the spring of 1864, had celebrated only eighteen birthdays. Rossini's friends tried to remedy the calendaric injustice that deprived Rossini of annual birthday celebrations, and decided to observe his birthday on February 28 in ordinary years, when there was no February 29. Accordingly, on February 28, 1861, a delegation visited Rossini

at his house on Rue de la Chaussée d'Antin in Paris, and M. Galoppe d'Onquaire read his poem glorifying the master's birth "on the 29th at daybreak, as the sun shed its loving rays upon Pesaro":

C'est aujourd'hui vingt-huit,
que naquit le cher Maître
—Non pas! . . . C'est le vingt-neuf,
à la pointe du jour,
Alors que le soleil
commençant à paraître
Versait sur Pesaro
tous ses rayons d'amour.

The poet concluded with a sentiment that immortals are not born on any specific date:

Que ce soit le vingt-huit,
ou vingt-neuf, belle avance!
Soumettons-nous la gloire
aux dates ici-bas?
C'est ce qui doit finir
qui naît et qui commence;
Les immortels ne naissent pas!

HANS PFITZNER, the late near-great German master whose music is deeply esteemed in Germany, although ignored everywhere else, held a high opinion of his own position on the musical Olympus. When he was asked to sign his name in the guest book of the Schott Company in Mainz, he looked at the signature of musicians on the page and said: "I will not put my name under theirs." He then signed his name diagonally in large letters on the opposite page, leaving no room above, below, right, or left, for anybody else's signature.

Whatever is the ultimate place to be assigned to Pfitzner as a creative composer, there were few who could equal, let alone surpass, the totality of his practical musicianship. This musicianship was demonstrated in spectacular fashion on January 26, 1913, in Strasbourg, when Pfitzner conducted the "Meistersinger." The singer who sang the part of Beckmesser had a bad case of laryngitis, and it became obvious after the second act that he could not go on. There was no

substitute. To save the situation, Pfitzner decided to sing the part himself. He had make-up put on, handed the conducting over to the concertmaster, and went on the stage. He knew all Wagnerian parts by heart. His voice was small and thin, but rarely were the words articulated so clearly; rarely was the rhythm so faithfully indicated, and the dynamics so finely graded. It was a lesson in Wagnerian perfection.

ENHARMONIC writing plays strange tricks upon the eye. How many pianists can play the following chords from Debussy's "Feuilles mortes" at sight? Yet, enharmonically, they are simple chords.



MUSIC MUST BE SEEN as well as heard to attain complete understanding of the composer's intentions. In his letter to Saint-Saëns, acknowledging the receipt of the vocal score of his opera, "Phryné," Gounod draws a fine parallel between visual and aural music: "I listen to your music with my eyes, those second ears of a musician," he wrote, "and I relish it with my ears, those eyes of music."

During Rachmaninoff's last European tour in 1948, he was asked by a reporter, of the "Nieuwe Rotterdamsche Courant" why he sometimes did not follow the published text of his famous C-sharp Minor Prelude. He replied: "A composer is entitled to take such liberties. Critics and performers are always squabbling. In London, after I had played one of my own concertos, critics said that the tempi were all wrong!" He was also asked why he never played modern music beyond Debussy and Ravel, and he replied that he simply could not understand the later developments of dissonant

harmony. Then he was asked whether his biography, published shortly before, was authoritative. Rachmaninoff remarked: "The writer states that I dictated it all myself. If so, something must have gone wrong with my mind."

DURING VON BÜLOW'S tenure of office in Weimar, a guest conductor brought to the rehearsal a package containing seventy pencils which he distributed among the players to mark dynamics in the parts. The following week, when von Bülow again took over the baton, he also brought a package to the rehearsal. He carefully unpacked it, and without saying a word, handed around seventy rubber erasers.

HERE ARE A FEW pithy epigrams by Edward Lorne from "Fanfare," a sophisticated music journal which was published in London in 1921-22: "The music of the masses is a catch-word; yet, curiously, the piccolo can be heard above the loudest orchestra.—After hearing some Victorian works, one is puzzled to decide the difference between cadence and decadence.—Program music was invented in order to sell programs."

MARK TWAIN liked rich and sonorous musical sounds. The State Historical Society of Missouri has in its possession an *orchestrelle* built at Mark Twain's own specifications in 1904. It is an organ with twenty-four stops. It is eight feet high, six feet wide, three feet deep, and weighs over a ton.

MIRIAM SMITH of Denver contributes the following limerick which may be entitled "A Discordant Duo":

Their musical lives were duetto,
But their romance went on
allegretto
'Til she figured him out
And exclaimed with a pout,
"You're not even false—you're
falsetto!"

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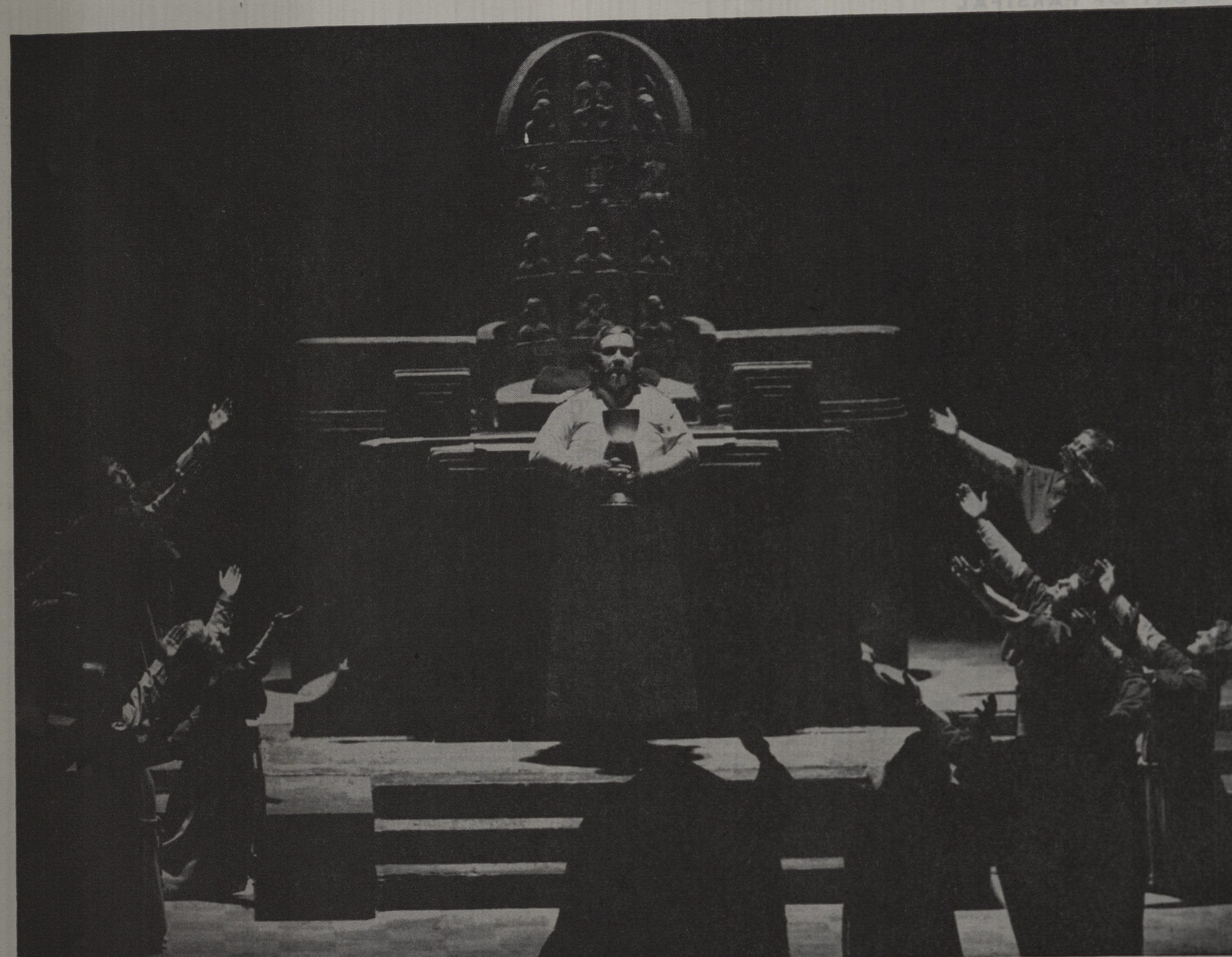
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THE STORY OF

Parsifal

BY HATTIE C. FLECK



Parsifal holds aloft the Holy Grail in the powerful closing scene of Richard Wagner's music-drama of the Resurrection.

IF at any Holy Week performance of "Parsifal" we were to ask the first half-dozen people we met at intermission what the Holy Grail was, they would probably reply in much the same manner as Wagner did when, in 1865, he outlined for King Ludwig of Bavaria the plan of the opera he hoped to write some day:

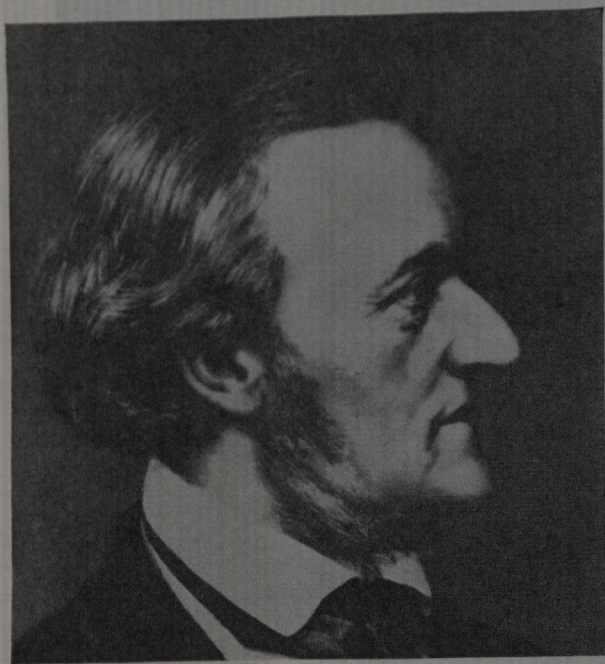
"The Grail is the crystal cup from which the Redeemer and His disciples drank at the Last Supper. Joseph of Arimathea caught in it the blood that flowed from the spear-wound in His side when He was on the Cross.

"For a long time it was mysteriously withdrawn from the sinful world and preserved as the holiest of relics. Then, at a time when the world was harsh and hostile, and the faithful were hard-pressed by the unbelieving, there sprang up in certain divinely inspired heroes the desire to seek out this strengthening relic of which tradition spoke, in which the blood of the Saviour had been preserved and was divinely potent for a humanity in dire need of salvation. The relic was supernaturally revealed to Titirel and his faithful band and given over into their keeping."

Our informant might add that the spear which plays so large a

CONTINUED ON NEXT PAGE

THE STORY OF PARSIFAL



RICHARD WAGNER

part in Wagner's opera is, according to legend, the weapon with which the Roman soldier Longinus had pierced the side of the Saviour on the Cross.

And if the speaker had delved into the background of Wagner's "consecration festival play," he might further note that for this musical setting of the Grail legend, Wagner had drawn on the 13-century "Parzifal" of German writer Wolfram von Eschenbach.

This in turn was based on "Li Contes del Graal" ("Legends of the Grail"), written about 1180 by a French poet, Crestien de Troyes.

And Crestien's poem, scholars believe, grew out of several earlier tales, among them the ancient Legend of Glastonbury.

According to this legend, the first settler of Glastonbury was Joseph of Arimathea, a wealthy Jew who traveled to England from Palestine. It was Joseph who claimed the Saviour's body to bury it in his family tomb. From this tomb occurred the greatest story of Christianity, the Resurrection.

Later, when the infant Church struggled against heavy odds, and its Apostles underwent martyrdom, Joseph became concerned for the safety of the Holy Grail. He had preserved it as the most precious relic of the Saviour. At length, accompanied by a group of his friends, and carrying with him the Holy Grail, Joseph went to Tyre to embark for European seaports.

At Marseilles, Joseph was received courteously by the pagan king, Avigarus, who for some reason was not yet subject to Roman rule. From Marseilles, Joseph and his companions sailed to England—a logical destination, as it had been the northern terminus of the Roman trade route since Julius Caesar's conquest in 55 B. C.

When Joseph reached the English shore, he landed near the present site of Glastonbury,

in southwestern England, on what was then the Island of Avalon. It has since become a part of the mainland. The time was midwinter. Joseph thrust his staff into the ground, and around it was held, the legend maintains, the first celebration of Christmas.

Joseph and his followers settled inland. The following Christmas they returned to find the staff had taken root and was blooming with pungent white flowers. Thus began the legend of the Glastonbury Thorn, which von Eschenbach used in his "Parzifal."

The Glastonbury Thorn was, according to tradition, a hawthorn, or black-thorn, which blossomed only on Christmas Eve. Medieval scholars maintained it was a variety of hawthorn found in Palestine, and winter-blooming in its native habitat. This one, an exceptionally hardy specimen, survived the English winter and retained its winter-blooming characteristics.

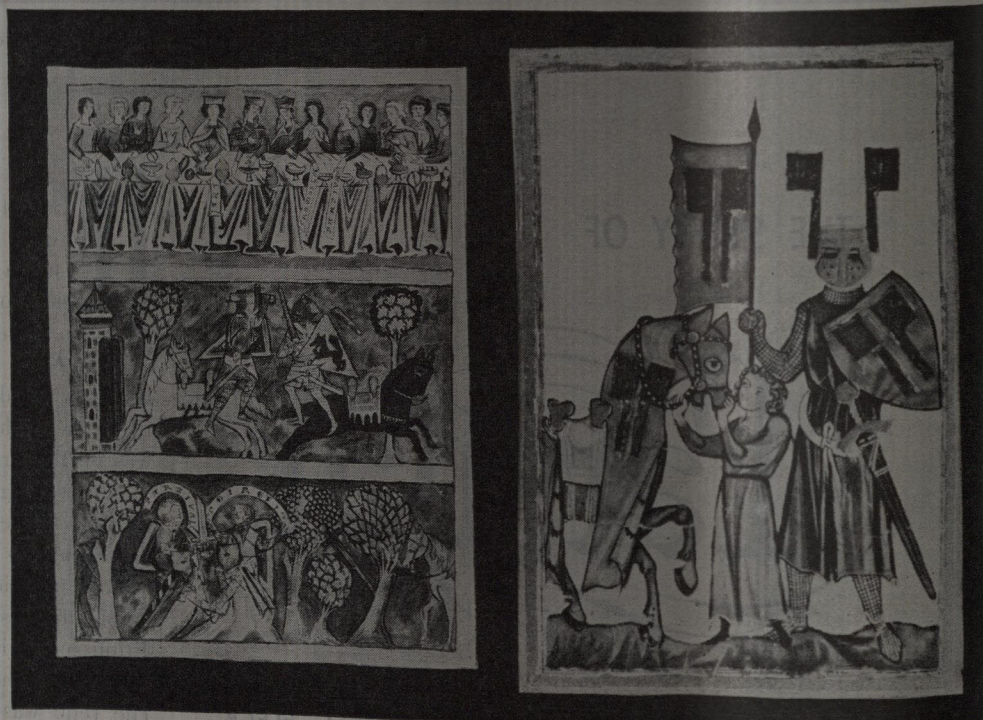
The tree grew in two branches, tradition holds. One was cut down in the reign of Queen Elizabeth, another during the Restoration. Cuttings survived, however, blooming on Christmas Eve.

In January, 1763, shortly after England had adopted the Gregorian calendar, thus advancing the date of Christmas ten days, the *Gentlemen's Magazine* printed this item from Glastonbury:

"About 2,000 people came here this night to view a black thorn which grows in this neighborhood, a slip from the famous Glastonbury Thorn, that always budded on the 24th, was full blown next day and went all off at night; but the people finding no appearance of a bud, 'twas agreed by all that Dec. 25, New Style, could not be the right Christmas Day; which made them watch it narrowly the 5th of January, Christmas, Old Style, when it blowed as usual."

The Glastonbury Legend appears to have been in a continual state of flux and amalgamation with others, including the story of King Arthur and his Knights of the Round Table. It appeared in a prose narrative, "Joseph of Arimathea," by Robert de Baron, in which Joseph is not the Biblical character, but appears first as one of King Arthur's knights, and later the custodian of the Grail.

The Arthurian legend was a favorite in Europe and England from



From von Eschenbach's "Parzifal" Wagner derived material for his music-drama. These medieval paintings illustrate the story. Panel at left shows, top, King Arthur's Round Table and, below, two scenes of the duel which figures in the epic. Painting at right depicts von Eschenbach in full armor. Note device repeated on shield, helmet, lance-pennon, horse's trappings.

about the 12th century until the 15th. In Malory's "Morte d'Arthur," first printed in 1485, it is Sir Galahad who seeks and finds the Holy Grail. In earlier versions it is Sir Percival.

Sir Percival becomes Parzifal in von Eschenbach's retelling of the story. Many different spellings of this name were used in medieval literature. Wagner himself hesitated for many years between "Parzifal," "Percival," and "Parsifal," settling upon the last in 1877.

Blending and overlapping of two or more legends is frequently found in medieval literature. In addition to fusing the tales of King Arthur and of Joseph of Arimathea, the Parsifal legend in some versions also embraced the story of Tristan.

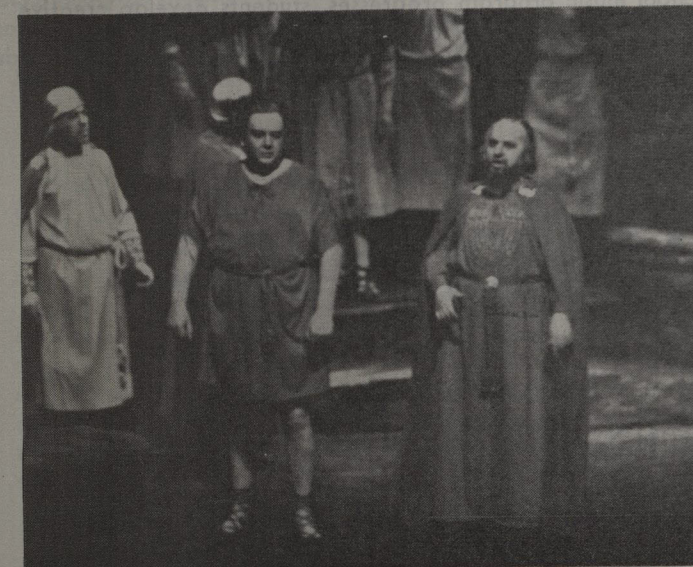
Wagner in fact toyed with the idea of introducing Parsifal into the last act of his "Tristan and Isolde," as a pilgrim who comforts the dying Tristan. And Parsifal is mentioned in Lohengrin's Narrative, "From Distant Lands," in the final act of the opera which Wagner derived from the legend of Lohengrin; "From the Grail

was I sent here to you; my father Parzifal" (note Wagner's early spelling) "reigns over it. His knight am I, Lohengrin my name."

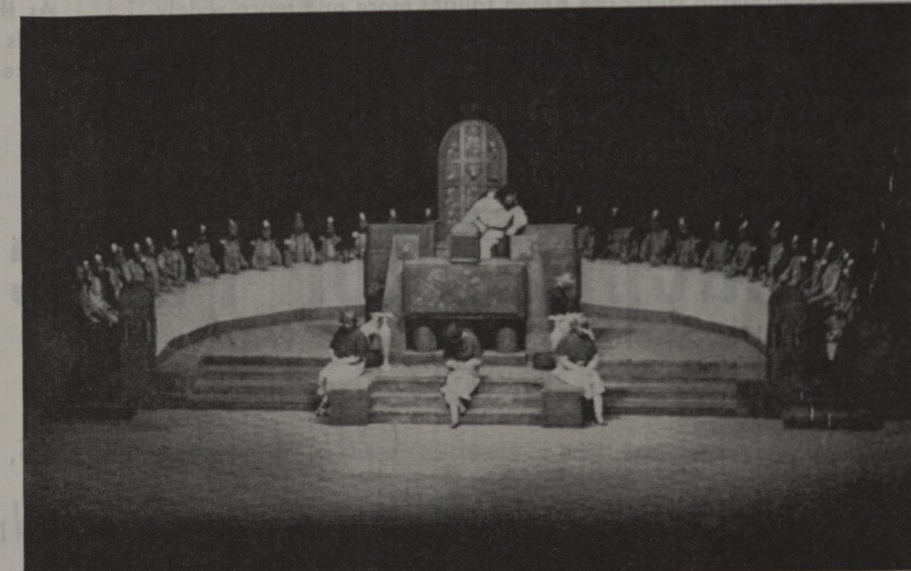
It appears likely that the Parsifal legend included borrowings from other sources, all trace of which is now irretrievably lost. About 1930, Dr. Fridrich von Suhtscheck, an Oriental scholar in Germany, made a strong case for a Persian origin and a Persian setting of the story. He contended that "Grail" came from two Persian roots, *gohar-al*, meaning "pearl of pearls," and further offered in evidence a Parsifal story which was rendered into French by an Armenian named Giut about the middle of the 12th century.

But for the most part it is agreed that the Parsifal legend evolved from the Glastonbury Legend, mingled with the story of King Arthur, and embellished by Crestien de Troyes, and further amended by Wolfram von Eschenbach. Thus early British, French and German folklore all had a part in Wagner's "Parsifal," most powerful retelling of the Resurrection story ever created for the lyric theatre.

"Parsifal" as staged by the Metropolitan Opera Company



Act I, Scene 1—Parsifal, the "innocent fool" destined to be keeper of the Holy Grail, is rebuked by elderly knight, Gurnemanz, for shooting down sacred swan. Parsifal accompanies Gurnemanz to castle of Amfortas, where Grail is kept. He learns Amfortas suffers from a wound.



Act 1, Scene 2—Amfortas, suffering, performs Grail ceremony. His wound was made by wicked magician, Klingsor, with spear which pierced Christ on the Cross. No one can aid him but "an innocent fool, made wise by compassion." Parsifal watches ceremony, comprehends none of it. Gurnemanz calls him a fool, ejects him from Grail castle.



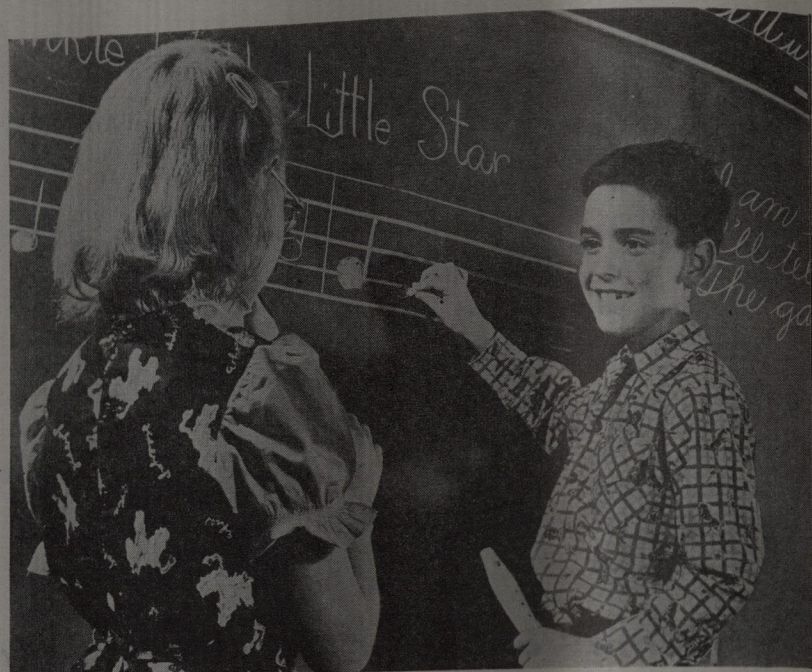
Act II—Klingsor summons Kundry, the woman who scorned Christ, condemned to wander the earth forever. Klingsor commands her to tempt Parsifal. When Kundry's wiles fail, Klingsor hurls at Parsifal the spear which wounded Amfortas. Parsifal seizes it in mid-air, makes sign of Cross. Klingsor, Kundry, and Klingsor's magic garden vanish.



Act III—Parsifal, chastened by years, meets Gurnemanz, now white-haired, and Kundry, penitent. He frees Kundry from spell by baptizing her. Gurnemanz and Kundry remove his armor, lead him to castle. He heals Amfortas. Grail knights hail Parsifal their new leader.



Fundamentals of piano study are being taught more and more widely in public school classrooms. Practical objectives include concentration, discipline, coordination, as well as musical skill and understanding.



As the school music program progresses, students develop creative skills too. The athletic boy and feminine girl share musical experiences, transcribe music they hear, and compose original melodies.



Musical progress includes learning to sing together and to follow an accompaniment. Melody instruments such as tonettes and flutophones enable the children to play simple tunes, learn timing, tone, rhythm.



Classroom combination of vocal and instrumental music develops the child's ability to follow direction and to work with others. Children often take turns playing piano or autoharp to lead class in singing.

Blueprint for Public School Music

Oak Park, Illinois, shows how MENC study outline meets all seven objectives of modern education

By J. Clees McKray

GAY kindergarten tots and blasé high school seniors in the schools of Oak Park, Ill., accept music as part of any well-planned school day. Their musical training here and in other communities marks a revolution in U. S. education.

The new concept of music in the schools follows a pattern established by the Music Educators National Conference, a division of the National Education Association. It begins in pre-school years, takes the child through various stages of listening and singing and playing musical instruments and proceeds to music appreciation. Hundreds of schools have increased their music programs during the past year.

Says William A. Mills, Executive Secretary of the American

Music Conference, a public-service organization devoted to increasing Americans' participation in musical activity, "Educators know today that it is their responsibility to educate the complete child . . . The complete personality of the child must be prepared for living. That's a function that music can perform better than any other school subject.

NEA breaks down the elementary functions of education into these seven: (1) to aid health; (2) develop coordination; (3) prepare for vocation; (4) make for happier homes; (5) create worthy use of leisure; (6) develop civic responsibility; (7) develop ethical character. Supporters of music say it is one of the few subjects which qualify under all seven functions.



Geographic study of Hawaii becomes more meaningful when enriched by Hawaiian music and dances performed by the children themselves. Music adds also to study of history, physics, mathematics.



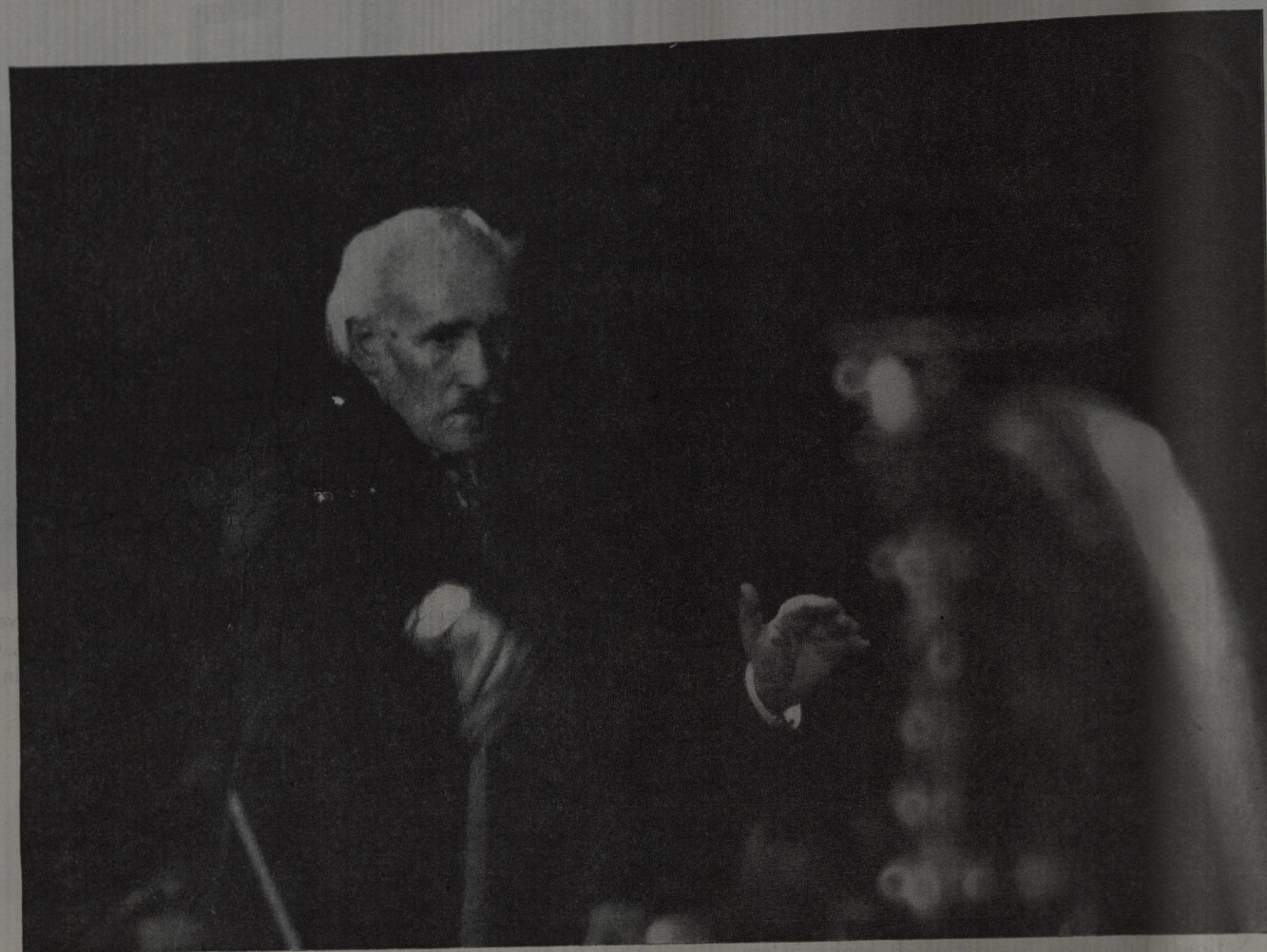
The child's natural sense of motion and rhythm is released in this classroom dance period. Familiar music sets tempo, only restraint on roving imaginations, bent on creating interpretative dance patterns.



Teachers guide youngsters who have a flair for drums, tympani or cymbals. Many schools offer classes for youngsters interested in the percussion instruments, backbone of any band or orchestral performance.



School music program is windfall for private music teachers. Students who acquire fundamentals of an instrument through class instruction are encouraged to specialize later by means of private lessons.



TOSCANINI TOURS AMERICA

By Marks Levine

President, National Concerts and Artists Corporation

ON THE 14th of this month, Arturo Toscanini and the NBC Symphony Orchestra will play a concert in Carnegie Hall which will be the first stop on a coast-to-coast tour of 21 concerts.

This will be Toscanini's first nationwide tour, although in the course of his long career he has conducted in many cities throughout the United States.

The tour is unique, so far as my experience goes, from another standpoint. It establishes an all-time speed record in the matter of booking engagements.

In 28 years of concert management, I have planned, supervised and booked thousands of concert tours. Since I have never dealt with less than 50 artists in any season, and during the last 15 years I have had charge of as many as 150 artists per season, I would estimate at more than 3,000 the number of tours I have arranged—tours extending to nearly every part of the globe.

But in all my managerial experience I cannot recall a nationwide tour which was booked in less than 36 hours. This is exactly what happened in the case of the forthcoming tour by Toscanini and the NBC Symphony. I take no credit for it; I merely state the facts

for the record and for the edification of future concert managers.

Here is how it happened:

On Friday, January 13th, I was resting comfortably in St. Luke's Hospital, New York. At 10:30 in the evening, I received a telephone call from Philadelphia. It was John West, an executive of the Victor division of RCA.

"What's the matter with you, Marks?"

"Oh, nothing much—shingles."

"What I'm going to ask you now won't help it," West said.

"Go ahead, it might be a diversion."

"Can you book a tour for Toscanini and the NBC Symphony, beginning about April 15?"

I thought for a moment. "I can, if you'll allow me flexibility in the route. And by the way, has the Maestro consented to such a tour?"

"The Maestro doesn't know about it yet. We want to find out first if the tour can be booked."

This was an odd request. And yet what sense would there be in announcing a Toscanini tour, only to find it was too late to book it?

I told West I couldn't move until he had (Continued on Page 50)

THE ART OF

Choral Conducting

By John Finley Williamson



● WITH THIS ISSUE, ETUDE is proud to offer a new department of choral singing, conducted by Dr. John Finley Williamson, founder and director of the Westminster Choir.

Dr. Williamson's addition to the list of distinguished musicians who write regularly for ETUDE coincides with the announcement that the Theodore Presser Company has become exclusive publisher of all Westminster Choir College publications.

Until this year, the Westminster Choir itself published works in its repertoire. Increasing public demand made desirable the wider distribution facilities of the Presser Company, world's largest publishers of standard music.

"I want people to know," Dr. Williamson writes, "that we are entrusting our publications to Presser, not because it is a financial thing, but because we feel we can make available to the public great choral music and a way of helping them sing that music better."

MY first article for ETUDE readers cannot escape being nostalgic, because ETUDE had a profound effect on my own early musical development.

Because of Theodore Presser's interest in musicians in small communities, and in teachers, I discovered ETUDE. Through that discovery I met the three men who set the whole program for my life—Herbert Wilbur Green, David Bispham and Herbert Witherspoon.

My father was a minister. We lived in a small town, and Father's salary was meager. Being a builder of churches, and a generous man, he was always giving to others. There was never any money left over for buying music or taking music lessons.

For this reason, the hymn-book in the First United Brethren Church of Altoona, Pennsylvania, was my only textbook for piano practice—until I discovered the ETUDE. Even after 50 years I can still recall the excitement of first looking through its pages.

Theodore Presser's pioneering started my adventure in music. From that time on I learned each month to play the melodies and the chords in the music found between its covers. My first singing as my voice was changing was of songs found in the ETUDE.

Later I became interested in the vocal department of the magazine. The editor of the department at that time was Herbert Wilbur Green, one of America's great teachers. I even remember the article

by him that first caught my attention. It contained a letter addressing this question to Mr. Green: "What can I do to eliminate the rasp in the male voices studying with me?"

Mr. Green's answer was, "For heaven's sake, let the rasp alone. You women are always trying to take the vitality out of a man's voice."

This answer intrigued me, and I made it my business to get acquainted with Mr. Green. The result was that I studied with him over a period of five or six years.

I discovered that he was a pupil of the elder Lamperti. Inquiring after other pupils in the United States, I learned that David Bispham and Herbert Witherspoon were also students of Lamperti. I subsequently studied with them. The training with these three men laid the foundations for the vocal technique which I have used through the years with choirs and singers.

Thus in my own career I have been strongly indebted to the pioneer work of Theodore Presser. Filled with the spirit of adventure and with a strong creative bent, he built institutions that had an ideal of service. Coming from a small community himself, he knew the needs of individuals in villages and small towns.

Mr. Presser quickly discovered that too often music magazines served only musicians, so he sought to make the ETUDE a publication that would help not only the teacher in the smaller community, but also the student, whose mind, filled with dreams, wonder and curiosity, was beginning its adventures in the realms of beauty through sound.

From the beginning he recognized that teachers, students and lovers of music had an interest in many varied forms of music. In his day the piano teacher was the outstanding musician in any community. Today the piano teacher still occupies an exalted place, but by his side are teachers from various fields of applied music—public school and church musicians, band, orchestra and choral conductors.

IN ALMOST ANY CITY or town, the last-named conductor is especially important. Undoubtedly the one phase of music which touches the greatest number of people is singing. Statisticians report that only 10 per cent of our population play any instrument. Thus, if the remaining nine-tenths are to have any creative expression in music, it must come through singing.

From the standpoint of sheer numbers, (Continued on Page 51)



The Changing Voice

VIENNA CHOIR BOYS

A Symposium Conducted by Harold W. Gilbert



HAROLD W. GILBERT,

is an outstanding authority on the training of boys' voices. For more than 30 years he has been choirmaster and organist of St. Peter's Episcopal Church and headmaster of St. Peter's Choir School in Philadelphia, Pa. He studied in England at St. Paul's Cathedral and St. Nicholas College. Known as author, lecturer,

YOUTHFUL VOCALISTS, trained to sing with pleasing quality and appropriate expression, are refreshing to listen to, and afford both singer and listener much enjoyment. Girls thus trained may look ahead to uninterrupted development of the singing voice, as each new stage of physical and mental progress opens up new opportunities. But for the young boy the prospect is quite different. His voice is destined to undergo a drastic change in quality and range—from treble to tenor, baritone or bass.

This change comes about during adolescence and usually sets in at about the age of 14 years. At 15 or 16 the boy will experience a sense of frustration over his attempts to make his voice do the things it was capable of but a few months before. His unpredictable vocal offerings will cause him much embarrassment, and unless he has been wisely guided in the approach to this awkward period, he will be disposed to withdraw from all attempts to use his singing voice. Such reticence may easily be misinterpreted by him and by others to mean a loss of interest in vocal music. His teachers despair; his parents despair; he desponds. Should the boy

rest his singing voice during the changing period?

Apart from the inconveniences experienced by a boy whose voice is undergoing change, it has long been believed that a complete rest affords the only sure protection against damage to the vocal apparatus and a consequent impairment of the mature voice. In order that this question be given a frank airing, ETUDE has undertaken to obtain the opinions of a number of experts—persons whose long experience in the training of boys' voices qualifies them to speak authoritatively on the matter.

In order to understand the problem, let us first discuss briefly the vocal mechanism. The voice is produced within the vocal box, or larynx. This little box, about the size of an English walnut, protrudes at the throat, forming what is called the Adam's Apple. Two elastic bands inside the larynx are made to vibrate by the passage of air between them. The sound produced by this vibration is the source of the speaking and singing voice.

At will one can separate these two vocal cords to permit the free passage of air in breathing. On the other hand, one can at will bring them close together, parallel to each other, and so tense them that the emission of air will cause them to vibrate. As in other stringed instruments, the increased tension on the vocal cords raises the pitch of the note.

Another factor in pitch is the length of the vocal cords—the longer and thicker the cords, the lower the pitch.

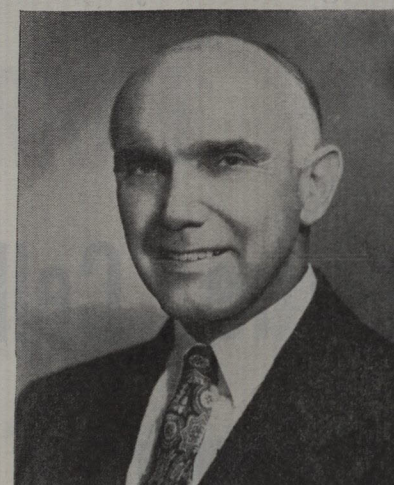
From these facts it will become evident that a vocal box of a given size, containing vocal cords limited in length by that size, will produce a series of pitches consistent with the muscular tension that can be developed within it. To try to force the pitch of a sound higher than the normal muscular action and the cord length justify results in a straining of the delicate mechanism.

IN CHILDHOOD THE VOCAL BOXES of boys and girls are the same size, but in maturity the man's is larger. This accounts for the lower pitch of the male voice. It would appear that the growth of the male vocal mechanism is rapid during the period of adolescence, necessitating constantly changing adjustments in the production of vocal sounds. The boy's vocal habits fail to keep pace with these necessary adjustments, and he frequently loses control of the pitch of his voice. The result is the embarrassing cracking and squeaking associated with the changing voice. In speech these defects are evident enough, but in singing they are still more conspicuous. Should steps be taken to control these difficulties, or should they be regarded as insurmountable? Should the singing voice be considered unserviceable until this period be past, or should it continue to be used with certain restrictions?

The eight experts who were consulted about this latter question and related subjects give various replies. The consensus of opinion seems to be that the answer lies in the care of the voice before and during the change.

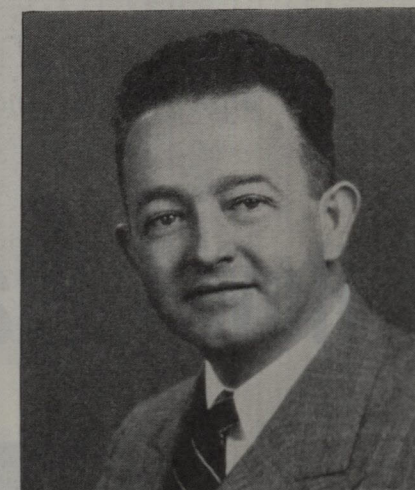
Dr. T. Tertius Noble, for many years the distinguished choirmaster and organist of St. Thomas' Church, New York, prefers that a boy rest his voice for two or three years during the changing period, his reason being that "during the change it is difficult to obtain proper resonances." Dr. Noble adds that "if the voice is properly produced during the boy period, there is no danger of spoiling the changed voice." He further says that the continued use of the singing voice during the change will have no effect upon the matured voice, and he recalls many cases of fine tenor, baritone or bass voices that have been continued in use during the change, "when proper voice production has been used."

It might be well to explain Dr. Noble's references to resonances. The sounds produced by the vocal cords are in themselves relatively small and certainly (Continued on Page 56)



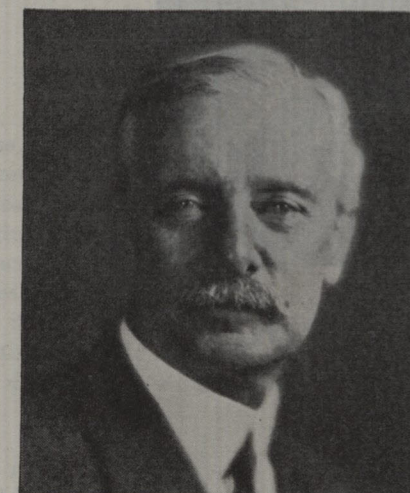
WILLIAM RIPLEY DORR,

organist of St. Luke's Episcopal Church in Long Beach, California, and conductor of St. Luke's Choristers. B.S., Univ. of Minnesota; B. Mus., Univ. of Southern Calif.



GLYDE R. DENGLER,

director of Choral Music, Upper Darby High School near Philadelphia, Pa.; head of the voice dept. at Phila. Conservatory of Music; directs other choruses.



T. TERTIUS NOBLE,

formerly organist and choirmaster at St. Thomas' Church on Fifth Ave., New York, where he founded the choir school. Previously he held organ posts in England.



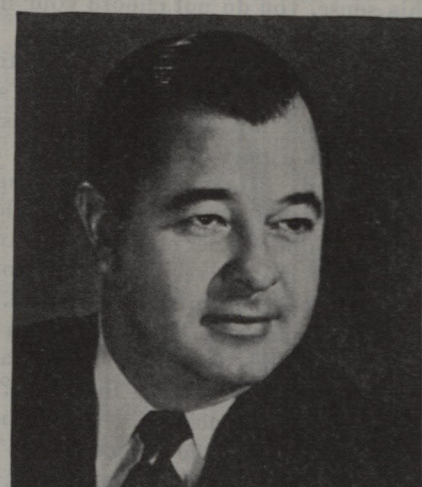
DUNCAN MCKENZIE,

chairman of the Music Department, New Jersey College for Women, Rutgers University. He has spent several years conducting research on boys' voices.



PAUL ALLEN BEYMER,

organist and choirmaster of Christ Church, Shaker Heights, Cleveland, where he directs 65 boys and men. A student of American and English boy choirs.



HERBERT HUFFMAN,

graduate of Westminster Choir College, founder and director of Columbus Boy-choir School, Columbus, Ohio. Teacher of voice and choir director 20 years.

An outstanding artist of our time reveals her technique for mastering a difficult instrument

How I Play the 'Cello



BY RAYA GARBOUSOVA

As told to Rose Heylbut

THE first requirement for the 'cello is one of natural affinity. The future musician is born with two kinds of talent—musical talent in general, and special aptitude for a particular channel of musical expression. In this sense, you do not choose your instrument—your instrument chooses you.

The 'cello chose me while I was still a baby. My father played the clarinet in the symphony orchestra of my native Tiflis (Russia), and music was a part of our home. As a baby, I was already listening to the playing and the practicing that went on in our parlor. In my early childhood, Serge Koussevitzky came to Tiflis and gave a recital on the double-bass. From then on, my life was changed. Also, the lives of my parents. Their peace was destroyed by my demands for a 'cello. My father said, Nonsense. A girl playing the 'cello? I should consider myself lucky if I got piano lessons.

An amusing incident occurred at that time. The young Heifetz—he was about seventeen then—came to Tiflis, and all musical families with daughters thought it would be lovely to get him for a son-in-law. So my father said to me, "Learn the piano; that'll be enough for you to marry Heifetz!" I cried, "But I don't

want to marry Heifetz—I want a 'cello!" In the end, I got my 'cello, and Heifetz still rebukes me for having turned him down before I was asked.

THE SECOND APPROACH to the 'cello is to work one's way forward under the guidance of a sound teacher. I do some teaching myself, and love it; hence, I have strong feelings on the subject. What I object to, here in my own beloved America, is the attitude that anyone who teaches one stringed instrument can teach them all. In many schools that I have visited, the "string" teacher prepares both violinists and 'cellists. (Sometimes he has to teach other subjects, too—like mathematics!) Now, this is a mistake. Except that both use four strings, there is no connection between violin and 'cello technique. Each instrument requires the best care of the most accomplished master, so that talents are properly developed.

From the very beginning, the 'cello student must be given a sound foundation in the position of his instrument; the position and motions of the arms; and basic instruction in the position and use of the bow.

If this sounds elementary, I can only ob-

serve that I am frequently astonished at the basic mistakes of position and motion that show themselves in the playing of advanced and talented pupils—who deserve to be given better help.

The elbow of the left arm (the string hand) should never be held too close to the body. Nearness to the body takes the fingers away from the strings, lessening their strength. In the first position, the elbow should be nearly level with the wrist, becoming more level as one progresses through the further positions. Always bring your left shoulder closer to the neck of the 'cello when going to a higher position on the A-string.

THE right (bow) arm should not be held too close to the body, either. On the low string, the right elbow is not actually close to the body, but closer than it is on the higher strings.

The bow must always be drawn in a manner to produce the proper intensity of tone without putting too much pressure on the string. Scratchy tone often comes as the result of digging too deeply into the string. This also muffles the vibration (Continued on Page 59)



ROBERT MERRILL

Baritone of the Metropolitan Opera

presents a professional answer for

Your Vocal Problem

Robert Merrill, latest in the series of distinguished Metropolitan Opera artists who counsel ETUDE readers on vocal matters, is another native singer who demonstrates that it is no longer necessary to go to Europe and take a European name in order to make good at the opera house.

A native of Brooklyn, Merrill graduated from New Utrecht High School there. Before making his bow in grand opera, which occurred at a performance of "Aida" in Trenton, N. J., Merrill was pitcher for a Brooklyn semi-professional baseball team.

Merrill entered America's most famous opera house via the Metropolitan Auditions of the Air. One of the company's youngest baritones, he made his debut in the elderly role of Germont in "La Traviata."

In addition to opera and concert appearances Merrill sings frequently over the air.

OUR READERS WANT TO KNOW...

● I am a bass-baritone 25 years old and have studied for two years. Whenever I get dressed up to sing anywhere, I feel as though someone were standing on my shoulders, but when I am dressed lightly with an open-collar shirt, this feeling disappears. How can I overcome this and also the awful faces I make when I sing?

WHAT ONE WEARS when singing definitely should have no effect on technique. It is probable that knowing you have to sing before an audience makes you nervous. That

in itself may cause you to feel that "someone is standing on your shoulders." This feeling will disappear only after you become accustomed to singing before the public, after repeated appearances before an audience. "Making awful faces" when you sing is caused either by improper instruction or the development of a bad habit. Usually singing with facial contortions denotes a forcing of the voice.

● What changes the voice quality in the different parts of the scale—low, medium and high—and why?

THE VOICE QUALITY should never change. What you refer to are probably the sensations between the chest tones and the upper resonating cavities of the masque, but actually there should be no change in the quality of the voice if it is being used correctly.

● I am a young man 20 years old who has been studying for about five months. My placement is poor, throaty and nasal. I thought a good teacher would get me out of this, but I am growing impatient. Can you please offer some suggestions? Would it be good practice for me to read aloud to get my voice more forward? It tires me more to speak than to sing.

IT IS TRUE that at the age of 20 one is still quite young as far as a voice career is concerned, and five months of study is little

time in which to know whether your placement is poor, throaty or nasal. You alone should decide if your teacher is helping you to progress, but five months of training is a very short time in which to get impatient.

My suggestions to you would be to continue your study with your present teacher for at least another six months; then if you feel that you are still making the same mistakes and are disturbed about your production, I would advise you to try another teacher.

Reading aloud does not help the voice to gain any forward positions, as this is accomplished only through proper vocal exercises. Perhaps you should not read aloud too often as that may be what is causing your voice to tire.

● I am a baritone, 19 years of age, with the limited range of low G or F-sharp to E-flat or E. These notes have fairly good tone, but above this my voice breaks into a heavy, clear falsetto of almost the quality and power of a tenor. I can continue this until about A, where the tone gets rapidly weak and squeaky. What causes this? Should I be able to sing higher at my age? I have studied intermittently for four years with a reputable teacher. Would further intensified study be advisable?

IT IS VERY DIFFICULT to answer this question as I do not know your voice; but in my case, I started to study at the age of 17 and for a few years had similar difficulty. But after two years of study my range increased, not only in size but (Continued on Page 61)



ON THIS PAGE EACH MONTH a leading vocalist answers questions submitted by ETUDE readers. Questions should be mailed in care of ETUDE, Bryn Mawr, Pennsylvania. Those of greatest general interest will be published. Next month's guest editor will be Miss Rose Bampton, Metropolitan soprano.



The school band movement fosters classes for woodwind study like this one in Topeka, Kansas.

The School Band:

A CHALLENGE

School music educators are entering a new era of broader purpose and higher standards

By William D. Revelli

The 1950 biennial meeting of the Music Educators National Conference in St. Louis finds this writer observing the silver anniversary of his membership in this body of music educators, who are contributing so much to the culture and happiness of millions of Americans, young and old.

Among the most active members of the MENC are hundreds of music educators whose lives are devoted to the development of the band program in our secondary schools.

Throughout the United States during the past 25 years hundreds of fully instrumented symphonic bands have sprung up in our schools. They are carefully nurtured, rehearsing daily in modern rooms planned and equipped especially for them . . . all testimonial to the fact that school administrators are more and more in agreement as to the importance of the band in the school curriculum.

Much of the success of the school band movement may be ascribed to the National

School Band Association, the National Bureau for the Advancement of Music, the various music publishers and instrument manufacturers, and to the Music Educators National Conference. The constantly growing interest and attendance of music educators at the countless clinics, conferences, forums, workshops and festivals held for them throughout the nation each school year would seem to indicate that the school music program and its related band program have by no means reached their peak of growth.

THE MUSIC EDUCATORS National Conference has adopted the slogan "Music for Every Child." If the full import of this slogan is to be translated into actuality, our band program holds room for improvement. I submit the following phases of our present program as in need of further study.

(1) ITS TRUE PURPOSE. Despite the fact that in many communities music remains an

extra-curricular activity, or at least is not regarded as a vital part of the daily curriculum, one no longer hears music spoken of among educators as frivolity or luxury. It is evident that the program needs reorganization in the next few years.

Developing successful bands in our schools is by no means the sole criterion by which our results will be judged. Performance should be regarded as but one of a number of tools we are using to develop our students.

(2) THE ADULT MUSIC PROGRAM. Music should play an increasingly important part in the building of community life. Music educators will more and more come to consider it their privilege to make of music an instrument of friendship and welder of purpose. Our bands, orchestras, choirs and ensembles will lead adults, as well as youth, in community programs.

The test of any product or instrument is not its age but its use. School administrators will submit our music program to this test.

Perhaps one of the greatest weaknesses of our school band program is that for most of its participants activity ceases upon the day of graduation from high school. Members of our school bands spend years, effort and even considerable funds to master technical skills many of them find useless later on.

(3) STANDARDIZING QUALITY OF PERFORMANCE. Although marked improvement has been made in the quality of band performances in certain areas, there are still too many mediocre bands in proportion to the number of good ones. Unfortunately, progress is usually measured by the average line it traces on its history chart—not the top line traced by the most outstanding bands.

(4) TRAINING MUSIC EDUCATORS. It is difficult to specify the qualifications students should have who plan to enter this field, but certainly their training should be in these four specific areas: (a) broad general education, (b) musicianship, (c) musical performance, (d) specialized professional training.

(5) A NEW BAND REPERTOIRE. Band music is by nature democratic in its appeal. To the hundreds of thousands of people who attend our school, college, community, military and professional band concerts each year, the music of these bands can stimulate increasing desire for good music. To make the most of this opportunity, the band should have a repertoire of literature to challenge its every resource. Such a repertoire should include works by our most eminent contemporary composers, works scored originally for the modern symphonic band.

As handsomen we are no longer pioneering for a program; we are now seeking a repertoire. With responsibility in our hands for guiding the musical future of our youth we face tasks as great as those which faced our predecessors a quarter century ago.

Questions and Answers

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

MUSIC COURSE FOR PROSPECTIVE GRADE SCHOOL TEACHERS

● Here is my problem: In the college in which I have taught music for some years, we have had a course in "appreciation" that was taken by those who expected to become high school teachers. But now we are having more and more students who plan to teach in the grade schools, and it therefore becomes necessary for me to plan a course which will prepare such teachers to take over the instruction in music in their own rooms. My question is: just what sort of music course should I plan for these people? —A. B. H.

BECAUSE THE ROOM teacher in the grade schools is now often expected to do most of the music teaching, such a course as you are asked to offer looms up as one of the most important items in the entire Music Education program. I cannot, of course, provide you with a complete outline, but I am more than glad to make some suggestions as to the general content of a Music Education course for prospective grade school teachers. So here are my ideas:

1. First of all, I urge you to have these people do a great deal of singing in class, and that as they sing, you teach them correct body posture, right breathing, and the production of light, true, lovely tone. Emphasize pure intonation, and keep harping on the fact that in order to sing well the singer must constantly listen to his own voice to make sure that the tones he is producing are pure and beautiful. Use some book of community songs at first, and begin and close each class period with the singing of one or two "community songs." Encourage part-singing from the very beginning, and as the work progresses, seat the class in parts. Have them sing without accompaniment much of the time in order to stimulate more intensive listening to their own voices. If your school owns a tape or wire recorder, have them sing into this occasionally, this being followed by listening to the recording they have made so they may hear their voices objectively.

2. During the second term have them sing many children's songs from carefully selected song books such as are used in schools. Such singing will be largely in parts, and of course, most of it will be unaccompanied. This activity will stimulate the members of the class to improve their sight singing.

3. If your course carries full credit so that

you are allowed to require work outside of class, ask each student to purchase and study a copy of my own book, "Music Notation and Terminology," so that they may gradually become familiar with the meaning of music terms, and with correct notation. In this connection it would also be very valuable to have your students practice sight singing outside of class, using some book of simple material such as "Supplementary Sight Singing Exercises" by Damrosch *et al.*, and teaching them the sol-fa syllables of course, since these are still in use in the great majority of American public schools.

4. During each class period devote at least five minutes to "rhythm work"—clapping the pulse or the note values, marching, swaying to measure groupings, etc., the teacher playing the piano for such activities. If you yourself have had a course in Dalcroze eurhythmics, make use of what you learned.

5. During each class plan to have your students listen quietly to a recording of some fine, high-grade musical composition—a Schubert song, a part of a symphony, a movement from a string quartet, a violin solo, etc. Play the record through once without introduction—except for the title and composer's name which you have probably written on the board; now allow a minute or two for questions or for a remark by the teacher, then play it again.

6. During the second term assign readings in books that deal with music teaching in schools. My own books, "Music in the Grade Schools," "Music in the Junior High School," and the Dykema-Gehrkens book, "The Teaching and Administration of High School Music" are probably in your school library, and by placing several copies of the book being read on your reserve shelf, and especially by assigning the readings by weeks instead of by individual class meetings, quite a number of students will be able to use the same copy of the book.

7. If there is time, take part of a class hour occasionally for "creative work." Ask each student to make up a four-line poem suitable for children, this to be done outside of class. Now let the members of the class choose one that they would like to set to music. Call for volunteers: "Who will sing a melody for the first line?" When several students have sung their melodies for the first line, you and the class will decide which one they like best, and you, the teacher, will write it on the board. Go through the other three

lines in the same way, and when music has been composed for all four lines and written on the board, the members of the class will sing the song that they have created. What fun this will be—but the teacher had better be good at taking down musical dictation!

8. If you run out of things to do outside of class, ask your students to read and write a report on some good book on music history or "music appreciation." But I regard all the other suggestions I have made as being more important than the reading of a book, and I urge you again to emphasize singing as the most important activity in the course. I suggest also that you advise the members of the class to take piano, even if they are able to practice only an hour a day. One learns music best by "doing"; or, to apply John Dewey's famous slogan to music: "I know because I have experienced." —K. G.

WHAT DO THE MARKS ABOVE THE NOTES IN POPULAR MUSIC MEAN?

● I am puzzled by various marks above the notes in popular songs and am wondering whether they are meant for ukulele players. —Mrs. L. H. S.

THE diagrams above the melody line show the fingerings for fretted instruments. If the diagram has four vertical lines, it is for ukulele or banjo, but if it has six vertical lines, it is for guitar.

The letters and Arabic numbers show what the chords are. Thus (1) If a letter stands by itself, it indicates a major triad—"A" means the triad A—C[♯]—E. (2) If a letter is followed by "m" or "mi," it indicates a minor triad. (3) If a letter is followed by "dim," it indicates a diminished triad. (4) If "dim" appears by itself, it indicates that a diminished triad is to be built on the last-named note. (5) If a letter is followed by a plus sign (+), an augmented triad is indicated. (6) A "7" after a letter means that a dominant seventh is to be built on that letter. (7) The signs m7 or mi7 show that there is to be a minor triad with a minor seventh added. (8) The mark "dim7" means that a diminished seventh chord is to be played. (9) The figure 6 after a letter indicates a major chord with an added sixth (A6 means that you are to play A—C[♯]—E—F[♯]). (10) When a letter is followed by m6 or mi6, this shows that you are to play a minor chord with added sixth (Am6 or Ami6 means A—C—E—F[♯]). —R. A. M.

Teacher's Roundtable

Conducted by MAURICE DUMESNIL, Mus. Doc.

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



SONGS WITHOUT WORDS

I teach in a good-sized town and am using Mendelssohn's "Songs Without Words" consistently. My pupils like them very much, but I have been told that some other teachers criticize me for doing so, and say that I am old-fashioned. One of them uses an album of so-called "modern" pieces for the early grades, and frankly I cannot make head or tail of such music. I would appreciate a word from you telling me if I am right concerning Mendelssohn.

—(Mrs.) R. V. A., California.

I think I know the album you have in mind, and I agree with you as to the musicality of its contents. Poor youngsters. How puzzled and disgusted they must feel. How is it possible to teach them the principles of phrasing, dynamics, pedaling, and a well-balanced conception of artistic playing, if one uses materials which are more of an un-musical divagation than "composition" in its own rights? On the other hand, Mendelssohn's "Songs Without Words" are not only charming music, but they constitute excellent studies in all those qualities of performance which every student ought to cultivate. The fact that after one century they continue to be in demand bears witness to their high value.

To your "critics," whenever the opportunity arises, you might mention the following little anecdote:

Once a friend of Hans von Bülow asked him if he would grant an audition to his son who had been studying for a few years. He also asked if there was anything in particular he would like the boy to play.

"If your son," answered von Bülow, "wants to show me that he has learned a good deal as a pianist, I would ask him for a 'Song Without Words' by Mendelssohn, done with accuracy, refinement, and good taste."

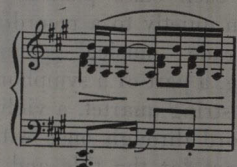
Bülow knew.

ATTENTION, DEBUSSY FANS!

Although "La Soirée dans Grenade" (Evening in Granada), from "Estampes," isn't one of Debussy's most popular pieces, it is one of the loveliest he ever wrote. Manuel de

Falla was very fond of it. He never ceased to marvel at the uncanny way in which a foreign composer caught the atmosphere of that drowsy southern city of Spain, above which the Alhambra and the Generalife retain all their splendor. He marveled at how vividly the music calls to mind the by-gone days when the Moorish conquerors handed down their rule.

Once as I played "La Soirée" for Debussy, he stopped me at the last measure of the second page: "I would like a slight change here," he said. "Play an A instead of C-sharp at the last octave of the right hand, and do likewise at measure 7 of the third page, and 7 again on the fifth page":



This is a great improvement, indeed, for it avoids the repetition of two notes again and again, while it gives the melodic line a more elegant contour.

"I will make these changes in the next printing," Debussy added. Those who knew him will easily understand what became of that resolution. Of course he forgot all about it. But recently Isidor Philipp, during his vacation trip to Paris, took up the matter with the publishers. In the meantime, ETUDE readers who have this lovely number in their repertoire can modify it according to the wishes of the composer.

WANTS BASIC HARMONY

Will you please give me the name of a good, first class book on the harmony that will prepare one for writing music. There are so many harmony books on the market that one could invest a fortune in books and still find oneself deficient on the subject, a most important one as you stated in your Omaha class. Thank you very much in advance for the information.

—(Miss) R. L., Iowa.

Yes, I can recommend a fine book which will get you started just right: "Harmony

Book for Beginners," by Preston Ware Orem. I had several opportunities of meeting its author and he impressed me as a musician of wide knowledge and an educator of high ideals. The way in which Orem's books are presented is simple, progressive, and easy to understand. Where other theorists become entangled in a labyrinth of nebulous pedagogy, he remains clear, concise and direct in his approach. Provided you proceed carefully and study each lesson diligently, you will have no trouble in acquiring a good knowledge of basic harmony.

Since you mention your desire to write, I ought to call your attention to another fact concerning composition: If harmony corresponds to "vertical" writing, counterpoint and fugue correspond to "parallel." Both are equally important. When at one time Vincent d'Indy decided to teach counterpoint and fugue exclusively in his composition class at the Schola Cantorum in Paris, the results proved so unsatisfactory that he soon restored harmony to the curriculum. So I will advise you to take up another Orem book for further study. The "Manual of Fugue" will lead you through the intricacies of fugue construction in a short time, and this will prove most valuable to you.

Debussy himself recognized the necessity of such a study. He entered a contest at the Conservatoire and in 1882 won an "honorable mention." Although unglamorous, this modest award enabled him to say jokingly later on: "If I never write a fugue, it's because I know how to write one!"

THE WORLD UPSIDE DOWN

I have been a piano teacher for 26 years, both at my private studio in town, and also part time in the music department of our college. The dean told me the other day that soon we are to be rated by our students. Never before did I hear of such a thing. Would you give me your opinion and let me know what you think of it? I will be very much obliged to you.

—(Mrs.) C. L. M., Pennsylvania.

Every now and then there comes forth some crackpot with an extravagant idea, mostly for the purpose of getting a little publicity.

What I think of this latest one? Crazy!

Violinist's Forum

Conducted by Harold Berkley

Start them with Frets

Today's teachers could profitably revive an old violin method

BY SOL BABITZ

Violin Editor, The International Musician

EVERY VIOLIN TEACHER is eager to improve students' intonation and develop their finger strength. Their playing will not make rapid progress until this groundwork has been covered. It is the foundation on which they build their advanced playing.

This part of violin study is necessary but tedious. To secure maximum results in the shortest time, I have revived a method which was common 200 years ago, though it has gone out of use in recent years.

During the 17th and 18th centuries, violin beginners were taught correct intonation by means of frets. These frets, serving the same purpose as the frets of a present-day guitar or banjo, were made of short lengths of gut. They were tied around the neck of the violin with an ingenious fret-knot, spaced at proper intervals to guide finger placement.

Frets at that time were also used by viola da gamba players in actual performance. They improved the tone of the viol, which sounds best with an open-string quality. Skillful players used vibrato over the frets.

FOR SEVERAL YEARS I have been using frets for all beginning students. Frets are retained on the violin as long as necessary, sometimes up to 18 months. The results of this experiment have been so remarkable that I should like to pass them on to other teachers.

Frets greatly simplify the early stages of left-hand study. Much wasted time is eliminated. Every finger is at the correct place every time. This is true not only during lessons, but, what is more important, between lessons in the teacher's absence.

For rapid progress, correct practice is as important as correct teaching. Psychologists tell us that muscles can memorize a motion only if that motion is repeated a great number of times in exactly the same way. The beginner is usually slow in acquiring the muscular coordination required for good intonation because, without a guide for his fingers, he does not play each note at the same

● Voltaire once said, "I disapprove of what you say but I will defend to the death your right to say it." To paraphrase Voltaire, I feel Mr. Babitz' article is a contribution to teaching, even though I disagree with him 100 percent. The method is one I would never use with my own students, but Mr. Babitz has found it helpful and it may prove valuable for others teachers also.

—Harold Berkley

place every time. And even slight variations make impossible the exact repetitions of a motion needed for muscular memory.

This is one of the factors which make the violin so forbidding an instrument for beginners. The novice often is unable to play cleanly in tune even after two or three years' study. And if his teacher is over-conscientious in correcting his intonation, the student may become discouraged. Frets offer a way out of this dilemma.

The ear, as well as the left hand, benefits from practice with frets. Good intonation depends on a good ear; and a good ear can be developed only by hearing a violin played in tune.

Most teachers at one time or another tear their hair over the pupil who plays a certain tone sharp or flat for a whole week, becoming so accustomed to the sound that the teacher has great difficulty in undoing the damage.

AGAIN CONSULTING the psychologists, we find that constant association of the correct finger position with the correct sound of the note establishes an audio-physical memorization which is soon firmly established. Thus, when the frets are removed, the student is not helpless, but is well trained to progress without them.

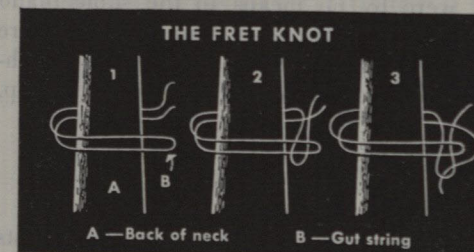
Cheap strings, which are sometimes difficult to spot, and which can do much harm to a student's ear, are easily detected through the use of frets, which immediately expose imperfect fifths.

With the left-hand problem simplified through the use of frets, the problem of bowing is made easier. Since he is not constantly distracted by intonation corrections, the student is free to concentrate on his right hand instead of his left.

Frets require a slightly higher bridge, and therefore the student must use more finger pressure to stop the string. This hastens the development of finger strength. Ordinarily, fretless playing inclines the beginner to use too light a pressure, thus delaying the needed muscular development.

To install frets, it is not necessary to cut notches in the fingerboard or mutilate the violin in any way. One simply ties a thin piece of string, preferable a gut E-string, around the neck of the instrument, under the strings, at the points which mark half-steps.

THE STRING may be tied in any way the player chooses. The best method, however, is to use the traditional viol fret knot described in ancient books on viol playing. The following diagram shows how this knot is tied:



On some violins it may be necessary to insert a piece of paper at the nut of the fingerboard in order to raise the strings slightly so that the pressure of the fingers does not bring them in contact with the frets.

Proof of the pudding:

This interesting account of an experiment that worked is vital reading for private teachers as well as school music educators

FOR MANY years some of us have known that piano instruction for beginners and intermediate students can be adequately given in groups of threes, fours, sixes or eights. In fact we have learned that it is often better to teach applied music of all kinds in groups rather than to put pupils through the individual lesson grind; and what a mill those private lessons are for both teacher and pupil!

So, when the University of California (at Los Angeles) offered to let me experiment with a piano class of intermediate grade, I jumped at the chance. Imagine my consternation when 26 students signed up for the class which met once a week for approximately an hour and forty minutes. All were young college students, some eager, others indifferent, most of them taking the course just "for credit," which means that you do as little work as possible to get by.

The class had to be held in the late afternoon when students were exhausted by the curricular and extra-curricular activities of the day . . . and of the night before. Some had to leave distant homes by six in the morning in order to get to campus on time.

All were by no means in the same piano grade, and only three or four of them were fortunate enough to have had adequate technical and musical training. A difficult set-up, indeed!

REQUIREMENTS

Greatly daring, I set the semester's sights high. By January each student was to learn ten pieces from "Your Chopin Book" (five by memory), and five from "Your Bach Book." (Later I was compelled to reduce the Chopin quota.)

The third text book was "Thinking Fingers." Scales, chords and other technique

were also given . . . A revolving library of sight-reading music (about forty books) was established. The student chose a book, took it home, read as much as possible in it, and was expected to play one of the pieces in class. This composition was never considered very critically. It was a sort of unfinished "fun" piece, played for notes, clarity and contour.

Among the books revolved every two or three weeks were: "From Bach to Beethoven"; "Airs of the Eighteenth Century"; "Early English Classics"; "Short Classics Young People Like"; "Six Sonatinas" (Frost); "Six Sonatas" (Frost); "Harpsichord Miniatures"; "Music for Everybody"; "Introduction to Piano Classics"; "Instructive Album" (Foote); "Italian Piano Music of the Seventeenth Century"; "The Student Pianist"; piano course books by Aaron and Frost; "Airs from Gilbert and Sullivan"; "Tips for Pianists"; "The World's Great Waltzes"; Cavallero's "Creations"; "Boogie-Woogie" (Whitefield) and many others.

Such a library offered the class music of a wide range of difficulty, style, and quality—something for all tastes.

CHOPIN, BACH, AND TECHNIQUE

The Chopin and Bach volumes were assigned because of the need for specific text books. Class students should often work at the same piece, or be given a choice from two or three, or at least study a selection from a volume which all the class possesses. Thus, students received valuable "how to study" lessons not only on their own pieces but on most of the numbers in the two books.

Technique was often done by four students at the two pianos in strict "military" ensemble, with other students conducting the drill and criticism. "Thinking Fingers" lends itself

admirably to such precision training.

A big crop of upsetting problems loomed up at once . . . Many students were lazy; some wouldn't or couldn't carry out specific practice directions; almost none could count aloud; some were pathologically scared to play before the class; others were so constricted through poor training that their playing was as pitiful to look upon as to listen to.

CRACKING DOWN HARD

My tactics had to go through swift changes . . . I clarified, repeated, wheedled, praised, threatened, cajoled, and must admit that it took terrific energy and brow-beating to get results. (Don't try to teach more than one or two classes a day . . . no one can take it!) Although I cracked down hard, I couldn't decimate the class below 22 students.

Substantial progress was made by all but a very few students who "flunked out" at semester's end. A wide musical horizon was opened before the class; nervousness wore off; pupils learned that music can be fun when it is shared with others, however imperfect the performance. All became adept at spotting musical and technical deficiencies in the others with consequent improvement in their own playing.

My two chief gripes were the pressure of other activities which prevented practice, and the evidence of inexcusably poor preparation. I think the guilt for the latter might well be borne fifty-fifty between the teachers and the pupils themselves. Appallingly incompetent training there certainly was. How it shows up by the time students reach the age of 18!

Few had been taught well technically or musically or had even learned to practice routinely. Over and over I was compelled to teach elementary principles and to think up ways of securing (Continued on Page 62)

Watch the details!

Even top-notch organists can relax into carelessness, so analyze your hymn playing to check on your organ technique.

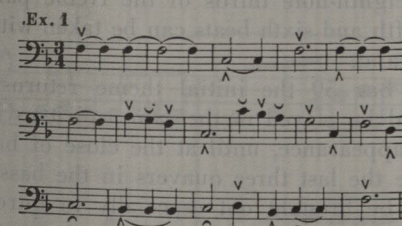
By Alexander McCurdy

ATTENTION to detail is perhaps the most important habit that a teacher can instill in his organ students. The query recurs time and again: "What can I do to improve my organ playing?" Watch details.

Any organist can improve his hymn playing in numerous ways. There are too many pedal "clinkers" in hymn-playing. Too many performers add notes to hymns and chorales.

Let's take two hymns apart and see what can be done to improve them. We shall approach them only from the point of view of the notes. (I often tell my choir to forget about the notes; I want the sound of the whole. But first the notes must be right.) I'll leave the interpretation up to you after we have studied the notes together.

I CHOOSE THIS simple hymn so that we can analyze it quickly. Try it over in four parts at the piano to become familiar with it; then take it to the organ. Be sure first that you work out a pedaling that is comfortable and one that will make the legato elegant (Example 1). I suggest the following:

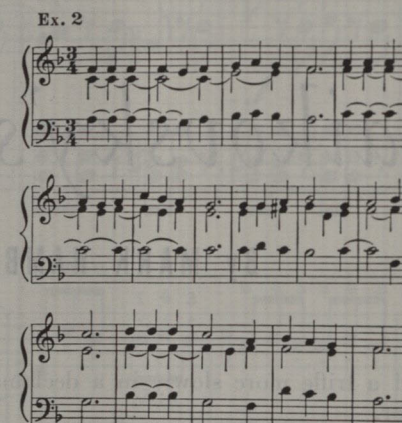


After you have mastered this, play the manual part just as it is marked in Example 2, observing the following rules:

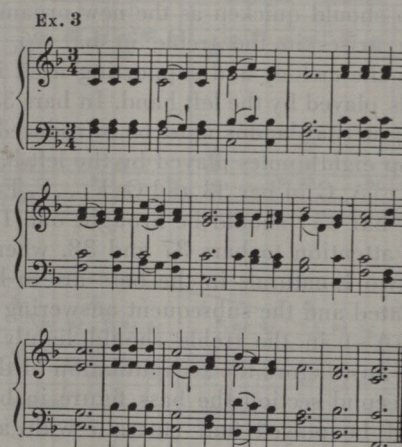
1. Repeat the melody only.
2. Change fingers to preserve legato.
3. Make a proper break at the end of each phrase.

IT IS IMPORTANT to play only the tenor part with the left hand. The habit of playing the bass with the left hand (Example 3), in addition to playing it with the feet, gets one in the habit of adding notes.

Note that the end of each phrase should be short so that no time will be robbed from the following phrase. The French have a good rule, although it has many exceptions, that at phrase endings, the last note of the phrase should be played as if it were exactly half its

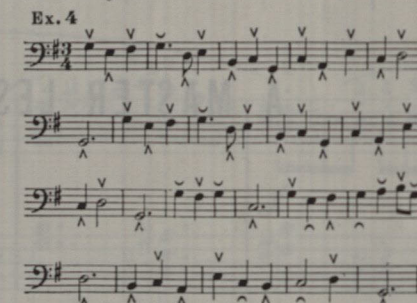


value. And another phase of this same rule: where a note is repeated, the first of the two should be played as if it were exactly half its value. For example, if there are two repeated quarter notes, the first one should be played as an eighth.



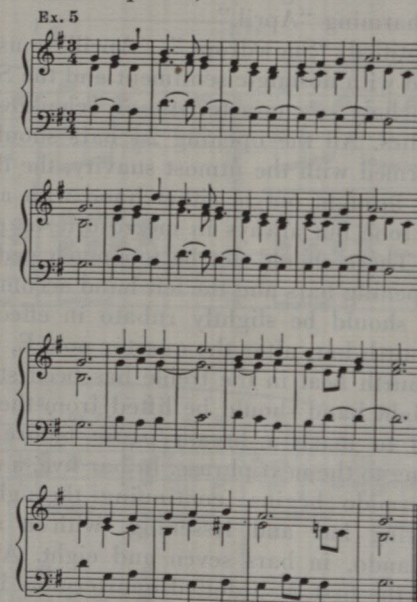
Now take a more difficult hymn. Again, learn the hymn first on the piano, making all the repetitions in notes that one would make

on the piano; then take it to the organ. The pedaling is not easy. In Example 4 it is marked for you:



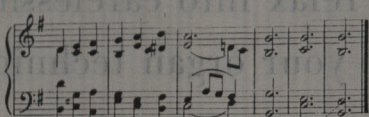
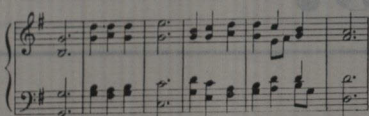
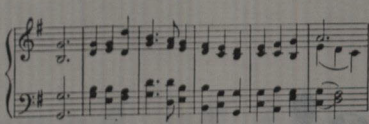
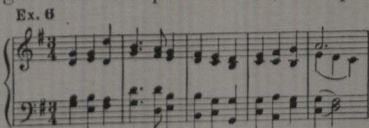
The really difficult place is the third line. How simple it is to make a "clinker" here. Getting that left foot up on the right side of the keyboard and playing the correct notes isn't easy. However, it is the secret of playing this hymn well.

The three rules mentioned above should be observed in the manual parts: repeat the melody only, change fingers to preserve legato, and make a proper break at the end of each phrase. (Example 5.)



If it is too much to put the pedals and both hands together at (Continued on Next Page)

once, play the left hand and pedal alone, then the right hand and pedal alone, then put them



all together slowly. (Example 6.)
Now take a look at the Chorale Prelude,

"Come Saviour," as it appears on page 38 of this month's ETUDE. Every detail of fingering is marked for you, every important indication is there for pedaling. Every important mark is there for phrasing. It is imperative that the editor's markings should not be changed. Dr. Riemenschneider has had lots of experience and knows how to get results. It is important to learn to take direction. After all, when we can really play, perhaps we also can make a change or two. I like to think of that baseball coach in a grammar school who was always telling his new catchers who wanted to catch balls with one hand, "Use two hands while you are learning, Buddy." Applying this to organ playing, use two feet.

FOR THE PRESENT play the pedals up where they are written and add no notes until you know what notes you are adding, and why. The idea of always playing the pedals down in the lower octave is as bad as always playing them in the upper octave, but still I would much rather hear the latter because I know

that the person who does that can do the former with an equal degree of assurance.

IN PLAYING A CHORALE prelude, the method used is almost the antithesis of hymn-playing. In the chorale, every note is to be repeated that should be repeated, then the fermata at the end of each phrase is observed. Note how clearly Dr. Riemenschneider has indicated the ends of the phrases for you.

I might suggest that one count the sixteenths—in other words, actually count sixteen to a bar—for the time being. This chorale is a wonderful piece of counterpoint. It looks perfect on paper and is pleasing to the ear horizontally, but most of all it sounds beautiful perpendicularly. All the notes should be played precisely together as they come along in the counterpoint. Don't sound like old Aunt Susie when she played her hymns in Sunday School with the left hand preceding the right. Remember hearing her when you were a child?

Be careful, for good organ playing is merely attention to detail.

A MASTER LESSON ON

Tchaikovsky's "April"

By MARK HAMBOURG

PETER ILYITCH TCHAIKOVSKY wrote a collection of twelve short piano pieces, each representing one of the months of the year. Best known among them perhaps is "Troika," written for November, but none of the twelve has greater romantic appeal than the charming "April."

Subtitled "Snowdrops," "April" must be played with nostalgic sentiment and the Slavic melancholy so characteristic of Tchaikovsky's melodies. All the opening 24 bars should be performed with the utmost suavity, the theme being brought out in either hand with an intense tone but always in mezzoforte or piano tone. There should not be too much pedal in the opening bars and the left hand accompaniment should be slightly rubato in effect. In the fourth bar, after the quarter note E, when the fourth beat in the treble has been struck, the right hand should be lifted from the keyboard to make a breath pause before proceeding to the next phrase. In bar five, a slight accelerando begins, continuing through the following bar and lessening, with a slight ritardando, in bars seven and eight. At bar eight, the first A, a dotted quarter-note in the treble, must be emphasized. The melody transfers in bar eight to the bass and is

played a trifle more slowly in a declamatory manner.

Another slight ritardando occurs in bar 16, but bar 17 returns to tempo. At bar 24, which terminates the first section of the piece, the bass must be brought out in somewhat rubato tempo.

OPENING THE SECOND section, the tempo should quicken as the new ornamented figure arises in the treble in bar 26, decorating the melody and supporting itself in the chords played by the left hand. In bars 33 and 35 slight ritardandos must be introduced, and the top eighth notes played by the left hand—B, A...A, G in bar 33 and G, F...F, E-natural in bar 35—should be brought out. I must draw attention to bars 37 and 38, where the first two E-naturals in the bass are to be accented and the subsequent answering notes (two A's) in the treble should lightly echo them. Just before the recapitulation of the entire second section the bass figure in bar 40 should be played half staccato with a considerable slowing down of the tempo.

Bars 41 to 52 repeat what has gone before and must be given in a similar style and with the same markings. To simplify the mechan-

ics of playing bar 52 the last two chords in the bass may be taken by the right hand, with the exception of the two bottom notes. In bar 54, it is simpler to play with the left hand the lower notes of the treble part. The same procedure may be applied to bars 56, 57 and 58. The eighth-note thirds of the treble part on the fifth and sixth beats can be taken with the left hand.

In bar 59 the initial theme returns and should be played in the same spirit as in its first appearance, until at the close of bar 74 where the last three quavers in the bass part must be brought out especially to introduce bar 75. Here a kind of coda starts, to be played softly, tenderly, like a poetic summing up of the whole composition.

THE ENTIRE CODA must be played in varying shades of piano and pianissimo tone. A little ritardando occurs in bar 78, returning to tempo in bar 79. Finally at bar 85 the sixteenth notes in the treble should be declaimed with considerable rubato emphasis, but without in any way increasing the volume of sound.

Thus, in an atmosphere of reflective lyricism, this brief music poem ends.

Tarantelle

No. 1340

Mendelssohn's "Songs without Words" are as characteristic of his pianistic style as are Chopin's etudes. The *Tarantelle* calls for velocity and clarity. The melodic ideas of the accompaniment should not be neglected. Grade 5.

FELIX MENDELSSOHN, Op. 102, No. 3

Presto (♩ = 144)

The image displays a musical score for the piece 'The Swan' (Le Cygne) by Camille Saint-Saëns. The score is written for piano (p) and celesta (cc). The piano part is in the upper system, and the celesta part is in the lower system. The music is in 4/4 time and D major. The piano part features a melody with various ornaments and dynamics, including *p* and *pp*. The celesta part provides a rhythmic accompaniment with chords and single notes. The score includes fingerings, slurs, and dynamic markings.

Summer Night

Slow and languid (♩ = 69)

mp *p* *p* *mp* *p* *p*

molto cresc. *f*

a tempo *rit.* *mp* *p* *mp* *p* *p*

A musical score for a piano piece, likely from a 19th-century collection. The score is written for two staves, treble and bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The piece is marked 'To Coda' at the end. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mp' (mezzo-piano). The piece concludes with a double bar line and a repeat sign.

Musical score for "L'Espresso" by Debussy, measures 10-17. The score is in 3/4 time, key of B-flat major. It features a piano (p) and mezzo-forte (mf) dynamic range. The tempo is marked "a tempo". The score includes various musical notations such as triplets, slurs, and fingerings.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings (1, 2, 3).

2 1 2 1 3 5 2 1

mp *schers.* *p* *L.H.* *L.H.* *L.H.* *D.C. al Coda* *L.H.*

3 2 2 5 1 2 2 4

rit. e dim. *p*

CODA

mp *meno mosso*

pp

rit.

pp

Jesu, Joy of Man's Desiring

(CHORALE FROM CANTATA No. 147)

No. 130-41013

One of the best known of the chorale preludes which Bach wrote for every occasion of the church year is *Jesu, Joy of Man's Desiring*. It was originally scored for string orchestra, oboe, trumpet, and chorus. This arrangement is by the well-known concert pianist, Grace Castagnetta.

JOHANN SEBASTIAN BACH
Transcribed by Grace Castagnetta

Simply (♩=60)

The first system of the musical score for 'Jesu, Joy of Man's Desiring' is shown. It consists of two staves, treble and bass clef, in G major (one sharp). The tempo is marked 'Simply' with a quarter note equal to 60 beats per minute. The music begins with a piano (p) dynamic. The right hand features a series of eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes. Fingering numbers (1-5) are indicated throughout the piece.

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The second system of the musical score continues the piece. It includes various dynamic markings such as piano (p), mezzo-forte (mf), and fortissimo (ff). Performance instructions like 'Ped. simile' (pedal similar) and 'fresc.' (fresco) are present. The tempo remains 'Simply'. The music features intricate fingerings and a mix of eighth and sixteenth notes. The system concludes with a 'dim.' (diminuendo) marking.

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SNOWDROPS

No. 4000

April (Snowdrops) is No. 4 in Tchaikovsky's cycle, "The Seasons." Elsewhere in this issue you will find a Master Lesson on this piece by the virtuoso and teacher, Mark Hambourg. Grade 4.

P. TCHAIKOVSKY, Op. 37, No. 4

Allegretto con moto, un poco rubato (♩ = 84-92)

Right hand lifted for breath pause

p dolce
Not too much pedal but with singing tone

poco cresc.

mf poco accel.

Left hand rubato

pressure on the A

poco rit.

p

a tempo

il canto ben marc.
a little slower

poco cresc.

cresc.
più f

poco rit.

p

a tempo

poco cresc.

f

a little quicker con grazia

p poco rit.

leggiere

p

p

bring out in rubato

p

mf poco rit.

a tempo

poco rit.

half staccato

bring out bass

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The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

- System 1:** Features a treble and bass staff. The tempo is marked *a tempo*. Dynamics include *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated with numbers 1-5.
- System 2:** Continues the piece. Dynamics include *mf* and *p*. A performance instruction *a little slower dim.* is present. The right hand is marked *Right hand* and the left hand *Left hand*.
- System 3:** Includes a *poco rit.* (poco ritardando) instruction. Dynamics include *p* and *mf*. The left hand is marked *Left hand*.
- System 4:** Features a *poco rit.* instruction. Dynamics include *f* (forte) and *p*. The left hand is marked *Left hand*.
- System 5:** Includes a *poco cresc.* (poco crescendo) instruction. Dynamics include *p* and *pp* (pianissimo). The left hand is marked *Left hand*.

The notation is written in a key signature of one flat (B-flat) and a 2/4 time signature. The piece concludes with a *CODA* section, marked *pp softly* and *tenderly*, followed by a *poco rit.* instruction and a final *a tempo p* section.

ETUDE - APRIL 1950⁵

Morning in Madrid

No. 110-40051

Latin rhythm flavors this sprightly four-hand duet, an effective number of medium difficulty. Grade 3.

SECONDO

EMILE J. SCHILLIO

Moderato assai ($\text{♩} = 69$)

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Morning in Madrid

No. 110-40051

Latin rhythm flavors this sprightly four-hand duet, an effective number of medium difficulty. Grade 3.

PRIMO

EMILE J. SCHILLIO

Moderato assai ($\text{♩} = 69$)

ETUDE - APRIL 1950

River Road

PAUL SARGENT

† No. 131-41009
Gilbert Maxwell

Andante con moto (♩=76)

mp and moving

Turning north-ward from the town, We took a road that led us

mp *mf* *p*

down In-to a wood where ev-ry tree, Far as the strain-ing eye could see, Hung heav-y with the weight of

p *mp*

snow. We did not care, we did not

mf slight accel. *f* *3*

moving *mp* *slower* *p* *pp*

know What lay be-yond the fringe of pines That loomed a-against the stars in lines Of crys-tal dark-ness.

mf *L.H.* *mp* *slower* *p* *pp* *L.H.* *3*

R.H. *6* *mp* *L.H.* *R.H.* *L.H.* *p* *3*

But we went com-pan-ioned by a strange con-

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tent; And when the river fell in view, I

turned my head to look at you. You did not speak; you only

stood, A silhouette against the wood. Trans-fixed, trans-figured with surprise; The river rushed in to your

eyes; And all the words I would have said Were

spoken by your lifted head.

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37

Menuet

J. B. LULLY

No. 25445
Edited by Franz Kneisel

Introduction

VIOLIN

PIANO

pizz.

p

f

p

MENUET

mf *arco*

mf *stacc.* *legg.*

pp

pp

mf

f

p

mf

cresc.

f

p

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[illegible]

Nun komm, der Heiden Heiland

SAVIOUR OF THE HEATHEN, COME

This organ chorale, No. 1 in Bach's "Orgelbüchlein" ("Little Organ Book"), is from the Cantata No. 62. Its interpretation is analyzed by Dr. Alexander McCurdy in this month's organ department.

JOHANN SEBASTIAN BACH
Edited by Albert Riemenschneider

The image shows a page of a musical score for 'The Swan' by Albert Riemenschneider. The score is written for three parts: Manuals (Right and Left Hand), and Pedal. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system has a 'MANUALS' label on the left and a 'PEDAL' label below the first staff. The second and third systems continue the piece. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. There are also some performance instructions like 'V' (Vibrato) and 'A' (Accent). The score is edited by Albert Riemenschneider, as noted in the top right corner.

*The indication shows the germ motive and constitutes the inner phrasing which should be felt rather than heard.
 indicates the germ as suggested between two different voices.

† Indicates the suggested respiration at the end of the verse-line.

ETUDE - APRIL 1950

3.

Toledo Blade

MARCH

EDWIN FRANKO GOLDMAN

Conductor

Wood wind
Cornets > Alto Sax.
Horns
Trbs.
Bar Sax.
Basses
Timp. Dr.

W.W.
8va sempre

1 2

TRIO

Wood wind
Cornets
Hns.
Trbs.
Bar.
Basses

W.W.
Saxes

B. Clars.
(Cornets play
Alto & Bass Cl.
Bar.)
Ten. Sax. B's'n
Alto Sax. Horns

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for marching)

3 Trbe.
Basses-Bar. Sax.

Cornets
Horns
Trbs.
Drum

Tutti
W.W. added 8va

Alto Sax. with Horns
Ten. & Bar. Sax.
Basses

B.D.
W.W. 8va

Bar.

No. 336

Grade 1.

The Poor Orphan

ARMES WAISENKIND

R. SCHUMANN, Op. 68, No. 6

Lento (♩=88)

No. 336

Grade 2.

Hunting Song

JÄGERLIEDCHEN

R. SCHUMANN, Op. 68, No. 7

Vivace, gajo (♩=112)

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Chinese Lullaby

ANNE ROBINSON

No. 130-41022
Grade 2.

Quietly (♩=104)

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*No. 110-40056
Grade 3.

Blue Hawaiian Moon

STANFORD KING

Smoothly and unhurriedly (♩ = 116)

mp

cresc.

f

Fine

Ped. simile

L.H. over

mp

espressivo

L.H.

R.H.

mf

L.H.

R.H.

mp

p

D.C. al Fine

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No. 110-40081
Grade 1½.

Here We Go!

BERYL JOYNER

Allegretto

May be played 8va softly 2nd time.

mf

mp

f

rit.

a tempo

sf

Fine

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No. 110-40073
Grade 1.

Waltz of the Teddy Bears

ANNE ROBINSON

Moderato (♩ = 56)

mp

mf

f

Fine

D.S. al Fine

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Brown-eyed Dolly

BERYL JOYNER

Moderato (♩ = 52)

Doll - y, doll - y, Close your big brown eyes;

1 Sleep - y, sleep - y, How the day - light flies! Fine

2 Doll - y, doll - y, How the day - light flies! Fine

Lull - a - by, R.H. 1 3 lull - a - by, D.S.al Fine rit.

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Tomahawk Trail

HUBERT TILLERY

Moderato

1st time Last time

dim.e rit. p pp f Fine

D.C.al Fine

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Wild Geese Flying

QUARTET OR CHORUS FOR MEN'S VOICES

+ No. 312-40026

Music and Words by
RAY LITTELL

1

Slow (♩ = 66)

TENOR I TENOR II BASS I BASS II PIANO

Winds are cold; clouds are bold; Winds are cold; clouds are bold;

Flowers told to sleep a - gain; Shad - ows fall o - ver all;

Flowers told to sleep a - gain; Shad - ows fall o - ver all;

4

ETUDE-APRIL 1950

Low the night, Low the night is fall-ing, Low the night is fall-ing, Low the night is fall-ing,

swift to sun-ny lands they fly! swift to sun-ny lands they fly! swift to sun-ny lands they fly!

Mute the voice, Qui-et - ness — en-thrall-ing; Wild geese gone by!

Mute the voice - es call-ing, Qui-et - ness — en-thrall-ing; Wild geese gone by!

Mute the voice - es call-ing, Qui-et - ness — en-thrall-ing; Wild geese gone by!

Mute the voice - es call-ing, Qui-et - ness — en-thrall-ing; Wild geese gone by!

Win - ter winds— de - fy - ing, — Wild geese fly high.

Slower (♩ = 60)

Mourn-ful is — their cry - ing, — Au-tumn must — be dy - ing, —

Wild geese are call - ing, call - ing, call their own a - gain.

Sum - mer time — they're hunt - ing, —

Speed-ing thro' the twi-licht, —

Paint-er grows their wall - ing.

Wild geese fly by, —

Warm - er clime, they're want-ing, —

Thro' the sun - set pa - ling, —

Organ Questions

Answered by FREDERICK PHILLIPS

• Our church (Lutheran) has a divided chancel, with choir stalls on either side. Please give the proper seating arrangement, using both sides. Heretofore we have used only one side, but the membership is increasing and there isn't room to seat them without crowding. Each side will seat about sixteen.

—A. E. S.

GENERALLY SPEAKING (and facing the Altar) the sopranos would be in the front rows on the right side of the chancel, with the tenors behind them on the same side. On the left side would be the altos in front, with the basses behind them. There is, however, no hard and fast rule, and if some other arrangement would give better results in your case it would be permissible.

• (1) Enclosed is a sketch of our church and the location of our electronic organ and tone box. This is our problem: the tone box is in the balcony above the organ, which is out from under the balcony just a little. If I open the crescendo pedal so that it is loud enough for me to hear it during congregational singing, the people in the back say it is entirely too loud. Would the volume be more equal if the box were more in the center of the room? Perhaps we could fix a place for the tone box in the wall back of the pulpit.

(2) I have been told that people absorb sound, therefore I supposed the larger the crowd the more volume would be needed, but from remarks I have heard on different occasions I must be wrong. I have practiced in an empty church, and then found at the service that my registration seemed too loud.

—I. L.

(1) THE LOCATION of the tone box is of fundamental importance, and the firm who installed the organ should have the scientific background to determine the best location, as well as the advantage of being on the ground so that experiments could be made for best results. From your sketch we rather think the trouble lies in

the fact that the console is located sufficiently under the balcony to prevent your hearing more than a small part of the volume actually emanating from the tone box. As a result the organ is playing much louder than your own hearing suggests. To overcome this the tone box should be placed where you will receive full volume, and will thus be able to know better the effect in the church auditorium. The location behind the pulpit would seem to be quite suitable, but it should be fairly high in order to avoid discomfort to the minister. Before going to this trouble you might experiment with other locations, keeping in mind that it must be completely within full hearing at the console.

(2) It is true that people do absorb sound, but it is in an acoustical sense, and not so much a matter of volume. In an empty church there are likely to be reverberations of "echo" conditions which would be absorbed when the congregation is present. After you have located the tone box this other problem may solve itself.

• For some time I have been composing for the piano. Recently I have undertaken to write for the organ, having in mind the possibilities of the organ, but it appears that what I intend for the organ fails to meet the technical requirements of that instrument. I shall appreciate your advising me the title, author and publisher of a book on organ technique.—C.L.H.

WE HAVE BEEN unable to locate a text book which will supply just the sort of information needed for this work; in fact we rather feel that a practical knowledge of organ playing would be desirable almost to the point of being essential. Sufficient organ lessons to enable you to become familiar with the playing mechanism and tonal qualities of the organ would help you very materially. It is possible a book on registration would be of some value, in which case we suggest "Primer of Organ Registration" by Nevin.



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TOSCANINI TOURS AMERICA

(Continued from Page 14)

the Maestro's consent. Once he had that, we'd see what could be done.

Four days later, West called me at the hospital to tell me the Maestro had consented to the tour. Next day I left the hospital and met with Samuel Chotzinoff, NBC and RCA-Victor musical director, and a close friend of the Maestro. Together we worked out details of costs, special train arrangements, number of concerts, alternative routes, type and size of auditoriums, printing needs.

Next morning I telephoned Philadelphia, Washington, Atlanta, San Francisco and Pittsburgh. In addition I sent out about 20 telegrams. The gist of each message was: "Can you secure such and such a hall on such and such a date for the biggest attraction in the concert field today?"

Twenty-four hours later I had received 17 confirmations of dates and auditoriums requested. There were slight delays in Philadelphia, Washington and Pittsburgh, but these were quickly adjusted.

By the end of the day, the tour was set, and clients did not even know what the attraction was to be. Several tried to guess. When one asked, "Is it Toscanini?" I could only answer, "Would that be bad?"

I cannot think of another tour of this size which was booked on such short notice and with so little preliminary fanfare. Nor one which sold out so quickly. Carnegie Hall was filled before we had time to

get tickets printed. At the request of Governor Warren of California, I tried to get one of the Pasadena concerts transferred to Sacramento, the State capital, but all 6,000 seats to the two events had been sold.

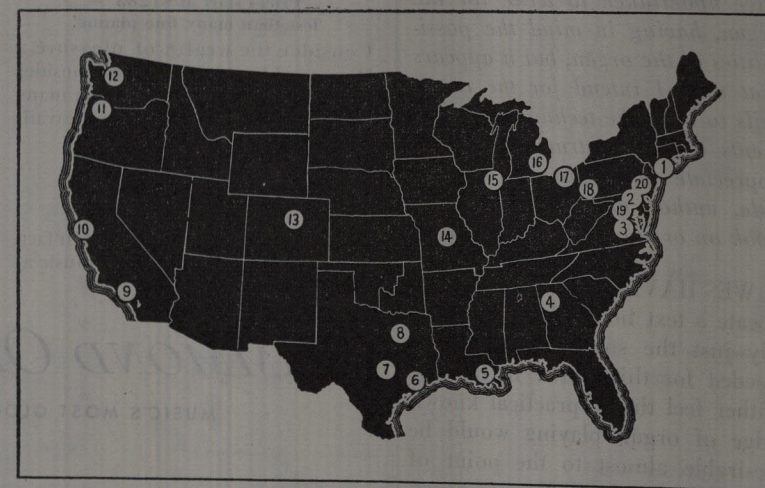
The tour will mark first appearances by Toscanini and the orchestra in most instances, although they have played public concerts in New York, Washington and other Eastern cities. The most extensive trip previously undertaken by the group was its tour of South America in the summer of 1940.

On shipboard, Toscanini entered with zest into the musicians' antics. Having himself first crossed the equator as a young cellist of 18, he was an amused spectator when Father Neptune came aboard. Toscanini laughed loudest when the orchestra's personnel manager, forced to crawl through an improvised tunnel, was met with a barrage of eggs.

THE SEAGOING musicians once tuned in via short-wave to a broadcast of Beethoven's Seventh Symphony. At the Allegretto, Toscanini scowled. "Too fast!" he exclaimed. By the time the performance ended, he was furious.

Then an Oxonian voice said: "You have just heard a recorded performance of the Beethoven Seventh Symphony, conducted by Arturo Toscanini."

THE END



By the end of the day Toscanini's tour was set . . .

- | | |
|--|---|
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| 2. Baltimore, Lyric Theatre.....April 17 | 12. Seattle, Auditorium.....May 10 |
| 3. Richmond, Mosque Theatre.....April 19 | 13. Denver, Auditorium.....May 13 |
| 4. Atlanta, Auditorium.....April 22 | 14. St. Louis, Keil Auditorium.....May 15 |
| 5. New Orleans, Auditorium.....April 25 | 15. Chicago Opera House.....May 17 |
| 6. Houston, Auditorium.....April 27 | 16. Detroit, Masonic Auditorium.....May 19 |
| 7. Austin, Texas Univ. Auditorium.....April 29 | 17. Cleveland, Public Auditorium.....May 21 |
| 8. Dallas, Auditorium.....May 1 | 18. Pittsburgh, Syria Mosque.....May 23 |
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THE ART OF CHORAL CONDUCTING

(Continued from Page 15)

we have made a notable start toward becoming a singing nation. We have now in the United States a few great choirs. We have many good choirs, and we have thousands of choirs which are mediocre or less than that.

There are approximately 253,762 churches in the United States, having one to eight choirs each. There are 2,063 universities, colleges and junior colleges, in whose music education programs choirs occupy a very prominent place. In our 27,608 high schools, some of our best choirs are to be found, while in our public schools we find splendid choirs of treble voices throughout all the grades.

We may rejoice in the fact that we are earning the right to call ourselves a choral nation. Personally, my sincerest desire is to find a way to make the 90 per cent of our people who do not play instruments able to find new joy in creative expression through choral singing.

Materials are necessary for such a program. Since the war we have been developing the Westminster Choir College Library for the purpose of finding music for the touring Westminster Choir, of assisting college and high school choirs in their search for program material, and of satisfying the ever-increasing demand that continues to come from churches for music that lives and has a message for our day.

THE Westminster Choir College, in conjunction with the Theodore Presser Company, will make this music known and available to all choirs and choir conductors who are interested in such materials.

This whole adventure is exciting to me. There is not only great music, composed in the past, which still lives today, but also there is great contemporary music. In addition to making this music available, we shall, through a series of recordings, present it as sung by the Westminster Choir, with accompanying teaching plans and instructions. Orchestral conductors have long used this method.

In these various ways I hope to present the fundamentals of good choral singing.

I have been privileged to work with many choirs. For 28 years I have toured with Westminster Choir throughout the United States,

Canada and Europe, and through this touring I have discovered what kind of music gives the greatest joy to the choir member while he is singing and the greatest enjoyment to him in the future when his singing becomes a memory. I have also observed what kind of music creates in the audience an aesthetic appreciation that makes for lasting pleasure. During the past 14 or 15 years, Westminster Choir College has given about 115 concerts with the New York Philharmonic-Symphony, the Philadelphia Orchestra, and the NBC Symphony Orchestra, playing under some of the greatest conductors of our time.

In each of our performances under the baton of these inspired conductors, I have found certain fundamentals demanded.

JUST WHAT is meant by "fundamentals?" I shall be honored to present each month in ETUDE an article on choral singing. In future articles of this series I hope that I may be able to bring to you an understanding of what I mean by the word "fundamentals." I shall endeavor to do this with sufficient clarity so that the solo singer, the choir singer and the conductor may gain something of value from the discussion.

Choral singing is complex, because it requires the doing at one and the same time of many simple things. A great choir is like a beautiful tapestry where single threads of silver and gold, of crimson and purple intertwine. The beauty of the tapestry depends not alone on the strength and beauty of the thread, but also on the artist, the skill and creative ability of the weaver.

CHOIR SINGING demands the same sort of weaving. You have the intertwining of threads of vibration that convey to the listener all colors, but this intertwining the choir singer rarely hears. His problem is the perfecting of his own thread of tone. For this reason we need a conductor who can hear as well as weave these threads in tone. If the weaving is done so that all these threads, each one beautiful in itself, intertwine and make patterns that unite the performer and the listener in aesthetic realization, great art has been achieved.

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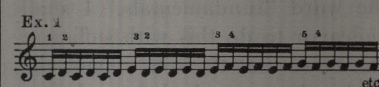
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The Neglected Lateral Finger Movement

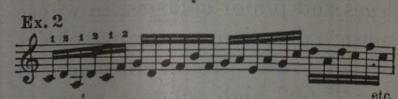
By Paul Creston

The importance of clean finger action has been duly stressed in all books of technique or technical exercises; but finger action is generally interpreted as the vertical movement in the depressing of the piano key. A far more important aspect of finger technique is the sidewise movement of a finger from one key to another. When we realize that the moment we extend our fingers beyond the simple five-finger position we are bringing into play the abductor and adductor muscles (muscles employed in the lateral finger movements), then we also realize the preeminence of lateral movements over vertical. A comparison of the standard form of finger exercises with the writer's version, which includes lateral movement, will best illustrate the point.

Here is the usual form: (Ex. 1)

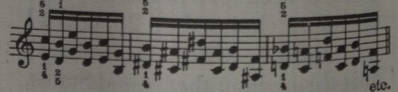
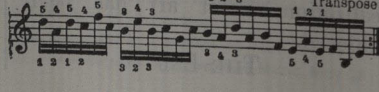
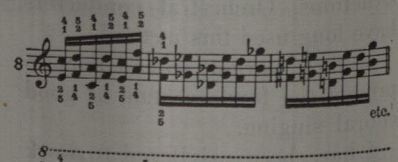
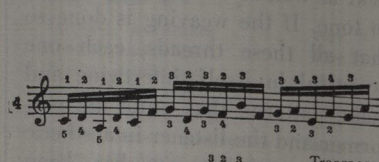
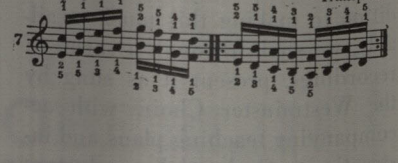
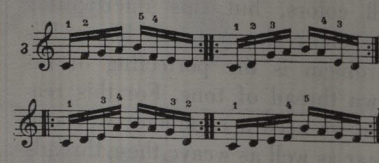
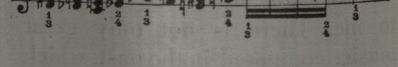
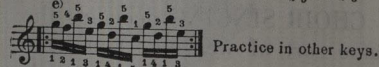
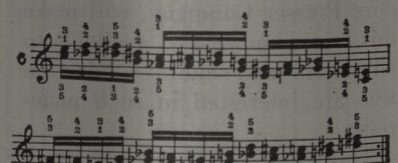
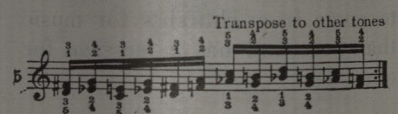


And here is the exercise with lateral movements: (Ex. 2)



Of course, it must not be thought that the usual form (Ex. 1) of finger exercises is useless and must be abolished. On the contrary, they should be perfected before proceeding to the more difficult version containing the added lateral features. This lateral finger movement can and should be practiced in double thirds and sixths as well, as will be noted in the list of exercises below. And for really advanced players, the principle can be applied to lateral ARM movements, which, however, will not be treated in this article.

Below are several examples, both single and double-note, from the writer's technical notebook.



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THE CHANGING VOICE

(Continued from Page 17)

ineffectual. To be strengthened and enriched they need amplification and "coloring." These improvements are effected through the agency of the chest, the nose, the sinuses and the mouth, the action of which may be compared to the sounding board of a violin.

Mr. William Ripley Dorr, founder and conductor of Saint Luke's Choristers, Long Beach, California, permits the continued use of the changing voice, but only with careful restrictions. He says that "without a single exception every boy soloist I have developed and carried through the change has had a mature voice of exceptional

quality, and I have never had a boy stay with the choir in the counter-tenor section who has not had a useful voice when it settled."

The reference to counter-tenor voices raises a question of terminology. The terms alto, male-alto, counter-tenor, acute tenor, mezzo-soprano, and contralto are all appellations for the voices which sing in the range between soprano and tenor. Some choir-masters draw fine lines of distinction between these terms for use in their own choral groups, especially when their boys sing in many divided parts. The counter-tenor voices developed by Mr.

Dorr may be observed by listening to recordings of the Saint Luke's Choristers.

MR. PAUL ALLEN BEYMER, who has had much experience with boys' voices through his summer choir school in Ohio, takes a very practical attitude toward the matter of resting the voice. He says, "I can see no more reason for a boy ceasing to use the muscles necessary in singing during his adolescent years than to have him stop playing baseball and basketball to rest his arm and leg muscles." He speaks of the fine matured voices he has known to have been used through the change. "In two cases," he says, "the boys continued alto up to 19 years of age and have since become splen-

did baritone soloists."

Some choirmasters, however, most emphatically state that a changing voice should be rested for several years. This opinion at one time was general among English choirmasters, and still persists in many quarters. Its proponents deserve a hearing.

Such a one is Mr. Harald Hedding, musical director of the famous Vienna Choir Boys. Mr. Hedding believes that the boy may sing right up to the time the voice changes, without any restriction whatever, but that when the change sets in (he fixes that time at age 14) the voice should rest until after the age of 17, lest the vocal cords be injured through exercise or strain. He believes that only about five (Continued on Page 63)

Violin Questions

By HAROLD BERKLEY

STUDY BOOKS ON BOWING

J. S., North Dakota. Not very much has been written on the technique of bowing—not much, that is, of real value. "Practical Violin Study" by Frederick Hahn has some very useful hints from which an intelligent reader could well benefit. This also applies to "The Art of Bowing" by Paul Stoeving, which, however, in spite of some very good exercise, is rather old-fashioned. The first Book of Carl Flesch's "Art of Violin Playing" contains a great deal that is valuable on the subject. But I am inclined to think you will find that my own book, "The Modern Technique of Violin Bowing," has the most detailed analysis of the present-day method of handling the bow.

NOT A STRADIVARIUS

Miss D. C. A., Iowa. Stradivarius never branded his violins—he was altogether too great an artist to disfigure his work in such a way. So there is no possibility your violin is a Strad. Many very inferior copyists spelled the name with a U instead of a V and used a long S for the first S in Cremonensis. If you wish to have the instrument appraised you should send it to one of the firms that advertise in ETUDE.

VIOLIN FROM VIRGINIA MOUNTAINS

D. A. C., Virginia. There is little likelihood that the violin which has just come down from the Virginia mountains is a genuine Nicolo Amati. There are few genuine Amatis in existence, but there are many thousands of imitations. If the violin has, as you say, a fine tone, it might be well to have the instrument appraised. It may turn out to be one of the better imitations.

BOHEMIAN VIOLIN

A. C., New York. Your violin, I think, is a factory-made Bohemian product made for export to America. The words "Special Model" and "Paganini" indicate its origin. It is probably worth about \$50.

FOR APPRAISAL

L. H. M., Arizona. I would suggest that you send your violins for appraisal either to Wm. Lewis & Son, 30 East Adams Street, Chicago 3, Illinois, or to Kenneth Warren, 28 East Jackson, Chicago 4. You could rely completely on the appraisal you would get from either of these firms.

TRILLS IN RODE CONCERTO

Sister M. E., Illinois. I'm afraid I don't quite understand your questions regarding the trills in the 7th Concerto of Rode. The way they are printed on the page gives the clearest possible indication of the way they should be performed. When a short trill is preceded by an appoggiatura, the appoggiatura should receive the accent, for it is the first note of the trill. For a trill on a sixteenth note, most players are content with a single-beat trill; it calls for good fingers to make a double beat on so short a note.

VIOLIN EXPERTS

Mrs. F. D. H., California. There are two fine violin experts in San Francisco, Mr. Faris Brown and Mr. Eric Lachmund. I am writing this in a little Maine village, and the addresses of these men are not immediately available to me; but I have no doubt you could find their addresses in a San Francisco telephone book. Either of them could give you a completely reliable appraisal on your violins.

FICTITIOUS LABEL?

Prof. A. F., Rep. of Panama. Thank you for your comments on the answers in the Questions column of the June ETUDE. I had not overlooked the fact that the label "Jacques-Bocquay d'Argea-ten" might be intended to mean "Jacques Boquay Rue d'Argenteuil a Paris." But as there was so much misspelling both of the name and of the street, I inclined to the belief that the label was fictitious. Though it is just possible that my correspondent misread it. I mentioned both possibilities in my recent answer to your letter.

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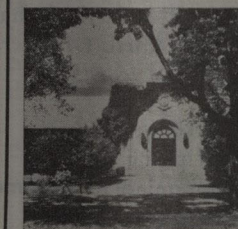
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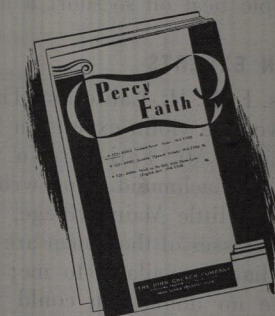
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HOW I PLAY THE 'CELLO

(Continued from Page 18)

of the string. The richest, most powerful tone may be obtained by the proper speed of the bow. Actually, there is no more reason for pushing into the string than there is for a singer to push on his vocal cords.

On the other hand, there is the danger of playing too softly, too superficially. This results from not going deeply enough into the string. There is no contradiction involved here. Pressure must be sufficient for a full tone, while permitting the strings to vibrate freely. How this rightness is to be achieved depends upon individual physical equipment and cannot be set down in general counsels.

ANOTHER THING to remember is that, in drawing the bow, the start and the finish of any given forte or piano must be of exactly the same intensity. Uniformity of tonal quality is secured by keeping the bow exactly parallel to the bridge.

The development of left-hand technique is another of those points which are too highly individualized to permit of general counsels. No two 'cellists have exactly the same hands or exactly the same problems! Again, though, there are a few hints from which any 'cellist can profit. Scale practice is excellent, because of the fluency it provides. A perfect scale is the most difficult thing to play well.

In playing scales, the higher I go, the closer I bring my left shoulder to the 'cello, always moving both shoulder and arm in circular motion. What actually happens is that you need a longer reach as you go higher on the strings; and you get it by lengthening your arm in the motion described. Don't be afraid to move! Immobility of body is risky, since it takes the fingers from the strings and thus kills vibration.

In my own work, I have found proper breathing of importance. From the interpretative, rather than the technical point of view, the time of your breathing can assist you in a phrase. There is a phrase in the Schumann Largo, for example, where I want to produce

a tone of dreamy quality. In approaching this particular passage, I find that by holding my breath throughout the phrase, I can obtain the tone I wish. This may be a completely personal idiosyncrasy—still, I mention it as a possible guide to others.

I ADVISE all 'cellists to learn to play the piano—before they approach their own instrument, if possible. The piano offers the best facilities for becoming accustomed to tone-relationships and harmonies, through its fixed notes. When you want A on the piano, you look at it and there it is. When you want A on the 'cello, you have to manufacture it.

General musical development, after all, is the soundest reason for study. You learn the 'cello, yes—but why? To make music, of course! That is a good thing to keep in mind. It will help you to remember that speed and technical ability are at the service of your

musicianship. Go ahead slowly. Develop yourself, not as a pair of hands, but as a musician. Your thoughts, your ideals are as important to your musical development as the actual subjects you study.

I believe that a sound knowledge of harmony and counterpoint is essential to 'cello mastery. Not all students realize how greatly an understanding of harmonic structure helps with interpretation. One inclines to think that “interpretation” grows solely out of “feeling.” But technical control is needed to execute the “interpretation.”

It is not easy to put one's philosophy into a few words, but earnestness and consecrated devotion to music best express what I mean.

I am delighted to see the general upswing of interest that has grown around the 'cello in the past years. Today, more people want to hear this noble instrument, and, as a result, more youngsters are devoting themselves to it. The 'cello will have even fairer life-prospects when it is correctly approached.

THE END

• Art is not merely technique, nor merely interpretation, nor merely spiritual content. It is the expression of the artist's entire mind and soul. Only he who encompasses it in its entirety is worthy to be called an artist.

—Adolf Bernhard Marx

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An *Invitation to Band Arranging* supplies a working method for budding arrangers who are studying the subject without a teacher. The book is just as satisfactory for classroom, since the detailed approach will lighten the teacher's task and can also help students doing homework. The volume will be a windfall to band leaders who wish to strengthen their grasp of the structural secrets of the music they conduct.

Dr. Leidzen proceeds upon the thesis that the only way to learn arranging is to arrange. There is no "magic formula" divulged in the pages of this book, but there is sheer magic in the patient, intense approach and choice detail with which the book unfolds. Anyone who can read four-part harmony is qualified to begin Dr. Leidzen's step-by-step method of band arranging. The

scores found at the end of the chapters are invaluable guides. Transposition, always a stumbling block for the beginner, has received careful systematic explanation.

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YOUR VOCAL PROBLEM

(Continued from Page 19)

in quality. I cannot criticize your teacher's method as I do not know what method of study he uses, but as a baritone, after four years of study, you should be able to sing from a low G to a high A-flat with reasonable ease and good line, which is the most important part of voice study—to have a good singing line, an even singing line. Further study is advisable as you are still a young man and you should allow yourself at least one more year to judge for yourself whether you are making progress. I believe it takes a certain amount of self-knowledge and an understanding of your own voice to know whether you should continue with your present teacher after that length of time.

● I am 19 years of age with a baritone voice ranging from A the first space to G the third line above the bass staff. The voice is strong and I have been told the quality and timbre are wonderful. I love to sing, and singing makes me happy. At present I am ill and out of a job, so I cannot afford lessons. I have of learning a song is to have it played over for me a few times. Please recommend some books that would help me to learn to read music. I have plenty of time and want to study and make music my life work.

UNFORTUNATELY there are very few schools in New York where one can study voice properly with very little funds. However, you are young—19 is quite young—and perhaps some changes in your economic life will enable you to study voice in a year or so. However, it is very, very important to have a basic musical training—almost as important as the actual singing.

I recommend that you study solfeggio without the aid of musical background—it should be studied just by ear. There are many excellent solfeggio books of this type that can be purchased at any of the leading music stores. I would advise that you inquire about them and would again like to stress the importance of knowing how to read music and understand music before you actually learn how to sing.

● Is there any proven way to blend the "false voice" with the higher register, without a break?

THERE IS NO such thing as a "false voice"; or I should say a false voice should never be used as it is caused by improper use of throat muscles which is very dangerous for the human throat. You probably mean a "mezzo voce" which is a "half voice," but a true voice. Through proper training this should consist of exactly the same line as you would use when singing normally in any register.

● I would like to know what really is a baritone voice? How are the vocal organs developed in a baritone? Are they large and heavy?

THE DIFFERENCE in voices, as far as tenor, baritone or bass is concerned, is judged not by range but by timbre. A baritone's timbre usually is, and should be, thicker and broader than that of a tenor, and a bass's even more so. Range actually has nothing to do with it.

The vocal organs of a baritone are developed the same as in any other type of singer. Usually the vocal chords of males are of the same thickness, varying, of course, with the structure of the individual. The larynx and vocal chords of the female are thinner and finer.

● Who can examine the larynx as to its development and perfection?

IT IS NOT necessary to examine the larynx to know whether you are developing in the proper way. It is only by listening and being able to sing better and easier that you know your larynx is developing. A good singing teacher and not a doctor would be able to tell that.

● Has a baritone two or three resonances?

NO. There should be only one resonance if the singer is singing properly. The different resonances in human beings are caused by the differences in the physical structure of each individual.

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PROOF OF THE PUDDING

(Continued from Page 24)

relaxation; and of course I had to compile primitive, exact practice schedules to stimulate routine homework.

Although I insisted (quite persistently) on the students' counting aloud, I knew that this would help but would not insure good rhythm; so, beside giving simple eurythmics away from the piano I had students "conduct" with one hand while the other hand played simple exercises or rhythmic patterns. (This conducting is always done by waving the pattern of a lying-down figure "8" with a free, well-coordinated arm and hand.) This proved a wonderful relaxer.

I was often driven to despair trying to secure relaxed, free-flowing bodies and arms from the players. Sometimes I even asked the student to thumb his nose in rhythm with his left hand, while the right played! One attractive girl refused to do this because it wasn't "nice"... Nice or not, I insisted. It worked like a charm and her playing promptly improved fifty per cent!

The only disadvantage of class piano training is that individuals are skimmed in time at the piano. This is much reduced if the group is small. Yet, even in a large class a surprising amount of individual attention can be given if the teaching is vital, concentrated, and carefully planned; and an amazing amount of material and technical points can be exposed in a single class session of piano teaching.

ONE SESSION'S PROGRAM

Here, for example, is the program covered at one class:
—Some "Thinking Fingers" drills with four students at the pianos.
—The Chromatic Scale in slow and rapid patterns.
—Relaxation drills given with entire class standing.
—A "how to study" exposition of the Chopin Nocturne in C-sharp Minor and Waltz in A-flat Major (from "Your Chopin Book"). Students were to choose one of these for study to be accomplished the following week.

—A thorough lesson on the Chopin Mazurka in B-flat Major played by a class member.

—Ten students had brief lessons on their "Sight-Reading" pieces, i.e., parts of a Mozart Sonatina; Mozart's Rondo in D Major; Beethoven's "Little" Sonata in G Major and Für Elise; three Elizabethan harpsichord pieces; a Scarlatti minuet; a Bach aria; a Strauss waltz, and two Kabalevsky pieces for children.

Surely this is an all-inclusive list! No private pupil could cover so much musical ground in months of study.

AGAIN, I recommend piano teachers to experiment more boldly with group lessons for youngsters and oldsters of all ages and grades. I am sure that the musical results of group training are at least on a par with private instruction, and I know that the financial rewards are greater. Why not give it a try?

Just remember that you must discard the old, haphazard private lesson procedure. It won't work with a group. Plan explicitly for the class. Don't let anyone get bogged down at the piano; rotate players every few minutes. Fling out comments and questions to the class at large. Their participation is essential; they must criticize, conduct, suggest. Students play technique, sequences, harmony, and duets together while others write scales and chords on the blackboard. Above all, don't be too finicky. Try to instill in your piano class pupils sound technical and musical principles. Then be willing to let it go at that.

Class techniques are so flexible that each teacher may devise his own recipes to fit the age, size and grade of his groups. You can mix almost any vitaminic technical ingredients with solid musical elements. Stir together with enthusiasm and imagination, bake slowly and steadily, flavor with a dash of humor, and you will produce a delectable, health-giving, and heart-warming dish. But be sure, first, that the fire is lighted and the oven is good and hot.

THE END

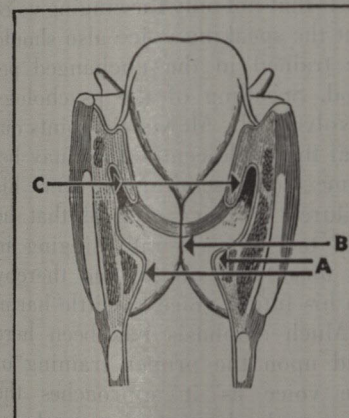
THE CHANGING VOICE

(Continued from Page 56)

out of 100 voices may safely be used during the change.

It may, however, occur to the reader that a normal, active boy of 15 to 17 years of age is hardly likely to rest his voice. He roots for his high school team, shouts at moments of excitement, calls loudly across the schoolyard—in short, he abuses his voice upon the slightest provocation. The same vocal apparatus which produces the shout or the scream is used for the singing voice, and is thereby subjected to greater violence than singing ever demands of it.

ALTHOUGH the average boy's voice undergoes the change during ages 14 to 17, there are so many exceptions to this rule that it must



A—vocal cords; B—glottis;
C—false vocal cords.

be recognized that the physical development of each individual boy is the determining factor.

This point is made by Mr. E. H. Barnes, who for many years trained the boy choristers at the

College of S. Nicholas, outside of London, and now is assistant choir-master at Westminster Abbey. Mr. Barnes says that he sang soprano in the Westminster Abbey choir until he was 15, and that his voice did not settle into tenor until he was 18 or 19 years old. He has observed boys in many public schools, where singing forms an important part of the curricula, who have continued to sing through the "break" without bad after-effects.

This observation, of course, pertains to English boys, which brings up the interesting question of race and nationality in relation to our problem. It has often been said that English boys possess milder voices than American boys, and are therefore more readily trained in the use of the singing voice. However, the Reverend William J. Finn, C.S.P., founder of the Paulist Choristers of Chicago, states in his book, "The Art of the Choral Conductor," that he finds no difference in the boy voice problem among various races and nationalities. The same training begets the same results, and the same vocal attributes are found everywhere.

Regarding the use of the changing voice, Father Finn says: "The fear is sometimes expressed that irreparable damage may be done to the larynx if an adolescent boy be allowed to sing while his throat is conforming and reforming itself to the acoustic physiology of adult intonation. But experience proves abundantly that if a proper system be followed, no injury results. On the contrary, some excellent tenors and basses—(Cont. on Page 64)

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THE CHANGING VOICE

(Continued from Page 63)

one a distinguished artist—sang through the break in the Paulist Choir and served several seasons as counter-tenors before confining themselves to their natural ranges.

In advocating the use of the changing voice, Mr. Herbert Huffman, Musical Director of the Columbus Boychoir School, reports: "In approximately 300 boys who have attended the Columbus Boychoir School, I do not know of any who do not sing well as adults. All have sung at least partly through the change." Like most of the authorities consulted, Mr. Huffman believes that proper training and sensible caution are essential.

THUS FAR, the choirmaster's point of view has been presented. He deals with selected voices, and gives special attention to individual cases. Now let us turn to the public school teacher.

Dr. Clyde R. Dengler, director of choral music at Upper Darby High School, Upper Darby, Pa., who also conducts five choruses in Philadelphia, finds that the prob-

Speak, and you are my fellow-man;
Sing, and we are brothers!
—Hippel

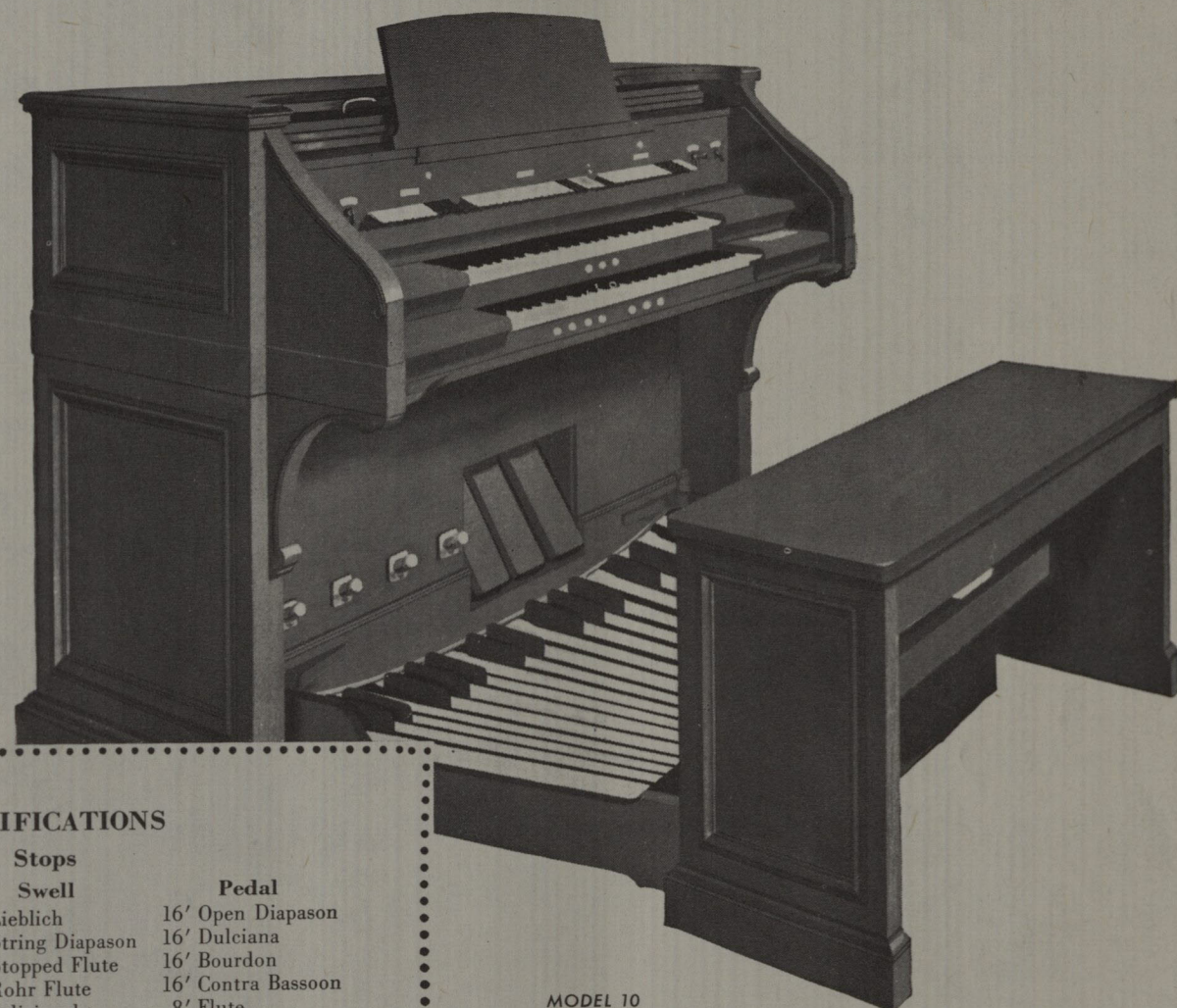
lems of the boy's changing voice are best approached from the psychological angle. The average boy at this period suffers from such vocal inconvenience that he loses his desire to sing. In this state of mind he needs tactful encouragement to sing as many tenor or bass notes as he can reach with comfort. Dr. Dengler's comments, which, as he carefully points out, are strictly from the standpoint of the public school teacher, are refreshingly candid and practical. Of the adolescent boy he says, "I regard him as a person who can sing on Wednesday but finds that he cannot sing on Thursday. Some days he is a bass, and other days a tenor. To his utter disgust he finds that occasionally he has a relapse to soprano." In this unhappy state his attention may wisely be diverted to problems of text and general musical understanding. But the boy wants to have his embarrassing vocal accidents ignored.



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8' Open Diapason	8' String Diapason	16' Dulciana
8' Dulciana	8' Stopped Flute	16' Bourdon
8' Clarabella	8' Rohr Flute	16' Contra Bassoon
8' Gemshorn	8' Salicional	8' Flute
4' Octave	4' Orchestral Flute	8' Cello
4' Octave Gemshorn	4' Salicet	4' Choral Bass
2' Fifteenth	2' Flautino	
8' Tromba	8' Clarinet	
4' Tromba Clarion	8' Oboe	
* Chimes	8' French Horn	
	8' Vox Humana	
	8' Trompette	
	4' Clarion	
Couplers		
4' Great to Great	16' Swell to Swell	8' Swell to Pedal
16' Swell to Great	4' Swell to Swell	4' Swell to Pedal
8' Swell to Great		8' Great to Pedal
4' Swell to Great		4' Great to Pedal

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