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Keeping Young With Music

TITIAN'S DAUGHTER, LAVINIA

Titian (Tiziano Vecelli, 1477-1576), immortal Italian painter,

enjoyably obtained. It has sought to inspire young and potential talents with those ideals which will enable them to develop their gifts with that zest and zeal which, after all, are the mind of youth, whether one measures youth by the calendar or by the splendid pleasance of the unconquerable soul.

But we have seen many youths fall by the wayside, when the journey is only half over, because they have not understood the

spirit of youth, as did Dr. Oliver Wendell Holmes, when he said in a letter to Mrs. Julia Ward Howe on her seventieth birthday, "To be seventy years young is sometimes far more cheerful than to be forty years old."

INCE its inception in

Spirit of Youth. Its great ob-

jective in the field of music

has been to point out to young

people the ways in which suc-

cess in the art can be most ad-

vantageously, securely, and

1883, the spirit of THE

ETUDE has been the

While the average calendar age of the staff and the contributors to THE ETUDE is younger than at any time in its history, we are proud of the famed pedagogical savants among our editors. Their experience and scholarship could only have been acquired through years of study and training. These renowned specialists are opulent with ideas, and write with a touch of magic youth which many far younger teachers never seem to acquire.

When Juan Ponce de Leon came to America in 1493, on the second voyage of Columbus, the natives told him of a mystical Fountain of Youth to be found on the Island of Bimini. Twenty years later (1513) he set forth from his base at Puerto Rico, with two vessels, two hundred men, fifty horses, and rich equipment for the "isle" of "La Florida," still in quest of the rejuvenating spring, more precious than gold, which would restore him to the friskiness of boyhood. He found, instead, swamps, morasses, disease, and savage Indians. The en-

terprising Conquistadore went in the right spacial direction but, from the standpoint of time, he was a little over four centuries away from his goal.

If the spirit of Ponce de Leon were to return, we could pilot him to hundreds of "fountains of youth" to be found in music centers in all parts of the United States. Every time we come in contact with these refreshing gatherings of young people, ranging in age from fifteen to eighty-five, we are drawn apart from the world of fears, hates, depression, arrogance, narrowness, meanness, and smallness, and have an outlook that is just a little younger, braver, and happier. If you are looking for vim, bounce, verve, pep, drive, push, ginger, snap, and other of the qualities of youthful zeal, you are far more likely to find them in the colleges for young people than in the rows of bottles of vitamins on the pharmacists' shelves.

In these editorials we have often referred to the conventions of national musical organizations in our country, particularly those of the Music Teachers National Association and the Music Educators Conference Innumerable contacts

with the executives of large business interests have given us repeated "look-ins" upon many different kinds of national conventions, many of them monotonously parallel in routine and following a kind of stereotyped parliamentary litany. In none have we ever found a more efficient, business-like management of the necessary affairs of the organization than at the musical conventions. In none have we encountered a comparable spirit of coöperation and

self-effacement leading to high ideals. In none have we discovered as much aversion to political wire pulling, In none have we observed as much dynamic zeal and activity. In none have we noted quicker, wiser, and fairer decisions arrived at more amicably. And in none have we sensed a more jubilant, clear-eyed, tireless spirit of youth displayed by delegates, from high school boys and girls to those of very advanced age. Inspired by the uplift of great music, and without the false exhilaration of alcohol, we have heard a large chorus, after a long, hard day of meetings, give a spontaneous, impromptu concert at midnight, so thrilling it was unforgettable.

Probably no individual is known so well at conventions of music makers in America as the remarkable founder of the Music Educators Conference. Dr. Frances E. Clark, also founder of the very successful Educational Department of the Victor Talking Machine Company (now R.C.A.). Dr. Clark is the only one who has attended every convention of the M. E. C. for forty years. She is loved and revered by the members of this body who refer to her, not as Doctor Clark, but as "Mother Clark." Despite her long labors in the field of music, she is

did much of his fine work after he was ninety years of age. neither a "quaint, little, old lady" nor a "dilapidated dowager." This year, in February, she started out upon a phenomenal speaking tour encompassing two huge national conventions, four large sectional conventions, and many other public engagements, covering over ten thousand miles (in addition to five thousand miles she had traveled in January). Dr. Clark for years has been a member of the Board of Managers of the Presser Home for Retired Music Teachers in Philadelphia, Pa. and has been very close to your Editor and his family since 1911. We saw her just before she ventured upon her memorable tour (this time a crusade promoting student activities in opera in smaller communities). We can assure our readers that no girl graduate leaving

college halls at the glorious age of twenty-two could have possessed more earnestness, eagerness, and zeal than did Dr. Clark, who was born just before the outbreak of the Civil War and is now eighty-

(Continued on Page 486)

EDITORIAL

The Romance of "Home, Sweet Home" and Its Author

The American Actor and Poet Who Wrote the Words Was One of the Distinctive Figures of His Day

by S. J. Woolf

Eminent American Artist

Samuel Jahnson Woolf was born in New York City February 12, 1880. After being graduoted from the College of the City of New York in 1899, he went to the National Academy of Design and the Art Students' League, His works are exhibited in many foremost museums and he has received many medals of distinction. His busy and versatile life has carried him to other collings and he has wan high praise as an author and as a war correspondent. He has been a cantributor to many magazines. His story of John Howard Payne is vivid and dramatic, Home, Sweet Home, now one hundred and twenty-four years old, seems to have brought great success to everyone but the composers. The arranger, the singers, and the publishers all profited by it.

An interview with Mr. Woolf appeared in The Erups for March 1945.

—Entrol's Nots.

American consul had died in Tunis that the American Army entered the city, one of the first things that many of the homesick G.I.'s did was to trudge out to St. George's cemetery to find his grove They went to pay tribute to John Howard Powne not because he had been a minor public official, but because he was the author of an immortal song.

They did not know that the man who wrote Home, Sweet Home had not found rest even in death and that about fifty years ago his ashes had been brought back to this country and buried in a Washington cemetery.

Mystery and drama are interwoven in Payne's life. Even where it began is uncertain, According to the tombstone in Tunls he was born in Boston June 8th. 1791. In East Hampton, Long Island, a vine covered cottage is preserved as a shrine to his memory and some claim that it was his birthplace. Others say that a red-brick, marble-trimmed house which once stood near the corner of Pearl and Broad Streets in New York City was his first home.

An author at thirteen, an actor at eighteen, a dramatist in middle age, he lived to be almost forgotten and to die "an exile from home," watched over by two nuns and a Moorish servant.

It was the fitting final curtain for one who, all his life had been a wanderer, who knew both palaces and jails, and who gained fame not through the bombastic plays he wrote, but because he put into simple words the longings of all wayfarers, the longings he, himself.

Cursed with many talents, he lacked the constancy which breeds success. He never found the rainbow's pot. of gold which he was forever chasing. Yet money meant. little to him. He was guileless as a child, had no business sense, spent more than he made and piled up bills which he honestly believed he could pay when his wild dreams came true.

His sensitive and suspicious nature attributed his failures to enemies. No man had more friends. His gentleness, his charm, and his witty talk attracted every one. His helplessness to cope with life prompted others to look after him.

He was as unfortunate in his love affairs as in his business dealings. At twenty he was engaged to a Boston girl. Her parents objected and although she faded out of his life, she remained a polgnant memory. In England he met and carried on an ardent epistolary courtship with Shelley's widow. When he became too serious she told him that she would not wed a second time until she found some one the mental

LTHOUGH it was over ninety years after an equal of her first husband. Later parental obstacles once more stood in the way of his happiness. This time it was a young woman from Georgia. The lady remained single and when she died at an advanced age, an autographed copy of Home, Sweet Home was hurled with her

A Keen Sense of Humor

Payne could find humor in his poverty and disanpointments. In a "cold, cheerless room with no furniture but a bed, a chair, and a wash stand" he wrote:

"The postman never raps but a dunning note to

Each single knock's a bailiff and a writ comes with

I dare not go home now, but some day I mean to

To see if all those duns are still waiting in the Home, home, I won't go home,

Oh no! however humble, there's no place like my

Yet, although he suffered, his moods changed quickly. He was always an actor. He could not endure humdrum existence and found drama in whatever happened to him. Although he sang of the staid pleasures of home he apparently preferred the uncertain thrill

His mixed ancestry may account for his complex nature. On his father's side he was reputedly related to a poet, to Dolly Madison, and to a signer of the Declaration of Independence. In his mother's veins ran the blood of a Jewish father and of the Scottish

William Payne and Sarah Isaacs had nine children. John Howard was the sixth child and at the time of his birth his father was the principal of the Clinton Academy in East Hampton. He did not hold this position long, however, and within a few years he and his family moved to Boston where he became head of another school,

In Boston the youngster was taken ill with some all his school studies and despite the opposition of his father he spent much of his time secretly reading old plays. At twelve he organized a military association called the Boston Federal Band which on holidays paraded on the Common,

"MUSIC STUDY EXALTS LIFE"



JOHN HOWARD PAYNE AS HAMLET

mined that he should not become an actor. Accordingly, when his oldest son, the partner in a New York counting house, dled, he shipped John Howard there, hoping that he might become a respectable business

But ledger pages were dull compared to footlights, in the mind of a precoclous lad of thirteen who could spout long passages from the works of dramatic authors and who turned out sentimental poems himself. Secretly the boy edited a theatrical paper which in some unexplained way he induced a printer to get out

The Thespian Mirror lasted only six months but it attracted the attention of Mr. Coleman, the editor of The Evening Post, who was so impressed with its dramatic criticisms that he wanted to hire the man who wrote them. When he discovered that they were the work of a boy of fourteen he took the youngster under his wing and introduced him to his friends

many of whom were well known authors of the day They too marvelled at the lad's precocity and, getting in touch with his father, suggested that they would like to send him to college. The old gentleman consented, provided they promised not to help his son in his ambition to become an actor. Accordingly in the company of Charles Brockden Brown, a popular novelist, he sailed up the Hudson on the sloop "Swan" to enter Union College in Schenectady.

Stage Career Begins

He was there but two years when the spirit of revolt, always strong in him, showed itself. He resented certain restrictions that were imposed upon him and sent heated letters to his benefactors. In the midst of this controversy his mother, who was, apparently the only person who understood him, died. His heartbroken father lost his position and was forced into nervous malady which prevented him from continuing that this was his chance, went to his father and wheedled from the old teacher his reluctant consent to go on the stage.

He was a good looking boy with clear blue eyes, almost classic features and a lithe figure. Besides he His father was worried about the boy. He was deter-these qualities which secured (Continued on Page 494)

Evelyn, radio's first lady of the violin, began her musical career at the age of seven, when she earned twenty-five cents

per hour as music teacher in the Yorkville section of her native New York. Of Hungarian background, her gifts revealed themselves before she could speak. Her father had died when she was a haby and her mother could not afford musical training, so Evelyn earned her education with a series of schalarships that began when she was six, at the Yorkville Music Settlement, and continued through the Juilliard Graduate School where she was the first student to be admitted while still in high school. She studied under Edouard Déthier, had advisory lessons under Leopold Auer, and cap-tured six awards of the New York Philharmonic Prize for summer study at Blue Hill, Moine. She has won the Mac Dowell Club Award, the New York Music Week Association Gold Medal (with a rating of ninety-nine per cent, the high-est ever given), the New York State Federation of Music Clubs Prize, and a scholarship to Fontainebleau which her mother did not allow her to accept because of the distance from home. After a highly successful New York debut, Evelyn auditioned for a post in Phil Spitalny's all-girl orchestra and was immediately appointed concertmaster, a position she has held for some ten years and in which she is known to audiences all over the country. In private life, Evelyn is Mrs. Phil Spitalny, In the following conference, Evelyn of the Magic Violin discusses the career needs of the woman violinist

and know-how. We have come a long way since the

a woman has as much chance as a man-provided she

WOMAN VIOLINIST takes her first step toward sonally auditions the applicants, and it may interest serious accomplishment when she forgets that you to know the points on which he bases his deshe is a woman violinist, and learns to think of herself as a violinist and a musician. In this won-"The first qualification is excellent all-round musl-

derful America of ours there are no barriers of sex, cianship. The candidate must demonstrate complete race, background. There is only the test of ability control of her major instrument. In addition, she must prove thorough knowledge of theory, harmony, sight-reading, and

days when music was a pretty accomplishment, to be shown off by a pretty girl in a pretty dress. Largely transposition. She through the means of radio, we have arrived at a must be able to national artistic maturity that accepts music as an sing averagely integral part of our cultural life. In this wider view, well. She must have modest wom-

them to know what

the most general

difficulties can be

ficulty is exactly

what we expect it

to be-a lack of

musical experi-

ence. I do not nec-

essarily mean

playing experi-

ence, but experi-

ence in reading, in

'schools' and

styles of music.

Thus, I would sug-

gest that, in order

to make a better

showing at any

professional audi-

tion, our gifted

young candidates

prepare them-

selves with wider

"The chief dif-

has the right material to offer. anly charm, rather "The first big problem, of course, is to find out than glittering whether she has this material. Here again, I can think 'glamour' And she of no better method of procedure than our splendid must prove acand peculiarly American means of scholarship audiceptable family tions. The youngster who feels the urge to play withbackground, asout being certain just what that urge may be guiding suring her a sense her to, can do no safer thing than to audition before of right and the board of an established conservatory, or music wrong and a feelschool, or settlement school. There she will be heard ing for values, Alby expert dispassionate judges who are interested in though I am not something more than mere lessons and whose oninion in charge of audimay be regarded as a safe indication of what her tions I have atshilities really are It is so dangerously easy for native tended enough of

ability to be misjudged, that I cannot emphasize too strongly the value of a sound audition, early enough The Importance of Musicianship

in the student's progress to have it count,

"The ambitious girl should devote herself to music only if expert judges find her qualified to do so. Then the important thing is to find the right teacher. The way can be smoothed by a careful examination of the teacher's musical background, his personal background, and his standards of values and integrity. But even when these are found to be in good order, there remains the question of personal compatibility. If a child is steadily unhappy with a teacher (I don't mean the occasional flare of anger which can clear the spirit of misunderstandings!) and fails to respond to him, their relationship will hardly prove stimulating. And this sense of personal stimulus is enormously important in the delicate matter of building artistic values in the young mind. If a teacher inspires trust in a child. and has been found worthy of such trust, the chances are he'll be the 'right teacher,' regardless of whether or not he bears a famous name

"A talented girl who has been well taught can find endless opportunities in professional music, quite apart from the big concert career. A large proportion of our best symphonic organizations now employ women players, and the number of all-girl orchestras is steadily growing. Of course, I feel a special pride in Mr. Spitalny's Hour of Charm orchestra, and am gratified by the number of audition applications we receive. At the present time, we have about one thousand on file. We audition some eight or ten every day, and on our tours we find close to a hundred waiting for our arrival in the key cities. Mr. Spitalny per-

SEPTEMBER, 1947

ably established among the colsions and opinions thrown occaof family or friendly gatherings ning concentric circles produced calm body of water. And let me

remark to my readers, fellowor their meditation. Take reprepare for them very seriously after two and a half hours of of merits of each one of those to bed with a whirling mind in cone their names, faces, episodes, forth, were continuously re-

a long while. But, undoubtedly, i in my head during the night, a of the most striking dreams I can

in front of me an impressive st proportions and classical lines. mine, believe it or not. The dream nd when I built it, how I acquired here. On top of the monumental ronze letters read:

all of Memories

of my long life reproduced in res, exhibited there in a museum-

So absurd! But such are dreams. he idea created by that sporadic come back to me time after time to take you my readers to visit stic hall of my memories. This I st and most graphic way of bringith those great Personalities. So ase, I will be your guide.

gentlemen. As you can see, the ng has the shape of a cross, with where we are The right

experience in group sight-reading. The reading of unfamiliar music in duets trios quartets sevtets-in any ensemble grouping-is the finest possible training. It is an excellent plan to devote a number of hours each week to getting away from the practicing of assignments and to exploring completely new music, in groups. The scores can be had through school or public libraries, and the players will find enormous benefit in perfecting their reading, in familiarizing themselves with the various styles of music, and in learning the discipline of group performance.

What About the Woman Violinist?

A Conference with

Concertmaster and Featured Soloist of the Hour of Charm, C.B.S.

above High-C. Her smging

told me

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

school herself not to be nervous. Some of you may suggest that this sounds easier than it is. Actually, one can train oneself not to get scared! Looking back to my own student days for a possible hint. I find that I had the very practical training of sheer necessity. We were very poor, and when I won my first scholarships. I knew that this

"Another important thing is for the candidate to

that I had to play. before all sorts of legato phrases well drafted people under all passages, a perfect example of sorts of circumundimmed respect for her a stances if I went During the three seasons in ed to earn money of singing with her as Lepore to take home in Salzburg and Il Conte fro That cured me of Munich, she granted me the nervousness! But present at my request, at some even without the thenics. They always astonisl drive of necessity accuracy, objective, and discir one can develop I also collected from her or a reasonable state ure of precepts and maxims. 1 of mind. Try to remember that "A singer has the right or 1 audition judges a vocal rest. He or she then c are trying to find being all operatic scores and se out, not how badshould never neglect during th every-day honest-to-God brea ly you do, but how well: that they By so doing, the singer will are with you, not perfect condition and readine against you; that Let me at this time pass to for the sake of the great be: the purpose of the

was my field and

of von singers When I sang in "Don Giov in Salzburg for the last time old and her voice was still co

A Great

Now turn to your left to th Don Giovanni, Rigoletto and Victor Maurel, the French ba What an immense artist h hig in the dimensional sense the most insinuating beautif velous control under which N vocal organ. I think, the 1 throat. Furthermore, his six

graceful person was one mor-In all conscience I could 1

"As to the actual mechanics of the violin, I should prefer to speak only in a general way. The telling how to master problems of bow and of strings presupposes a knowledge of individual needs which no

audition is to dis-

cover and assist.

Your frame of

mind on this point

has much to do

with the result.

long-range discussion could supply. Also, I'm not a teacher-indeed, I still have a lot to learn! In a general way, then, let me list the prerequisites of good violin playing in the order of their importance. First believe, comes tone production and warmth of tone Tone is what makes the violin live-what people want to hear coming out of it. Just how you are to perfect your tone must be settled between you and your teacher who understands your strengths-and-weaknesses of bowing, and your release of body weight upon the bow. I can tell you, however, that a part of the

Music and Culture

tone problem is solved through one's mental approach. Think of your tone in terms of a beautiful voicethink in terms of timbre, of control, of lucidity, of warmth, as these would be projected by a beautiful voice. And never play a tone without first preparing its quality and then listening to it!

"Phrasing, I think, comes second to tone. If the tone is the voice that sings, the phrasing represents the words to be sung. This can be made clear by playing a song, the words of which are familiar to you. What happens? Both consciously and unconsciously, you round your phrases around the words, building a unity between the ideas with your tones. You search out the beginning, the middle, and the end of those ideas and duplicate them with your tones. Try that same approach with music that has no words. Naturally, you will have nothing to guide you-but the shape of the music. Phrasing, then, means a sure grasp on the beginning, the middle, and the end of each musical idea; just as you phrase spoken sentences, you must learn to speak musical ideas. A helpful way of perfecting a sense of phrasing is to study reliable recordings. I do not mean to copy, thoughtlessly, what comes out of the record, but to devote careful study to the way the phrases are shaped. After you have studied three recordings of the same work by three reliable performers, comparing their points of similarity and of difference, you are in a position to begin to develop your own phrasing.

"Just this development of your own points ranks third in our list of playing requisites. A mere reproduction of printed notes hardly ranks as violin playing! Think out what the commety years after an his score, and put somet d died in Tunis that the it back. Naturally, I don'tered the city, one of the produce freakish effects! e homesick G.I.'s did was to so distilled within you thcemetery to find his grave. And the more deeply yo to John Howard Payne,

a minor public official, but r of an immortal song. hat the man who wrote ot found rest even in death s ago his ashes had been y and buried in a Washing-

interwoven in Payne's life ncertain. According to the seven years old. Paraphis born in Boston June 8th.

mark about the young ong Island, a vine covered off, gentleman-a mirac|shrine to his memory and "What is the secret obirthplace. Others say that asked her. ed house which once stood

"There is no secret, 11nd Broad Streets in New and have never thought ae.

music as every year pass; an actor at eighteen, a a busy teacher in the mne lived to be almost forfrom home," watched over plied Dr. Clark. What is it about music servant.

effect upon the human surtain for one who, all his that the most highly payho knew both palaces and present day is the oct not through the bombastic whose income is reported he put into simple words President of the United 's, the longings he, himself, teners know of the vout

ances. See what we mears, he lacked the constancy died at the age of sixtyver found the rainbow's pot youth. Here, in the New r chasing. Yet money meant musician, eighty years oless as a child, had no busiing concerts to the largesan he made and piled up and commanding the adeved he could pay when his

world. Incidentally, if we he might say, "Goodnessious nature attributed his a great Spaniard in Lovan, "reduced" rearried " fast might be dangerous with a razor." Garcia (1805-1906), teacher of Jenny Lind, whose services as a teacher were greatly in demand in London until he was ninety-nine." Toscanini might also mention his fellow countryman, Titian, who, in his ninetyfifth year, did some of his greatest paintings. He might point to the amazing tour in America in 1915 of the eighty-year-old Camille Saint-Saëns, when he played his concertos with the foremost symphony orchestras. Again, he might refer to the première in 1893 of the opera, "Falstaff," by Giuseppe Verdi, who at that time

the more integral will be this important fusion of music and performer

"In fourth, and final, place we come to technique. On the one hand, there is no room at all in music for the player who lacks the technical means of saying what she wants to say. On the other hand, the ability to say what she wants to say is not enough! Gymnastic technique-brilliant digital display-when used for its own sake can be quite harmful. Even the prodigious technique of a Heifetz is beautiful only because that eminent gentleman's musical gifts are equally prodigious. Always, musical utterance must come first. We have all had the curious experience of being charmed by an amateur performer who makes heartwarming music, and of being bored by a technician who makes nothing but fast sounds. Who wants to be classified among the second group?

"That is not to suppose that technique is unimportant. Its value, however, centers entirely around the music you make it produce. In this sense, then, the young professional needs only that technical surety that will enable her to play the standard repertoire of concertos, sonatas, and so forth. The best way to develop and maintain such technique is to make daily. regular over-all use of the standard methods. The etudes of Sevčik Kreutzer Gavinies contain somewhere between their covers all the answers to all violinistic problems, whether of fingering or of bowing. I play them daily, as a sort of musical Bible, and I do not hesitate to suggest that practice to others, A complete familiarity with these studies serves still another end. Not only are you helped by playing them: but, when special problems arise in the passages of some work, you know exactly where to turn for assistance. If you learn to analyse your problems and to know where you can solve them, your technical difequal of her first husband Later

once more stood in the way of which you engage, try time it was a young woman fromul music, beautifully remained single and when she dias helped me answer age, an autographed copy of Homplaying White Christ-

A Keen Sense of H

Payne could find humor in his pointments. In a "cold, cheerless r ture but a bed, a chair, and a wa-

"The postman never raps but a

Each single knock's a bailiff and each ring. embodies far more

I dare not go home now, but soruch as "Oberto, conte wrote fifty years pre-To see if all those duns are stples of the surprising

youthful activity later Home, home, I won't go home, Some musical nona-

Oh no! however humble, there's ans half their age. which the qualificafor strength, extreme

Yet, although he suffered, his modification skills. On the He was always an actor. He coulhature judgment, rich drum existence and found drama of super penetration pened to him. Although he sang of e and even creative from the apparently preferred are found to be the of home he apparently preferred years. A prize-fighter,

His mixed ancestry may accounty. Benjamin Franklin, nature. On his father's side he wit and vigorous diploto a poet, to Dolly Madison, and t Britain between his Declaration of Independence. In , and was an indisran the blood of a Jewish father vania Executive Coun-

William Payne and Sarah IsaacSitty author of "Poor" John Howard was the sixth child young doctor and an his birth his father was the princk experience and the

The great number of incredible biological, physiclogical, and chemical advances in the last few decades have brought to light conditions which have had a great deal to do with the extension of the margins of human life. Barring the accidents of destiny and of death itself, human life averages have risen amazingly in the past century, in our country. Your Editor possesses a small library upon the fascinating subjects of geriatrics—the science of keeping young physiologically in advanced years. The average life expectancy

at the time of the American Revolution, and the extension of personal efficiency in advanced years has increased in even more startling proportion.

Important as have been these tremendous discoveries, one of the great secrets of protracted youth is Dr. Clark's habit of "thinking young." In the days of our grandfathers, there was a definite old age complex Except in the case of some very old-fashioned and stupid people, this is no longer cultivated. Youth is preserved in the chalice of the soul—the Spirit. May the Editor be pardoned for quoting from one of his books "Light More Light"

"A well known physiologist has pointed out that we are all really partly reborn every day. Few of us take time to think of this. Our finger nails grow and we cut them; our hair grows and we cut it; new skin is forming every second and it wears away. The body is ceaselessly being restored every moment of our normal lives. We are not dying; we are constantly being reborn. Not until this amazing process is arrested by abnormal conditions does this rebirth cease. As with the body, so with the mind. We grow old and hideous mentally, when we have old and hideous thoughts. We grow young and glorious as we erase mental abnormalties with young and glorious thoughts. Victorian tradition virtually forced age upon the women of its day. With its mohair, its ribbons, its shawls, and its caps, women of forty and fifty took on the trappings of senility. A more rational attire has brought the spirit of youth to countless thousands of women with young hearts and vibrant souls who, in former years would have been expected to accept the uniform of age with complacent content. They not only look younger, they are younger."

We have just been handed the following inspiring quotation on Youth, marked "Anonymous" In celebrating his fortieth year as Editor of THE ETUDE, this delightful thought is presented with the hope that it will be read over and over and by the friends, many of whom have followed this page for four decades.

Youth

"Youth is not a time of life-it is a state of mind. It is not a matter of ripe cheeks, red lips, and supple knees; it is a temper of the will, a vigor of emotions; it is a freshness of the deep springs of life.

"Youth means a temperamental predominance of courage over timidity, of the appetite of adventure over love of ease. This often exists in a man of fifty, more than in a boy of twenty. Nobody grows old by merely living a number of years; people grow old only by deserting their ideals.

"Years wrinkle the skin, but to give up enthusiasm

"Worry, doubt, self-distrust, fear, and despair-these are the long, long years that bow the head and turn the growing spirit back to dust.

"Whether seventy or sixteen, there is in every being's heart the love of wonder, the sweet amazement at the stars and the star-like things and thoughts, the undaunted challenge of events, the unfailing child-like appetite for what next, and the joy and the game of

"You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fears; as young as your hope, as old as your despair.

"In the central place of your heart there is a wireless station; so long as it receives messages of beauty. hope, cheer, grandeur, courage, and power from the earth, from men and from the Infinite, so long are you young. When the wires are all down and the central place of your heart is covered with the snows of pessimism and the ice of cynicism, then are you grown old indeed, and may God have mercy on your

Carry the youthful joy of music to as many as your ministry of the art permits. Keep growing, creating, working, and praying for a better tomorrow, and you will astonish, thrill, and inspire others, who need the example of your musicianship and your valiant spirit of youth. It is to its joy of youth that THE ETUDE owes its far-reaching influence in all parts of the world. For the support and affectionate interest of its readers of "all ages of youth," The ETUDE and its Editor again express their most sincere and heartfelt appreciation.

opera, "Faistant, by Christophe vertical was eightly years did. "Faistant," with its many forceful, at the present time is, for instance, over twice that Grow Old?" (G. P. Putnam's Sons, 1941) * See statistics of Barclay Newman in "Must We

T DID NOT take me very long to select the names of the famous singers to whom I am going to I refer in these articles. They were easy to pick up, as multi-color bright flowers outstanding in the withering meadow of my Artist's Life, and I wish to say that their beauty and their scent stir my mind.

After careful research I finished by choosing sixteen performers as the foremost representatives I have known of the sublime art of singing. The majority of them are in this world no longer and others are active no more in their profession, but they still enjoy the fame they won with their artistic endeavors.

I do not intend to indulge in estimation of artists that are at present in the midst of their professional activities, for it will be practically impossible to draw a line separating the singers who have reached the zenith of their careers from those who are still in the ascensional stages. It would not be fair to any of them.

I fervently hope that in stating in these lines my discerning but sincere opinion of the merits and demerits of those exceptional artists. I will not betray the sense of admiration that for diversified reasons



ANDRES DE SEGUROLA

Here are the names selected as the sixteen most fa mous :

Lilli Lehmonn Emma Eames Nellie Melhe Luice Tetrazzini Mary Garden Geraldine Farrar Frances Alda Lucrezia Bori

Amelita Galli-Curci Victor Maurel Jean de Reszké Francesco Tamagno Enrico Caruso John McCormack Titta Ruffo Fedor Chaliapin

I gathered this list only from singers who at one time or another have been presented in our America. For this reason you will not find the names of: Hariclea Darclee, Rosina Storchio, Eugenia Burzio, Francesco Marconi, Mattia Battistini and a few others of great distinction.

Following that work of selection I had to go through a task of "re-creation" to revive in my mind the personalities of those sixteen singers, their voices, their qualifications and their shortcomings. This was more difficult, intricate, and of course, somehow dangerous.

To my assistance, more than the fact that since 1895, the year of my debut in Opera, half a century ago, I had mingled, traveled, and sung with the majority of them, came the circumstance of having "rehearsed" with them too, and this is of paramount importance for the work. Because my long years of experience have taught me that it is during the process

My Hall of Memories

Famous Singers I Have Known

by Andres de Segurola

Eminent Operatic Basso and Teacher Former Member of the Metropolitan Opera Company

Part One

This is the first of a series of articles by the distinguished basso and actor, Andres de Segurola, now the dean of all living men who have made the Metropolitan Opera Company world famous. Mr. de Segurola vas born in Barcalona, Spoin, in 1875 and has sung repeatedly with many of the great opera componies of the world.

power the creative faculties, the mastery of the voice, and the force of the personality of an artist are revealed and unmistakably established among the colleagues, whose impressions and opinions thrown occasionally in the midst of family or friendly gatherings are like the ever widening concentric circles produced by a falling stone in a calm body of water. And let me at this time offer this remark to my readers, fellowartists or students for their meditation. Take rehearsals seriously and prepare for them very seriously.

Three nights ago, after two and a half hours of work in the estimation of merits of each one of those personalities, I went to bed with a whirling mind in which as in a kaleidoscope their names, faces, episodes, idiosyncrasies, and so forth, were continuously revolving

I could not sleep for a long while. But, undoubtedly, that excitement forged in my head during the night, a beautiful dream, one of the most striking dreams I can remember

There was standing in front of me an impressive granite building of vast proportions and classical lines. And the building was mine, believe it or not. The dream did not explain how and when I built it, how I acquired it. The building was there. On top of the monumental entrance some solid bronze letters read:

The Hall of Memories

Memories of mine, of my long life reproduced in paintings and sculptures, exhibited there in a museumlike manner.

Can you imagine it? So absurd! But such are dreams. Since that night, the idea created by that sporadic dream has insistently come back to me time after time and finally I decided to take you, my readers, to visit that chimerical, fantastic hall of my memories, This I think would be the best and most graphic way of bringing you in contact with those great Personalities. So come along, if you please. I will be your guide.

Step in, ladies and gentlemen. As you can see, the interior of the building has the shape of a cross, with the head here at the entrance, where we are. The right and left arms of the cross are occupied by rooms filled with mementos of my private life, therefore of no concern to you at this moment. Let us proceed.

Here we are in the first rotunda of the museum. It contains six life-size portraits in all, separated in two trintychs, one on each side of the room facing each other. This group of three pictures on your right are reproductions of three of the most important characters enacted by Lilli Lehmann, the German soprano. They are Donna Anna, Norma, and Isolde. Those who heard Lilli Lehmann will tell you that she was as great

of successive all-cast rehearsals that the imaginative a singer as she was an actress. Her voice was of a most beautiful quality and exceptional range, running with perfect homogeneity from her lowest tone to an E-flat above High-C Her singing was equally admirable in legato phrases, well drafted recitatives or coloratura passages, a perfect example of intelligent training and undimmed respect for her art.

During the three seasons in which I had the honor of singing with her as Leporello from "Don Giovanni" in Salzburg and Il Conte from "Nozze di Figaro" in Munich, she granted me the rare privilege of being present at my request, at some of her daily vocal calisthenics. They always astonished me by their variety, accuracy, objective, and discipline,

I also collected from her on those occasions a treasure of precepts and maxims. For instance, one day she

"A singer has the right or may feel the necessity of a vocal rest. He or she then can put aside for the time being all operatic scores and songs. But what the singer should never neglect during the vacational period is the every-day honest-to-God breathing and vocal exercises. By so doing, the singer will keep always the voice in perfect condition and readiness up to an advanced age." Let me at this time pass to you this precious advice

for the sake of the great benefit it could bring to all of you singers When I sang in "Don Giovanni" with the great Lilli

in Salzburg for the last time she was sixty-two years old and her voice was still completely at her full com-

A Great Artist

Now turn to your left to those masterful portraits of Don Giovanni, Rigoletto and Falstaff, as the genius of Victor Maurel, the French baritone conceived them.

What an immense artist he was! His voice was not big in the dimensional sense of the word, but it had the most insinuating beautiful quality, and the marvelous control under which Maurel kept it made of his vocal organ. I think, the most perfect in a man's throat Furthermore his six feet of handsome and graceful person was one more asset to him.

In all conscience I could not say if Victor Maurel was more admirable in forceful dramatic interpretations like those in Rigoletto, Jago and Juit Polonais, or in those requiring the inherent high comedy of Don Giovanni, prince of rascals as well as the drolleries of Sir John Falstaff.

People connected with the world's première performance of "Otello" at the Scala Theatre in Milan, February 5, 1887, started the rumor that after the final dress rehearsal of that masterpiece, the great Verdi said to Julio Ricordi, the influential Italian music editor: "Signor Julio, I realize I have (Cont. on Page 496)

SEPTEMBER, 1947 "MUSIC STUDY EXALTS LIFE"

Strenuous Practice

I am a senior in high school and have I am a senior in high school and have been taking plane lessons for about three and a half years. I play such things as Beethoven's "Pathetique" Sonata. Chopin's Waitz in C-sharp minor, Debussy's Clair de lune, and Lecuona's Malaguena. Do you time, and Lectiona's Managaena. Do you think I am far enough advanced to make music my life work, even if it is just to become a first rate plano teacher? My biggest problem is that I am always stiff when I play. My hands get tired so easily that it is a great task to keep on. I have an idea that it might be in the way I practice my scales. I try to keep a good hand position, raise my fingers, and strike the keys mak-ing my fingers do all the work and not my arm. I will appreciate your answer and it will mean a great deal to me.

—J. C., Illinois.

Surely you understand that it is impossible to answer your first question without hearing you, for what matters is not what you play, but how you play it! May I suggest that you go to the nearest avallable musical authority and ask for an audition, after which you probably will be able to make up your own mind. Now for your "biggest problem": I believe that your trouble comes from too much strain in your scale practice. Too much physical concentration is often as harmful as none, because in the effort to keep a good hand position the wrist becomes stlff instead of remaining a firm but flexible support for the hand. Then you tell me that you raise your fingers. This old-fashloned process may share a great deal of the guilt, too. By all means, do away with it! If you spend much energy on the act of "raising," as I believe you do, what happens? The downward action becomes secondary and consequently, ineffective. You may also use the fore-arm unconsciously in your effort to get tone volume, and this is quite wrong. Although it is difficult to deal with such cases without actually seeing you in action. I recommend that you avoid strenuous lifting and strlking. Try to piay your scales with a rich, full tone, looking for quality, not quantity, Hold your fingers high enough for the down stroke, which must be firm and fast. No preliminary "puii up" is needed, Use moderate speed, and keep fingers, wrists, arms, and mind in a condition of ease and relaxation at all times

Is Counting Always Imperative?

I have a plano student aged eleven, who I have a plano student aged eleven, who is in her fourth year of work. She does a prodiglous amount of work, including Bach, Czerny, Heller, Hanon, and similar studies and pieces. She has a natural ability, and a keen sense of rhythm. So far I have found no necessity for counting, because her rhythmic patterns are always logical and true. Her mother however, who has played feels she should count. In questioning the mother, I learn she never has to help the child, that she pro-ceeds entirely under her own momentum, but she still feels she should count. Am I right or wrong? I thank you for giving my problem your consideration.

—(Mrs.) O. B. S., Pennsylvania.

If the child's natural ability, if her keen sense of rhythm are as excellent as you mention, there ought to be no need for constant counting. However, this gift are a little far-fetched, and I doubt is very exceptional and in most cases whether a child's analysis of the situacounting is advisable until the rhythm of tion would reach such depths of thought. the plece stands firmly on its feet. It can In the first place, when the rule of then be discarded because the "swing" monthly payments is established it must

The Teacher's Round Table



Correspondents with this Depart-ment are requested to limit letter to One Hundred and Fifty Words

Again, Those Missed Lessons

I am trying to be very strict about navment for all lesson periods, whether stu-dents come or not, and I only excuse those when absolutely necessary; but I simply when absolutely necessary; but I simply haven't the nerve to charge a monthly rate in advance, except perhaps for new students. This, because I try to keep things as pleasant as possible. Don't you think strained feelings would arise if the child is required to phone the teacher to ask to be excused for a week, when the child knows, and the child knows the teacher knows that the parents are expected to pay for

that missed lessons?

—(Miss) M. M., New Mexico.

I believe that your last considerations

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

rejoice, because your child is most re- in the end; as the old French proverb markably gifted by Nature. Whereas so says, "on ne fait pas d'omelette sans casser many other little girls count aloud, but des oeufs" (one cannot make an omelet out of time, she possesses the faculty of without breaking the eggs!) One praccounting inwardly, silently, and cor- tical suggestion might be as follows: get rectly." You will be telling the truth, the some cards printed, stating your regulamother will be happy, and your problem tlons with a few words of comment explaining the teacher's side. Post one up in your studio, and remit one to the parents when they bring their child for an interview. It would be ideal if all teachers in each community could abide by the same standards and thus protect one another, as all engaged in the teaching profession have to face the same problem.

Learning from Records

I wish to ask your advice about the use of records for self instruction. Some years ago I studied plano seriously and hoped that I might make it my profession, but circumstances prevented this. Now since I am more comfortable financially, I feel I am more comfortable financially, I feel a great urge to turn to the piano as an avocation, but my office hours are a handicap in studying with a teacher and therefore I ask your opinion about the matter of listening to the records of concert pianlist. Do you appropriate of this? anists. Do you approve of this?

—(Miss) J. M., Michigan.

passages, for example the slow move- then and there you would have a source Everywhere one hears students making

plays this passage faster," or "So-and-so uses much more pedal." This habit of imitating records is a detestable one and it should be eliminated unless the students want to turn into a flock of papagayos, those multicolored birds from South . America, with their squawks and croaks reproducing vaguely their masters' voices. Yes, if teachers don't try to stem this threatening tide, we are going to have a generation of . young parrots, merely copying someone else instead of of friction and dissatisfaction. Why should developing their own personalities. This parents, or the children themselves, re- would lead to complete aboiltion of one's sent paying for a missed lesson when the individuality, to an atrophy of the ability clause of prepayment was accepted in to think, to ultimate servility to the congood faith? Suppose the family home is ception of others. Only disastrous results out of town and the father commutes can be expected from such practice. Use every day by train, on a season ticket records if you wish, but only at first and bought and pald for: will he ask the rall- in order to secure a general idea of what road company for a refund if he stays a composition sounds like. Here it must home and fails to use it for several days? stop and your own brain must take over. Of course not. The same applies to con- Besides, recordings are deceiving; haven't cert or lecture course tickets.' I don't see you noticed that most of them play as any reason why music lessons shouldn't much as haif a tone too high? This imbe placed on a similar business-like basis. plies a faster tempo than the one used ment of Beethoven's Third Concerto in Teachers who tried it last fall reported at the original performance. And what C minor. Here, one must pause and find favorable results. It is my conviction that about certain metallic tones, or harsh out how some groups of thirty-second or once you establish such a regulation and attacks produced by defective engineersixty-fourth notes fall within the beats, "stick to it" with the sole exception of ing, with the more elusive pedal effects And what about Gershwin's Prelude No. 1, health reasons, your prestige will increase lost for the same reason? There is anwhich brings so much trouble to the and you will attain a higher professional other angle, too: suppose you spend average student? In my mind and gen- standing. There have been too many last much time "aping" a certain disc. Then erally speaking, counting can never hurt minute calls, flimsy excuses, or unjusti- you happen to hear another recording of anyone nor anything. But if you are fled cancellations of lessons in the past. the same work, and to your dismay, you positively sure that the little pupil in It is in times like these, when demand is discover that the interpretation is just question doesn't need it and that the great, that teachers can put an end to the opposite of yours, or rather, of the length of her beats and rests is abso- such undesirable practices. Never mind if artist whom you so conscientiously strove lutely accurate, then let her do without one or two pupils drop out: some more to imitate. You may prefer this new it, and tell her mother: "You ought to will come in and you will be the winner version, too. So, why not remain independent and be yourself? Use your own judgment. By dolng so you will act wisely and achieve finer results in the end.

remarks such as these: "But the record

Precocious Youngsters

My nearly four-year-old son wants to ference between the treble clef and the bass clef. He has an excellent memory. He ilkes music on the radio and he listens for various instruments and then we make visits to the music shops to see the instruments. One of his playmates, age six, has been learning the plano since he was two and a half. Please tell me what material I should use to begin teaching him. Do you advise teaching him anything at all until after he learns his ABC's in Kindergarten? Will his left-handedness make piano difficult for him?

-(Mrs.) A. B. C., Washington

Those little boys sound very precocious and eager to learn. So I don't see any reason why you shouldn't go right ahead with your nearly four year old son. It seems awfuily young, I know; but age has nothing to do in this matter: what counts is individual aptitude, and an alert, wide-awake brain, Remember Mothen be discarded because the "swing" mountay payaments is expensioned in the of this rhythm has become "second na- apply to everyone, old and new students an opportunity to discuss a situation Richter's "Kindergarten Class Book" is of this rhythm has become "second ma- apply to treatment of the past few years has un- an excellent plane approach for little sary when reading certain complicated known that your prices differ, and right fortunately prevailed in music study, tots. Then I can recommend My Plano (Continued on Page 528)

THE ETUDE

The Practical Side of Piano Practicing

NCE, in a discussion of piano playing with Sergei V. Rachmaninoff, I commented upon the fact that while his compositions often called for large stretches, his hand was not abnormally iarge. His maximum compass was an octave and a major third-ten keys. On the other hand, his cousin, Alexander Siloti, had, according to reports, a stretch of an octave and a fifth. This is interesting to piano students because so many are concerned over what they feel are handicaps, whereas the great artists of the keyboard are more concerned with developing their muscle and nerve control for freedom of ex-

The practical side of piano practicing demands that one must learn how to practice, how to achieve the desired goal in the shortest possible time, which is half of success. Unfortunately, the student is generally told to work with the clock ticking next to him, and the minute he is through with the prescribed few hours, off he goes until the next day. The sllly notion still remains in the minds of parents, students, and even teachers, that if this performance is repeated day in and day out for several years, the youngster will wake up one morning a full-blooded musiclan and technically a well equipped performer.

It would be far more profitable for the teacher or the parents to set a daily task to be accomplished, like learning the whole, or a certain part of a composition. The student should not leave the plano before this is achieved, no matter how long it takes. There should be no concern if at first he can not finish the task in a very short time, for it won't be long before he will need far more time to do his job.

Ail practicing is mental work and not an isolated physical exercise. Unless the student keeps a concentrated mind on every move, he is wasting his time, As soon as he is mentally tired, he had better stop. As soon as he is physically tired, he had better stop.

The Subconscious Mind at Work

A great deal of actual work goes on in the subconsclous mind after the work at the instrument is over. This is why a composition and its technical difficultles, after long, concentrated practice, becomes easier by leaving It alone for a few weeks. There is no use pounding away at the same piece month after month, and the student will discover with pleasure that by dropping It after the first unsuccessful round, he can "floor it" quite easily in the second.

But the most important objective for a teacher is to awaken in the student a love for the piano and sufficient curiosity to overcome its difficulties. This is much more important than any scales or exercisesbecause there is danger of killing the beginner's every desire to be a musician. In short, one should develop the musician first, and the performer afterwards; not the reverse, as is usually the case.

The practice of cramming the student with all kinds of exercises in order to develop his technical skill. with the idea that musical phrasing, and so forth, will come afterwards, is very wrong. Just as well teach someone a new language without explaining the meaning of the words.

Playing the piano should become, for the student, a life necessity, practically a nutritional element, like a vitamin, without which he couldn't live happily for a day. In addition to being his profession, it should be his favorite hobby, though this does not mean that he shouldn't go fishing if he wants to. Piano practice is a mental workshop in which something must be achieved every day, or the time is completely wasted.

Probably enough reasons have been given why teachers should make their pupils play scales each day for several hours. So here are a few reasons against this practice that should at least put the question to doubt.

by Victor J. Seroff

Distinguished Russian-American Piano Virtuoso and Teacher

Mr. Scraff's articles, taken from his book monuscript, "Common Sense in Piano Study," have appeared in past issues of THE ETUDE as follows: May 1946, "Look Into Your Piano"; July 1946, "Basic Foundations of o Permanent Technique": February 1947, "Controlling Tempi and Dynamics." The May 1946 issue is entirely out of print. There are a few copies available of the July 1946 and the February 1947 issues. -Fritor's Note

1. If the scales are meant to develop the strength" of the fingers, they fail completely. The weak part of the hand is the fourth and fifth fingers. Yet these get very little work to do in the run of a scale. In fact, the fifth finger strikes only once in each up and down run. No muscle will develop from such intermittent exercise. Only a constant drill of those fingers will strengthen them, and such drills are provided in innumerable exercises.

2. If the practicing of scales will help to play them later on, when they occur in pieces, what about the greatly varied fingering we must often use, according to the phrasing line in the piece?

The Weak Points of the Hand

Just as much of the same can be said about arpeggios. The student should not waste many early morning hours on them. The student, however, must have a thorough knowledge of scales and arpeggios. This is indispensable Considering double notes, the student must always

practice chiefly the upper part of the right hand and the lower part of the left, as these are the weak points. The absolute "together" sound is essential, All double notes should be sounded simultaneously. Some students play them as though their fingers were stuttering. Playing double notes well comes only with very strong fingers. Here it is absolutely essential to practice very, very slowly, so that the muscles will adjust themselves to the position of the hand and fingers, and the muscle work of two fingers struck together against the other two becomes coordinated. The socalled gejesselte-finger (holding finger) exercises are very beneficial. For Instance, holding the fifth finger on the keyboard and trilling with the other fingers in double notes. The same exercise can be applied by holding any other free finger down on the keyboard. This exercise should be started in an extremely slow tempo, and very gradually increased as the exercise becomes easier. One cannot emphasize too much the need for playing the holding finger exercises very carefully. At the first sign of tension they should be stopped at once and started again with a slower tempo and complete ease. (During the years that I studied with Moriz Rosenthal It seemed to me that the holding finger exercises were among his favorites.)

In playing octaves, the student must know of three ways: playing with full arm and resting firmly on the fingers, playing with the wrist alone, and finally, with the fingers alone. As paradoxical as it may seem, we eventually play all octaves with the fingers, feeling the keys with their tips, but we play scales and cantilene with the full arm.

First of all, in octave technique, the student must develop a sure, definite octave grip. Most women's hands are bullt with the stretch of an octave: most men have a far larger stretch and therefore, men tend to strike an octave with the grip of a ninth. They con-

sequently must adjust their grlp for the octave with relaxed wrist and arm, but firmly fixed fingers, feeling the keys well under the tips. Since the white key is much broader than the black, and therefore allows too much space for the fingers to shift, a very good ldea, is to practice the octave grip on the black keys alone, for, with the narrow key, the finger must always strike the same snot

In playing octaves one should be aware only of the downward motion. Any upward motion of the wrist, independent of the arm, is a waste of that effort and time, which is so important in the speed of playing. The playing of repeated octaves should be adjusted to the action of the keys. The student can see for himself that the easier the action of the piano, the faster will the key return to its original position, and the more rapid and easier will be the execution of the repeated octave. This adjustment will apply to all combinations of repeated notes. The fingers should never release their grip of the keys. The student should just "shake" them downward, as fast or as slowly as the score demands. As an example one may take into consideration the lengthy octave passages throughout the Schubert-Liszt Erl King:



Busoni, in playing this work, never raised his hand from the keyboard. Once he encountered a long sequence of the same octaves, he let his hand rest upon the keys, and the hand moved up and down with the piano action, over and over again.

It is helpful to practice octave passages with just the fifth finger alone-keeping the hand spread out in the position of the octave stretch. This will strengthen the muscles of the little finger and the outer side of the palm, and will add to the security of clean octaves, since it is the upper part of the octave that usually leads the passage. Practicing the reverse way, with the thumbs leading, should be done very lightly. as there is danger of stiffening the wrist and hand In playing alternating octaves, the weight and emphasis should be in the thumbs, since that is where the effect of the chromatic scale lies.

Economy of Movement

All piano playing should be based on the maximum economy of the strength and movement of the hands over the keyboard. History says that when Bach played, one could hardly see his hands move. As we read further, the same is said of Mozart and of Chopin. I once took a young friend (Continued on Page 533)



KATHRYN SANDERS RIEDER

Can You Set a Standard? by Kathryn Sanders Rieder

"T CERTAINLY is a pleasure to hear a good cholr!" the choir they will want to learn it, but it must also a visiting minister said recently after hearing the

The anthem had added greatly to the worship service. All who heard the minister's remark seemed to be smiling agreement that the anthem had been a pleasure to the congregation, to the director, and to the choir members. It had been worth all the effort that had been given it.

The increasing number of good volunteer church choirs now winning distinction have found that it is essential that they select a standard and seek to maintain or better it. Standards vary for the many types of choirs. There must be standards to deal methodically with the shifting problems presented by changing groups, abilities, and circumstances. With some, this means detailed constitutions, and highly organized yearly programs; with others, only a few well-defined rules, carefully followed, are necessary. Many times when conditions are unsettled we think the solution must be to ask less and less. We adopt a soft attitude toward difficulties instead of attacking them constructively. Rather, we ought to be asking more of ourselves and of the members, as we try to make choir participation more satisfying for each member.

The music itself deserves thoughtful attention, for the choir gives its best only to music that is liked. Are we maintaining the standard of having the choir music attractive and simple enough for the choir to sing confidently with the amount of rehearsal time available? We know that if the music is attractive to

be well known before they can sing it with satisfaction.

Many members sing little aside from their choir singing. Usually a few days intervene between practice and the worship service, which allows some impressions to fade. The anthem must be learned one hundred and ten per cent on rehearsal night if it is to be sung one hundred per cent for the congregation on Sunday. Even so, with many practices needed for each anthem, and with rehearsal time so short, the difficulty of the music selected is an important consideration.

There is a great difference in the amount of new music various choirs can use with profit. The choir which has many members of wide musical experience. who read easily and sing much, can do one amount, Another group, aithough it may do as well after thorough rehearsal, may be timid about trying new music, and become acquainted with it slowly.

Uplift Standards

Many people mention that they like music with an uplift. They say that they come to church for an uplift and that too much church music is sad or melancholy. Many younger people, while realizing that somber music is in place during some seasons of the church year, prefer that this be only an accent, that the usual music express something that will help them feel better, or give them impetus to live better, happier, more

Do we set a standard in having the various sections rehearse their parts alone? Many members of our vol-

unteer choirs never feel sure of their part until there hear it alone. Others are not conscious that they are not in perfect tune with the rest unless their part is played with them as they sing. After parts alone are worked out, the sopranos and tenors are rehearsed together, then the aitos and basses, and finally sopranos and aitos together. This procedure gives practice in tuning to each other, in hearing the inner voices. Such practice helps re-enforce the learning of each individual part. Ideals of singing with unforced tones can be brought out at the same time. Sectional practice need not take long. It gives the others a moment of relaxation. And, if desired, the one part may sing while the others hum softly to acquaint themselves with their

Diction Standards

Do we maintain high standards in having the words sung so they may be understood? Ask some of the more discerning and musical of the congregation to report on whether the words are clear, the balance of parts pleasing. Accept their report with good spirit even though it is not all praise. At rehearsal the director will do well to take a few moments to go to the back of the church auditorium to listen to his cholr. Among other things he can determine which words are not clear and drill the choir in slnging them correctly. Often it is the final consonant which is unpronounced an, which makes the meaning unintelligible.

There is a standard to be maintained in securing contrast in performing the anthems. Often choirs fall into the routine of singing along rigidly, with almost no variation in dynamics or tempo. Some soft sections, some loud sections, and a faithful execution of the marks of expression would lift many an average choir into the better than average class. Yes, we know these things-but do we perform them? Do we maintain the standard here?

Appearance Standards

Do we set a standard for the appearance of the choir? Even though robes have been widely adopted to help in this matter there are still details to consider if the appearance of the cholr is to be uniform and pleasing. The wearing of hair-ornaments, ear-rings by the women, bright ties by the men, all sorts of small variations can spoil the dignity and appropriateness. The choir robes need to be kept clean and mended. They also need to be changed in appearance from time to time. If new robes are not needed, new stoils or collars with a change in design can freshen the garment and give a new and pleasing effect.

Posture Standards

Good posture is expected of an efficient choir but there is also the problem of eliminating distracting mannerisms. In most churches, choir and congregation still face each other and each distraction is disturbing. One choir had a habit of rising to sing, then each member taking a step forward. It gave the strange effect of the choir lunging forward, and was corrected by a word from the director. Afterward they simply rose where they wished to stand, slightly away from the choir benches.

Behavior Standards

Whispering or over interest in the congregation must be watched. At times a tactful talk by the minister, stressing the choir's part of the service and emphasizing the matter of reverence, and the thoughts that should occupy the mind, can be of great help. It will be found more to the point than a recital of the "dont's." Here, as in other situations, it is better to replace a faulty habit with a good one than to emphasize the poor habit through constant attention even though it is of a negative kind,

Membership Standards

Can you set a standard in membership? Some choirs are completely organized with all officers and a constitution that settles all matters in question. The director has almost nothing to do with the membership considerations. He does pass on the new members, and he does keep alert to secure new members, but in so far as practical, he leaves the matters in the hands of his membership committee.

Some choirs hesitate to set up rules thinking that they may iose some members (Continued on Page 496)

THE ETUDE

AN AUSTRIAN TRINITY

"BRUCKNER, MAHLER, SCHOENBERG." By Dika Newlin. Pages, 293. Price, \$3.50. Publisher, King's Crown Press. The author, with the authenticity of long research and devotion, has built her book around four stars of Viennese music since the days of Brahms. She has not included Richard Strauss in the group, probably because he was born in Munich and because she feels that he perhaps belongs to a different line of descent. The stars are Bruckner, Mahler, and Schoenberg, with Alban Berg, a pupil of Schoenberg, more or less in the nebulous background.

Her first interest in this musical revolt stems from a meeting with Arnold Schoenberg in Los Angeles in 1938, when she became a pupil of the famous radical. With great breadth of understanding she traces the steps of the revolution from the baroque Catholic Bruckner, through the Semitic Mahler and Schoenberg, to Berg and his chaotic musical play, "Wozzeck." She indicates, with fine critical discernment, the distinctions between these masters, and provides the reader of today with opinions which form a splendid basis for comparison.

CONTESTED BIOGRAPHY

"Koussevitzky." By Moses Smith, Pages, 400. Price, \$4.00, Publisher, Allen, Towne and Heath, Inc.

A new publishing firm, Allen, Towne and Heath, Inc. issued its first book and almost before the work was on sale, found itself tangled up in the meshes of the law, Mr. Kousseyltzky just didn't like the book and contended that his right of privacy had been invaded and that the book had willfully damaged his reputation as one of the world's great conductors. He sued the publishers and lost his case. He then appealed it and the decision handed down was that the book had to do with factual matters and was not fictional. Mr. Koussevitzky lost agaln.



SERGE KOUSSEVITZKY

Certainly your reviewer could not appoint himself as a third court of musical justice to a man who has been one of the most active and valuable figures in the musical progress of the New World. That decision can come only from the musical public as a whole. If we were in Mr. Koussevitzky's position, we wouldn't care very much, because the great jury of the people themselves is wise and understanding. Such a career is so

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

sensational that no American could ask more of a Horatio Alger character, More than this, Koussevitzky, during his brilliant career, has brought to us innumerable new orchestral works. His interest in presenting the compositions of American composers might almost be said to exceed that of any other conductor. All in all, as Al Smith used to say, "Let's look at the record." How many conductors of today and vesterday can boast similar remarkable results? The writer of this review certainly could not throw irritating pebbles of criticism against Koussevitzky's idiosyncrasies and his private career. Your reviewer enjoyed reading the book, with its vast amount of interesting detail, very much indeed, and thought more of Mr. Koussevitzky at the end than when he turned the first few pages.

MILLIONS IN IT

"How to Write, Sing and Sell Popular Songs." By Nick Kenny, Pages, 255. Price, \$2.00, Publishers, Hermitage Press.

Yes, there are millions in it for a very few people out of the one hundred and forty million who make up the population of the United States. It is hard to think of a business in which the element of speculation enters more than in the field of the popular song. For one Irving Berlin, one Richard Rodgers, one Paul Whiteman, one Bing Crosby in the field of popular music, there are thousands of aspirants with about as much chance of giving Uncle Sam any additional labor with their income tay as a humming hird has of catching a whale. Nick Kenny's book tells some of the pitfalls to avoid in song writing and gives pertinent advice from Cole Porter, Richard Rodgers, Oscar Hammerstein, II, Irving Berlin, Paul Whiteman, Irving Caesar, Cab Calloway, Frank Sinatra, Jo Stafford Perry Como, the Andrews Sisters, Kate Smith, Bing Crosby, Sophie Tucker, and many others, as well as information on copyright, lists of publishers, and various other information of value to the aspiring song

THE WELL TRAINED VOICE

"Your Voice and Your Speech." By Beatrice Desfossés Pages, 224. Price, \$3.50. Publisher, Cattell and Com-

Miss Desfossés' work is one with which all vocal teachers should become acquainted, because so many who want to learn how to speak correctly, effectively, and beautifully, apply to the voice teacher for assistance. So much practical information can be obtained from a book of this type about "Facing Your Fears," "Thinking On Your Feet," "Everyday Speech," "Articulation," "Strengthening Your Voice," "Speaking for Radio," "Choral Speech," and other subjects, that the teacher's work may be amplified very greatly, without adding to the pupil's fees. The book is to be highly recommended.

SEEING MUSIC

"VISIBLE SPEECH." By Ralph K. Potter, George A. Kopp, and Harriet C. Green. Pages, 441. Price, \$4.75. Publisher, D. Van Nostrand Company, Inc.

The first authoritative, comprehensive work upon the science of photographing sounds in speech so that these may be analyzed for study in education of the deaf, speech correction, phonetics, music, dramatics, heart beats, bird songs, animal sounds, machinery noises, or any other research involving sounds. There are more than five hundred reproductions of spectograms. These should give great opportunity to scientifically minded musicians.

CHORAL PERFORMANCES

"FUNDAMENTALS OF CHORAL EXPRESSION." By Hayes M Fuhr. Pages, 103. Price, \$2.00. Publisher, University of Nebraska Press.

The great reforms that have come in the field of choral singing were long delayed. It is not far since the day when almost no one expected to make out the words of a chorus or even a quartet. The singers sang the notes with fair respect for intonation but were not expected to let the audience know what the song was about nor was there much attention naid to anything more than the crudest attempt at expression. Such books as that of Mr. Fuhr have contributed much to remedy this. The chapters are clear and readable, and are divided as follows: Perspective, Group Organization, Repertoire, Rehearsal, Tone Production. Performance.

A Musical Family

"THE NEWHARD PIANO QUARETTE." By Nelson James Newhard, Sr. Pages, 248, Price, \$3.05, Publisher, Lehigh Printing Company, 125 North Hall Street, Allentown, Pa.

This is an unusual book about an unusual achievement. Mr. Newhard has been one of the leading music teachers in his home community of Bethlehem, Pa. He took it upon himself to form, from his family of young children, Margaret E., Harold E., Gretchen I., and Nelson J., Jr., a quartet, all four players performing at one keyboard in arrangements made mostly by European composers. Starting with very simple pieces, the repertoire expanded until many of the works of the masters were included. The quartet gradually grew up, and as the playing efficiency of the performers increased, it began to attract attention. The performances were precise, the ensemble excellent, and the interpretations understanding and artistic. The quartet proved a great novelty and was much in demand.

Mr. Newhard gives, in great detail, notes upon the training of the quartet and the development of the performers, who are now adults and college graduates. He writes stories of over two hundred pieces including piano solos, duets, trios, quartets: selections for two. three, and four pianos, as well as organ and piano duets, concertos, and miscellaneous numbers

The Pianist's Page

Standards For the New Season

In all my years of happy association with THE ETUDE, no topic has provoked the interest stirred up by the pages on Standards of Music Teaching, (January and February 1947.) The letters received are obviously from intelligent, aspiring, and also indignant teachers. Do they ascribe today's generally low level of piano teaching to the teachers themselves? Or to poor teaching materials? Or to the "no time for practice" wail? Or to school or extra curricular activities? . . . Hardly! About half the correspondents place the blame squarely on the parents, especially the "moms"; others castigate our "progressive" educators; only a few point fingers of shame at the teachers.

Mary A. Spencer of Princeton, New Jersey, makes this devastating indictment

"I firmly believe that the blame for inadequately trained students lies on more doorsteps than those of the piano teacher. How often do we teachers hear this statement from parents canvassing the field for a music instructor: 'I don't want Johnnie to be a concert pianist or a professional musician. I want him to know just enough so that he can play for his own enjoyment. These words cause more heartbreak to teachers and students than any ever uttered. The teacher, to comply with the patron's wishes, teaches Johnnie 'pieces.' no scales, no exercises, no technique of any kind . nothing that will sound as if he is on the road to professionalism. He must 'just play.' Also he must never be kept on a piece so long that he will tire of it, or perfect it! Consequently one musical murder after another is committed.

"However, the tragedy is not in what happens to the music, but in what happens to Johnnie. He never gains enough technical equipment or knowledge to 'play for his own pleasure'; he soon realizes his shortcomings, becomes discouraged by his own inadequacies and gives up the struggle as hopeless . . . or, still clinging to the ideal that there must be some beauty in music (although he has yet to make that beauty with his own hands), he enters college or music school. The teachers there must help him not only to uniearn but also to relearn basic principles which he should have known from his earliest experiences in music. Wilful fingers must be retained, old habits must be broken down and new ones substituted. After this procedure perhaps a little pleasure may creep into the pianist's experiences. if he is not completely worn out with confusion.

by Dr. Guy Maier

Noted Pianist and Music Educator

"Yes, we blame the parent; but parents usually don't get their ideas about 'enjoyment,' 'for pleasure,' and so forth from their own heads. I go directly to the door of the modern educator who, like a quack doctor, theorizes endlessly to the ruination of millions of young hopefuls. The child must 'love' his work (or studies or whatever his task). That statement is good when interpreted sensibly. I honestly believe that love for one's work is an absolute necessity for meaningful learning. But I also believe that the elements of work in music (and other studies) are at present so broken down that the child is almost completely milk-fed, and any labor on his part, either physical or mental, is completely eliminated. It is true that it takes a wise person to guide a student into loving his work, but nothing which really gives our life meaning is ever gained without expenditure of effort. The idea of the 'easier road' is purely an adult concept, because children are less prone to try to escape a little use of energy than adults. We give our children the best in materials, but why do we handicap them from the beginning with 'adult short-cuts' and superimposed ideas which lead to nothing but disillusionment?"

Music Is Work-Fun

Miss Spencer's letter is one of the finest I have received on this or any subject. We are grateful to her for its sharp reminders. Why not send copies to some of your recalcitrant parents, or to that smart aleck school principal? I dare you to do it!

Every youngster must learn from the beginning of his life that fun must be worked for. Any other kind of education leads to unhappiness. Piano-playing is one of the most satisfying kinds of work-fun. For thousands of persons there is no pleasure to equal the making of music. To do this well requires sustained discipline and concentrated effort. Yet, contrary to generally held opinion, I contend that the acquiring of moderate technical skill need not become a boresome or tedious process. To be sure, technic vitally taught, must first be insinuated in the lazy disbelieving pupil's fingers, and then lo! one day he wakes up and sees the necessity for it. (That's always a day of rejoicing for us, isn't it?) Whereupon the problem is solved once and for all,

I can honestly say that I've never had the slightest difficulty persuading young pupils-beginners or intermediates-to practice technic. This goes for the years when, traveling from house to house by elevated and steam trains, trolley, ferry boat, and on foot, staggering through mud and snow-drifts I gave house-tohouse lessons in Boston suburbs. "Ah," you say, "that was years ago, another generation, different times." and so forth. . . . Perhaps you are right . . . but I can point out dozens of today's teachers who report little difficulty in teaching technic the imaginative, scientific, stimulating way

Is It as Bad as This?

Here's a distressing letter from a conscientious rural teacher of many years experience:

"I deeply regret that you do not place the blame where it rightfully belongs-on the modern parent, the undisciplined child and a few other obstacles namely, physical education, home economics, band, radio,

movies, and ball games.

"Maybe I'm old enough to be your grandmother though I doubt it! In my school days we lived on music and had enough hours to study it. We learned Bach Mozart, Beethoven, Schubert and made an issue of technic and theory, and above all learned to control ourselves through self discipline.

"What does music study mean in our schools today? Band with brass tooting a blaring march on a football field, and nobody to play the piano in Sunday School or for a glee club. When the four years of high school are over, music is gone forever so far as performance is concerned; and in the schools we just have more and more tooters coming on-that's all.

"What time is left for plano students to practice? In rural communities such as mine the school bus trip takes two hours daily. One of my girls, working on the Grieg Concerto might get it learned if she had half a chance to work on it; but she can't miss a ball game, football, basketball, baseball and what-have-you-ball and all the rooting, hooting crowd. If she misses a game, she's 'queer' . . . and there goes the piano prac-

"In my study and teaching days girls had time to practice. Nopey nope, it isn't the teacher's fault. You'd better box the parents' ears and tell them to send to lessons a peppy girl who is eager to learn keys, chords, scales sight-reading, and so forth. Don't expect us to inspire a sleepy, gum-chewing gal who won't practice her piano lesson even if it is written down in detail.

"I am not a parent, but just the piano teacher with tied hands. I'm weary educating both child and parent, and often being treated like a dummy by everybody. . . . You great big 'guys' who write for THE ETUDE, come out, travel our paths, and see what you catch on your

Well! There's nothing further for us to say except this: if music brings its teachers to an unhappy, embittered state, there's only one thing to do-ouit music, retire, or go into another husiness or profession I wonder if other smail community teachers agree with our correspondent?

Joint Responsibility

Some of the letters put the blame on parents who tolerate incompetent teachers:

"In our town of 65,000 I am the only nondegree teacher among twelve piano teachers; yet students from master or bachelor degree teachers come to me without the least knowledge of key or time signatures, tempo indications, and worst of all, any practical knowledge of major or minor scales.

"I think part of the responsibility lies with parents who bring their children and say, 'I only want Johnny to have fun out of his music' . . . I refuse to take such

Good for you! Most competent teachers nowadays are in the same position-they can and do choose their

From the above letter it seems, doesn't it, that the remedy will not be found in demanding teachers with

Here's another: "If you could only see the specimens

that come to me after years of lessons with so-called teachers. Two girls came to me recently, one with eight years, the other with four years study. I planned to work with them on sonatas, classics, and so forth-but found that they had great difficulty playing Godard's Second Waltz and the first movement of Beethoven's "Moonlight" Sonata. (The third movement was out of

"What is the matter with the parents? Do they have money to throw away? My pupils' parents tell me they have learned more from me in six months than in all their previous training.

Perhaps the remedy lies in educating the parents; ... Or is it too late?

A highly successful teacher writes:

"This week I auditioned applicants for lessons next autumn. Hearing the high school juniors and seniors positively makes me groan. They bring me Rhapsody in Blue, Clair de Lune, Liszt, Chopin, with no technical foundation. They can't even tell the key they are reading in, cannot decipher dynamic directions or tempo indications. As for 'tone' they never heard of it." If this is the level of piano teaching in the United States, it's pretty sad, isn't it?

(Continued on Page 494) THE ETUDE



by Norma Ryland Graves

like the crackling of leaves before an autumn storm. Then as a square-set, dark-haired man stepped out on the stage, successive waves of sound rocketed the hall. Smiling and bowing, his black eyes darting from side to side, Jullien finally reacned the center of the stage. From the sheen of his long black hair to the gloss of his patent leather shoes the forty-two-year-old conductor was elegantly turned out. As usual he wore his coat open to reveal a dazzling white waistcoat topped by an elaborately embroidered shirt front. His long wristbands were turned back over his cuffs. Contrary to custom, however, he wore neither primrose gloves nor the numerous diamond rings and charms that usually imparted such a garish effect to his ap-

For his last concert Jullien followed the usual pattern of an overture, two movements of a symphony, an operatic selection, instrumental solos, and a concluding group of popular dance music. But it was a program devoid of many of the theatrical trappings in which he so frequently clothed his music. The roars of applause that greeted the last number had hardly subsided when the audience observed Köenig, the chief cornetist, advance toward his conductor bearing a huge golden wreath and tablet, which he presented to him, Amid thunderous cheers Jullien held up the scroll which commemorated the events of the past week. Those nearest him could read the words engraved on its surface: "A Laureate from 1500 performers at the First Musical Congress in America and from 30,000 true friends and admirers present in the Crystal Palace, June 15, 1854. . . ."

A Startling Innovation

It had been nearly a year since elaborate posters of scarlet and black plastered all over New York had first announced Jullien's arrival from England, where he had concertized for nearly twenty years. He had skyrocketed to fame through his popular "Schilling Concerts," attended by the millions whose foibles, as well as those of Jullien himself, were immortalized by cartoons of the famous "Punch."

Jullien brought over as nucleus for his American organization forty musicians including such well known artists as the cornetist, Köenig; Bottesini, the great contra-bass: Lavigne, world-famous oboist: Wuille, celebrated clarinetist, and Hughes, the famous ophicleidist. Among the fifty-eight musicians he employed in this country was a young violinist. Theodore Thomas,

To Americans of the middle nineteenth century an orchestra of ninety-eight was a startling innovation; likewise the number of solo-artists Jullien introduced at each performance. Even more amazing, however, was the price charged for each scarlet and gold admission card-only fifty cents. It was worth that much just to see the strange new instruments Jullien used: drums so large that they required a pair of players: the mammoth bugle with keys, the ophicleid; the oddshaped wood winds. With a repertory of more than 1200 pieces, Jullien offered the musical novelty of a complete new program for each concert.

music that Jullien programmed each night was also beginning to be understood and liked. But after all, it There was never a dull moment at any of the conwas the novelty of the concerts which had continued certs, for Jullien especially delighted in surprising his to draw them for nearly a year. This, and Jullien himaudience with new arrangements. Fully aware of his self, who was as versatile an actor as he was musician. abilities as a public amuser, he never failed to exhibit

From somewhere down in front came a sharp rustle those idiosyncrasies which his public expected. Since he had thoroughly trained his men to play with their conductor facing the audience, he was free to "play" upon the emotions of his listeners, and what a field day he made of it!

Now wafting his baton gracefully in mid-air, now smashing it down forcefully when he noted an occasional lapse of audience-attention, he dominated the situation at all times. As he approached the climax of a number, he often seized a fellow-musician's violin or flute or cornet and concluded the selection with a dramatic flourish. Then mopping his face with a large silk handkerchief, he dropped exhausted onto his "throne" to receive the plaudits of his admirers, Many were the tricks he used to arouse interest, such as having a pair of white kid gloves brought in on a silver platter, Facing his audience, Jullien methodically drew them on and from his collection of batons, meticulously selected a jewel-tipped one. His listeners knew, without consulting their programs, that this was the prelude to a Beethoven number, a composer whom their conductor reverenced despite his theatrical badinage.

Descriptive Music Plus

The Frenchman's popularity was further strengthened by the number of quadrilles he composed. At this time the craze for dancing the quadrille-a square dance of five movements-had spread from the continent to the New World. Astute showman that he was, Jullien further popularized his own by tying them in with events of the day such as The Great Exhibition Quadrille. He also advertised that a different one of his celebrated "National Quadrilles," featuring the music of various world nations, would be played each

A special favorite, The American Quadrille, which had been composed shortly after his arrival in the United States, contained all the national airs arranged for twenty of his solo artists. In this he rang bells and zoomed cannon so well that he never failed to work his audience up to a frenzy of patriotic zeal. Other audience-favorites were his Army and Navy Quadrilles in which he vividly pantomimed the actions of the soldier and the sailor

But the musical cocktail on most programs was the concluding number, The Firemen's Quadrille in which he exhibited a bag of theatrical tricks that has rarely been equalled. Before starting the number. Jullien solemnly warned his audience of the terrifying spectacle they were about to witness. At first the music had a deceptive smoothness and quiet, almost like a lullaby. Then suddenly came the clang of fire bells. Fire . . . real fire burst from the ceiling! Three or four companies of firemen rushed on the stage, dragging reels of hose from which water was pouring. Hoarse directions, terrifying screams, shouted orders transmitted by the megaphone-equipped musicians added realistic terror to the scene.

Came the crash of falling buildings (cannon balls rolled through plank tunnels beneath the stage) . . breaking glass . . . increasing din. In the excitement women fainted. Finally at a signal from Jullien the firemen left the stage and the spectacle ended with the orchestra leading the Doxology. Those in the audience

who were physically able joined in the singing. Jullien's triumphs were not confined solely to New

LOUIS ANTOINE HILLIEN

ods made him one of the most popular figures of the

day, Louis Antoine Jullien introduced early Americans

to their first large orchestra and to symphonic music

at popular prices. Like his contemporary, Phineas T.

Barnum, Jullien advertised copiously, introduced novel-

ties, and intrigued the public by grandiose stagings,

Unlike the showman, however, he was sincere in his

When the French conductor arrived in the summer

of 1853, he found a lusty young nation in the throes

of its first growing pains, New York was just beginning

to preen itself as the nation's first city. The New York

Philharmonic had announced a new "season" of four

concerts. The first American Exposition was in full

swing, the President having dedicated its great Crystal

The Palace later became the show place of New

York, and here in June of the following year, Jullien

triumphantly staged America's "First Musical Con-

gress." The Congress, attended by representatives of

such cities as Boston, Philadelphia, Baltimore, Cin-

cinnati, and others, opened June 15 and continued

through the following week with a series of nightly

"congresses." For the opening concert, which was the

largest and most spectacular of all, Jullien directed a

chorus of over 1000 voices and an orchestra of two

A Gala Event

Monday, June 26-Jullien appeared in his farewell

concert. No event of the season aroused more interest.

Shortly after mid-afternoon the city's horse-drawn

cars were filled with crowds arriving for the concert

scheduled to begin at seven o'clock. Farmers with their

families in "Sunday best," fashionably attired New

Yorkers, wide-eyed youngsters in tow of anxious par-

ents surged through the doors to hear once more the

conductor who had opened a new world of music for

They had long since become accustomed to the crim-

son platform edged in gold, the elaborate white and

gold "throne chair" just back of the conductor's stand

-once the target of wagging tongues. The "serious"

Following the close of the Congress-on the next

attempt to popularize the classics.

Palace, July 14, 1853,

hundred and fifty performers.

URING the season of 1853-4 there appeared in

New York concert halls a French conductor

whose colorful personality and theatrical meth-

Music and Study

York. He took his orchestra on a tour that included Boston, The Bostonians, somewhat miffed over his previous neglect of them, were not at all mollified when the concert prices were announced-one dollar per persont In spite of a smaller concert attendance Jullian continued to evoke great enthusiasm. He introduced one-composer programs; he experimented with Shakespeare concerts; he played works of American composers, thus encouraging the budding spirit of nationalism which was just beginning to assert itself.

Said the astute John S. Dwight, editor of the authoritative "Dwight's Journal of Music:" "Jullien can play the best kind of music. . . . If he makes a colossal toy of the orchestra in his quadrilles and polkas, he has also his Beethoven, his Mendelssohn and Mozart nights in which he proves his love and power of interpreting the finest works."

No doubt one of the most interested spectators at the Boston concerts was twenty-five-year-old Patrick Gilmore, then leader of a military band at Salem, Massachusetts, and later originator of the giant Jubilee concerts. He capitalized on all the Jullien features: the large orchestra, featured soloists, dramatization of musical numbers, theatrical appearance, extensive advertising. However, lacking the former's basic qualities of musicianship, he was never able to establish the large personal following which ever remained loyal to

Musical Training

Although the French conductor was often accused of charlatanism, he had nevertheless received a thorough musical training. Born April 23, 1812, to a former French regimental bandmaster and his Italian wife, the child was early taught French and Italian songs by his father. At four years of age he was regarded as a musical prodigy, noted for his remarkable memory. His father subsequently took him on a tour through southern France. When at five little Louis lost his voice. his father began coaching him in violin, flute, and other instruments. After a short training period the two concertized through Italy. At the Teatro Reale in Turin, the boy played a set of difficult variations for the violin so brilliantly that he was lifted up to the royal box for the acclaim of the Queen. Following this episode, he became a popular favorite at court.

Before entering the Paris Conservatoire at twentyone. Jullien served in both the French navy and the army. On the whole his record at the Conservatoire was not brilliant, for much to the disgust of his professors he presented them with his own dance compositions in lieu of assigned exercises. Three years later he left the Conservatoire and at twenty-eight, became co-conductor of the popular "Summer Schilling Concerts's at Drury Lane Theatre, London. During the next twenty years he gave an annual series of winter concerts at the English Opera House, Covent Garden. Her Majesty's, and other theatres, his popularity stead-

In 1847 he leased Drury Lane Theatre with the intention of presenting opera in English. Engaging Berlioz as conductor, sparing no expense in procuring a splendid cast, chorus, and orchestra, he opened the series with "Lucia." The season was a failure and Jullien lost a small fortune. Just before he came to America, his own opera, "Pietro il Grande," lavishly staged, opened at Covent Garden. After five performances he was forced to withdraw it, again losing thousands of dollars.

The American interlude was a pleasant chapter in the series of financial disasters that both preceded and followed it. When he returned from America he conducted metropolitan concerts. Two years later (1856), Covent Garden Theatre burned to the ground entailing irreparable loss to Jullien in music scores and his own compositions and arrangements-many of the latter being in manuscript form only. In order to recoup his fortune he became associated with concerts at the Royal Surrey Gardens, London, but the season ended in bankruptcy. Constant financial worry was beginning to break the man, mentally as well as physically. He fled to Paris in 1859 where he was subsequently jailed for nonpayment of debts. He was released the

shocked at the news contained in a daily advertisement. Under the caption, "Jullien Fund," contributions were solicited for the maintenance of the musician, then confined to a lunatic asylum near Paris. Before erial aid could reach him, the forty-eight-year-old conductor died, March 14, 1860.

Jullien's aim, as he repeatedly stated, was to popularize classic music. He did this by organizing the largbands and orchestras, featuring the best soloists and by presenting an extensive repertory of classical and popular works. "If you get your audience to like music," he once remarked, "the rest is easy. I may feed them laughs and dance quadrilles, but in the end I give them Beethoven and Mozart."

In addition to presenting the world's great music and instrumentalists to American audiences, he undoubtedly helped lay the foundation of many of our present symphonic orchestras. At the time he arrived in America, orchestra leaders rarely employed any of the wood winds, Jullien brought soloists for this section of whom Theodore Thomas later said: "New York never saw the like before or since." The popular enthusiasm he aroused made Americans "symphony conscious," resulting in an earlier development of the symphonic organization than normally would have

It is true that Thomas, who devoted his life to developing the American symphonic orchestra, later criticized the showmanship of Jullien. But it is equally true that while the young American was working under happy state, what must heaven be like?" him, he was learning much as to the physical make-up of an orchestra; the psychology of correct programming. "No one at all in the same category with Jullien. at least in modern times, has occupied anything like the same high position in public favor," says Groves' 'Dictionary of Music and Musicians.' "His name was a household word and his face and figure household shapes during a period of nearly twenty years."

Granted that Jullien was over-emotional-that he often let his desire for theatrical effect override his basically sound musicianship-yet in educating the American public to demand the best for the least cost. Louis Antoine Jullien pioneered a trail that has brought untold musical enjoyment to millions of today's concert-goers and radio fans.

The Pianist's Page (Continued from Page 492)

Remedies

Local and state-wide music teachers associations are to my mind the most effective agents for jacking up standards at present. . . . The Pittsburgh (Pa.) Piano Teachers' Association, for example, reports: "Our organization has exerted a growing influence in our city. We have been much distressed over existing standards and have tried to raise them by sponsoring auditions for the pupils. A system of graded tests is given annually, devised by a special committee. Two memorized pieces are required in addition to theory, musical terms, and ear training. The tests are revised each year, and are passed on by men of national reputation. The pupil's teacher is unknown to the auditioning committee. We strive for absolute fairness; and teachers are glad for constructive criticism or they would not enter

"Our yearly programs are built on monthly study plans set forth in our annual year book."

One of the most thoughtful and dynamic teachers I know, Miss Zelah Newcomb of Illinois Wesleyan University offers perhaps the best ultimate solution: "Fundamental piano teaching should be taught by teachers specifically trained in piano pedagogy. Why do not all music schools offer a piano normal methods course worthy of the name, and provide a training school for their students?

"What should be included in such a teacher's course? Training in class technics and procedures for the teaching of musicianship—reading, writing, ear-training, general theory—as well as training for private instruction in keyboard facility and interpretation. The entire present set-up of piano teaching must be

In March, 1860, readers of the English dailies were changed. A child learns by drill, which is best conducted in a class. Musicianship cannot be taught in one private lesson a week by any teacher no matter how experienced. The ideal set-up for a methods course is one which produces a competent class or group instructor and at the same time a good private lesson

"A special class should be set up to give the student_ teacher opportunity to acquire and use the language of a teacher and to learn the necessary routines of criticism. Open discussion of practice methods and corrective devices are initiated. Student teachers and pupils come on alternate weeks to the director of the course for the lesson, working on a planned course of study, keeping precise record of lessons and practice, This regular check-up takes the place of the plan in which the student teacher assumes full charge for many weeks without supervision,

"Such a program demands the active participation of the parents. Mother attends the private lesson so that she may learn how to supervise the practice. Thus, student teachers are trained at the outset to guide the parents' thinking along the road of musicianship, avoiding the pitfalls of superficiality, exhibitionism, and exploitation, striving to keep the vision of artistic skill based on intellectual integrity."

"Ah." I hear you sigh, "it all sounds so simple and the sighs deepen as teachers everywhere whisper, "If piano teaching here on earth ever reaches such a

The Romance of "Home Sweet Home" and Its Author (Continued from Page 484)

backing for him. Without it, it is doubtful that with no professional experience he could have made his debut in a leading part at the Park Theater, New York's smartest play house.

"Master Payne" took the town by storm as Young Norval in the drama of Douglas. At the time Master Betty was a theatrical prodigy in England and Payne, who was eighteen, was hailed as his equal. He appeared but six nights and on the seventh a benefit performance netted him fourteen hundred dollars as well as offers from managers in Boston, Providence, Philadelphia, and Baltimore.

He repeated his New York success in Boston, Philadelphia, and Providence appearing as Romeo and Hamlet with Edgar Allan Poe's mother as Juliet and Ophelia. But as he was getting ready to start for Baltimore he noticed that some of the jewels on the costumes which belonged to the New York manager had been taken off. This nettled him and resulted in a disagreement. Suddenly he made up his mind that he had had enough of acting and he saw success in establishing a literary society—a primitive Chautauqua. But apparently the idea did not catch on for he was soon back on the stage, laying plans to go abroad where he hoped to wrest the acting laurels from Mas-

That this country was at war with England did not disturb him until he was put in jail for two weeks on his landing in that country. He resented this as a personal insult. When he was finally released he was billed to make his debut as Young Norval on June 4th, 1813. At the last moment the lady who was to play opposite him resigned from the company and Mrs. Powell, one of the prominent actresses of the day, consented to take the part without any rehearsals. Despite the lack of preparation he made a tremendous success and as the house went wild at the death scene she leaned over him and whispered into his ear, "Hear that. You are made."

From London he went to Liverpool and then to other cities where he scored new triumphs. For four years he toured England, acting one hundred and six nights in twenty-two roles. But at the end of (Continued on Page 540)

THE ETUDE

So MANY BOOKS on voice and voice problems have been written, that it is difficult to attempt any thorough treatment of the subject in a brief interview. However, I am glad to discuss a few of the questions involved. First of all, though, I should like to make it clear that the singer's career is by no means so enviable as is generally supposed! Certainly, one experiences occasional bright moments-but between them come long periods of realizing that a life in art is an extremely difficult thing.

"The violin or piano student has his instrument ready for him-and still he spends years in learning to adapt himself to it. The young singer, on the other hand, finds that his first task is learning to build his own instrument. Only very rarely is an untrained natural voice able to encompass the demands of artsinging. Thus, the singer must reckon on from five to eight years of intensive study in order to win even a measure of control over the instrumental mechanics of his voice. Singing begins only when this mechanical control has been acquired.

"Often enough, further, individual problems and difficulties arise which, at the time, seem insurmountable. Then the best remedy is patient study-provided, of course, that the young singer possesses those fundamental requisites which alone make earnest study worth while. The first and most important of these



JOEL BERGLUND AS HANS SACHS

requisites is genuine musical talent. A man without marked musical gifts might enjoy playing the violinbut he would hardly invest in a genuine Stradivarius solely in the hope that the possession of such an instrument would make him more musical! It is the same with the voice-a mere organ is not the same as a true musical endowment; and, since it is nearly as costly to train a voice as to buy a Stradivarius, the young singer should first make certain that he has sufficient genuine musical talent to warrant the outlay. The cost of lessons is completely wasted, alas, if the voice is not fortified by marked musical ability.

"The first purely vocal problem the student must solve is that of correct attack. This, indeed, is the kernel of the matter of voice production-the key to the room in which (with much hard work and a little luck), one may find the highest vocal goal: ideal singing tone. A good teacher can indicate the direction in which the room lies, but only the singer himself can

"Since tone is produced by vocalized breath, the

Some Problems of the Deep Voice

A Conference with

Joel Berglund

Distinguished Baritone A Leading Artist, Stockholm Royal Opera and Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

The outstanding sensation of the 1946 music season was the Metropolitan Opera debut of Joel Berglund, noted Swedish baritone. In the words of the New York Times, "With the debut of Joel Berglund, the Metropolitan became the proud possessor of a first-class baritane. Mr. Berglund is an artist distinction—a singer who sings with heart and head as well as with the voice, and who acts with poise and experience, Truly impressive."

ence, truly impressive.

Born and trained in Sweden, Mr. Berglund has for some years ranked high in the musical life of his country. In addition to serving as principal baritone of the Stockholm Royal Opera, he is widely sought as a vocal teacher by students from Sweden, Denmark, Norway, and Finland, many of whom have achieved positions with the Royal Operas of Stockholm and Copenhagen as the direct result of his instruction. Mr. Berglund has filled guest engagements with marked success in the opera houses of Vienna, Budapest, Prague, Copenhagen, and Zurich, where he has supported Flagstad, Mel-chior, and other world-renowned artists. He numbers over sixty roles in his repertory (including Hans Sachs, Wotan, the Flying Dutchman, Gurnemanz, Amfortas, Kurvenal and Hagen, as well as Mephistopheles, Boris, Don Basilio. Simon Boccanegra, William Tell, Figaro, and Leporello), most of which he sings in Swedish as well as in the language of their

Mr. Berglund was first engaged for the Metropolitan in 1939, but the war delayed his arrival for nearly seven years. His New York debut, however, was not his first American appear-New Tork debut, however, was not his first American appearance. He has poid three previous visits here. all of them brief. During his student days, he came here as a member of the "De Svenske" Singers group; some years later, he returned with the Wagnerian Festival Singers group; and in 1938, he sang several highly successful guest performances with the Chicago Civic Opera. His American and European acclaim is enhanced by the sensational tributes he won in Buenos Aires (Teatro Colon). In the following conference.

Mr. Berglund outlines for readers of THE ETUDE some of his views on correct production technics.

—EDITOR'S NOTE.

singing organ is, in its essence, a wind instrument; still, it is also very similar to a violin. The vocal cords are the strings; the rising column of air (breath) is the bow; and the various resonance chambers in the head not only take the place of the violin's body but are equally important. The necessary prerequisite for the ideal singing tone can be said to exist only when the pressure of the breath is exactly adapted to the vocal cords. The pressure of this rising column of breath must vibrate against the cords (which must be firmly yet naturally held) so that the resulting tone is perfectly free and clear. If the pressure of the breath against the cords is too strong, the cords react immediately in the form of hard, forced (or pressed) tone. If the pressure is too weak, the cords cannot vibrate properly, and the resulting tone is lusterless, unresonant, and dull. The first problem, then, is to find the exactly correct amount of breath to send against the vocal cords. This 'correctness' is determined by the

singer's own sensations-of ease freedom natural vibrancy-at the moments when he sings with the proper breath-pressure. No one but the singer himself can determine what this pressure is to be; he must experiment and judge by his sensations. This, of course, involves long and earnest effort in practicing. And such practicing is best done in the lower tones of the middle register of range-neither too high nor too

Transition Tones "When, at last, the student succeeds in mastering

a few truly good tones in this lower portion of his middle range, a second problem arises-the problem of the (so-called) transition tones that bridge the steps from one register of range to another. He must now adapt the correct production of the tones he has mastered, to the tones (new ones) that lie immediately higher in range. In other words, he must close the gap between the middle and upper registers so that his full scale becomes unified and even, without the least suspicion of a break This problem is particularly difficult for the naturally deeper voices (contralto, baritone, and bass). Those tiny vocal cords are asked to perform great tasks! A good singer must have a range of at least two octaves-generally more. To cover such a span on the piano, one uses perhaps twenty-five keys, each attached to its own string which, in turn, has its own length, breadth, and tension built into it. The singer has only two little cords, perhaps two centimeters in size, with which to duplicate the tonal action of twenty-five keys! For each new tone, then, the little cords must adapt themselves to a different tension, a different length, a different breadth (or narrowness). Thus, special and exact precision is required to effect a rapid and accurate adaptation of the vocal cords to the tones to be sung. Here, the deeper voices must not sing with the full, open 'chest voice' higher than A or A-flat. Further, the tone must be 'covered' enough to give the sensation of a resistance to the breath which is stronger in resonance-chambers than in the vocal cords-without losing the feeling of vigorous activity in the cords! If the vocal form is too big, one does not get this free. 'soft,' slightly nasal head-resonance which makes it. possible for cords to become 'slimmer' (or narrower). as is necessary in the production of agreeable high

"For practicing these transition tones, I recommend singing on a naturally covered vowel like E-preferably in combination with N. A correctly placed E 'sits' higher, tonally, than any other vowel. This is important for, especially in the development of the transition tones, great care must be exercised that the vowels do not become 'chesty.' When one sings E, the tongue is arched high in the mouth cavity, the space between tongue and palate is at its narrowest, and the mouth itself is only slightly open. Thus the rising tone is practically compelled to attack the softer parts of the organs of resonance, and a soft, covered tone results without too much (Continued on Page 526)

Editor, Organ Department

if they are too exacting. It is better to lose a few in the larger cause of establishing and maintaining a dependable standard. In order to have a satisfactory chair the director must know what to count on. No matter how small the group the situation can be discussed and set-

It can be decided how many unexcused absences will be accepted before a member is dropped from the choir roll. The secretary can keep accurate records ready for reference or report. Some choirs make the rule that there must be no more than ahead? Plan ahead with the pastor and five unexcused absences during the year the organist, seeking to weld the entire to retain membership. Others cut this to service into a unit. Let the sermon, the promises to notify the director or the selections reënforce each other, even made a terrible mistake." Ricordi, greatly from a human throat choir president. It becomes exceptional to though this will mean planning months alarmed, asked, "What is it? Maestro? miss and other choir members ask im- ahead. mediately about the member who has Plan ahead for the rehearsal so that been detained. Illness and unavoidable some music they know well and like to absences are excused, but these excuses sing will be included, so that you will my opera not 'Otello,' but 'lago." are few. Unexcused absences may be begin with some warming up vocalizes to made subject to a small fine which goes establish free, relaxed tones. Plan a

committee of the church should assist the least one finished number at each meet-conception and interpretation of Iaqo. Have Known. choir officers, suggest new members and ing. make the choir their continued interest. The director must plan all this in ad- that memorable first performance. Too often a choir director and an organist vance if he is to be prepared, himself. He are selected by the music committee and must try to feel well and rested for his years old! everything turned over to them. The mu- choir directing. His vitality must be high sic committee should remain vitally con- and his grasp of the tempt he wants dedicated this rotunda to the memory of cerned with how the music program of firmly in hand if he is to do an acceptable Lilli Lehmann and Victor Maurel excluthe church is working out and be alert to job of directing. Certainly much of the sively, for I, among others, sincerely be-

Social Standards

would like to become members. It is a director to lead (not follow) them, they soprano still living today to the love of healthy situation for a member to know often rise to their best singing. that another is ready to take his robe if he cannot keep to the standards he has voted to accept. It is well to have a rule that any former member of the choir may approval of the membership committee to whom he applies.

All such rule observance rests on a basis of congenial cooperation in the choir, but a set of rules helps build this. Social aca set of their steps that all anthems are not by a gorgeously dressed and bejeweled together. One or two thoroughly enjoyable parties a year may be enough if the voice alone can practice expressing the group has many competitive activities. thought of the text. Many directors like livered with great charm, honesty and Remember the tastes in recreation of the to have choirs practice expressing various musicianship, by means of a well conparticular group. If there are many moods using a neutral syllable. As they trolled lyric-dramatic soprano voice younger members include some active sing the song as if it were mysterious, or Here you have a painting of Lucia di games they will enjoy.

season, with a program presented by the are added all sorts of shading of color can first saw the light of day in the Ausseason, with a program presented by the various sections of the choir, a brief talk be noted, depending on the imagination tralian city of Melbourne from which she various sections in the choin, a sing-fest of favorite muby the pastor, a song-test of ravoint masic, and perinaps and the music lovers of the English speaking vacation trip make an easily prepared study this continuously and seek to make the music lovers of the English speaking and enjoyable evening. All like gather- it basic in our considerations. ings of the choir help foster the congenial atmosphere which is the heart of cooperation for successful choir work.

tioned many think of the talented church dividual singing? Solos, duets, trios, quarmembers who cannot or who will not tets, help develop individual responsibility help. It is a loss and yet, unless these and talent. When a voice that has solo people are sold on the idea of attending possibilities is noticed, a small solo in an

lost interest in singing, there may be these members should not be given solo the name of Nellie Melba topping the list home conditions they cannot help, or they parts until they can succeed with them it of its star roster. nome conclusions they cannot nelp, or they parts until they can success a set that opportunity is may feel superior to the other singers. Is a wise course to see that opportunity is may red superior to the other singers. Is a wise course to see that opportunity.

Their attitude may be one which would there to build strength and initiative for in other countries. France, Spain, and the choir than their good vocal equipment Do you maintain the standard of re-by a long shot, due probably to her the choir than their good vocal equipment could balance. When you have made an membering the purpose of the choir? It is peculiar voice production, not always count basance, when you have made an membering the purpose of the closely suited to the taste of those peoples, honest effort to win their cooperation it not there for display of musical excell-suited to the taste of those peoples. is better to turn elsewhere for members. ence, as necessary as this is. The choir Otherwise Melba's voice was remarkable is better to turn elsewhere for memoers. ence, as necessary as this is something the fall of the solution of t of interested individuals who will develop worship. Its success depends on the extent artistry with which it was used by that into a real asset to the choir.

Rehearsals Standards

Do you set a standard in planning

into the treasury to help with incidental repertoire for the year adding to the well Whatever the rules adopted, they ones as they can master in the time they and vocal power of Tamagno, the famous Cormack then in the prime of his career, should be discussed and voted upon by the have. Don't stop the rehearsal of an anchoir, so that they are their rules, made them too soon. After they are note-sure supposed to be the dominant figure of Now ladies and gentlemen, let us bring in the interest of a better choir, not im- you have just begun. Now comes the allposed from the top. A committee may fascinating and endless finishing which recommend but the choir should vote in makes professional choirs so outstanding. the procedures they approve. The music Give the choir the pleasure of singing at

help in ways that come to their attention. director's work is teaching the music, but lieve that the two artists have been the it is impossible for a choir to do well if greatest ones at any time anywhere. they see before them a listless, half- From here my friends, we pass to the It is well to set the size of the choir and prepared director. But if they see before gallery of notable women singers. First to establish a waiting list of others who them a confident, well-prepared, sincere we see Emma Eames. This American

Tone Standards

can be undertaken in all choirs. One per- Her all around impersonation of Aida, return when there is a vacancy, upon the son singing with strained tones can cause vocal, histrionically and physically, as the entire choir to flat, or ruin the tonal you see in this painting, made underthe entire color to flat, or full the total beauty of the other voices. Each choir can standable the fact that Radames should ing conductors whom I am sure will be begin with the plan to see that the tones prefer her, the dark skinned slave, to are not forced or overblown and reso- Amneris, the daughter of the King of nance lost. They can seek to vary the tone Egypt, his own king, always impersonated sung with the same voice quality. The mezzo. ames they will enjoy.

A potluck dinner at the end of the choir begin to see the possibilities. When words

Nellie Melba. This coloratura soprano

Individual Standards

Do you maintain a standard in seeking When maintaining standards is men- to develop the choir by encouraging in-

to which this is achieved.

My Hall of Memories.

(Continued from Page 487)

Italian tenor, and who consequently was was Rudolfo. Wonderful recollections! But there was in that original cast of the obliging friend The ETUDE will inform you world's première of "Otello," the great of the date in which to coutinue the re-Victor Maurel, who with his transcendent viewing of the other Famous Singers I

Maurel was at that time thirty-nine month I fully agree with the idea of having

her host of friends and former admirers. has to her credit two operatic creations in her repertory, Aïda and the Countess

Setting a standard in the tone produced in "Nozze di Figaro," not yet surpassed.

Emma Eames' singing was always de-

courageous, or groping, or exultant they Lammermoor, one of the favorite roles of been inconceivable to have an opera sea-

> Owing to the illness of Peter Hugh Reed, it is necessary to omit the Record Review this month

Can You Set a Standard? choir and doing their part willingly, they anthem may be assigned, increasing reson at the aristocratic Covent Garden, might be a poor influence. They may have sponsibility as confidence grows. While Royal Opera House of London, without the confidence grows and the aristocratic Covent Garden, without the confidence grows.

who heard Melba in her coloratura roles is ever vivid the magnificent "trill" that she always delivered with a bravura and precision comparable to that of the best instrumentalist and with which she effectively finished her final cadenzas. It was the most accurate "trill" I have heard

In the last decade of her career, Melba Do you want to postpone the opening?" indulged in adding to her repertory a few To which Verdi answered, "No, too late. operas not belonging to the coloratura The mistake is that I should have named classification, as: "Faust," "Martha," and "Rohême" and it was in a memorphic What a compliment to Maurel the in- performance of the latter given at the terpreter! No higher one could have Opera Comique Theatre of Paris in June been paid by Giuseppe Verdi, who wrote 1913 that I sang Colline opposite to her "Otello," keeping in mind the personality Mimi for the last time. Tenor John Mc-

Mr De Segurola's second section of "My Hall of Memories" will appear next

Band Questions Answered bu William D. Revelli A Band Mothers' Club

Q. Our school has no band mothers club. Could you please advise me as to where I could secure information regarding same? Many of the mothers of the children who play in our local school band are inter-ested in organizing such a club.

—Mrs. H. B., Wooster, Ohio

A. I suggest that you write the follow-

Mr. Frederick Ebbs Mr. Bruce Houseneckt Hobart High School Joliet High School Hobart, Indiana Joliet, Illinois These schools have outstanding band

clubs and can provide the information

Informative Texts on Bands I am interested in organizing a symonic band for our American Legion Post of which I am a member. Could you fur-nish me with the necessary information in regards to Instrumentation, seating plans-materials, and so forth?

-H. B. W., California.

to the following books, which will prove to be most valuable and helpful to you in your work: (a) "Band Betterment" by Dr. Edwin Franko Goldman, (b) "The Concert Band" by Richard Franko Goldman. These texts are informative and interesting. They can be purchased at any modern music store.

HE ETERNAL fitness of things is one of the important things that we as organists must keep in mind at all times. When we should use certain music and when we should not. How effective some things can be, if used in just the right place in a service, and how out of place the very same thing can be, if used in the wrong place. Not every time is it the organist's fault; it may be the minister's fault, but in the end we are responsible, so it seems. We have to take the "dressing down" at any rate, if some musical selection doesn't fit. I would much rather attend a service with simple music, well thought out and performed reasonably well, than to hear a service with music perhaps done better than the average, but where the service is lacking in organization.

The number of letters received since the publication of my article in THE ETUDE on the repertoire for the church year has been amazing. Letters have come from all over the world, which have been most gratifying. There have been many asking for suggestions on forms of service for special occasions, for dedications of organs, for national days and so forth. There have been all sorts of questions regarding accompanied anthem repertoire, hence it is quite likely that a page will have to be devoted to those questions, sooner or later. We know that for the greater part, the minister is responsible for the form of service, yet ninety-nine times out of a hundred the organist or director of music must organize the service, and the minister makes a few changes, perhaps. Therefore, the more information we can obtain the better able we are to put these forms together. It is imperative that we work at this regularly. Don't be satisfied with the same old rut in which "you are running." Be on the alert constantly for new ideas.

A form of service used recently in the First Congregational Church in Los Angeles has interested me greatly. Here is a church where all types of worship forms are used. They have numerous services on Sundays and other days. They have many choirs. There are services in the Main Sanctuary, while other services are being conducted at the same time in Chanels and other rooms, Warren Martin, the Director of Music, has a number of assistants, such as Miss Marian Reiff, who do outstanding work in their particular fields. I have attended services in this church and have always been uplifted. At all times the whole service has continuity. I should like to quote in full a service designated as "Music Sunday Service," in which four choirs participated. It took place on June 12th, 1947, at eleven o'clock in the morning. The program was printed beautifully and just under the heading was the following quotation:

"The organ prelude is a veil dropped between the everyday life and the sanctuary; in crossing the threshold the music should separate the world without from the world within.'

-Henry Ward Beecher

This is a wonderful thought and it is certainly worthy of our sincere consideration. How could any organist play anything that wasn't fust right for a service with this thought in mind. We should memorize it, say it to ourselves time and again. Here is the service:

Liturgy of Praise Opening Sentences

Processional Hymn-Rejoice Ye Pure in Heart Choral Call to Worship-The King of Love-Martin Invocation and the Lord's Prayer

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Liturgy of Confession and Meditation Quartet-Lord Have Mercy

by Dr. Alexander Mc Curdy

Father, etc. (congregation and choirs) Call to Prayer-If With All Your Hearts

Pastoral Prayer and Choral Amen

Liturgy of Guidance

Hymn-O Word of God Incarnate Reading of the Scriptures-Ephesians 6:10-18 Anthem-Onward Christian Soldiers Sullivan-Nielson

Sermon-"Music-Communion with God" "If the trumpet give an uncertain sound" -1 Corinthians 14:8

(The Rev. Dr. James W. Fifield, Jr., preaching)

Liturgy of Dedication Litany-Led by Mr. Warren Martin, Minister of Music

For the great songs of the Church, handed down through the centuries from parent to child, rekindling the fires of devotion in the hearts of each generation:

We give Thee praise, O God

For each boy's promise of Noble Christian manhood; for courageous loyalty to Christian ideals; for comradeship and love of freedom; and for active bodies and minds turned to each new revelation of the Divine presence:

We give Thee praise, O God

For the light of God in the face of a girl; for the tenderness of human love; for the inspiration of young voices; and for the common bonds of thanksgiving embracing all ages;

We give Thee praise, O God

For the discoveries of God which come with later youth; for the soul-disturbing problems of early life which give us renewed grip on ancient truths; for self-expression in music; for quietness and poise which music gives us in a hurried and restless existence; and for speech and song capable of expressing our innermost feelings; We give Thee praise, O God

Minister and People: For the inspiration of lives consecrated to Thee; for hours spent in achieving excellence of expression; for the great historical tradition of sacred music; for the love of God revealed in all beauty of song; for leaders consecrated to Christian tasks; for a church which harbors and nurtures the upward searchings of the spirit: for the simple directness and ineffable beauty of our Lord Jesus Christ and His Kingdom on Earth; we give Thee the praise in our Master's name. Amen

Response-O Jesus, I have Promised Presentation of Tithes and Offerings Anthem-Psalm 148 Prayer of Dedication Benediction

Choral Amen

One can see at a glance that this service wasn't thrown together at a moment's notice. There had been hours and hours of preparation. Some of us do not have the time needed to prepare our services but Haydn we can try. Note how this service as a whole is a

General Confession-Almighty and most merciful service of worship, that the subdivisions fit into the whole. A service in which four choirs participate is no doubt inspiring from start to finish. I like immensely the way each part of the service is prepared so well, in the music played or sung. The little improvisations here and there in the service must have been beautiful, as this is something in which Miss Reiff excells; she has studied it carefully, I like also the subject of the sermon and the text. Dr. Fifield is a minister of the first order.

Then, too, I like the litany led by the Minister of Music. I hope that our readers will peruse the litany very carefully, and, in fact, read it a number of times. It should help us all. More and more we should encourage participation by the choir and the congregation in the service. Litanies such as this one, wellknown hymns, psalms, and the like should be used

Many people wonder how it is possible to have services such as the one outlined above. It is a lot of work, and a lot of trouble, but what isn't a lot of trouble to do and do well? The whole organization will work with enthusiasm when it has plenty to do. When one can make a service be a help and inspiration to many, he has fulfilled his duty.

It should be recognized that there must be cooperation in a good many places in a church where such great services are held. I never cease to be thrilled with the way Dr. Fifield cooperates with the Minister of Music and the way the Minister of Music cooperates with Dr. Fifield. They just do not have any slips in the service and it proceeds with the greatest of

On another page of the calendar there is a Prayer for Music Sunday by Ralph C. Waddell who is one of the ministers of the First Congregational Church of Los Angeles. We shall do well, in conclusion, to read this very carefully and thoughtfully.

Eternal Melodist, whose Presence is the Music of the Universe, we thank Thee for this singing world. We praise Thee for the laughter of the streams, the crash and splash of water falls, the organ music of the mighty breakers of the sea, the song of birds, the hum of bees, the mystic silent music of the spheresfor all the rhythm and melody of life.

We praise Thee for the deeper melodies, the silent melodies of the human hearts: for joy in the laughter of little children; for the visions and high ideals of youth; for the courage and devotion of those who bear the burden and heat of the day; and for the dreams and expectations of those who walk life's westerning slope towards the sunset sea.

We thank Thee for all the harmonies of love: for the bonds of affection that unite us in home and family. for the love of true mates, a glorious ecstasy in its beginning, ripening and deepening through the years in loyal comradeship; for the love of friends, by which our souls are enriched and our lives made

We should pray this day for all our loved ones. May the Divine Presence support and sustain them in every experience whether of joy or of sorrow victory or defeat; and may the music and the joy of this hour reach them across the lands and across the seas, giving them a lift of soul and new assurance of spiritual significance in (Continued on Page 528)

The Music Educator Meets the Music Dealer

by Dr. William D. Revelli

Dr. Revelli recently was privileged to act as guest speaker at the annual Music Merchants National Com vention held in Chicago. More than seven thousand music merchants from all over the world were in session for this great meeting. It was a revelation to find such an enthusiantic and progressive group of businessmen dealing with the problems of music advanction as well as music merchandise. Much were learned from the various sessions, exhibit, and conferences. It was indeed interesting to note the atti-tudes and sympothetic understanding of many of the merchants in regard to the objectives of the music program in our schools. Dr. Revelli returned from the meeting with a high regard of the ethics and healthy educational viewpoints of this great assemblage of businessmen who are often looked upon by many educators as being concerned only with the problems of selling music merchandise. The following article is in part the address as presented to the convention by the editor of this department—Eartor's Notz.

What was new yesterday is old today. Current trends in education call for a thorough knowledge and broad concepts in the particular field of one's choice. The ceiling of additional requirements is being constantly lifted and curriculum revised so as to keep nace with our modern way of life. What was considered as adequate in the training of educators a few years ago is looked upon as being obsolete today.

Current trends in education tend to emphasize speciglization and institutions of learning are demanding more and more individual research and personal growth with less and less emphasis being devoted to sicians could be used for such demonstrations. traditional class room techniques.

From this evolution of educational changes will emerge the music educator of tomorrow; one whose background, qualifications, and general abilities will be far in advance of his predecessors.

Improvement in teaching techniques and skills, organizational and administrative abilities, knowledge of materials and equipment, appreciation for community interest, support and cooperation now form a part of the background of the music educator in your communities. No longer are the teachers of music in your schools or the private teachers of your communities lacking in the aforementioned aspects of his profession, and we find their attitudes toward their profession rapidly changing from that of pioneering the music program to that of teaching it

Music education, whether it be taught in the schools or in the homes, is rapidly passing beyond the elementary stages of growing pains and will soon reach an age of maturity and independence.

The Value of Educational Clinics

Durling the periods of its adolescence, the music program required the cooperation, support, and interest of music merchants everywhere; that for the most part such assistance was forthcoming is a credit to our music merchants everywhere. This assistance and support are more necessary today than ever before. In bygone days the music educator paid but scant attention to his local music dealer, and in most cases such "bypassing" was justified since the local dealer paid little heed to the music teacher of his particular locale. Although this scene has changed somewhat and today we find many music merchants extremely interested in the music programs of the schools and homes throughout the area in which they serve, there remain many territories where the music merchant has yet to call upon the teacher of music in his city.

I believe that much can be done to improve the present situation and I wish to offer a few suggestions which might lead to a more cooperative understanding between the teachers of music and music mer-

I am firmly convinced that frequent meetings with

UR DAILY MODE of living is ever changing. the local music teacher would be a helpful means for determining his needs.

More clinics and material conferences, sponsored by music merchants, would certainly prove valuable as a means for acquainting music teachers with latest publications. Such clinics and conferences should include not only the reading of new materials, but demonstrations and discussions by competent teachers and conductors as well. These demonstrations could well emphasize rehearsal techniques and modern trends in the study of such publications. Should the cost of importing experts be prohibitive, local or nearby mu-

These clinics could be conducted in much the same manner as sport, auto or fashion shows are organized. Another item of cooperation between conductors, teachers, and merchants is that of becoming thoroughly familiar with the teachers' needs, the repertory toward their students; and the training material preferred in new materials should be made available to the teacher much more readily than is often the case. Frequent bulletins and notices should be sent to the music teacher advising them of the latest publications and the outstanding materials available,

Many music merchants for the most part are losing volumes of business because of the lack of knowledge of repertory and instructional materials published for the various solo instruments, ensembles, bands, orchestras, and chorus. Our modern music educator is progressive and is familiar with, and prepared to teach a vast amount of literature. His course of study in university schools of music have provided him with this background. Too frequently, clerks in music stores know too little of the music being published and are not acquainted with the problems confronting the teacher. Too often recommendations suggested by the clerks fail to be the desirable material for the teacher. A remedy for this situation is the training of musicians for such clerical positions; the added revenue resulting from such a plan would more than compensate for the additional expense of training these clerks.

The great advancement being made in the literature for bands and orchestras and solo instruments demands well-trained persons whose knowledge of the materials extends beyond the title, its author, and price.

In regard to the stocking of merchandise, the merchant should by all means consult with the music teachers of his community and thus avoid the tremendous amount of "dead stock" to be found so fre-

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

"MUSIC STUDY EXALTS LIPP"

quently in the music stores of the country. The music merchant should also devise some means and methods for holding the teachers responsible for materials recommended to be kept in stock.

Adequate repair shops are badly needed in many music stores. In too many instances the school band and orchestra conductors must send their instruments long distances for minor repairs, which could very readily be made by a local musician who would be progressive enough to maintain a small repair shop, Supplies such as pads, corks, springs, and other sundries should be made available at all times, Mouthpieces for both reed antd brass families are too often of the incorrect type and frequently useless for the school and band students. Reeds are a constant headache to all band conductors since music dealers are often guilty of recommending the plastic type reeds which are worthless so far as muslc performance is concerned. This same condition prevails in the case of brass mouthpieces.

Music dealers could be a great assistance to the teacher and conductor if they were better informed of the materials they are selling. By cooperating with music teachers the music merchant could do much to help educate the young musician by making models of the great artists. This service and interest on the part of the music merchant would be a blessing to our music educators who are today waging a losing battle with the juke box and certain types of radlo programs,

Various Helps

Displays of photographs of symphony artists would also be helpful in creating correct attitudes on the part of students toward their musical education. The advertising of fine clarinet, saxophone, bassoon, and oboe reeds instead of the inferior product often given publicity priority would also prove most helpful to teachers

The cooperation of music merchants with music teachers can do much to help educate our young school musicians in the proper quality and type of product desirable and necessary to the success of the music program. Music merchants can make their greatest contribution to music education by making available and encouraging the use of proper materials and in-

If music education is to succeed in the development of the students' training, then it must have the cooperation of the music merchant in this matter. There is no place for the cheap, inferior, worthless instrument or degrading "clap-trap" music in the modern progressive program of music education. The stimuli for the students' attitudes and ideals toward their music program and activities can be directed by music merchants to a much greater extent than by music

The Need for Mutual Cooperation

Without a doubt, music merchants are far better qualified and versed in the sales technique of this business than the writer. However, of some things I am convinced; namely, that mutual cooperation, interest, and understanding are necessary to the success of both the teacher and yourself. I am also convinced that business built on the philosophy of service is much more likely to succeed than business built on the philosophy of indifference to the needs of one's clientele When music educators and music merchants meet and agree as to this philosophy, both are certain to profit

The music merchant of tomorrow will be most helpful to the teacher of music if he will consider himself as an associate of the music teacher and will engage in the development of music as an art, rather than look upon himself as a merchant who is in the business of selling music, musical (Continued on Page 530)

To the right flank (two!) March (two!) Turn! 2,

Teaching Marching Band Fundamentals

ARCHING is not a recent discovery. The setting down of one foot in front of the other more or less rhythmically has been going on for a few thousand years.

What a marching clinic that first pageant was! Admission, one apple and no tax! And for this you could sit with Adam on the fifty-yard line and watch the majestic strut of the gally plumed peacock, the mincingly measured step of the timid white sheep as they followed their exhibitionist black brother, and the pounding of the turf by the pie-bald ponies as they galloped past, snorting their disdain of drillmasters and cadence. No! Marching is not new.

This article, therefore, is not concerned with presenting any radical idea or with championing the cause of any particular style of marching. It is concerned with the peacock, the sheep, the pony-and an occasional jackass, and what to do with them on that September afternoon four or five rehearsal hours before the first game.

Regardless of style of marching used, the first problem is to make each man in the band execute every maneuver in exactly the same manner. To do this, several experienced men from the band will have been schooled together in fundamentals several times before the first drill. Using eight men in a rank we break the band down into squads of two ranks, Each squad forms a five man square with the men two paces apart and facing the inside. One of the experienced men is assigned to each squad, and takes his position inside the square where he can closely observe each man and at the same time always be seen as he

0	0	0	0	0	
0				0	
0		x		0	
0				0	
0	0	0	0	0	

The following fundamentals are taught in this formation using verbal commands and audible counting where possible on the part of the squad:

- 1. Attention 2. At ease
- 3. At Rest 4. Right Face

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- 5. Left Face 6. About Face
- 7. Mark Time 8. Halt 9. To The Right Flank
- 10. To The Left Flank

Numbers 1 through 8 require no explanation. Numbers 9, 10 and 11 are taught while marching in place because this eliminates the cutting of corners. It is obvious that the foot must be placed straight ahead in order to avoid stepping on one's own toes.

.To execute the "to the rear" while marching in place it is necessary to take one step forward on the left foot. In order to allow an extra beat to insure precision, the command is given rhythmically on the same foot as the execution, thus:

To the rear (Squad counts-two!) March (two!) Execution is on one, squad counts 1, 2, 3, 4, 5, 6, 7, 8 and executes on one again until the squad leader gives the command to halt. In this way the squad has an opportunity to think without having to listen for commands and the squad leader can better observe and check the execution not only of the turn itself, but also of the general posture and drilling of each man.

The drilling of the "to the right flank" is similar to that of "to the rear," The command of execution is given on the left foot and the squad again counts. We execute the movement four times on one command,

by Harold Ferguson

Assistant Conductor, University of Michigan Bands

Before becoming a member of the University of Michigan faculty, Mr. Ferguson was Director of Music at Eastern High School, Lansing, Michigan, where his marching band won many honors and attracted national attention. In the fall of 1946, Mr. Ferguson became a member of the Wind Instrument Staff at the University of Michigan. He also is Assistant Conductor of the famed University of Michigan Bands, and a member of Kappa Kappa Psi, honorary college band fraternity; Phi Mu Alpha, national honorary music fraternity, and -Fritag's Note. the National College and University Band Conductors' Conference.



HAROLD FERGUSON

3, 4, Turn! 2; 3, 4, Turn! 2, 3, 4, Turn! 2, 3, 4. It is important that every man in the squad counts. To the left flank:

The command is given on the right foot and the count will be: To the left flank (one!) March (one!) Turn! 3, 4, 1, Turn! 3, 4, 1, and so forth, counting. This is a little bit awkward but will definitely add to the squad's precision.

When the above fundamentals have been learned, our procedure is to line up each squad in ranks of four and drill for stride. We have found it very helpful to line sections of our field with stripes thirty inches apart, drilling each squad on these sections until they can hit the stripe without looking at the ground. Then we go to the regularly lined section of the field and form our squad in one rank of sixteen on a vard line. We begin counting on the step-off, marking time on the next yard line at the count of six. We mark time for six counts and repeat the procedure on down the field.

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Not only does this help to develop a constant stride, but it also overcomes the tendency to lean forward on the step-off and assures a full initial and final step. This is a very important part of our procedure and one on which we spend considerable time. Unless our entire unit can develop the thirty inch stride which fits our cadence, we know that we will have more than average trouble with alignment and spacing. The experienced men in the band also realize this and enter into this type of drill with great enthusiasm.

We again form the squad into ranks of four and drill while marching those fundamentals previously learned at the mark time.

Our next step is drilling the entire unit. This first workout follows the same procedure as the squad drill. We drill while marching in place until precision is acquired and then follow-up with marching exactly as before. All commands thus far are verbal and the cadence is taken from the squad leaders. No drums have been used up to this point.

Before undertaking routines and formations we have yet to teach the countermarch and the right and left turns. We prefer the military countermarch because it is executed at full step and is relatively easy to dress. When using it in a sequence of formations, be sure to take cognizance of the fact that this maneuver reverses the band so that the file which was on the right flank of the bank is on the left flank after the change of direction. The following diagram will make this clear.

The Military Countermarch

Original X X X X New Direction X X X X Direction

Execution: The command is given on the left foot. As the left foot strikes the ground the next time the front rank executes a right flank followed immediately by another right flank as the left foot strikes again. Continue at full step in the new direction. Each succeeding rank executes in the same manner as it gains the original point of the first rank's execution.

The teaching of this will be greatly simplified if the band counts as follows: Countermarch two! March two! Turn! Two! Turn! Two! Count until the entire movement is completed.

In order to use the full step as much as possible, we use the minstrel turn which requires no half or quarter stepping. This turn is a very difficult maneuver, but when properly executed is spectacular and is always well received by the audience. It is desirable to drill each rank separately until the execution is thoroughly understood. Then drill two ranks together and add one rank at a time until the entire band is taking part. For the sake of clarity only one rank is diagrammed.

(Continued on Page 530)

How Important is Rhythm?

Harmonious Balance the Basis of Music

by Carl M. Roeder

Noted New York Piano Pedagog

Carl M. Roeder, one of the most distinguished of American "pianogogs," has been a member of the faculty of the Juilliard School of Music for years. His work in the educational field has been highly endorsed by many noted pianists.

underlies all nature-rhythm, Rhythm, defined aurally, is an orderly succession of sounds; visually it is represented by a succession of curves; physically it is balanced movement.

Nature abhors not only a vacuum, but a straight line as well. The line of beauty is invariably a curve. However, its highest exemplification is not a circle, but the boundless freedom of the spiral. The circle is limited and confined and its every arc is the same. Infinite variety is always found in every manifestation of beauty, be it a tendril, a lily, a sea-shell, the lark's song, a sunset, or a foaming wave,

From the earliest times rhythm has been symbolized by the movement of water-the rise and fall of the tides, the arrested motion of calm waters, the long roll of a wave. Most beautifully is this continuous ebb and flow of all nature set forth in Robert Frost's quatrain:

> "The heart can think of no devotion Greater than that of shore to ocean, Holding the curve of one position And counting an endless repetition."

Music in this day is taking an educational position of arresting significance. The late President Eliot of Harvard spoke advisedly when he said: "It is the greatest educator of them all." The study of music provides a means whereby young people can be trained to flexibility of spirit, a more refined intelligence, a highly disciplined will power, a sensitive comprehension of the beautiful, and a greater control of that wonderful piece of mechanism, the human body,

Teaching is not a pouring-in process. It is an arousement. Not filling the well with an outside supply, but opening a spring. No higher compliment can be paid to a teacher than Henry Drummond's tribute to Ruskin: "He hath opened mine eyes." Teaching music is the art of "untwisting all the chains that tie the hidden

Goethe has described architecture as frozen music. Conversely, the art of sound organized toward beauty may be just as truly called fluid architecture. But it is much more than design, regularity, symmetry, and proportion. Music, complete in its beauty, is the cathedral in all its grandeur made resplendent with the light of the sun upon it from without, and aglow with an inner atmosphere of human devotion and aspiration.

Mozart classified the art of piano playing under three H's-namely, head, hand, and heart; and I am sure all will agree that the greatest of these is heart. Biology teaches us that function precedes and creates the form, and that in the human embryo, in the place where the heart is to be there first appears a vibration or palpitation. "In the beginning," said Brahms, "was rhythm!" And when we fully realize the function of the heart we are all the more impressed with the significance of this pronouncement.

The heart is the seat of the pulse, it is the mainspring of life itself. And the basis of its vitality is its impingement and continuity. As the

HE FUNDAMENTAL basis of music is that which regular beat. When this becomes unsteady the life is threatened. When it ceases, life itself becomes nonexistent. But the beat is only of importance when it performs its function to produce the flow-to give im-

Muscular Equilibrium

petus and momentum to the whole organism.

Even mechanical technic is not acquired merely, as has been the idea of many, by endless repetition, physical discipline and what the Germans call sitzfleisch, but rather by a mental comprehension of natural processes; a rhythmic coördination of all the physical factors employed in such a way as to produce, not fatigue, but economy of effort. We call this relaxa-

tion; but that word does not fully express this essential requisite to all pianistic acquirement. A better term is muscular equilibrium-a perfect balance of the player's anparatus, namely, the entire body. working in complete rhythmic collaboration. Only this state of calm. though alert, equipoise can establish that mental ease and physical readiness which enable the player to summon whatever energy is required for any desired degree of intensity, from the most delicate tonal texture to clamorous reverberation of power.

Thus it is that rhythm marshals the muscles. The tactile sensitivity by which we feel silk, stroke a kitten, wind a watch, turn a door knob, squeeze an orange, or move a piano, combines both the ebb and flow of muscular rhythm. It is a contraction and then an expansion. Systole and diastole action, the socalled cardiac cycle. But in stroking the kitten we must rub the fur the right way and thus preserve harmony and avoid discord. And in the acquirement of a piano technic pressure is preferable to force. This pressure must, however, be vital and instantaneous. Of the artistic planist it should always be true

"His words are keener than other men's words. And they are kinder too."

All sounds are either consonant (percussive) or vowel (blending), A line is a succession of points in which the points are lost in continuity. A pianistic touch combines

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point of the needle opens the way for the thread, and when the seam is completed only the thread remains so the key impingement must not override the tone but be lost in it, to insure a true legato.

The seeming paradox of pressure and release which provides the rhythm of repose, is the basic principle of a controlled technic. It emphasizes the truth that every attractive force carries within itself its own resistance and thus insures balance.

George Bernard Shaw is highly amusing when he tells of following a man, who fell to the ground from the top of a building, to the hospital to inquire whether the earth had attracted him. "Why, no," was the reply, "it repelled me; that's why I'm here!"

The principle of action and repose which is always present in a well-produced piano tone is back of every group of sounds from a two-toned slur to a phrase period, or movement. No music is well balanced which does not take account of this antecedent and consequent relationship. All tonal design, emotional inflection, and climax effulgence are constantly publishing the universal reign of rhythm.

The Significance of Rhythm

Rhythm and time are by no means interchangeable terms. Time is an intellectual thing, a matter of arithmetic, while rhythm is an emotional experience, a matter of feeling. Many mechanically-minded folks play in a cold, hard, brittle, metronomic fashion. To them music seems to be mathematics made audible. Much of the ultra-modernistic music is of this riveting machine. Gatling gun, rigid and inflexible character. Small wonder that an up-to-date woman, after a performance of this nature, was heard to exclaim: "I just adore modern music; it is so irritating to the nerves!

Keeping correct time and obscrving recurrent pulsation and metrical accents must, of course, be required of every student, but they are at best only the material means of measurement. The real significance of rhythm is what one feels that arouses and sustains a spirit of onwardness and momentum in the music. It is the teacher's privilege (Continued on Page 528)



CARL M. ROEDER

by Carl Farseth

veneered with ebony evidently having been abandoned.

The Luthier or Maker of Violins

and Other Instruments

all the musical instruments that are played with the

bow, as the violin, violoncello, violon, double-bass, viol

d'amore, etc. He also makes the instruments that are

plucked with the fingers as the lute, arch-lute, theorbo,

luthler makes them after the patterns of our most

skilled Italian artisans who in this kind of work have

acquired a reputation and universal fame through all

the discovery of choice spruce, old and sonorous, for

the top. The best is that which comes from Tyrol.

The chief reason to excellence in an instrument is

The hollowing out of the top so it is more or less

arched: the different thicknesses it is necessary to

observe; the method of placing the bass-bar inside, on

the side of the G-string, which is the thickest string

on the violin; the height of the ribs; and finally the

hollowing out of the back which must correspond

exactly to that of the top-all these things, in con-

junction with the correct method of forming the two

openings in the form of an "S" which are made in the

top of the violin in order to fix the position of the

soundnost and the bridge, are necessary contributions

cylinder which is placed upright between the top and

the back so as to keep them always at the same height.

The bridge is a tablet of beechwood (rather, maple)

more or less perforated that is placed between the S's

and serves to hold the strings at a suitable degree of

violin makers use oil varnish, which certainly is better

than the varnish made with spirits of wine which is

VIOLIN

Edited by Harold Berkley

The violin is varnished to preserve the wood from

The soundnost (anima: soul) is a small wooden

to the value of an instrument.

elevation over the top of the violin.

used by most of the artisans of France.

In order to give a beautiful form to the violins, the

harp, guitar, mandola, mandolin, psaltery, etc.

The luthier or violin maker is the artisan who makes

The article in Griselini's encyclopedia follows in

When Stainer and Amati Violins

Brought More Than Those of Stradivarius

-EDITOR'S NOTE.

Mr. Horold Berkley, Editor of the Violin Deportment of The Etude, read Mr. Forseth's article and recommended its publication. However, he comments that inosmuch as this refers to the tronslation of a little known eighteenth century work, giving opinions of connoisseurs of that day which are not at all those of foremost violin experts of today, this fact must be token into consideration by the reader. In the history of ort, works that at one time were considered of lesser value, when weighed on the scoles of Time, often become supremely important. The following is a chapter oppended to a translation, soon to be published, of Antonia Bagatella's treatise on violin moking.

Griselini's encyclopedia unqualifiedly places Stainer violins in first place. They may have been the best at that time. We do not know how they sounded then, and we must admit the Italians of the eighteenth century who heard them were more musical than we are.

Violins have their periods of growth, maturity, and decay in tone. The Hill brothers' book on the Guarneri family estimates Stainer violins matured in 10 to 15 years with ordinary playing, Amati 20 to 35, Stradivarius in 30 to 60, and Guarneri instruments in 40 to

HAT Stradivarius played second fiddle, in

Italy itself, to Jacob Stainer and all the

Amatis till the closing years of the eighteenth

century is indicated by a forgotten article in an obscure Italian encyclopedia, Griselini's 18-volume

"Dictionary" of the Arts and Handicrafts published

in Venice from 1768 to 1778. The century-old Stainer

violins were then fetching 200 doppia, and next in

popularity were those of the brothers Antonio and

Girolamo Amati at 100 doppia. The Venetian doppia

was worth \$7.24, which would set the price of the

Stainers at over \$1,400 in American money and

Amatis at \$700. Stradivarius violins are believed to

have been selling at that time for \$50 to \$60. Assum-

ing a six-fold rise in the value of money since then,

the Stainers would be worth close to \$9,000 in

present day money, the Amatis \$4,500 and the

Strads \$300 to \$350.

What violin dealers are loath to mention is the decay in violin tone. Andrea Amatis and Stainers are almost non-existent today. Since good violins are well taken care of, this must be due to loss of tone; the alibi of their being ruined by being scraped down is usually far-fetched. Likewise, the sweet-tone Antonio and Girolamo Amati violins are seldom heard today outside the walls of recital chambers. Niccolo Amati violins are more frequently heard but seldom in large halls. Griselini's encyclopedia says the tone of Stradivarius' violins was masculine and very powerful. That can't be said of them today. Yet Strads are adequate for most purposes, besides revealing to the public what good violin tone is like. That many Strads have now lost much of their tone is no secret to the violin trade. The favorite of most concert players today is

Giuseppe Guarneri del Gesu, whose scientific construction has paid high dividends in musical enjoyment. In fact, the tone of some Guarneri violins is so dominant that they are not suited for quartet playing.

The most noticeable error in Griselini's account is making grandfather Andrea Amati the teacher of Stainer; if any, it was the grandson Niccolo, Stradivarius' teacher. Andrea Amati was born about 1530 and had died before 1581. His sons Antonio and Girolamo (Hieronymus) were born in the 50's and the last one died in 1630 Niccolo Amati, 1596-1684, could have been the teacher of Stainer, who was born 1621 and died 1683. Stradivarius' life span was 1644 to 1737. Joseph Guarneri, 1698-1744, was the son of the other Joseph and not his nephew as was formerly believed.

The "secret" of good violins the encyclopedia ascribes to good top wood-choice Tyrolean spruce, old and resonant. The article also confirms what has long been suspected but never definitely proved, that the Italians used oil varnish, "which certainly is better than the varnish made with spirits of wine used by most of the artisans of France."

We are also informed that pre-Tourte bows were made of Indiawood, which may be kokko or sappanwood. Another thing of interest to the violin maker is the statement that fingerboards were then made of ebony, the old-style wedge fingerboard made of maple

The method of setting the neck in an imperceptible inclination with a slight backwards slant, not only makes it easier to play this instrument but also increases the volume of tone, particularly of the bass, because being more elevated, the strings vibrate with greater force and energy.

The fingerboard and the tailpiece are usually made of ebony. The fingerboard is the part over which the fingers touch the strings when the instrument is played; and the tailpiece is what the strings are fastened to below, while above they are wrapped on separate pegs placed in holes that pierce the head of the violin. At the top of the fingerboard is a small elevation which is called the nut, which serves to prevent the strings from lying flat on the fingerboard when they are strung up.

The bow must be neatly made of Indiawood. furnished with white horsehair stretched along the underside of the stick, in the lower end of which is concealed a screw by means of which the bow can be tightened more or less.

The best violins ever made are those of Jacob Stainer, who in the middle of the last century lived in a little village in Tyrol named Absam near Innsbruck, capital of that country. This celebrated artisan who worked during a period of over 70 years with many workmen whom he had instructed, finished all his violins with his own hand, and he produced a prodigious number of them, reaching an age of close to 100 years. The original violins of this celebrated artisan-that is to say, those on which no modern maker has placed his hand-are very rare, and they fetch as much as 200 doppia and even more

Cremona violins, though very good, hold only second place. Of these there are two kinds: that is, those constructed by the Amatis and those made by Stradivarius. In the first group, prominent were: (1) Andrea Amati who was Stainer's teacher in the beginning of the past century. Though his violins are of a primitive and less beautiful form, still they are much sought after by those who favor a sweet and graceful tone: (2) the brothers Antonio and Girolamo Amati, who were contemporaries of Stainer, made excellent violins, the price of which today reaches 100 doppia; (3) Niccolo Amati, who in no way is inferior to the others. but whose fame is not so great because his product is not always of uniform quality.

Included among the most recent of the famous artisans is Antonio Stradivario, who like Stainer has made a prodigious number of violins and also like him reached a very advanced age. He imparted to his instruments a masculine and very powerful tone. The Amatis made their violins curved and arched; Stradivario made them almost all flat, yet he succeeded in making them excellent.

Also the French have had good violin makers among whom Boquay, Pierray, and Castagneri are prominent There are some violins of these three artisans which do not yield anything in quality to our Cremonas and which often are sold at a fabulous price.

Whatever we have said in regard to the structure of the violin must be observed with due proportions moisture and dust (polyere). All our skilled Italian in all the other bow instruments mentioned above.

All the instruments which are plucked by the fingers, as the lute, the arch-lute, the theorbe, etc., are constructed entirely different, their top being entirely flat, with their back or body having a much bigger arching without ribs, and constructed of small strips joined together somewhat like the staves of a barrel.

The guitar, instrument of fancy and caprice, suited to accompany a solo voice, is much in vogue in Paris especially among the ladies, (Continued on Page 530)

THE ETUDE

SEPTEMBER, 1947

Music and Study

How to Grade Pupils in Music

Q. I am a music teacher and supervisor in a large county school system. Our superin a large county school system. Our super-intendent was dissatisfied with the cur-riculum, so he set his teachers to work to make a new one. We are divided into com-mittees, and I am chairman of the commit-tee on music. The problem we need help in solving is that of testing the music achieve-ment of grade school pupils, and we seem to be stumped. We grade on the "A." "S." "U" basis, A standing for "excellent," S for "attifactory," and U for "unsatisfactory." But we find it difficult to give a fair examination in music because we have no basis upon which to judge appreciation and emotional values. How does one test and emotional values. How does one test musical achievement? Is it possible to do so? Are there any standard musical achievement test; available? We have achievement test; available? We have value in music guidance but they are of no help so far as achievement is concerned. We have a very liberal-minded administration here and we are receptive to any suggestions that you may care to offer. Thank you very much.—D. Thank you were much.—The you was the possible of the possible

A. You have set me a very difficult problem, and my reply to your question will have to be a very general one based on my own personal opinion-with which not everyone will agree.

There are available a few achievement tests in music, and if you will read pages 372 and 373 in the book "The Teaching and Administration of High School Music" by Dykema and Gehrkens, you will find a brief description of each one. In the chapter itself you will find some discussion of music tests in general, and at the end there is an excellent bibliography. Perhaps you will wish to send for samples of some of the tests, but even if you do this I have a feeling that your problem the pupil's basic enthusiasm-or lack of may be interested with the additional inwill not be solved.

The whole point of the matter is that school, group testing for musical achievement is If you and the room teacher will take trouble to write it: practically impossible; first, because the the trouble to formulate a grade of "Exthis is the fact I first mentioned, namely, music is concerned. conference is impracticable.

to your questions I will give you the folpupil's attitude toward music-I mean tion if you make your own curriculum chords well enough so I learned to follow thing really modern, try one of Straving his day-by-day attitude through the than you would if someone else made it the violin—and I showed 'em!

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



Professor Emeritus Oberlin College Music Editor, Webster's New International Dictionary

themselves learn to sing, play, and create -in other words if they learn to make their own music, "I know because I have experienced," said wise old John Deweyand his dictum is still as true as it was when he said it.

Further Advice About Accompanying by Ear

The Editor of this department has received a letter from R. D. W. about playing accompaniments by ear, and since it presents the viewpoint of a practical and experienced performer we are glad to provide Mrs. L. R. and anyone else who it-toward the musical activities of the formation. The letter is as follows, and we A. 1, I am informed that the tempo

really important achievements in music cellent," "Satisfactory," or "Unsatisfac- September ETUDE, regarding learning to tempo changes at places marked memo are intangible, clusive, and therefore dif-tory" for each child, the grade to be accompany the violin on the piano. While mosso, piu animato, calmato, and so forth, ficult to determine; second, because mu- based on: (1) written work of various I heartly approve of your answer and the and all of these must be carefully obsic educators have not been able to agree sorts, twenty-five per cent; (2) individual advice you give, I believe I know a short served. It is true, of course, that all artists on objectives. In other words, there is no singing, twenty-five per cent; and (3) cut which would enable her to accompany do not choose the same tempo for any uniformity of agreement as to what we general attitude toward music, fifty per her husband in a shorter time, while she given composition, but that is because of expect our pupils to achieve in music, and cent—well, you will have a fairly satistherefore it has been impossible to set up factory means of letting the child and study. I can play by ear in the most not because of lack of technical fluency. standard achievement tests. On top of his family know how he stands so far as alarming manner, but I never attempted If you cannot play this up to the tempo to play with another musician until a few indicated, I believe it would be unwise to that real artistic growth in music is so Let me commend your superintendent years ago. There were always others to do use it as part of your entrance examinaelusive that it is difficult to get at except for his broadminded and farsighted atti- it, and I believed one should learn to play tion, and that you would do well to select perhaps by having an individual con- tude toward curriculum building, and let music in the proper way even though it, some composition in similar style which ference with each pupil, and under pres- me assure you and the other teachers required more time and application. How- is less demanding technically. ent school conditions such an individual that your time and effort are definitely ever, I noted that people who knew less 2. Almost any Prelude and Fugue would worth-while because you are being forced than I did about music somehow got fit in well with the other compositions Therefore we shall have to content our- to think things through, and such think- away with that necessary "second" in you have selected. From the first volume selves with a make-shift type of testing ing is distinctly educational—it is good dance music. Obviously about all dancers I believe that perhaps the No. 16 in G and grading, and in more specific reply for you even though it "hurts" a little! want is a strong beat; and watching a minor would do admirably. Or you might Allow me to warn you, however, that group of dancers is a cause watering a mine worker to No. 5 in D major, or the No. 3 lowing opinions: (1) I approve of a music although I agree with your statement ment, especially when they dance to mod- in C-sharp major; any one of these grade, and I like your scheme of using that "music is to be taught primarily for ern music. Well, a boy of twelve who was would be quite all right. the three words (or their symbols): "Ex- enjoyment," I do not believe that the one of my music pupils learned to play I am not sure just what you mean by cellent," "Satisfactory," and "Unsatisfac-fullest enjoyment will eventuate unless chords from a man who knew absolutely the term "study," but I suppose you want tory;" (2) I believe the written work the pupil does some work. Appreciation nothing about muste, and yet he was in some composition which is technically should not count for more than perhaps comes as the result of participation—in demand for accompanying the violin at difficult yet musically interesting. Would twenty to twenty-five per cent toward singing, playing, and creating—as well as dances. When this man moved away from something like Handel's Harmonicus the formulation of this grade; (3) I be- listening of course. But it is not to be the community there was no one to play Blacksmith be what you want? Or perlieve it possible to organize some sort of thought of as deriving entirely from listen piano, so I decided that I could be no haps you would prefer Mendelssohn's an individual singing test in which the tening. The most important element in worse than some others. I had often Scherzo in E minor, Op. 16, No. 2, of pupil is graded on such items as tone the development of appreciation is an acplayed chords in dance rhythm just be- Liszt's Gnomenreigen or his Etude in Dquality, intonation, diction, and, perhaps, tive, participating attitude, therefore the cause I liked it, but the trouble was in flat (Un Sospiro). Since you have no sight singing, but I feel that such a test pupil also must do some work—and perfollowing the violin because the violinist really modern music in your group, I sight singing, our ricci that such a case paper are such as the such a case when there was think it would be wise to include some. ought promany not to count for more maps agreement than another twenty-five or thirty per the teachers are doing in working at the no change of key in the printed music, thing of more recent vintage, such as because of the printed music. cent of the grade; (4) I personally think curriculum! You, the teachers, will think This is easy on the violin, but not so bussy's Les tierces alternees, or something that the most important item is the harder and will learn more about educa- easy on the plano, However, I knew my from his "Twelve Etudes." Or for some

half of the grade might well be based on learn more about the art of music if they and chords and simply memorize the "Mikrokosmos."

"changes," I believe that in a short time she will be able to accompany her husband well enough to play dance music with him. She must of course learn to break up the chords like this:



Since she will now be listening more closely than before I think she will soon be able to hear what the violin has to say and that she will readily learn to "pick up" the proper key.

What to Play for an

Entrance Examination Q. 1. I am studying The Fountain of Acqua Paola by Charles Criffes. The tempo indicated (j=104-108) seems to me to be a bit rapid for an even rendition of this selection. Would you please tell me if this telbe transfer of is the standard tempo used in recital pro-

grams?

2. Next September I will enter the Eastman School of Music in Rochester, N. Y. For my entrance examination I intend to play the above mentioned Griffer number, the Chopin Etude Op. 10, No. 8, and the the Chopin Etude Op. 10, No. 8, and the Beethoven Sonata in F-sharp. I wonder if you would suggest a suitable Prelude and Fugue from "The Well Tempered Clavichord" and also a study to complete my program.—R. S.

are grateful to R. D. W. for taking the indicated is the standard one used by most performers. You will note however, I read your answer to Mrs. L. R. in the that there are many indications for

month or the term, and I feel that about for you; and your pupils likewise will If Mrs. L. R. will get a set of scales from Volumes V and VI of Bartok's sky's "Etudes, Op. 7," or several numbers

THE ETUDE

The Pedals — The Soul of the Pianoforte

by George Mac Nabb

Member of the Faculty, University of Rochester

tained by the pedal, the fingers are thereby given time

and freedom in which to prepare for the next key-

depression. This gives the player the ability, especially

in the linking of tones and chords which are widely

spaced, to obtain a legato which might be impossible

through the actions of the fingers and hands alone.

Preparatory exercises for this fundamental type of

pedaling should be very simple. A few suggested exer-

Exercises for the foot alone: depress the pedal at



GEORGE MacNABB

INCE impeccable pedal technique is an inevitable counterpart of fine interpretation, the study of the pedals should be started early. Basic pedal operations are simple enough for any child to comprehend and master. Moreover, they offer a vehicle for more musically expressive and effective playing, beside giving a glimpse into the well-nigh inexhaustible harmonious possibilities which the student can use when advanced and experienced. Unfortunately the use of the pedals is given either slight attention or is entrusted to instinct. Still more frequently the pedals are used as a "cover-up" for a weak keyboard

Except in certain types of music, or when the composer desires no pedal-indicated by senza pedal-a performance without the pedals is unimaginable. At the same time poor pedaling is worse than none for it can make a good performance intolerable. Beautiful pedaling releases the soul of the pianoforte.

Pedal technique should be developed concurrently with all the other phases of good pianism. It demands an understanding of pedal operations, why they are used, when they should be applied and released, and when their use should be avoided. Complete mastery can only arise from a full knowledge of harmony, a knowledge of the laws of the piano as a machine, good taste, and musical judgment, and last but not least, a keen ear perception. It is obvious that no composer could successfully mark every nuance of pedaling any more than he could indicate every inflection of dynamics, tempo, rubato, and so forth. Since many passages can be pedaled beautifully in several ways, there are varied opinions regarding the pedaling of identical passages. Detailed directions would tend to produce stereotyped performances by limiting the planist in the expression of his individuality.

The ear is really the supreme guide in pedaling. As it directs and controls the muscles of the hands and arms in creating actual tones from mental concepts of tone, so does it direct and control the muscles of through pedal-operation. This emphasizes the the next pedal-depression. Since the tones are susfact that the training and development of the ear is the alpha and omega in all music study.

Pedal-Operation

The pedals should be operated with the ball of the foot. Since the heel must act as a pivot and support the weight of the leg, it is important that it be placed firmly on the floor. Toe-pedaling results in muscular tension and a lack of balance and control; with the danger of the toe slipping off the pedal. Pedaling with the feet off the floor has the same result and may create a distracting noise as the foot hits the pedal. Since we do not countenance hltting the key, why should we allow hitting the pedal? The foot should be in constant contact with the pedal by just barely resting on it, ready for the depression. When no pedaling is required the foot can rest on the floor. This applies chiefly to the left foot which operates the less-used soft and sostenuto pedals. The depression and release of the pedals should be rapid, precise, and quiet. In the release the foot should not break contact with the pedal, but rest

The Three Pedals

1. The damper pedal-at the right

3. The sostenuto pedal-in the center.

2. The soft pedal-at the left

There are three pedals on the modern grand piano.

The Damper Pedal

strings, thereby prolonging and sustaining tones pro-

duced by the fingers even though the fingers be re-

moved from the keys. The original tones will be beau-

tifully colored and enriched both by the sympathetic

resonance made available when all the strings are

open, and the vibrations of relevant harmonics. The

releasing of the pedal allows the dampers to drop

back on the strings, thus stopping, or damping, the

The damper pedal is also called the sustaining pedal,

for its chief function is to sustain tones. It is, how-

ever, incorrect to call it the loud pedal, for its use

is equally effective in soft passages as in loud passages,

It does not make a tone louder only, but enhances and

amplifies the initial tones by creating an atmospheric

background by vibrations and overtones. This back-

ground is kaleidoscopic, changing constantly during

tone-diminution to tone-cessation. The damper pedal

is used much more extensively than the other two

pedals since it is capable of producing many more

effects. Without it, sustained effects would be very

limited since piano-tone diminishes in intensity from

the moment of its production.

The damper pedal raises all the dampers from the

1 d. 1 ld 1 ld. 1 letc. 1 t d. | t d. | t d. | etc. 3 1 1 1 1 1 d | etc. 3 } J | } J | etc.

the note; release it at the rest. Count aloud.

Exercises for hands and feet together. Count aloud Play up one octave and back.







Syncopated-Pedalina

Syncopated-pedaling, in which the notes are sustained and connected, is the most common and most simple use of the damper pedal. In syncopated-pedaling the pedal is depressed immediately after the tone is sounded and released simultaneously with the sucthe feet and legs to enrich and sustain the tone ceeding key-depression, which in turn is followed by

When the principle of syncopated-pedaling is applied to music, the pedal will be depressed immediately after the new sound arrives. Accurate pedaling depends upon precise depression, precise release, and precise duration between these two actions. Every change of harmony, even the slightest, presents a consideration for a change of pedal.

Example of syncopated-pedaling: Heller, Op. 125.

(Continued on Page 532)

Schumann's "Whims" ("Grillen") Op. 12, No. 4

A Master Lesson in Three Stages of Study

by Heinrich Gebhard

Noted Virtuoso and Teacher

Hainrich Gebhord's Moster Lesson on Schumann's Grillee is one of the most practical, helpful, and clear of all the long series of Etuda Moster Lessons, in which so many world-formous virtual have portrigioned. Mr. Gebhord, noted testhethisty seponent and formous virtuace and secolet, hos pre-portrigioned. Mr. Gebhord and practical that it will be welcomed by all teachers and pupils. See Page 506 of the Muci Section for Mr. Gebhord's special additing of this composition.

— Tearon's Natur.

HE four greatest composers of the Romantic Period of Music (1820-1880) are Schumann, Chopin, Liszt, and Wagner. Each of these occupies a special niche in this great movement. As this article deals with one of the most characteristic pianopieces of Schumann, we will begin by taking a short general look at this composer's music.

Robert Alexander Schumann's music can easily be classified into three periods, as it has been done with Beethoven's music, and that of some other composers, First, we have Schumann's early exuberant output of piano-solo works, pouring out of him in incredible profusion from the age of twenty to thirty. Then comes the long list of wonderful songs, inspired in what he called his "song-year"—the year of his engagement to Clara Wieck. After this we see the birth of the four lovely symphonies, several overtures, the glorious piano-concerto, piano-quintet, piano quartet, and other beautiful chamber-music, and some fine choral works-all produced during his supremely happy married life (one of the most perfect unions in history) -up to the tragedy of his last few years.

During this third period he also wrote more music for piano alone, some of it lovely, but as a whole not comparable to his early great output.

This early output, springing from his young heart and mind in lnimitable freshness, comprises his works from Op. 1 to Op. 23. Here we have the fascinating and picturesque Papillons and Carnaval, the unique "Fantaslestücke" (containing Grillen), the charming "Kinderscenen," the highly poetic Kreisleriana, the great Fantasie, and the towering "Symphonic Etudes" -all works of the greatest originality and charm.

To describe this music in words is practically impossible. But, to name a few of its outstanding features, we must say that Schumann, the Romanticist, is first of all a great melodist. He has a wonderful melodic line, evolved out of Schubert (whom he adored) but made unmistakably his own, He gives us long-drawnout melodies, that breathe the very soul of romantic tenderness and passion. Other times we get from him short melodic phrases of every imaginable moodhumorous, whimsical, capricious, coquettish, impish, nobly chivalrous, or out in an exquisite dream-world.

The "First Jazz Composer"

His piano-style is quite his own. Pearly scale-passages, or dazzling cadenzas based on pure finger-work, as in Chopin or Liszt, we do not get in Schumann. With all Its "free fantasy," his music is more solid in structure, more polyphonic. He was a great student of Bach (whom he worshiped), but his counterpoint is a counterpoint of his own. He also has a harmony of his own. Besides daring and beautiful harmonic progressions, other characteristic features are certain imaginative devices, such as anticipating a bass before its rightful harmony, or anticipating a harmony before its rightful bass, giving a peculiar enchantment to the flow of the music.

Another great feature of his music is his rhythmical boldness. Bach, Haydn, Mozart, Beethoven, and Schubert frequently indulged in delightful syncopations, but Schumann goes way beyond them in this field. Strong changes of accent, and every species of syncopations lend a peculiar vigor and extraordinary pulsation to his music-so much so, that some modern commentators have called Schumann the "first jazz

Lack of space here forbids going into the many vicissitudes of Schumann's life, all of which had bearing on his creative activities, but we must mention his literary activities, which were almost as great as his

Sensitive Imagination

In some of his wonderful articles written for the "Neue Zeitschrift für Musik" (the "New Magazine for Music," which he founded and edited) his highly sensitized, almost fantastic imagination invented two imaginary persons, "Eusebius" and "Florestan," who lived vividly in his mind during the early period of the great piano-works. "Eusebius" was the tender and poetic soul and "Florestan" the manly, energetic one. Their spirit hovers over the corresponding moods in the various compositions.

The "Fantasiestücke" Op. 12 (Fantasy pieces) is a collection of eight of Schumann's most famous short compositions. They are greatly varied in mood, Des Abends (In the Evening) and Warum? (Why?) are both in the highly poetic "Eusebius" mood. Aufschwung (Soaring) and Grillen (Whims) are in the energetic, passionate "Florestan" mood.

The Lesson Begins

Now let us learn how to play Grillen. Before we begin serious study on this piece, I would say to the student what I say in connection with any piece to be studied (and what I advocated in my last ETUDE articlein January of this year): for five or six days "read" the piece through, with pedal, shading, and any convenient fingering, getting a general idea of the piece. Have a good time trying to enter into the spirit of the music. In places where you feel the music differently from the printed expression—or pedal-marks, write in with pencil your own changes. At the end of the sixth day have definitely decided on your interpretation of the piece—phrasings, fingerings, shading, pedal, and so forth.

The piece, as printed in this issue of THE ETUDE. represents the traditional "reading," with some changes of my own added. Let us suppose that this is the "reading" you have arrived at, and so now we will study and practice this interpretation systematically. This writer believes in learning every piece in three

"stages" of study. So we begin with the first stage, which we call "fundamental" practicing. That is practicing at a moderate tempo, without the pedal, in "gray" color, that is, mezzo forte, generally speaking.



ROBERT SCHUMANN From a contemporary lithograph by Edward Kaiser

This so-called "fundamental" practicing is not a mechanical process, for it must be done with a good tone, correct fingering and phrasing (attending to legato, staccato, and half-legato), and using the correct wrist-and-arm motions. In fact, it means that everything is attended to except pedaling and shading.

The first thing to say here is, that all the notes in this piece (single notes, double notes, chords, and octaves) should be played with the fingers only slightly curved, playing not with the tlps of the fingers, but with the fleshy part next to the tlps, the so-called "cushions." This gives great sensitiveness and sureness to the touch.

To Play Staccato

Now let us take the right hand part of the opening sixteen measures. The opening chords are marked staccato. The word staccato means to make a note sound short, which on the plano means to make the finger get away from the key quickly. There are a number of ways of doing this, I will mention only three. First, the finger-staccato. This is produced by the fingers only. The finger-tips are held about one half inch above the keys, and from that "little height" the finger falls swiftly upon the key, and immediately bounces up again in to that "height." This action is done exclusively by the fingers from the knuckles. It is a rather thin sounding staccato, used only in "flimsy" single-note staccato passages.

The second is the wrist-staccato, In this the fingers hardly move. They merely are held firmly (not stiffly) in position for the keys to be struck. The wrist is held slightly above the level (Continued on Page 525).

REMINISCENCE

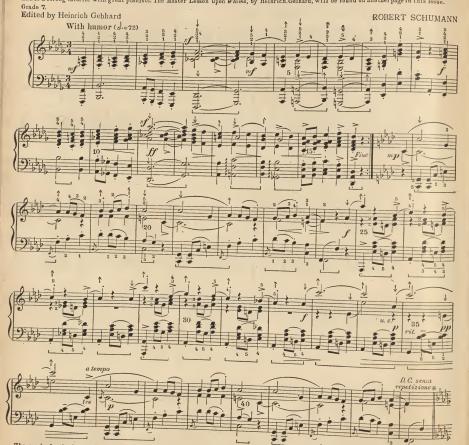
This haunting melody in the minor mode makes a distinctive little work for recitals. The phrase marks are of especial importance. The inner voices form a duet with the outer voices which, when properly played, can be very effective. Grade 3-4.



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SEPTEMBER 1947

It is believed that Schumann in this composition was already feeling the restraint of the frustrations with which he believed himsel' beset, and wrote this work as a kind of musical release, a bursting forth of his emotions. It is one of the finest examples of this highly individual genius and is a strong favorite with great pianists. The Master Lesson upon Whims, by Heinrich. Gebhard, will be found on another page in this issue.



The marks for the damper (loud) pedal are the brackets under the music. The foot goes down a moment after the notes above the beginning of each Bracket have been struck.

U=a slight downward wrist-motion, creating arm-weight (for good tone). † a slight upward wrist-motion.

u.c. (una corda) use soft pedal. tre (tre corde) lift soft pedal.

* From here go back to the beginning and play to Fine; then go to A.

Tempo primo (d.=72) SEPTEMBER 1947

Più tranquillo (d.=66)

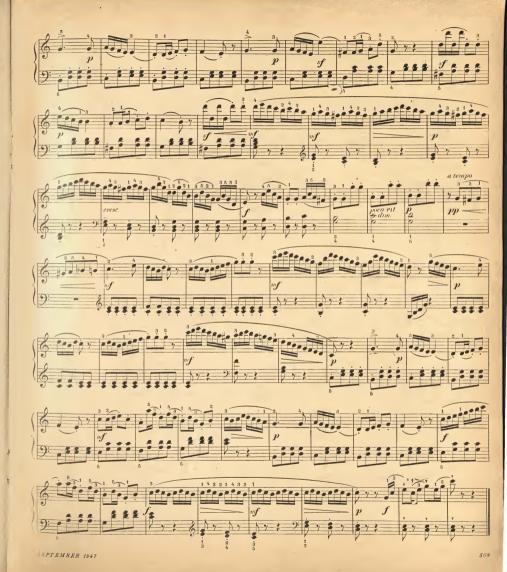
sing top notes



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GOLDEN SUNSET

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OLD SPINNING WHEEL

This fluent little study may be made most interesting if the rhythmic pattern is incessantly preserved and the normal accent upon the first note of each measure is marked (but not exaggerated). In this way the composition holds its shape." Play the work with zephyr-like lightness throughout. Grade 3.

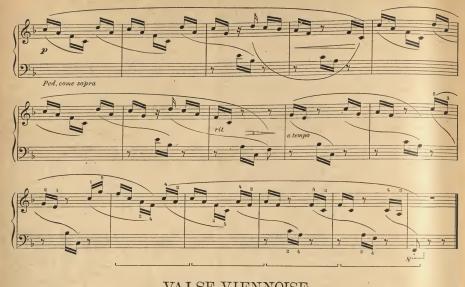


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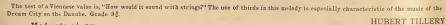
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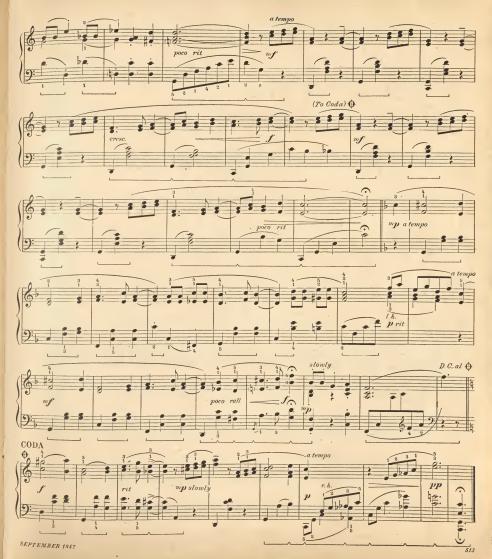






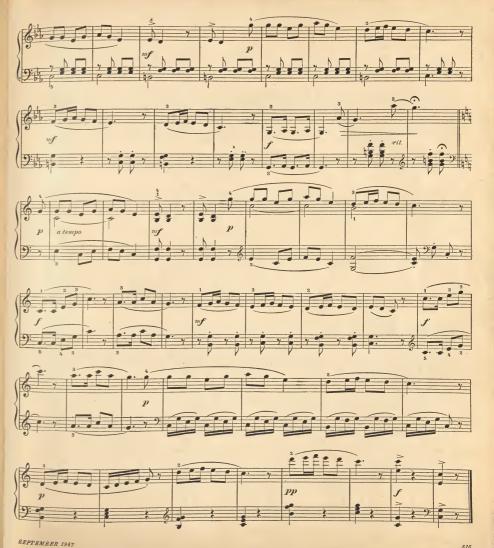
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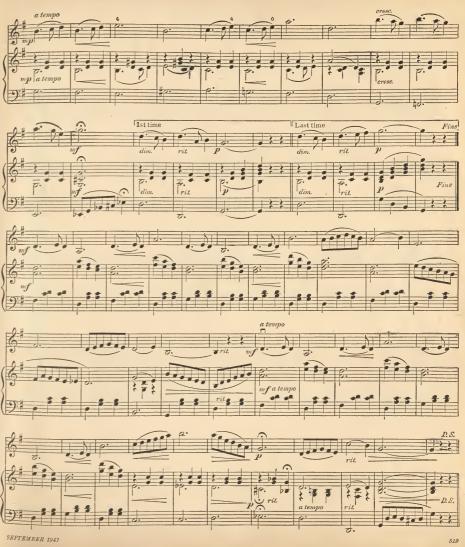


Tempo di Valse



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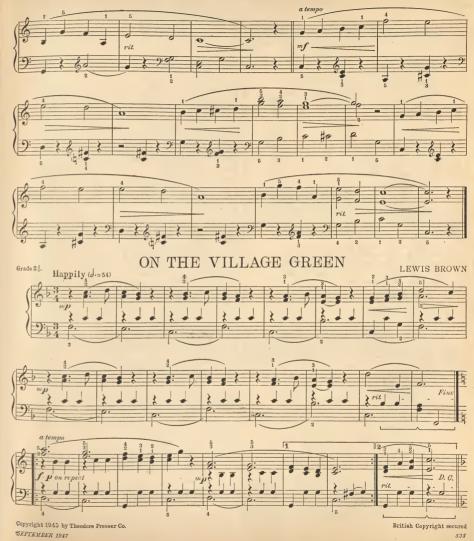












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Schumann's "Whims"

(Continued from Page 504)

of the keyboard, and stays quietly in that position, without being rigid. The staccato is produced by a quick up-anddown motion of the hand from the wrist, as if moving on a hinge. This is the ideal staccato for children and beginners. By advanced players it should be used in swift, light, clear staccato-chords, as in the beginning of the last movement of Beethoven's Sonata Op. 2, No. 3 or as in Mendelssohn's Scherzo in E minor and . his Rondo Capriccioso.

The third is the hand-arm-staccato. There, also, the fingers hardly move. They are not very curved, and merely hold themselves in position for the keys to be struck. The wrist is held about onefourth inch higher than the knuckles, while the finger-tips are about one fourth inch above the keys. The tone is produced by the hand dropping towards the keys with a little "give" in the wrist, letting the fingers strike the keys, but immediately bounce up again to the former position (as a ball falls to the ground and bounces up)-all in a very elastic manner.

The great artists employ this "handarm-staccato" more than any other kind. It is very "substantial" sounding, whether in soft staccato or loud staccato. It is also very reliable and never fatiguing.

This staccato should be used in the opening chords of the right hand part in Grillen-Measures 1, 2, 7, 8, 9, and 10. In the rest of the piece we also see chords, octaves, and single notes under a slur, and also chords with the portamento sign (slur together with dots)half-legato. These should be played close to play it so.

We also notice many arrow-signs. They apply to the wrist. When an arrow points downward (mostly at the beginning of a phrase) that note or chord should be played with a slight downward wristmotion, letting the weight of the arm (principally the forearm) "create" the tone, so to speak. When the arrow points upward (usually at the end of a phrase) the note or chord should be played with a slight upward swing of the wrist.

This greatly helps to bring out the "punctuation" in the phrasing of the music (see my article in the November, 1944 issue of THE ETUDE), and also promotes style in the performance. But these motions must not be exaggerated. Remember: "from the sublime to the ridiculous" is but one step! The motions are not "for show"; they are made to bring arm-weight into play, which in



"soft" or "loud" should produce a rich tone, without harshness.

In this piece we should note particularly the difference between connected notes (those with slurs) and short

SEPTEMBER, 1947

notes. The last note of any longto-phrase is clipped somewhat of its time-value; that is, it is shorter than the written value of the note. And the faster the tempo of the piece, the shorter that note becomes. Since the tempo of Grillen is rather fast (M.M. J. = 72) these final notes of the phrases are practically staccato (with the up-bouncing wrist)

Now go through the piece slowly, without pedal, in a general mf tone, attending to the foregoing rules. Hand-arm staccato on the opening chords, and all isolated staccato-chords. The chord and bass-octave in Measure 3 play with full arm-weight, down wrist. In the slurred phrases Measures 4, 5, 6, 12, 13, 14 play the beginning of each phrase with armweight, down-wrist, and the ending always with upswinging wrist, without exaggerating the motions. In Measures 13 and 14 "roll" the chords in the left hand quickly before the beat, so that the chord in the right hand comes together with the ton-note of the left hand

The phrase in Measure 15 play close



to the keys, gripping them firmly. Practice it by itself, slowly, gradually increasing the tempo. When finally doing it fast, play the three chords in one impetus from the wrist and forearm. Some players find it easier to leave out the middle-notes in the second and third chord. It is not detrimental to the effect



In the G-flat major section (six flats) the top-notes of the legato-chords should be connected. Also, they should "sing out" a little above the other notesdone by stiffening slightly the respective fingers, and bearing on with weight on that side of the hand. The half-legatochords (portamento.) in Measures 58, 59, 65, and 67 should be played with a slight down-wrist motion. The short phrases of two chords in Measures 60, 61, 62, 64, 73, 74, 77, and 78 (wrist down and up) should be played as you pronounce the word "father." The first syllable of "father" is long and a little heavy, the second is short and light.

In this entire G-flat section Schumann gives full play to his rhythmical fancifulness. This section might be called the "jazz-section." The whole of Grillen should be practiced and played strictly in time (with the exception of the few ritards and the hold). But the "jazzsection" must be done particularly well in time. Count aloud sometimes, and always in your mind.

Schumann's fascinating rhythm, here, is brought about by a chord being tied from the last beat of a measure to the first beat of the next, a number of times, then a two-four measure being interpolated between the three-four measures. (Continued on Page 526)



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Some Problems of the Deep Voice

(Continued from Page 495)

effort on the part of the vocal cords. A is the most difficult vowel to master in criticizing other singers; it is less because (in direct contrast to E) it is obedient, alas, when we attempt to conso 'open.' Frequently, A is sung too lightly, too openly, with the result that the vowel value becomes 'lost,' so to say. When A is correctly sung, one has the feeling that the sound rests buoyantly, elastically, on the voice (vocal cords); this sensation can be felt, however, only when the vowel is covered enough for the tone to produce a sort of counterpressure, from above, upon the cords.

open one, it is best to make the transition good singing. slowly, so that the new vowel-form asserts itself gently, hardly noticeably. (Naturally, this applies only to practicing; later on, when one has achieved finished singing, such transitions must often be made with speed.) The tongue is lowered, for the transition, slowly and relaxedly, and no more than is absolutely necessary to make place for the new vowel. Each new vowel must 'hang,' as it were, in the same place as the pre-

"The tongue - ah, the tongue! This rebellious muscle is enormously difficult of his vocal life!"

to discipline! It serves us readily enough trol it in our own singing! All too often it rises and rears like an unbroken broncho; but ultimately, it must be controlled. When some students sing, one can notice a sort of groove, or ridge, running lengthwise along their tongues. This means but one thing; the presence of tensions which must be overcome. Otherwise, the tongue cannot be disciplined to assume the various shapes "In passing from a covered vowel to an and positions absolutely necessary to

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"When at last one reaches the point where all vowel sounds have the same 'high' tonal position as E-the same shimmering luster, ease, and intensity; when, without effort, one can attack a tone (on any vowel, and on any note in one's entire range), beginning pianissimo, gradually increasing volume to a forte, and then diminishing again to pianissimo-only then can one be said to be both in possession and in control of a fully developed voice. And that is an ideal toward which a singer strives all

Schumann's "Whims"

(Continued from Page 525)

beat in Measures 56, 72, 76, and 80. To and realistically carry them out. recreate this rhythmic fascination, prac- For instance, begin the piece mf and and the quarter-rest in Measure 53 their up to (sf) accent in the third, which exact time-value, and especialy holding accent amounts to a forte tone. This i the tied chords their full value. The followed by a lesser accent (>) Ir quarter-notes in the two-four measure Measure 4 we again have m/, and in

and phrasing ("punctuation") wrist-andarm motion-slowly for a week or two, the "rebound." then gradually increasing the speed. until by the end of the third or fourth week you can play it in this way at con- ing done each section three or four times cert tempo () = 72 J = 66) you will then this way, rest a little. Then go through study the piece in its second stage. That each section again several times, this is, to study and practice it with shading time adding the damper pedal. Follow and nedal (the damper-pedal and soft

1-16, Measures 17-37, and so forth) three use it where it is not marked. In a or four times at moderate tempo, trying to execute the expression-marks (that is, the shading, dynamics) literally.

Try to have a well-conceived idea of the different degrees of loud and soft. In the "fundamental" practicing you played all the notes more or less mf. New you must have a palette of "colors" from pp

Listen to your shading very consciously. Listen with your outer, physical ears, through this second stage of study (shadnot with your "inner ears" (which often mislead you). Have a vivid coordination between your sense of touch and your sense of hearing. Let your ears tell you sixth week of study of this piece. Meanat once whether you really played pp, p, mp, f or ff, as the case demands. (See my article, THE ETUDE, January 1947).

So many measures with no note struck In this second stage of practicing use on the first beat keeps the listener in your brains more than your emotions. a certain "suspense," which is only re- Feel the music, but, over and above that, lieved by a decisive cadence on the first look carefully at the expression-marks

tice wonderfully in time, giving all chords make a crescendo in the second measure (Measure 52) have the same value as Measures 5 and 6 we have two phrases the quarters in the rest of the section. beginning with an accent and diminish Having practiced the entire piece in ing in strength. Play the accented chord this "fundamental" way (mf, without and octave with the impetus of the armpedal) with good tone, correct fingering weight (down-wrist). The rest of the phrase (diminishing with up-wrist) is

Renroduce in sound each erpression. mark carefully and conscientiously. Havminutely the pedal-marks, Leschetizky used to say "Watch particularly where Go through each section (Measures the pedal is not!" In other words, don't rhythmical piece like Grillen it is important to have "clear spaces" in the music without pedal, in contrast to the "richer areas" with pedal. It adds an extra variety of color to that of the dynamics, and produces the effect of fine "orchestration."

Also add the soft pedal in Measures 35 and 36, and 60-64,

As two or three weeks go by going ing and pedal specifically) you have gradually increased the tempo almost to concert-speed, being now in your fifth or while you have memorized the piece thoroughly-the expression and pedal-

(Continued on Page 540)

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

At Forty Is She Too Old to Learn How to Sing? Q-Much has been asked for the young

singer. What possibilities has a person of forty, with natural talent and the best rocal training? 2.—Can such a pupil hope to make up for some of the years lost? Can a coloratura voice be developed from a yet youthful, very high

3.-With perfect health, good physique, and fine training can one hope to develop into a singer in any shorter length of time?-E. V.

Q.—I wanted a career as a planist and never

your quest for a career. We wonder why you think it is so much easier to make a success as a singer than as a planist? They both take about an equal amount of talent, physique, personality, concentration, opportunity, and hard work; and if any one of these things is

absent a professional career is doubtful.

2.—Your range is extraordinarily long, if all

your tones are fine and you can form your words easily and comfortably without undue

A .- At forty a woman "healthy and of good physique" should have ten or twelve singing years before her. It would be foolish for her to imagine that she could ever make up the years lost in her youth. However if she has voice, talent, courage, musicianship, and tenacity of purpose, she should certainly accomplish a 2.—A very high soprano volce is quite flex-

Role of a Singer

ible enough to develop easily so that the scales, trills, and the florituri so dear to the heart of a coloratura are within her range and her technique. It depends largely upon two things, range and flexibility. 3.—No one can learn how to sing well quickly. It is a life long study. Other things being equal, the more intelligent one is, the more

THE RONALD PRESS COMPANY 15 East 26th Street, New York 10

By Frederic Freemantel

on stop you from singing them outh joyful enthusiasm when you understand the co-

FREEMANTEL VOICE INSTITUTE Dept. E-9 Steinway Hall, 113 West 57th Street New York 19, New York

interferes with my voice several times a day. I have no confidence when I am singing alone, as I never know at what moment this irritation may become apparent. Two throat special ists say it is too trivial to worry about. Has this problem ever been presented to you before, and have you a remedy to suggest?

—Chorister.

you sing in a dust laden atmosphere? Or is it just a sensation of discomfort, a sort of tickling in the throat during singing? This point should be definitely decided, for upon it depends your whole future as a singer. It is possible that you are stiffening the throat, the jaw, the tongue, or the whole set of palato-lingual muscles during the emission of the tone. Is your speech somewhat guttural and labored? Does your voice sound dull and are the consonants formed too far back in the mouth? Any or all of these things would cause a tickling in the throat and would make your production haz-ardous. Examine yourself carefully. Try to sneak and sing freely, easily, comfortably Breathe deeply and never form your tones by any action of the throat but rather allow them onate in the cavities of the mouth, nose and head. You need the help of a good singing

Another Pianist Who Wants to The Pianist Who Desires to Change to the Become a Singer

Q .- I am fifteen and two prominent voice teachers have told me that I have a mature and a good occoming a linger still soprate outce with great possibilities. I have a many a minimal cancer a match in the sing projectionally. I have a much just to sing projectionally. I have at much just to sing projectionally. I have at many from D below middle-C to A doore high- can be singer. I pluy plane as seed as a person who had a leston. My tones are good and my cover and solve because I may be a failed by the control of the con

2.—When I accompany myself, it is difficult for me to reach high notes. When I stand up I do not have this trouble. Is this due to lack of breath control?—A. K. A .- If you decide to study singing your mu-A.—If you decide to study singing you indesicianship would be of great benefit to you in

A .- You have only one year more at the high school, before you graduate. Our advice would be to take both the singing and the piano lessons, and do the best you can with them until you are able to determine which one of the two presents the most favorable oppor-tunity to you for a career. You are very young. Too young perhaps to make this very impor-tant decision. Another year, especially if you graduate from high school successfully, will find you a much more mature young woman.

2.—When you sit at the piano and attempt

3.—The length of time necessary to make a good singer of you would depend upon the natural gifts mentioned in answer two, and upon the skill of your singing teacher. Ask to both play and sing at once your high tones are more difficult (and perhaps less beautiful) to the skill of your singing testing. The state of the skill of your singing at all, do so a too-ed, down. Therefore do all your vocal practicing for you have no time to lose. We wish you will standing erect. If you must hear the ecompaniments get some one else to play them Sensation as If There Were Dust in the

Throat During Vocalization
Q—I am a socal student but I have a distantishing threat condition. I am bothered with what appears to be dust in the throat which and my teacher thinks I have strained my

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voice, for I have done quite a bit of loud singing before taking lessons. I have never done any exercises for breathing before. When I eing exercises on the namel O my tone is het my teacher says I use muscle instead of breath and my voice sounds strained. I would greatly appreciate any suggestions you will make.

A.—As your teacher suggests, it may be that you have strained your vocal cords and if so, an examination by the laryngoscope in the hands of a competent physician would determine this point. However the fact that you are able to produce a good tone upon your O vowel, and not upon words, leads us to believe that you have never been taught how to form either the other vowels or the consonants. Perhaps when you sang in your school chorus and your local choir you were encouraged to make loud noises and not musical sounds. In addition to learning how to breathe, both in inspiration and expiration, you must be taught how to form every vowel (and each consonant too), without muscular effort or stiffness of tongue, throat, lips, jaw or the palatal arch. A free and unconstrained method of joining the vowel and consonant sounds must also be explained to you, so that they may occur as com-fortably and naturally in song, as they do in proper speech. Apparently all your troubles came from attempting to sing loudly before you knew anything about it. You have a hard row to hoe, we are afraid, but with the help of a good teacher, time, and perseverance, you



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"MUSIC STUDY EXALTS LIFE"

SEPTEMBER, 1947

"MUSIC STUDY EXALTS LIFE"

(Continued from Page 500)

the domain of cold facts and transform movement or a program. facts into essentials. There are those nothing of sorrow or joy.

ter and the chemistry of a tear but know gests the school-boy's composition on to its present status, and at the same While it is true that art is a number of toes taste bad if you don't put any in!" will enable him to cope with the relittle things acutely realized. Robert Browning's counsel to "Image the whole of music which appeals to the feet has terpretative mastery. This involves an and then execute the parts" is a wise been attributed to Beethoven, but he appreciation of the poetic and imagadmonition to the teacher. The big things surely must have qualified that observa- inative content of musical literature, an

number of things it explains, and the law reach the feet (or the sense of bodily project them with moving effectiveness. which preserves the balance between im- reaction) first pulse and release is universal in its op-

shape and flow, dynamic symmetry, emo- to the regularity of the drum beat. Thus and spirit fully attuned to Cosmic tional stress and calm, lies back of the we have in the rhythms of primitive man to take the candle of imagination into ability to play a phrase, a period, a the beginning of all musical development. highest artistic fruition.

The aim of instruction in piano is to This is the innermost essence of rhythm arouse in the student a love for, and an who can explain the mechanics of laugh- and its absence from a performance sug- understanding of, music as it has evolved salt: "Salt is the stuff that makes pota- time, to establish an equipment which The opinion that it is the lowest order quirements for keyboard skill and intion by adding that no music can appeal understanding of its traditional, aesthetic The value of a principle lies in the to the head or the heart that does not and emotional values and the ability to

To accomplish all this, the teacher's The drum, always a stimulus to move- approach to the student's mind should be ment, antedates all other musical instru- sympathetic, orderly, and inspirational, Nothing in the planist's art is more ments. Its beat was to the savage the He must know how to engage attention, vital than maintaining this balance. And summons of authority calling him to awaken interest, cultivate concentration, one who has learned to properly relate order or to action. The bells that hang establish perseverance, kindle imaginaaction and repose has mastered the basic in church towers represent the next tion, and arouse enthusiasm. In other factor of music. This is the primary idea step in rhythm's advancement. They words, he must put the student on guard underlying all creation, namely, duality, were modifications of the drum with one and on fire as well, and while hands and the union of opposites-day and night, end left open and the stick hung inside. brain are engaged in mastering the me-

How Important is Rhythm? sum and rain, expansion and contraction. The bell gives continuity of sound and changes of the art, he must stimulate the How to blend sounds so as to give adds the element of flow and undulation growth of the fine flowers of the mind Rhythm. This is the pathway to the

Planning Effective and Inspiring Services

(Continued from Page 497)

a fellowship of love.

We pray Thee that out of the conflict and discords of the present time there may come a new world harmony, a new world symphony in which all nations shall have a part. May our ears be attuned to catch the song of the Angels' "Peace on Earth Good Will Toward Men." Above the din of battle may we listen also for "the still sad music of humanity, not harsh nor grating, though of ample power to chasten and subdue." May we help make that music more lovous and triumphant 'till the whole world send back the song which now the Angels sing and Thy sun rejoicing shed its light upon a holy brotherhood of peoples,

Forgive us for the discords of our individual lives. Cleanse our hearts of weariness and fear. Grant even now a new beginning of life, and hope, and love, that we may sing as it were, a new

The Teacher's Round Table

(Continued from Page 488)

Book" by the same author; it is planned for the "after kindergarten" age child, and can be used equally well for class or individual instruction. Other valuable materials are the following ones: "Note Games" for the piano beginner, by Astrid Ramsey; "Little Players," by Robert Nolan Kerr; Mathilde Bilbro's "First Grade Book for the Pianoforte"; Bernard Wagness' "Piano Course," book one, And finally, do not fail to investigate Theodore Presser's "School for the Pianoforte," Volume one. This time-tested beginner's book covers all elementary work from the first lessons up to, but not, including the scales. It has questions, answers, little tunes with an extra part for the teacher (children love that, it makes them feel like "they're doing something!"). Now regarding your last question: left-handedness is no handicap at all! I'll put it this way: the left hand is always a problem to piano students; it lags behind, and requires special, adequate practice; but in the end it equals the right hand. Well, just substitute right for left, and the question is an-

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ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

O. It has been my desire for some time to build a small pipe organ. I have experimented with several reed organs, and am familiar with their mechanics. I would enjoy experimenting with the three types of organs—pipe, elec-tronic, and reed, and have several ideas of my own which I should like to put into operation Kindly send me names and addresses of organ parts, supply houses, dealers in old organ parts, and names of books which would be of value. I am trying to obtain "How to Build a Chamber Organ," Milne, and "Modern Organ Building," Lewis, which I could not get in local libraries.—G. I. E.

A. We are sending you some addresses which A. We are sending you some addresses which we believe will help you in the matter of parts and supplies. You may possibly procure the two books you name by running an ad in some suitable magazine such as The Diapason or THE ETUDE, since you are having difficulty pro-curing them in second hand book stores. Both books have been out of print for some time. Another book is "The Contemporary American Organ," by Barnes, which may be had from the publishers of THE ETUDE.

Q. Recently we added to our three manual organ the Chimes which may be played on either the Great or Choir. There are two octaves or twenty keys. While I know that any hymn may be played on them within the given nymm may or piayed on them within the given range, I would very much like to know if there is a book that contains notes to guide one in the use of the chimes. In passing a neighboring church I have heard several chime "tunes," but have been able to memorize only also show that have been able to memorize only a few phrases, and this church has now dis-continued the chimes so I am unable to refresh my memory from that source. Could you tell me if such a formula exists, and where I may procure it?—E. M. B.

A. It is unfortunate that the books which would help you in this matter seem to be out of print. At one time the publishers of The Eruse carried in stock several books published in England giving large varieties of "changes," as these buses are called which. as these tunes are called, but they cannot be procured at present. Most of these used the numerical system, numbers 1 to 8 represent-ing the 8 tones of the diatonic scale. It is just ang the stones of the distonic scale. It is just possible your local library, or the library in New York City, would have some of these books on their shelves, from which you could make notes. If this search proves fruitless, there seems to be no alternative than to "inventi" your tipres. vent" your own tunes.

Q. We have a gift of \$10,000 for an organ for a new \$150,000 church, with a seating capacity of five hundred and fifty. The building will be finished this summer, and it seems impossible to get a new account. prisibled this summer? We do summer will be to get a new organ of the time. We have an offer of a used organ, to be installed for 110,000. I haven't seen it, but it is a two-prisible organization of the summer of the summer of the summer of the summer or the summer of the summer of the summer or the summer of the summer or the summer of the summer or the summer or

We have a two manual reed organ sight, a good slower, which I believe could be ample. It would be difficult to pass opinion on the impact of the properties a very own of I could a superclate jour opinion. Do you think it would off the charge mentioned, without an appreciate jour opinion. Do you think it would off the charge mentioned, without an appreciate jour opinion. Do you think it would off the charge mentioned, without or superclate jour opinion. Do you think it would not not be the could find a concert type instruction of the could find the could f that would explain the method of con-verting the reed organ? Would it be possible to place the amplifier microphone right in the sembles the Salicional in tonal case the Viola reorgan, and connect the swell pedal to the volume control?—W. L. B.

Pedal stops.

SEPTEMBER, 1947

A. We are inclined to share your doubts as to the wisdom of installing the particular organ you describe. The stop line-up is not too promising, especially for church use, and for \$10,000 we believe you could do better. Have you contacted any of the leading organ manufacturers? We are sending you a list of responsible firms, and we suggest that you select two or three and have them submit speci-fications for a \$10,000 instrument. You would be more sure of dependable value in this way, and for this amount you ought to be able to get a fairly complete small instrument, which, in our opinion, would be better than trying to make over an organ intended for other uses. We rather doubt the effectiveness of amplification of your present reed organ, although this might serve as a last resort if you are unable to make satisfactory arrangements for a new organ. During recent years much im provement has been made in electronic instru-ments, and it might be worth your while to inquire into these a little.

Q. I would appreciate it if you would offer any suggestions of criticisms concerning the following specifications for a two manual pipe organ, costing approximately Five Thousand GREAT (unenclosed) Open Diapason ..

Octano SWFII. (onclosed Open Diapason Stopped Dianason rchestral Ohoe Vox Humana Flute Transrea PEDAL (unenclosed)

Lieblich Gedeckt (duplexed from Swell).. 16 Usual couplers and accessories .- P. A. P.

A. The Great Organ specifications impress us as very excellent, and the tonal qualities of the Swell are first class, except that there should be other 4' or even 2' stops to brighten the effect of so many of the 8' variety. We suggest the addition of a 4' Violina and a 2' Flautina to the Swell Organ. It might also not be amiss to add an 8' stop to the Pedal, such

O. Please send me a list of persons having organs available. Would prefer a pipe organ, but with a very small home I am afraid it would have to be too small to be satisfactory. Our church is having our present organ mod ernized, electrified, with a new console-total cost of \$6,000. Would you consider that price about right?

Please give me any suggestions along the line of specifications you deem necessary to change or add to same. Present organ specifi-cations listed.—M. P.

A. Your best plan would be to write to the manufacturer of the organ mentioned, who will doubtless be able to put you in touch with someone having a used instrument for sale. The address is being sent to you. We are also giving you the names of a few makers of

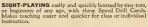
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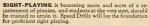
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Make THE ETUDE Your Marketing Place Etude Advertisers Open the Doors to Real Opportunities

When Stainer and Amati for work on the routine for that first Violins Brought More Than use of simple maneuvers should marry executed and music that can be memorized and well played by the entire band. Those of Stradivarius

(Continued from Page 501)

who are not unmindful of the fact that for the average band. the gesticulation with which the instru- What can be done that will make an

Fundamentals

(Continued from Page 499)

The Minstrel Turn

Execute for the minstrel turn to the

right: The command is given on the left

foot and the count is thus: Column

right two! March two! Turn! Two! Turn!

Two! Turn! Two! Turn! Two! Number

second Turn! Number 2 on the third

Turn! and number 1 on the fourth Turn!

Consequently number 4 will pass behind

number 2; and number 2 will pass be-

When drilling this with more than one

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rank be sure that each man executes at

exactly the same point as his file leader

hind number 1

countermarch.

on this instrument.

the harp, particularly that kind which have a great deal of audience appeal. We is equipped with pedals which make it will call these right fours and left fours. chromatic and which produce a tone The military countermarch also is well higher than the strings played upon, worth seeing if done with snap and preproducing all the semitones and the cision. By executing the countermarch B flats. The luthiers- of Paris were and having the first rank lead the band eminently successful in the manufacture into a second countermarch at the inof this instrument. It is almost 36 years stant the first and last ranks are parallel since this pedal harp was invented by a series of endless chains is formed which one of our Italian countrymen named is a surprising spectacle to the audience. Petrini, who was a very skilled player And too, this looks like a different maneuver when the band is facing the audience, than it does when facing the Teaching Marching Band and of the field. We will call this the

This initial appearance should make

There are many Grade II alla breve

marches which are rhythmic and sonor-

To the rear, with the entire band, is Prof. Ross, 456 Beecher St., Elmira, N. Y. a maneuver which always catches the audience by surprise and it can be varied and Bass Viol. Write Nels Reinlin, Red by bearing acts file combinations of Wing, Minn. by having each file or combinations of by having each me or commonates of the security at intervals of four counts or at designated measures in the music. Now what is our available material?

1. Right Flank

As Francisco 17, Californic of 17, Califo

1. Right Flank 2. Left Flank

3. Right and left flank simultaneously with a divided band.

4. Right Fours 5. Left Fours

6. Right and left fours simultaneously 7. Military countermarch

8. Continuous countermarch

9. To the rear and variations

4 executes a right flank on the first tail how to set up a full half-time drill Turn! Number 3 does the same on the routine with music and the playing of the formations sequence type of program.

number 3; number 3 will pass behind The Music Educator Meets the Music Dealer

(Continued from Page 498)

You will note that the numbers in each supplies and instruments.

The music merchant of the future must rank are reversed when the movement is completed, making this an ideal turn to become more and more concerned with use in conjunction with the military the aspects of music and its influence as an asthetic and cultural contribution to After drilling these movements with his community. It is only by such phithe full unit, we replace the verbal com- losophy that he can understand the needs mands with the drum major's whistle and problems of his associates-the music signals, add the drums and we are ready educator and teacher.

The music educator and the music merchant must integrate and coordinate citizens of their community will profit from such action. It is not a question of

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the gesticulation with which the instrument is played offers them an opportunity to display some of the grace which
nature has bestowed upon them.

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11 begins to look encouraging, doesn't
12 Our next article will explain in de15 Our next article will explain in de-

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one teaching music and the other selling another step forward in the fulfillment it, but rather a program whereby both of their mutual responsibilities; namely, are selling and teaching it. The people of the further development of music educaevery community in America are depend- tion in the schools and communities of ent upon this mutual advice, counsel, and our country. With such cooperation guidance. The musical attainments and everyone is certain to profit. Who knows, progress of all communities depend upon perhaps some day our music merchants might well be musicians as well as busi-It is because of these facts and the ness men. I know of many who would be great service to be rendered to so many very successful musicians. In fact, I have people that the music educator and the often been inquisitive as to just why they music merchant must meet and thus take have not sold themselves a horn.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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

No Information Sister M. H., lowa. The transcription you sent of the violin label is unintelligible to me and to an expert to whom I showed it. He thought It night possibly be a copy, we will be a copy of the passing of years, but he insided that the passing of years, but he insided that the passing of years, but he inside that the passing of years, but he inside that the passing of years are passing to the passing of the passi

He was a fine workman whose violins are rarely seen. He usually chose good wood, and the varnish is excellent. Today his violins bring from \$1000 to \$2000. But I have to tell you that a Mezzadri label is often to be found, variously spelled, in instruments that are not genuine. So I cannot tell you anything about your violin.

About Sancius Seraphin
J. H., New York Sancius Seraphin was born in Udine, Italy, in 1699, but moved to Venice in 1717 and died there about 1748. He claimed to be a pupil of Nicola Amati, and may well have been, for his model is often the "grand pattern"

Amati. He was one of the finest Venetian
makers and, indeed, ranks among the great masters. His wood, varnish and workmanship masters. His wood, varnish and workmanship are superb. As you are a regular reader of Time Erung. I don't need to tell you that there are many violins bearing Seraphin's label, which were made long after his death.

Teaching Material K. D. G., Pennsylvania. On the Violinist's Forum page in THE ETUDE for February 1945 there was a detailed discussion of a course of teaching material from the beginning stages through to Paganini. If you do not possess this issue, you may be able to obtain it from the publishers. Or you could, I am sure, find It in the Public Library of your home town.

Martelé and Spiccato Bowing; the Vibrato M. F. R., Indiana. Your understanding of the martelé bowing is quite correct: The pressure must be applied to the bow before the stroke begins, and relaxed at the moment the bow moves. At the end of the stroke, the bow should be resting lightly on the string, certainly not gripping it. The pressure is applied again after the bow has stopped moving. If it is applied while the bow is still in motion, the result will be that chopped-off, "dead" quality you dislike so much. With the bow still, and resting on the string with only its own weight, it is a simple matter to skip strings without sound-ing the intermediate string. (2) There are two things you can do to increase the "bite" in your spiccato. One, hold the bow so that the stick is vertically above the hairs; two, alter the direction of the stroke so that it is not exactly in line with the bow-stick but slightly across it, almost as if you were going to cross strings. That is to say, there should be a slight vertical motion of the hand combined with the cessary sideways motion. You say you are famillar with my "Modern Technique of Violin Decorated Violins Bowing:" well, if you will turn to Page 30 you will find this mixed motion described in detail. (3) The use of the vibrato is so much a matter of personal taste and individuality of temperament that it is impossible to lay down hard-and-fast rules. But if you are playing a melodic but would be worth more today if they pospassage your tone will have more life and per- sessed the conventional scroll. It might pay sonality if you vibrate on each note, keeping you to have your violin appraised.

some intensity in reserve for the climaxes. In more rapid passages, vibrate every note that is Vibrato Article
J. L. S., West Virginia. Thank you very much
for your cordial letter. I am very glad to state
in the July 1944 article on the Vibrato will
dight note in a passage of sixteenths. The very likely be reprinted in the October issue.

For now I can only say the vibrato is essen-For now I can only give various a seesar The interest of the property of the p expressional technique if they could vibrate faster, slower, narrower or wider, according to the demands of the music. I liked your letter, for it brought some interesting and valuable points, and I like your approach to your play-ing. Keep on studying with the same per-

Mezzadri Violins
Miss T. G., Illinois. Although you have no tool dto resume violin study with a view to spield the name quite correctly, I think you refer to Allesandro Mezzadri, who worther of the Ferrara. 1aly, from about 109 to about 17a2.

Ferrara, 1aly, from about 109 to about 17a2. tor you, for you evidently enjoy studying, I wish I could suggest 'an exercise or two' which would help you to play such pieces as Kreisler's Caprice Viennois, and the Moto Perpetuo of Ries. To play these or any comparable solos well, you must build up your technique all along the line. There is no short cut or royal road. In addition to the Rode "Caprices," you should study the "20 Brilliant Studies" of Dancla, the Op. 35 Studies of Dont and the "First Thirty Concert Studies" of De Bériot. With these, you should work on Parts III and With these, you should work on Parts III and IV of Sevelt's Op. 1. And, of course, scales, more scales, and yet more scales, until it is second nature for you to play them accurately and brilliantly. You have a hard and rather long road ahead of you, but I am sure you can reach your goal.

Cleaning the Violin
C. A. B., Pennsylvania. The firm you mention puts out an excellent preparation for clean-ing and polishing violins, and I advise you to use it. Certainly do not use lemon juice, or, for that matter, any plain oil. The varnish on a good violin is as sensitive as the paint on a fine picture, and is as easily damaged. It should be cleaned only with a preparation intended

An Outline of Material
Miss M. P., Pennsylvania. For young children, a very good beginner's method is the
form, a very good beginner's method is the
lent is Rob Roy Peery's "Very First Violin
Book." For older children, the Method by
Nicholas Laoureux always produces good results. Along with these you can use "Learn
with Tunes." by Carl Grissen, and "A Tune a
Day," by Paul Butterth, Rollowing these, for technical development, you can use the first book of the Wohlfahrt Studies, Op. 45, and the 28 Melodious Studies by Josephine Trott. Lit-tle solos in the first position are legion, and I suggest that you write to the publishers of THE ETUDE, asking them to send you some on approval. (2) The Fiorillo Studies should follow Kreutzer, but the Dont Studies, "Prepara-tory to Kreutzer," are exactly what the name implies-and a very excellent book it is.

H. J. A., Virginia. Experts to whom I have spoken know nothing of a maker named Carlo Pirandelli, but they suspect that it is a fake name used by some German factory. The name of the town, Markneukirchen, on the labe bears this out.

I. M. B., California. I have never heard of a Scottish-made violin with a dragon's head, Almost all violins so decorated came from the Tyrol. Some violins which have a lion's head



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The Pedals—The Soul of the Pianoforte

(Continued from Page 503)



Direct-Pedaling

Beethoven, Op. 10, No. 1.

Direct-pedaling is generally used in waltzes in which it may be applied in the three different ways shown below. Each of them results in a different, yet distinctive, waltz style. This indicates that punctuation and phrasing in music are also considerations for change of pedal.

preceded by rests

Example: Beethoven, Op. 27, No. 1.



ingly. Although the damper pedal is a quires a great deal more pedal than distinct asset of the modern grand the music of the Classic School, while piano, it should be used discriminately that of the Impressionistic and Modern in the music of the early periods. The periods is inadequate without the nedcharacter and period of the music are al. Despite its importance in Romantic the real considerations for pedal use, and Modern music, it must always be The earlier the date of the composition, applied with intelligence, discriminathe more sparingly the pedal should be tion, and a consideration for the existemployed. It may even be beneficial to ing acoustics of the moment, omit it entirely.

Bach, however, would sound illogical, color. By mixing and molding the prevadull, and pedantic without the support of lent nonharmonics of modern music with In direct-pedaling the pedal is de- In syncopated-pedaling the initial the damper pedal. Examples are the the pedal, the plano is made to yield pressed exactly on the beat, simul- tone is augmented at the instant of the Preludes and Fugues in E-flat minor either the desired atmosphere of hazy taneously with the production of the pedal-depression by the immediate sup- and B-flat minor, both from Book I of shimmering effects or the brilliancy of tone. It is most effectively used in brisk, plemental vibrations of other strings, the "Well-Tempered Clavichord." In dynamic, turbulent, and humoristic efrobust music for which it creates a musi-thereby creating a subtle accent. This these and other such instances the fects. Debussy's La terrasse des audience cal, rhythmical, or harmonic emphasis slight, delayed accent provides a perti- pedal should be used with discrimina- du clair de lune is replete with examnent convenience in acquiring rhythmi- tion. A fulsome pedaling of contrapuntal ples. In Debussy's La Cathedrale encal nuance; at other times it may be a music would only obscure the clarity gloutie an exquisite and rather undeterrant to the effect desired, in which and transparency of the moving voices. usual effect may be obtained by holdcase direct-pedaling is necessary. In On the other hand, slight, brief pedal ing the damper pedal down throughout some instances it is even advisable when actions may enhance delicate running the first fifteen measures, thereby crepossible, to depress the pedal before the passages, or assist the hands in fluently ating the misty obscurity necessary to chord is sounded, such as at the begin- manipulating wide, awkward skips, tied establish the right atmosphere for this ning of a piece or where chords are notes, and so forth. The pedal is an in- piece, valuable asset in sustaining bass pedal points and insuring the organ-like ef- cuss all the manifold possibilities of the

> In the music of Mozart, Haydn, and sustaining of notes not otherwise proother early composers, the pedal may longed, the assisting of relaxation, rebe used for contrast, punctuation, and newed energy and the acquisition of fain sustaining passages of slow tempo. In cility, These factors and the numerous the music of these composers, however, it subtleties underlying the use of this pedal must never be permitted to mar the must be discovered and investigated by inimitable clarity of the abundant pas- the pianist to develop and command their

> Early musical instruments had no With the passing of time the pedal sustaining pedal. Consequently the mu- has grown in stature and importance. sic was written and performed accord- The music of the Romantic period re-

Music written in the modern and im-Certain passages in slow movements of pressionistic idiom is based largely upon

It would be a formidable task to disfects found in Bach's music, particu- damper pedal, Its principal contributions larly in the organ transcriptions, Obvi- to a well-rounded performance are the ously mordents must never be pedaled, enrichment and coloring of tone, the



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I GOT PLENTY O' NUTTIN' Gershw	
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The Soft Pedal

ACCURENCE OF

The soft pedal shifts all the hammers to the right so that only two strings of the three-string combinations are struck Where there are two-string combinations, only one is sounded, and in the case of large single bass strings, the hammer shifts off center. The tone is naturally subdued and the tone-quality altered by the added sympathetic vibrations of the open, unstruck strings. This Debussy, quality is reedy and ethereal in character. Operation of the soft pedal is much simpler than that of the damper pedal and the application is less frequent. It is never required alone, but always in conjunction with the damper pedal, It should be applied only when its intrinsic quality is desired or when the fingers alone are unable to bring forth the desired tonal-quantity. The application and release of the soft pedal, when not left merely to the discretion of the player, are indicated by the words una corda (u.c.) and tres corde (t.c.) respectively

Due to the immediate quantity and quality changes of which the soft pedal is capable, it is advisable to depress it at the beginning of a phrase or release it at the end, rather than to execute either operation in the middle. These sudden changes offer a means for creating sharply contrasted effects. In impressionistic music the soft pedal plays a large role in creating abstruce, atmospheric effects. or in maintaining the characteristics of opulence while reducing the volume. Debussy indicates holding down the soft pedal throughout the Serenade of the Doll, even during passages marked forte. If the soft pedal is not fully depressed the hammers will not be shifted to the position necessary for the correct action in which they strike only two of the three-string tones while the third string is left open to vibrate sympathetically. When this happens the side of the third string will be touched by the hammer and the result will be a jangling, twangy

The Sostenuto Pedal

SEPTEMBER 1947

have no effect on the damper retained in a raised position by the sostenuto pedal. On some grand pianos the sostenuto pedal acts on all the keys; on others, only as far up as Middle-C.

OH. WHAT A REAUTIFUL MORNIN

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The sostenuto pedal is particularly useful in sustaining low bass tones which cannot be held for their full duration in any other manner. Its use, if indicated at all, is marked SP, or Sos.Ped.

Example: La Cathedrale engloutie,



In the following example a beautiful echo-like background is created by applying the sostenuto pedal to the silent--depressed chord

Example: Ballade, Op. 23, No. 1, Chopin appear.

of technical display. When the brilliant for it blindly.



Pedal Editings and Markings

Since there is no universal agreement regarding a uniform system of pedalmarkings, they are, for the most part, misleading and confusing, and often incorrect. Even with a universal system. if every detail and nuance of pedal action were noted, the music page would be crowded beyond the point of helpful interpretation. Frequently editors leave the application to the discretion of the performer by simply inserting the direction-con pedale, which is much more practical than over-marking.

In The ETUDE for October a very informative article by Mr. MacNabb upon "Techniques of Damper Pedaling" will -Editor's Note.

habit performed always under the same

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is desired to sustain subsequent tones, follows—a chord, a run, or a note—it is all unnecessary movement must be the damper pedal must be used. It will better to consult the music and find it avoided.

has to travel, there should be only one board. This is usually the E and the F movement from the "take-off" to the directly under the maker's name on the

"landing," with no searching or hovering piano. on the way. It should not be long before This is absolutely essential for good the student can strike the keys practi- sight reading, as well as a great help The sostenuto pedal sustains selected cally blindfolded. By playing from memo- in performance, when the slightest thing tones without any action on other tones ry and keeping the eyes away from the may distract the eye. Also in performplayed after its depression. It is de- keyboard, the student will develop his ance, there will be no necessity to keep pressed immediately after the selected sense of feeling for the keyboard. To the head bent and the eyes glued to the tones are played, and the dampers for search for a chord will only delay this keyboard, and this will bring freedom these tones will remain off the strings development, and create a harmful hab- and relaxation. All skips, chords, and as long as the pedal is kept down. If it it. When the student is not sure of what octaves depend on this security. And

"MUSIC STUDY EXALTS LIFE"

The Practical Side of Piano Playing

(Continued from Page 489)

to hear Godowsky, promising him a feast with his eyes on the keys, than to search

performance was almost over, my guest I have pointed out that this sense of

said, "I thought you told me this was measurement, called by some. "kines-

one of the greatest technicians of our thetic measurement," is the development

times. Why, this man hasn't raised his of an exactly and precisely repeated

The planist must also develop a sure conditions. Therefore, while practicing

sense of distance. No technique will be for distance measurement of attack of the

secure as long as the performer has to keyboard, it is most important that at

look for the key he is going to strike. No all times the student retain the same

matter how near or how far the hand identical position in front of the key-

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The World of Music

"Music News from Everywhere"

California, is inaugurating a permanent Beecham, José Iturbi, Otto Klemperer. opera workshop as part of the Division of Andre Kostelanetz, Stanford Robinson. Fine Arts, The new department, the out- Manuel Rosenthal, Dr. Malcolm Sargent, growth of experimental operatic produc-Alexander.

THE NEW YORK V.T.G. (Violin, Viola, and Vio-Ioncello Teachers Guild) held a recention in May in honor of its new president, Louis Persinger. This event brought to a close a busy season in which a number of interesting meetings were held.



Leading figures in the musical world addressed the various sessions and led in discussions of problems vital to teachers of stringed instruments. Included among the speakers were Samuel Dushkin, Hugo Kortschak, Dr. Ernest E. Harris. William Krevit, Dr. James Mursell, and Elizabeth Gest.

"IDOMENEO," an opera by Mozart, never before given in this country, al- a program of twentieth century comthough considered by many as one of his posers. greatest, was performed by the Berkshire Music Center in August, at Tanglewood, Massachusetts. The opera was directed a male chorus of fifty-four voices selected and conducted by Boris Goldovsky, head from the four Vatican Choirs, is making of the Opera Department of the Berk- a tour of the United States, the first since shire Music Center.

recently rebuilt in its present location. Methuen Memorial Music Hall at Methuen, Massachusetts was rededicated guage of music, in a concert on June 24, played by Arthur Howes, Carl Weinrich, and Ernest White, all of whom were consultants who planned the rebuilding of the instrument.

ALEXEI HAIEFF, of New York, and Andrew W. Imbrie, Princeton, New Jersey, have received Fellowships in Musical Composition for study at the American Academy in Rome, the first such awards given since 1940.

THE FIRST ANNUAL London Musical Festival was held from June 7 to July 6 and brought forth an array of musical forces truly remarkable. when it is considered what privations and sufferings have been endured by many taking part, There were opera



ВЕТТУ НИМВУ-ВЕЕСНАМ

performances, orchestral concerts, ballet the leading Wagnerian soprano at the presentations, and recitals, vocal and Metropolitan Opera House, will appear instrumental. Included among the or- in "Tristan und Isolde" at the Chicago ganizations and individuals taking part Civic Opera House on November 16. She were the Royal Philharmonic Orchestra, will sing her famous role of Isolde; and the Liverpool Philharmonic Orchestra, Artur Rodzinski will conduct. The perthe London Symphony Orchestra, the formance will be for the benefit of the

PEPPERDINE COLLEGE at Los Angeles, French National Orchestra, Sir Thomas Robert Casadesus, Betty Humby-Beetions undertaken at Pepperdine last cham, Marjorie Lawrence, Nino Martini spring, is under the direction of Dr. Ian Torsten Ralf, Jenny Tourel, and Patricia

> THAT there is a genuine demand by ondoners for opera in English is proven by figures released for the attendance at the first season given by the New Covent Garden Opera Company at the Royal Opera House, London, Six operas Were given a total of seventy-two performances, with an average sale of 1200 tickets for each performance. The American singers, Doris Doree, Edith Coates, Virginia MacWaters, and Jess Walters have all been offered contracts for next season.

> FRANZ BODFORS, Associate Professor of Piano at De Pauw University School of Music Greencastle Indiana recently concluded a series of five piano recitals given at the school. Included in the series were a recital of Brahms' works, one of compositions by Schubert, one of Mozart's works, one representative of the Romanticists-Chopin, Schumann, and Liszt, and

THE ROMAN SINGERS of Sacred Music. 1927. The tour is being made under the sponsorship of an inter-faith interracial THE OLD BOSTON MUSIC HALL organ committee of Roman Catholics, Protestants, and Jews, as a gesture to encourage tolerance and good will through the lan-

> SIR EDWARD ELGAR was honored at a festival in Malvern, England, July 14 to 19. The Liverpool Philharmonic Orchestra gave three programs and the Stokeon-Trent Choral Society sang "The Dream of Gerontius," which Elgar composed in Malvern in 1899. The festival programs were directed by Julius Har-

> THE INTERNATIONAL GUITAR LEAGUE held its Fifth National Guitar Festival in St. Louis, Missouri, July 22-27. Several thousand guitar enthusiasts-amateur and professional-were in attendance and heard lectures and discussions by some of the leading figures in their particular fields, including Charles E. King, from Hawaii; William A. Mills, National Ass'n Music Merchants; Theodore A. Kapphahn, music director of Boys Town; and Harold Pratt, president of IGL.

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SEPTEMBER, 1947

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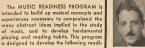
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ing and reading music.



has been appointed mue subjects. sical director of Radio City Music Hall, to succeed Charles Previn, who has resigned to return to Hollywood Mr Smallens is widely known for his

conducting in the operatic, orchestral, ballet, and motion picture fields, and has just finished a series of guest appearances at the Lewisohn Stadium, New York City. For a number of years he was musical director of the Philadelphia Civic Opera Company and was largely responsible for the successful career of this organization.

DARIUS MILHAUD'S "Opus Americanum, No. 2," conducted by Alexander Smallens, was given its New York première early in July, when it was played by the Philharmonic-Symphony Orchestra on the French program at the Lewisohn Stadium.

THE SAN CARLO OPERA COMPANY WILL open a three-week season of opera in Chicago on October 6 at the Civic Opera House. Fifteen different operas will be performed, including Wagner's "Lohengrin," an English version of "The Bartered Bride," and Monjuszko's "Halka."

THE TENTH ANNUAL Bach Festival at Carmel, California, was held July 21 to 27, under the direction of Gastone Usigli, The seven programs included two organ recitals, the six Brandenburg Concertos, and the Mass in B minor.

THE SOCIETY OF ST. GREGORY OF AMERICA recently presented to Dr. Nicola A. Montani its first Liturgical Musical Award: this in recognition of Dr. Montani's outstanding work for the reform of Sacred Music in the diocese of

Founded 1877 Mario Ezermon Droke, Managing Director ENZO SERAFINI-LUPO, Opero Cooch Philadelphia, as well as throughout the United States, Long a OLGA SAMAROFF, Special Lectures resident of Philadelphia, Mr. Montani

is widely known for his activities in Liturgical Music and in literary circles. He is a founder of the Society of St. Gregory of America, and for many years was editor of its official bulletin. The Catholic Choirmaster He is founder-con-Professionals . Amateurs . Children ductor of the Palestrina Choir of Philadelphila. The honorary degree of Doctor Artist Instructors . Orchestral Instruments of Music was conferred on Mr. Montani DAVID & CLARA MANNES, Directors FEAST 74th STREET NEW YORK 21, N. Y at the Seton Hall College commencement exercises in Newark, New Jersey, on May 30. ROY CAMPBELL

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RUDOLF BREITHAUPT, noted German pedagog, died in Berlin April 2, 1945, This information comes from Miss Florence Leonard, long an authorized representative in the United States of the Breithaupt principles of piano pedagogy. Miss Leonard, after much correspondence, was able, through the German Red Cross, to secure direct word from Breithaupt's widow, who wrote that her distinguished husband's master classes in Berlin were

Chicago Symphony Orchestra, of which carried on into the early part of 1945, When he suffered an attack of pneumonia. Rudolf Breithaupt was born in ALEXANDER SMAL. Brunswick in 1873. After studying at the LENS, well known opera. Leipzig Conservatory, he became a leadand orchestra conductor, ing piano pedagog and writer on musical

> WALTER DONALDSON, song writer who composed many hit tunes, including Mu Blue Heaven, My Buddy, and Mammy, died July 15, at Santa Monica, California,

CLARENCE LUCAS, widely known composer, conductor, and writer on musical subjects, died July 1 in Paris, aged eighty-one, A native of Niagara, Canada, Mr. Lucas had carried on musical activities in Toronto and London. From 1908 to 1922 he was active in the United States. He had contributed valued articles to Tur Error

Competitions

A PRIZE of one hundred dollars is offered hy J. Fischer & Bro., under the auspices of the American Guild of Organists, to the composer of the hest composition for the organ submitted by any musician residing in the United States or Canada. The deadline for submitting entries is Innuary 1, 1948, and full details may be secured by writing to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored hy the National Jewish Welfare Board to encourage composers "to write musical works of Jewish content and which shall reflect the spirit and tradition of the Jewish people." The closing date is Sep-tember 1, 1947. The contest is open to all composers, without restrictions, and all composers, without restrictions, and full details may he secured hy writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

THE UNITED TEMPLE CHORUS announces the Fourth Annual Competition of the Ernest Bloch Award for the best new work for women's chorus based on a text taken from or related to the Old Testament. The award is one hundred and fifty dollars and publication by Carl Fischer, Inc. The closing date for entries is November 1, and all details may be secured by writing to the United Temple Chorus, the Ernest Bloch Award, Box 726. Hewlett, Long Island, New York.

THE PHILADELPHIA Art Alliance announces the twenty-third annual Eurydice Chorus Award for a composition for women's voices. The prize is one hundred dollars. The closing date is October 1. 1947; and full details may be secured by writing to The Eurydice Chorus Award Committee, Miss Katharine Wolff, chair-man, % The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia 3, Pa,

THE FRIENDS of Harvy Gaul, Inc., are sponsoring its first composition contest, Divided into two classifications, an award will he given for the hest composition for organ, and for the best anthem for mixed voices. The deadline is September 1, and full details may be secured by writing to The Friends of Harvey Gaul Contest Committee, Ferdinand Fillion, Chairman, 315 Shady Avenue, Pittshurgh 6, PennHow the great composers created their immortal music

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- 2. Who were the Troubadours? 3. What are chimes?
- 4. What is a Sarabande?
- 5 What tones make the supertonic tried in the key of G? 6 If the seventh tone of a major scale
- is F, what is the signature of that scale? 7. If an entire measure contains a
- dotted quarter-note, two sixteenth notes and two eighth-notes, what is the time signature?
- 8. What term means without getting
- 9. Was Brahms, Austrian, Bohemian, Swiss or German?

what an earnest music lover can ac-

complish while young, if he wants to,

then read it again, then think it over,

DEAR JUNIOR ETUDE:

Here is his letter. Read it carefully,

I am a piano teacher here in the

Southwest, I have been teaching here

in my community for three years

and enjoy it more than anything in

this world. I have seventeen piano

students and they are presenting

their first formal public recital this

week at the YMCA in Houston, I

have been a reader of THE ETUDE for

years and the older I get the more I

appreciate its helpfulness in my

work. I am seventeen years of age

and am graduating from High School

this week, so this is a busy week for

me. I am a member of the National

Guild of Piano Teachers and entered

my students in the National Guild



(Answers on next page)

Composers' Names

known to us in a shortened form, in-Americans are quite interested in Auditions this year and they all restead of in their longer original form. For works the same way. You send your records—sometimes in the field of ceived high ratings. I will try to send athletics, sometimes in the field of you a picture of my group as I intend Jacob Ludwig Felix Mendelssohn-Bar- notes. Your eyes see the page and mechanics in the matter of speed, to have some taken on the stage this tholdy. Weber was Carl Maria Friedrich send an outline of them back to the height, distance, power, endurance, week and will see how they turn out. Ernst von Weber; Gluck was Christoph screen of your brain. Then your berformance; less frequently, how- We have organized a Junior Etude Willibald Ritter von Gluck; Robert Schubrain tells your fingers what keys to ever, in the field of art or music. Music Club and it is going along mann was Robert Alexander Schumann; Jules Massenet was Jules Emile Frederic play. But here is the case of a young nicely. As soon as I get out of school

music student whose achievement is I will have a little more time to de-The fanciest combination of names was something of a record, although he vote to it. I thought you might be Giacomo Puccini, the composer of the is probably quite unaware of that interested to note our progress here operas "La Boheme," "Madam Butterfly," just that no one ever explained it to and others. His full name was Giacomo you." Antonio Domenico Michele Secondo Maria Puccini!

> A Merry Dance By E. V. Graham

Texas

Said the flute, "It's absurd-But I'll play I'm a bird." And the brasses and strings And percussion and things, Started tapping a beat, That invited our feet

Keith Bowman (Age 17)





To join the throng In a merry old song. So we danced as we sang. And the melody rang With the flute and the strings And percussion and things.

Ralph Explains Radar

receiving point in the radio it travels

were on a platter or in a basket, and

They all thought they knew this

place where it started. Now," he con-

tinued, "can anyone think of why it

is like playing the piano?" No one

"Well, it's like playing the piano

"Well," said Harry, "I never knew

"No, not dumb," said Ralph, "it's

"Radar must be like a lot of other

things we do," remarked Horace.

"Yes, ears, for instance are the same

as eyes, as far as that goes. We hear

a tone and it makes an outline in our

brain and the brain tells the fingers

aren't we!" exclaimed Patsy.

"We are sort of radars ourselves,

"Sure," agreed Ralph. "Maybe

brains really are electric current. At

any rate, they find out what keys to

play by looking at the notes and then

Bert, "I'm going to pretend I'm a

going to be a big machine, I'm just

going to be a radar instrument."

"The next time I practice," said

"So am I," said Doris, "only I'm not

"Call it anything you like," sug-

gested Ralph, "but it really is called

telling the fingers what to do."

what to play."

radar machine."

a radar device."

what radar is. Guess I'm too dumb."

could.

by Leonora Sill Ashton

Ralph and his sister Mildred were air waves?" Most of the boys and planning a quiz to follow the next some of the girls knew a lot about club meeting program, and Ralph, radio and could give an answer. Sidchewing his pencil, remarked, "We've ney, who was quite a radio fan, anhad lots of questions about radio, swered: "When electro-magnetic cur-Now I'm going to take up something rent darts from its generator to the about Radar."

"Radar!" exclaimed Mildred."What much faster and further than sound does that have to do with music?" waves can travel from one point to "You just wait and see," answered another, so the magnetic current

Ralph. "Here's my question: Why is picks up the sounds as though they Radar like playing the piano?"

"It isn't, if you ask me!" replied carries them through the air." Mildred, "You're crazy,"

When the club meeting was begun or had at least heard it before but the members were given some ques- they complimented Sid for putting it tions like this, "Which musical pro- so clearly. 1. Who wrote the oratorio "The Mes- 10. Who is the composer pictured in this gram on the radio do you like best Then Ralph asked his special quesand why?" That question brought tion, "Why is radar like playing the several different answers. One was piano?" Nobody could think of any The Sunday afternoon Symphony, answer. conducted by Toscanini; another was "It's not!" said Bill; "It might be The Opera on Saturday afternoon, because it's hard," said Nell, Ralph because you learn the story of the had to give the answer himself as opera and hear how the music de- he knew more about radio and radar scribes it; another was The Tele- than any one in the club. "First you phone Hour, because you hear so must think what happens in radar or many different soloists; another was how it acts," he explained. "Radar is The Firestone Hour, because you hear an electric current that goes to some the same soloist several times.

place you cannot see, and then, Another radio question was, "What when it gets there and reaches what really happens when music and you wanted it to find, it throws an other sounds come to you over the outline of it on a screen back at the

because," continued Ralph, answer-The names of some composers are ing his own question, "your brain



Junior Etude Contest

The JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and Write on one side of paper only. Do girls under eighteen years of age.

Class A, fifteen to eighteen years of one copy your work for you. age; Class B, twelve to fifteen; Class C, Essay must contain not over one hununder twelve years.

ceive honorable mention

Put your name, age and class in which this page. Change-A-Letter Puzzle

BACH

HARP

next, and so forth, until Bach is

Results of June Essay Contest

changed into Harn.

not use typewriters and do not have any-

dred and fifty words and must be re-Names of prize winners will appear on ceived at the Junior Etude Office, 1712 this page in a future issue of The ETUDE. Chestnut Street, Philadelphia (1), Pa, by The thirty next best contributors will re- the 22nd of September. No essay contest this month. Puzzle contest appears on

Answers to Ouiz

Change one letter in the name 1, Handel; 2, Poet-musicians of South-Bach, write the word on the next ern France and the northern part of Italy rung of the ladder; change one letter and Spain, who flourished during the eleventh and twelfth centuries, carrying on the art of music. Many of them were knights and noblemen and they used small portable instruments to accompany their songs, which were frequently about chivalry. Sometimes jongleurs, or minstrels who could perform tricks, went about the country with the troubadours; 3, Large bells, usually placed in church towers, which are tuned to a scale, thus making it possible to play "tunes" on them; 4, A slow, stately dance of Spanish origin; 5, A-C-E; 6, B-flat, E-flat, A-flat, D-flat, G-flat, C-flat (the scale of Gflat); 7, Three-four time; 8, Senza ritarin that word and write it on the

dando; 9, German; 10-Beethoven. Send all replies to letters IN CARE OF THE JUNIOR ETUDE

Results of June Essay Contest:
The June Basay Contest brought in
some interesting thoughts on the subject
of "1s it necessary to have talent to study
studying the pain of raily years and hope to
music." Quoting from some of the essays;
take one of my teacher's dightonia som, 1
Betty Lou Marion, Kansas, says, "1 am
missis would write on me. seekers interested in some interesting thoughts on the subject of "Is it necessary to have talent to study music." Quoting from some of the essays: not talented but am studying music and

it appears to be very easy for me." Dorothea Stomback, District of Columbia, says, "Music lovers without talent have to work harder."

Joan Horrigan, Massachusetts, says, "I do not think it is necessary to have talent to study music but I think one should study to become talented." Phyllis Gehres, Michigan, says, "If an

individual wishes to study music he should certainly study it, disregarding talent or the lack of it." Gail Rutherford, Pennsylvania, says,

"Ambition and appreciation are the only talents necessary. Richard Staley, North Carolina, says,

"To quote Paderewski, 'success is ninetynine per cent hard work and one per cent talent'.'

Loline Hathaway, California, says, "If you are not talented you will not get very Micheline Mitrani, Virginia, says, "Mu-

sic is one of God's greatest gifts to man. It is the hallowed possession of all humanity, not only of the talented." Marie Monahan, California, says, "It is

not so much the talent but the willingness to really get in and 'pitch' that is necessary in music study."

PRIZE WINNERS

Class A, Jane Parker (Age 17), Texas. Class B, Gail E. Thompson (Age 14), Wisconsin.

Class C, Judy Boers (Age 11), Cali-

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DEAS JUNIOS ETUES:

Junios High See acquainted with some Junios High See acquainted with some Junios some body will write to me My favorite composer is Chopin. I find his music the hardest but I makes me feel good where my contract of his pieces. From you're Luwan Free (Age 14).

District of Columbia

Honorable Mention for June Essays

Those already quoted and Edwina Sims, Jeanne Rejaunier, Christine Miles, Mary Therese Gregory, Florence Snell, Margaret Broglet, Shirley Moran, Laura Frances Pope, Renee Mary Council, John Fitzgerald, Cenie Elmore, Loraine Welch, Robert Masterson, Shirley Ferber, Curtiss N. Darmour, Jacqueline Bailey, Barbara Thomas, Julia Warden, Alice Sanders, Ben Walters, Anna McMurtrie.

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A Monthly Bulletin of Interest to Music Folk

sented by the films might well be termed in music. Chopin's health began to fail piece the pedal and expression is the prison "freely transcribed." Nonetheless, the in 1838 after an attack of bronchitis, and same as before. The last eight measures films did a wonderful job in acquainting in a few years he developed consumption. are played very strong with especial zest; the rank and file of people with Chopin's He died at Paris, October 17, 1849. music and with the fact that he was a pianist of great distinction.

painted expressly for THE ETUDE.

He was born in a village near Warsaw,

friendship of such musical celebrities as Chestnut St., Philadelphia 1, Pa.

OUR COVER FOR THIS MONTH-Fre- Liszt, Berlioz, Meyerbeer, Bellini, Menquently in the realm of music we come delssohn, Schumann, and others. During across the words "freely transcribed." Chopin's life these men did much to di- out the grunt. In general, the life stories usually pre- rect attention to Chopin's high position

The unusual water color portrait of which usually are presented under these with great decision. Frédéric (or Fryderyk) François Chopin "Publisher's Notes", each September are Practice in this final way each section used on the cover of this issue was incorporated in the Theodore Presser about three times before you go to the of them. This he sold. An obliging jailor Co.'s "Fall Bargain Offers". The adver- next. This way you get the spirit of tisement of these "Offers" will be found each section—a fascinating collection of February 22, 1810. He was a son of Nicolas on Pages 538, 539, and 540 of this issue. whims, bound together into a whole. Chopin, who was a teacher in the War- Every teacher and every other active Phrases which are technically risky saw Gymnasium. Nicolas Chopin was music worker will find it advantageous to and awkward must get extra practice. said to have been born in Nancy, France. peruse these money-saving offers care- When doing the opening chords up to sale to nave usen usen in means a state of the sale of was Polish. Frédéric, their second child, book publications issued by the Theodore the fingers for each chord a moment succeeded triumphantly and I am enjoywas deeply rooted in Polish traditions, and Passers Co. during the last 12 months. before it is struck. But don't play such ing my triumph with a box of pills, a through his father's private school was Those interested in the new sheet music passages twenty-five times over without bowl of gruel, and my feet in hot water, reared among sons of Polish nobility. publications during the same period will a second's pause between each time. no fire, and a headache. He was only in his early twenties when be supplied with a list of them on re- Thoughtless practice. Do each passage his playing and composing talents had quest. Just ask for it on a postal ad- only about six times, but with great con-

Schumann's "Whims"

(Continued from Page 526)

manner it is sixty per cent feeling and forty per cent brain (which latter controls your feeling). Now "let yourself

Play the first section (Measures 1-16) very impetuously. Do the opening phrase



so. Do Measures 17-24 in a light-hearted vein, somewhat flirtatiously, almost flipwith up-wrist) with lots of snap. Attend 34, and the "echo" (p and pp una corda with ritard) in Measures 35 and 36. Execute your ritard with taste, not too applies to a hold . Let your musical instinct guide you.

The "jazzy" section (Measures 45-81), although somewhat slower, (J. = 66) with all its shading and singing of top-notes the first beat (where the chord is held and not struck) give a short little grunt. This makes sure that you will hold the

and note the broadening out of the fourth and third measures from the end, ADVANCE OF PUBLICATION OFFERS, and then the last two measures a tempo out who sent it. This did not bother him,

won for him the respect, admiration, and dressed to Theodore Presser Co., 1712 centration, and wait about six seconds Howard Payne will be continued in the after each repetition. This gives your October issue.)

mind time to collect itself freshly for each new attack. One of Leschetizky's many great aphorisms was "Think ten times, and play only once!"

After a while play the piece through consecutively, with its various moods, but make it all "hang together," and try to play the whole with a certain fanciful humor and that peculiar youthful enthusiasm and exuberance which pervades all of Schumann's lively move-

Yet, as you perform it many times privately and publicly, every so often go back to the first and second way of practicing. These two ways are the "patentmedicine" for keeping your piece in your fingers and in your mind.

The Romance of "Home, Sweet Home"

(Continued from Page 494)

this time he was beginning to lose the staccato chords with great zest. Measures glamor of youth. He was no longer a youthful prodigy. Moreover the critics said that his acting did not improve Accordingly his popularity began to wane Characteristically, he could not face facts, and his persecution complex, always strong, came to the fore and he attributed the change in the public's attitude to professional jealousy,

Despite this, his charm remained and the doors of London studios and salons were opened wide to him. The actor bepantly. In Measures 25-32 make the ac- came an author. His plays were put on cent rather heavy, and bring out the at the principal theaters, but as a result staccato-notes (slurred from the chord of a lack of business sense he made little out of them. He wrote "Brutus" for Edspecially to the forte in Measures 33 and mund Kean and agreed to accept payment through benefits. But his name as the author did not even appear on the programs. It was a tremendous success little and not too much. Don't make the and continued for years to hold the music come to a standstill. The same boards, Edwin Forrest and Edwin Booth both starred in it. Actors and managers profited from his work but even fame was denied to him.

Deep in debt he jumped at an offer to go to Paris and keep his eyes open for must be played very strictly in time (as plays that he might translate and adapt mentioned before). Count each beat in for the Drury Lane Theater. He, howyour mind, but with the tied chords, on ever, did not stay there long and he was soon back in London managing the Sadler Wells Theater. There he put on plays favorable to the cause of Queen Caroline tied chord its full value. When you per- whom George IV was trying to get rid form the piece before people, you leave of. But her cause was not popular and neither were the plays, Accordingly, From Measure 82 to the end of the Payne was soon on his way to the debtors

> He took his optimism with him to jail and Micawber-like felt sure something would turn up. It did. A mysterious package arrived for him there. He never found for it contained two plays that appealed to him and he set about translating one winked his eyes when the author, muffled in a great coat sneaked out to attend its rehearsals and opening, "Therese" was a hit and within a few months Payne had

> made enough to pay off his creditors. But there was little left and Payne

(Mr. Woolf's interesting story of John

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