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Volume 73, Number 04 (April 1955)

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THE MUSIC MAGAZINE

April 1955 / 50 cents

"Two Centuries of Trombones" / *See Page 12*

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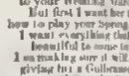

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THE WORLD OF *Music*

Pierre Monteux, veteran French conductor will observe his 80th birthday on April 4 by conducting a special concert of the Boston Symphony Orchestra for the orchestra's pension fund. Leon Fleisher, pianist, will be the soloist in the Concerto No. 4 in G by Beethoven.

The Philadelphia Orchestra, Eugene Ormandy music director and conductor, will make its first concert tour on the European continent this spring. Concerts will be given under the government's international exchange program in Belgium, Spain, Portugal, Italy, Austria, Switzerland, West Germany and Finland. These concerts will be given in Paris in connection with the American "Salute to France" Festival, a cultural gift from the people of the United States to the citizens of France. The tour will open in Paris on May 19. It is expected in close not later than June 18, to permit the orchestra to return by air to Philadelphia in time for the opening of Robin Hood Dell on June 20. It is Maestro Ormandy's intention to include an American work on each program.

Moody Bible Institute in Chicago dedicated during Founders Week in January the Torrey-Gray auditorium and adjoining music building, a significant step in the development of the Institute's sacred music program. The dual structures represent an investment of $1,500,000.

Music Week will be observed from May 1 to 7. Copies of the 1955 "Letter of Suggestions" are available from F. E. Byers, Sec., National and International Music Week Committee, 315 Fourth Avenue, New York 10, N. Y.

The Symphony of the Air, conducted by Werner Janssen, presented on February 18, the first all Sibelius concert held in New York in many years. The soloist was Jennie Tourel, who performed the tone poem "Luonnotar" never before sung in New York. It is a work of tremendous difficulties making terrific demands on the singer. Werner Janssen in 1954 was made a "Knight First Class of the Order of the White Rose" in appreciation of his interpretation of the works of Sibelius.

The eleventh annual national observance of **Jewish Music Festival** took place from February 5 to March 5. Dedicated this year to the American Jewish Tercentenary, the festival included concerts, choral recitals, exhibits, contests, plays and lectures. Several radio and TV shows presented Jewish music programs.

George Szell, conductor of the Cleveland Orchestra, has been presented with the Laurel Leaf Award of the American Composers Alliance. Henry Cowell president. The award, made annually, was presented to Mr. Szell in recognition of his "distinguished achievement in fostering and encouraging American music and American composers."

Ernst J. M. Lert, operatic director of Peabody Conservatory of Music in Baltimore and former stage director with the Metropolitan Opera Company, died in Baltimore on January 30, at the age of 71. From 1923 to 1929, he was director of German opera at La Scala in Milan under Arturo Toscanini. Dr. Lert was known in Europe and America as a guest lecturer, conductor and writer.

Elaina Brown, director of Philadelphia's Singing City choral activities, will promote a Choral Conductor's Workshop in a rural location outside of Philadelphia from July 25 through July 31. Courses of intensive training will be offered by Mrs. Brown and a staff of guest specialists. Details may be secured by addressing Singing City 1431 Brown Street, Philadelphia 30, Pa.

Ogleby Institute will conduct its Fourth Annual Opera Workshop at Ogleby Park, Wheeling, West Virginia, from August 22 through September 5. Rosa Galdowsky, distinguished head of the New England Opera Theatre will again direct the two weeks' intensive activities, with Leonard Treash serving as Associate Director. Opportunity is given to students in attendance to take part in productions of operas and oratorios.

Two American-born and entirely U. S. trained conductors have been added to the staff of the New York City Opera Company and are scheduled to conduct several performances during the spring season of the City Center, opening on March 17. Emerson Buckley, former Musical Director of WOR and since 1950 Musical Director of the Miami Opera Guild, will conduct performances of Bizet's "Carmen"

(Continued on Page 7)

THE COVER FOR THIS MONTH

ETUDE's cover for this month shows the [illegible] Dion Lee story as page 121 playing on Easter Sunday morning in front of the Central Moravian Church in Bethlehem, Pennsylvania, just prior to leaving on its tour of the city. This custom prevails in all Moravian communities. The photograph was secured from Three Lions, Inc., New York, with the co-operation of The Historical Review of Berks County, the official publication of The Historical Society of Berks County, Pennsylvania.

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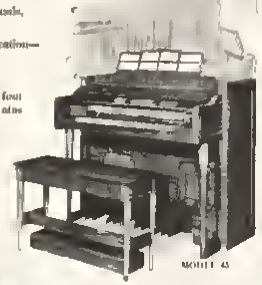

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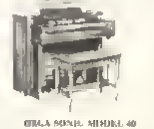

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Musical Oddities

By NICOLAS SLONIMSKY

PAULINE LUCCA, the celebrated Viennese prima donna, unexpectedly became the center of a minor political intrigue when she met Bismarck, the Iron Chancellor while staying in Ischl in 1865. She asked him to have a photograph taken with her. Bismarck demurred saying "I have some dispatches to decode." "Let them wait" retorted Lucca. Despite his nickname, the Iron Chancellor proved malleable, and allowed Lucca to conduct him to a local photographer. The picture, showing Bismarck and Lucca sitting together on a bench, was widely reproduced, and caused considerable embarrassment to the Chancellor. One journalist who interviewed Lucca wrote "I met Delilah who sheared off Bismarck's remaining three hairs." Bismarck himself remarked in jest "Had I foreseen all this publicity, I would have removed myself from the camera's range." Yet, when twenty years later Lucca advertised for a copy of the photograph (she had lost her own print) it was Bismarck himself who volunteered to let her have the picture from his private archives.

Kit Clark reminisces in *Dramatic News* May 1893: "About the middle of June, 1863, forty counties of the state of Virginia represented in convention at Wheeling repudiated secession, and applied for admission in the Union. I recall the event because the following day Stephen Collins Foster, Daniel Decatur Emmett, and myself were seated in what had been the Callamore House, corner of Broadway and Spring Street, New York. Presently we heard music, and stepping to the window saw a brigade of boys in blue coming down Broadway journeying to the front, led by a band playing, *I Wish I Was in Dixie*. "Your song," said Foster. "Yes," replied Emmett. The regiment passed by when another band came along playing, *Old Folks at Home*. "Your song," said Emmett. "Yes," answered Foster."

Negro minstrelsy is a unique American art, the most remarkable characteristic of which is that Negro minstrels were white men who blacked their faces. Most of Stephen Foster's songs were written for performance by Negro minstrels, and he himself expressed the hope of building up "a taste for the Ethiopian songs." The description "Ethiopian song" appeared on the title pages of several of Foster's famous melodies.

Who was the originator of Negro minstrelsy? In *Dramatic News* of May, 1898, Kit Clark, a friend of many singers and composers of Foster's time, gives credit to Dan Emmett, the author of the music of *Dixie*. "Dan Emmett was the founder of Negro minstrelsy in 1841 or 1843, at the Chatham Theater, New York. The idea of appearing upon the stage with faces blackened, giving a performance imitating the songs and dialect of the Southern Negro was conceived by Emmett, and in its first presentation appeared William Whitlock as banjoist, Frank Bower as 'bones,' R. W. Pelham as tambourine, and Emmett as violinist."

Who wrote the original words of *Dixie*? On January 26, 1898, the Boston Herald published a facsimile reproduction of the familiar verses, crediting the authorship to William Shakespeare Hays, or Will Hays as he was generally known. According to the story, Will Hays wrote the words in 1857, when he was a young clerk in Louisville, Kentucky. Will Hays himself confirmed his claim as late as 1898, when he was still living. The initial lines are:

I wish I was in de land of cotton
Old times dar am not forgotten
Look away! Look away! Look
away!
Dixie Land.

The claims of Will Hays are contradicted by the general acceptance of Dan Emmett's authorship of both words and music. Emmett gave this account of the origin of *Dixie* in an interview published in The Boston Globe of July 5, 1893: "One Saturday night in 1859, as I was leaving Bryant's Theater where I was playing, Bryant called after me: 'I want a walk-around for Monday, Dan.' The next day it rained and I stayed indoors. At first, when I went at the song, I couldn't get anything. But a line, 'I wish I was in Dixie' kept repeating itself in my mind and I finally took it for my start. The rest wasn't long in coming. I sold the copyright for $500, which was all I ever made from it.' Emmett went into the house and returned in a moment with a yellow, worn manuscript. "That's *Dixie*" he said. "I am going to give it to some historical society in the South, for, though I was born in Ohio, I count myself a Southerner, as my father was a Virginian."

•

THE AUTHORSHIP of popular songs of yesteryear sometimes presents a knotty problem. Often the bandleader or the publisher himself puts his name on the title page as composer by mutual agreement. This happened to Stephen Foster his most famous song, *Old Folks at Home* was originally published under the name of E. P. Christy, the leader of Christy's Minstrels. The following communication regarding the music for the Civil War song, *We are Coming, Father Abraham*, was published in the *New York Sun* of August 15, 1897: "The man who composed the music for the song *We are Coming, Father Abraham* is an old and somewhat decrepit piano tuner, who carries on his business in Minnesota. His name is A. F. Irving. On his way to Defiance, Ohio he read the poem, just published, formulated a tune, hummed it, and got the rhythm. It was published and sold more than 40,000 copies, but the publisher failed, and Irving never received a dollar for his music."

When the tune of *Dixie* became a popular song in the Confederate Army, several attempts were made to write lyrics expressing the Southern sentiment. A letter to The New York Sun of September 18, 1898, signed R. G. Powell of Wilmington, Delaware, gives this story: "For many years the authorship of the Southern words of Dixie "Live and Die in Richmond" has been disputed. I am the man who gave the words to the press, as taken from the author's own lips in his tent, and sent to the Richmond Dispatch in June or July, 1861. Those words were written and set to the tune of *Dixie* by E. K. Harris, the son of a prominent physician of Clarksville, Virginia. After the war, he returned home, married, and was elected prosecuting attorney for his county."

Arnold Schoenberg, the originator of the most revolutionary method of musical composition in twelve tones, earned his living as a young man in Vienna by orchestrating popular operettas. The payment was not too generous. Recently a music dealer advertised for sale a 30-page manuscript of Schoenberg's orchestration of the operetta *Mädchenreigen* by Bogumil Zepler, made by Schoenberg in 1902. The net price was about $160! This was undoubtedly much more than Schoenberg could ever hope to receive for his work fifty years ago. If composers could only wait half a century or so for their fee, they could sell their manuscripts to autograph collectors at a high figure. However, this does not apply to all composers.

One of the most celebrated musical anecdotes that is found with some variations in every anthology of musical humor deals with George Gershwin's desire to study with Igor Stravinsky. Gershwin cabled to Stravinsky in Paris: "Wish to study with you. How much do you charge?" Stravinsky to Gershwin: "OK. How much do you make a year?" Gershwin to Stravinsky: "$100,000." Stravinsky to Gershwin: "Am coming to America to study with you."

A wonderful story, authentic in every respect except that it wasn't Stravinsky, but Ravel, and that Gershwin never asked that vulgar question: "How much do you charge?" The ascertainable facts and circumstances are these. In the summer of 1928 Gershwin was in Paris. He met Ravel and spoke to him about the possibility of studying with him. Ravel facetiously inquired about Gershwin's annual earnings, for he was well aware of Gershwin's fame. Upon being informed, Ravel suggested that he and not Gershwin would profit by a special seminar on how to make money with music.

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The staff for the PIANO SESSIONS WORKSHOP will include Fred Waring; Edward J. McGinley, author and master teacher; Dr. Earl Willhoite; Wallace Hornibrook and Charles Webb, duo-pianists and staff pianists for all Workshop sessions, as well as guest recitalists and lecturers.

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BOOKSHELF

By DALE ANDERSON

The Conductor's World
The Psychology and Technique of Conducting
by D. E. Inghelbrecht

Few in America have yet heard of the French composer, conductor and extremely effective feuilletonist, D. E. Inghelbrecht, or his musical and literary works. He is held in extremely high repute in France and in Europe. Sir Adrian Boult, M.A., Mus.Doc. (Oxon.) F.R.A.M., distinguished British composer, in his foreword deplores the fact that Inghelbrecht's extreme modesty and unselfish nature have confined him to his native Paris, where his works and his influence upon contemporary musical progress are greatly esteemed.

In his new book, excellently translated by G. Prerauer and S. Malcolm Kirk, he writes in a very impersonal manner and with great charm as well as wit and humor upon conducting, indicating his wide experience with his foremost contemporaries. Inghelbrecht is a very effective satirist. Note this timely observation: "It goes without saying that we are speaking only of the *really* great conductors—becoming, alas, less numerous every day—but not of the 'stars' of the head-tossing, rump-twisting, and calf-shaking type." Ever encounter one of that type?

Inghelbrecht's short penetrative appraisal of the inimitable finesse of Toscanini is a revelation. He also has the reverence for the brilliant Hungarian conductor Artur Nikisch (1855-1922), which all conductors have. Those who heard Nikisch when he was in America conducting the Boston Symphony never forgot this great conductor's insight.

Inghelbrecht's comments upon the effect of war upon music are striking. "It is a fact that wars often favorable to science and medicine are disastrous to art. Certainly, music knew the 'camp-followers' of the time after the first World War lived on turnips after 1939, and met the profiteers of the Liberation. But it would be absurd not to count upon youth for the future of music. With the whole world influenced by the disaster of war, we should not despair of peace any more than of spring coming after winter."

"The Conductor's World" is in no sense a didactic book—a "handbook for prospective conductors." Perhaps the one who will get the most from this book is he who has had the most experience as a conductor. But any one with a general knowledge of music and is in possession of a radio, phonograph or a television will be able in these days to spend very enjoyable moments in this revelation of the mysteries of the podium. Inghelbrecht has the real writer's gift, plus rich musical insight and a long experience.

Library Publishers $4.75

The First Book of Music
by Gertrude Norman

This is a gay little book of 69 pages which might be classed as a "pre-music-teacher" book. Miss Norman has taught music appreciation and music history at Vassar and at Barnard Colleges. This fine introduction to the art is in no way a music method. While the initial appeal is to children it does not speak to the modern youngster in baby-talk and may be used with the musically uninformed of any age as a kind of door opener to important facts that those who would like to be introduced to music should know. The illustrations by Richard Gackenbach are numerous and excellent. The book is bound in board covers.

Franklin Watts, Inc. $1.75

Singing and Speaking
by Teodosio Longo

A very thoughtful and helpful book upon the voice which will give teachers and singers much to think about. The didactic suggestions are specific and it is not cluttered with physiological terms so that only an anatomist could understand it. Many illustrations and notation examples are included.

S. F. Vanni $3.00

World of Music

(Continued from Page 3)

Rusticana" and "Pagliacci." Everett Lee, former director of the Opera Department at Columbia University has been engaged to conduct a performance of "La Traviata," and thus becomes the first Negro ever to direct a performance for a professional opera company in this country. In 1953 he was guest conductor of the Louisville Symphony.

The Berkley Summer Music School, under the direction of Harold and Marion Berkley, will open its six weeks season on **July 11** at Bridgton Academy, North Bridgton, Maine. As in past seasons, instruction in violin, viola, 'cello and piano will be available and there will be classes in theory and composition. Chamber music is an important part of the school's activities, and amateur string players will have opportunity for enjoyable ensemble work.

William Grant Still, distinguished Negro composer, was honored by his native state of Mississippi in February when his new work "Little Song" was given its first performance by the Jackson Symphony Orchestra, conducted by Theodore Caskey Russell. Dr. Still was born in Woodville, Mississippi.

An exhibit of $150,000 worth of stringed instruments was presented in a month long showing by William Moennig and Son, internationally known violin makers of Philadelphia. The instruments were on view in the Carl Schurz Memorial Foundation in Philadelphia from February 15 to March 15. Included were instruments of such famous makers as Stradivarius, Rogeri, Guadagnini, Amati, Guarneri and Seraphin. Moennig instruments shown included the violas made by William Moennig, Jr., for Samuel Lifschey and William Primrose.

Victor Fuchs, eminent vocal authority, lecturer and teacher of Hollywood, California, will conduct a tour of all the important European music festivals this summer leaving New York on July 19 and returning September 8. Professor Fuchs, who has conducted several Music Tours, will lecture before each festival event.

William Walton's "Troilus and Cressida," which was given a most successful premiere last December at Covent Garden, London, will have its first United States performance in October when it will be played during the regular season of the San Francisco Opera. Erich Leinsdorf is scheduled to be the conductor.

Charles Haubiel, New York composer, is the winner of the fourth annual award contest conducted by the Mendelssohn Glee Club of New York City. The winning work was a chorus for male voices, entitled *The Revolt of the Hills.*

"Carmina Burana," a choral work by Carl Orff which was given premiere performances last November in Boston and New York by the chorus and orchestra of Boston University conducted by Leopold Stokowski, has been honored by the New York Music Critics Circle as the finest choral work introduced during the year 1954.

Ramiro Cortes, 21 year-old composer of Los Angeles, California, is the winner of the Tenth Annual George Gershwin Memorial Contest for the best original unpublished orchestral composition by a young American composer. The award consists of $1,000, and performance of the winning composition by the New York Philharmonic-Symphony Orchestra, conducted by Dimitri Mitropoulos. The George Gershwin Memorial Contest is sponsored annually by the George Gershwin Memorial Foundation of the B'nai B'rith Victory Lodge, Inc.

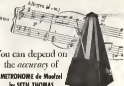
Musical News Items from Abroad

"Dance Around the World" was the theme for this year's Berlin Opera Ball held in the Municipal Opera House in West Berlin for the benefit of the famous opera company. Conductors appearing on the program were Artur Rother, Richard Kraus, Wolfgang Martin, Hans Lenzer and Reinhard Peters.

An architectural competition for plans for a new opera house has been launched in Dortmund, Germany. The new opera house, taking the place of the old theatre destroyed during the war, will seat 1,200 and have a primary stage in addition to a rear and two side stages.

Paul Paray, Leonard Bernstein and Paul Kletzki will share conducting honors when the Israel Philharmonic goes on its spring tour of Europe. The opening concert is scheduled for May 3 in Copenhagen, and the tour will close the first week in July. Concerts will be given in Denmark, Sweden, France, Belgium, Switzerland, Italy, Britain and Holland. Leonard Bernstein will conduct five performances in Italy. For these concerts Isaac Stern will be the soloist in Mr. Bernstein's new *Serenade* for violin and string orchestra.

The Yugoslav National Theatre of Belgrade will give several performances at the 1955 May Festival which will open at Wiesbaden, Germany, on April 30 and run through May 29. Italy with two opera companies will be the largest non-German contributor to the 30-day festival. The Cadetti della Scala of Milan appearing for the first time in Germany, will perform "The Italian in London" by Cimarosa, and "Signor Bruschino" by Rossini, both conducted by Confalonieri. The Theatre Fenice of Venice, conducted by Oliviero de Fabritiis, will present two operas, "Cenerentola" by Rossini, and "Madama Butterfly," by Puccini.



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Problems of the Operatic Conductor

An interview with Alberto Erede
Secured by Myles Fellowes

Maestro Alberto Erede's wide experience as conductor in the leading opera houses of the world well equips him to discuss the various problems which must be solved as they arise

The Musical Experience of the Classroom Teacher

by Charlotte DuBois

Miss DuBois, Associate Professor of Music Education at the University of Texas, gives practical advice concerning the needs of the classroom teacher of music. The article is crammed full of helpful information.

Does Practice Make Perfect?

by Chester Barris

Written by a Professor of Music at Ohio Wesleyan University, this article presents a very keen analysis of what constitutes correct practice procedure. Mr Barris is a concert artist as well as a teacher

The Development of Pianists

An interview with Robert Casadesus
Secured by Rose Heylbut

Mr Casadesus recently celebrated his twentieth anniversary as a concert artist in America, and from this wealth of experience he is able to discuss with authority his views on piano playing.

What About Rhythm?

by William D Revelli

Who is better able to discuss rhythm than the director of bands of the University of Michigan? And where is rhythm more important than in band work? Read what "Bill" Revelli has to say about the

Many other excellent articles on a wide range of subjects . . . All in the May ETUDE

COMPETITIONS *(For details, write to sponsor listed)*

- Capital University Chapel Choir Conductors Guild annual anthem competition. Open to all composers. Closing date September 1 1955. Details from Everett W Mehaley Contest Chairman, Music Conservatory Capital University Columbus 9, Ohio.
- Women's Committee for the Los Angeles Philharmonic Orchestra, second annual composition contest for a work for orchestra. Award of $1,000.00 and performance by the Los Angeles Philharmonic Orchestra conducted by Alfred Wallenstein. Closing date June 1, 1955. Details from Donal Parry 6303 Wilshire Boulevard, Los Angeles 48, Calif
- Sigma Alpha Iota Third American Music Awards Competition for a three-part woman's choral composition and a vocal solo. Cash awards of $300 in each class and performance at the 1956 National Convention of Sigma Alpha Iota Closing date March 1 1956. Details from Miss Rose Marie Crantzer, Oberlin College, Oberlin, Ohio.
- The Mendelssohn Glee Club, New York City, Fifth Annual Award, for $100 for an original chorus for male voices. Closing date September 1 1955. For details write The Mendelssohn Glee Club, 154 West 18th Street, New York 6, N Y
- American Guild of Organists National Open competition in Organ playing for all organists not over 25 years of age on January 1 1956. Details from American Guild of Organists, National Headquarters, 630 Fifth Avenue, New York 20 N Y
- Contest to secure in one individual the perfect composite talents to qualify for the role of *Carmen* Candidates must excel in acting, singing and dancing No closing date announced. Details from The International Music News Syndicate, 30 N. LaSalle Street, Chicago 2, Illinois.

Herva Nelli

Soloist with Toscanini

Gems of wisdom gained in singing under the guidance of the world-famous maestro

From an interview with Herva Nelli, secured for ETUDE by Gunnar Asklund

FOR the past seven years, I have had the honor of singing under Maestro Toscanini for many of his broadcasts and many of his recordings. I had had but a modest number of important engagements before he accepted me as leading soprano soloist, and most of what I have learned may be attributed to his remarkable influence, as conductor and teacher—although the Maestro does not regard his advice as teaching.

My earliest experience with vocal teaching had not been a happy one. I inherited a sound, natural voice from both my parents, who sang beautifully though not professionally and took pleasure in singing as long as I can remember. Such singing as I did at home felt entirely comfortable. At sixteen, however, I began formal studies with a teacher who allowed me to sing from the chest. Suddenly, the pleasure of singing was gone. I could never produce my voice as easily or as comfortably in the studio as I did at home and, in due time I left that teacher and went to the late Mme Frances Lewandos.

Under her fine guidance, I was made to unlearn all I had studied; I was kept for two years on nothing but scales and vocalises, and before too long, my singing felt free and comfortable again. It was at that point that I realized that the "new" method of singing with full frontal resonance, with good diaphragmatic support, and without a trace of chest pressure, was the way I'd been singing naturally at home when I had made music with my parents.

The two years of sound vocalizing gave my voice a good start and helped me gain security. Mme. Lewandos did nothing to confuse my mind with special "methods" of standing, using my facial muscles, etc. She allowed me to sing naturally, as the voice came out, and corrected me only when something sounded wrong, never simply for the sake of correcting me or of making me do things according to preconceived rule. This, I think, was good teaching.

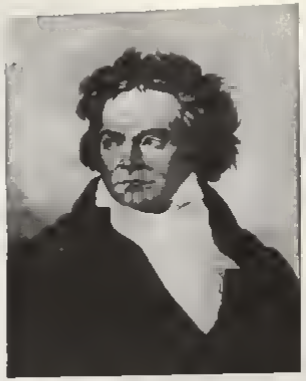
To this day, I make use of strong diaphragmatic support, full masque resonance, and the completely free flow of tone without any of the muscular tightness which tends to throw it back. My favorite exercises today are scales, sung up and down, at varying tempi, and with varying attacks. I never attack high tessitura without first warming up the voice with scales. Before singing a heavy rôle, I spend some time vocalizing and then, in order to save the voice, I warm it up further by singing with closed mouth—a kind of humming—taking care to keep the tone well in the masque. This exercise is an excellent test both for forward resonance and the free flow of tone. By using it (always, of course, with strong breath support), I have found it possible to sing when I have had a cold.

Beyond those two years of vocalizing I have had no further formal teaching. I learned in my own way what to do with my voice. In the beginning of my actual singing career, I had two great faults: in attacking a high note, I would tend to swoop up to it with the result that I often went sharp—never flat. My excellent coach, Nicola Paluzzo, worked with me until I overcame these habits. I now am able to attack high tones exactly in the center—or, sometimes, to come down upon them from a higher point. In mastering this, my tones are clearer and I never go sharp. Intonation and tonal purity are greatly aided by correct breath control. To sustain tone, one keeps the diaphragm high: the moment one neglects this and lets the diaphragm down, the tone goes down with it.

I came before Toscanini largely by accident. Licia Albanese had heard me sing—we coached with the same teacher—and recommended me to the Maestro. Shortly after, he began auditioning candidates for the broadcast and recording of *Otello*. He heard over forty dramatic sopranos and still was not able to choose his Desdemona. Suddenly, he remembered Mme. Albanese's suggestion, asked for my address and put through an immediate telephone call to me at home. When I answered the 'phone and heard that Toscanini wanted me to sing for him, I thought it was a practical joke, laughed, and hung up. But a moment later, the call was repeated, and then I really believed it. I took three days for complete relaxation and voice-warming, and went to sing for Toscanini. (*Continued on Page 61*)

(R.) A favorite portrait of Beethoven originally made by Schimon in 1818-19.

Birthhouse and Museum viewed from Bonngasse.



Beethoven of Bonn

An interesting visit to "Beethoven's Town" where the annual Beethoven Festivals perpetuate his memory.

by Norma Ryland Graves

"BONN on the Rhine—Beethoven's Town"—reads the title of a small booklet issued by the city tourist bureau. Although today Bonn is the provisional capital of West Germany's Federal Republic, still to the city itself as well as thousands of music lovers the world over it will always remain "Beethoven's Town." Here the great master was born and lived the first 22 years of his life. Here yearly, Beethoven Festivals, Beethoven House and Archives forever perpetuate his memory.

Bonn is only 15 miles south of bustling Cologne, but far more than a few miles separate the two cities. Like Cologne, the provisional capital has witnessed the drastic changes of two World Wars. It, too, has its new buildings, apartments, stores, residential areas . . . its quota of foreign cars and American jeeps. But in its present tempo of life, in its ability to detach itself from today's confusion and frustrations, Bonn is reminiscent of the latter 18th century when Beethoven lived there.

If it were possible for the master again to tread the narrow cobbled streets of the old university town, he would find himself among familiar landmarks. The residential palace which houses the University . . . the Minoritenkirche (new St. Remigius), where as a boy he played the organ . . . the ancient Town Hall and market place in the center of the city . . . and, just a few steps beyond, his boyhood home at 20, Bonngasse.

The entrance to Beethoven House and adjoining Archives would attract little attention were it not for a small plate bearing these significant words:

"In Diesem House
wurde
Ludwig van Beethoven
Geboren
Am 17th Dec. 1770"

From the entrance a narrow stairway leads up to the birth room. Here in November, 1767, Johann van Beethoven, tenor of the Prince Elector's private orchestra and choir brought his pretty young bride, Maria Magdalena Beethoven. Their three tiny rooms overlooked an equally tiny garden. In the corner house lived Johann's father Ludwig van Beethoven, Bonn's most highly respected musician.

Three years later, December, 1770, a son was born to the young couple and named Ludwig for his grandfather. The exact day of the great musician's birth is uncertain, but the church register of St. Remigius (on display in the Museum) records his baptism date as December 17th. On this day, standing next to his father and grandfather at the baptismal font was his godmother, Frau Gertrud Baum, who later held the christening party in her home adjoining that of the Beethovens. In 1927, this home became the Beethoven Archives.

Today, as you view the garret room where some 154 years ago Bonn's famous son first opened his eyes, your attention is focused on its sole object: a marble bust of the composer. On the bare floor at the base of the pedestal lies a huge laurel wreath. Two tiny dormer windows are the only means of light.

The Beethovens lived in these attic rooms until Ludwig was four years old. Even at that early age, the future composer revealed characteristics which later patterned his life, his intense craving for affection, and his passionate love of nature. Fortunately at this time he had the companionship of his beloved mother and his grandfather.

Although Maria Beethoven early recognized her son's headstrong, temperamental nature, her affectionate control tempered his actions. In one respect, however, she utterly failed. Let her relax her vigilance for a moment and (*Continued on Page 56*)

Xaver Scharwenka

Xaver Scharwenka: A Great Artist and Teacher

Personal reminiscences of student days in Berlin

by A. M. Henderson

IT WAS my privilege to study with Scharwenka at the Klindworth-Scharwenka Conservatorium in Berlin from 1900-1902, and the inspiration of his teaching and of his own superb playing, so musical and distinguished, has been a continual stimulus to me in my own studies. For the younger students of today who never heard Scharwenka and who never came in contact with his distinguished and attractive personality, a few biographical details in opening may be useful. He was born at Samter, Poland, January 6, 1850. Like his older brother, Philipp (a great composer and excellent teacher), he received his musical education at Kullak's Conservatorium, studying with Kullak and Wüerst, afterwards holding an appointment there for a few years. Two of his fellow students and friends at this school were Moszkowski and Nicode. At the age of nineteen, Scharwenka gave his first piano recital in Berlin at the Sing-Akademie, and for some years afterwards toured Europe as a concert player with great success. In 1877, he produced his first Piano-Concerto in B-flat minor, one of his best works, making quite a sensation with it. Liszt, to whom the Concerto is dedicated, was particularly enthusiastic, and not only played it himself, but recommended it to all his friends. In 1891 Scharwenka went to New York, being invited to establish a Conservatorium there. Scharwenka remained in America for seven years, returning to Berlin to become Principal of the Klindworth-Scharwenka School. His many concert tours in Europe and America established his fame as a pianist of exceptional distinction, the outstanding qualities of his performance being his beautiful tone, and the rhythm and musicality of his playing. His piano compositions, including four concertos, have been widely played.

When I went to Berlin in 1900 Scharwenka was then at the height of his power as pianist and teacher. I was admitted to the highest class which met twice a week and among my fellow students, as international and brilliant group, were some whose names are now well known.

In 1900, Berlin was one of the most interesting cities in Europe for a music student to work. Of distinguished pianists alone there were then resident in Berlin Carreño, Busoni, D'Albert (with both of whom I later had short spells of study) and Godowsky. Joachim was at the head of the Hochschule (at that time an old fashioned villa in Potsdamer Strasse), and the Joachim Quartet (Joachim, Hahr, Wirth and Hausmann) was probably at its best. Richard Strauss and Karl Muck were the conductors at the Royal Opera. Weingartner (with whom I also had some lessons in conducting) was then a young man of magnetic personality and enthusiasm and conducted the Royal Opera Symphony Concerts. Nikisch, as conductor of the Philharmonic Orchestra, was probably the greatest artist of all in his own domain, obtaining the most finished and artistic performances (and, unlike so many present day conductors) with the minimum of movement.

Other memorable performances we heard at this time were those given for a week, once or twice each season by the Meiningen Court Orchestra under Steinbach. This wonderful orchestra (the private orchestra of the Duke of Meiningen) was formed by Hans von Bülow and under his direction and training attained a standard of finish which was it an international reputation. A number of the standard pieces in the repertoire had been memorized and I still remember the thrill of hearing a magnificent performance *from memory* of the Egmont Overture the entire band playing standing up. From these few notes the reader will realize that music study in Berlin at such a time was, in itself, a valuable experience and education.

To return to Scharwenka. In appearance he was above average height, with broad shoulders surmounted by a fine head with grey-black hair brushed back. He carried himself so well and his bearing was so dignified and distinguished that he really looked taller than he was. I had the happiness of being a frequent guest at Scharwenka's house, especially on Sunday evenings, and on these occasions I had the good fortune to meet many well known Berlin musicians. Among others, I met Moszkowski, ever very witty and entertaining who played his own pieces with particular charm and effect. Richard Strauss, Weingartner and D'Albert, who was then considered the finest pianist in Germany. At these gatherings Scharwenka proved himself a genial and kind host, and had a happy way of making everyone feel at home.

I have added these lines to give an idea of Scharwenka in his own home and of his kindliness and (*Continued on Page 47*)

The trombonists announcing a church festival from the belfry of Central Moravian Church in Bethlehem.

The playing of the trombone choir on Easter Sunday morning is just one of the many occasions in which these instruments traditionally play an important part in the life of Moravian folk of Bethlehem, Pa.

The choir playing at an Easter sunrise service. Note the large F-bass instrument in the foreground. The handle enables the player to reach the lower positions.

Two Centuries of Trombones

by Richmond E. Myers

ON NOVEMBER 15, 1754, in a small pioneer settlement, far out on the frontier of colonial Pennsylvania, an event took place that was of interesting significance in the history of American music. There a child was laid to rest in a plot of ground that scarcely a dozen years earlier had been set aside as "God's Acre." A funeral on the fringe of settlement was not an uncommon happening, yet this one marked the beginning of an organization which in November 1954 celebrated its bicentennial as the oldest musical organization in the United States, having two hundred years of unbroken existence and continued service.

The burial was conducted with the accompaniment of a "set of trombones," which undoubtedly had been brought to America from the old world. It took place in the Moravian settlement of Bethlehem, and from that time to the present a choir of trombonists have functioned in a similar manner, not only in assisting at the final rites, but also in announcing the passing of all members of the Moravian congregation.

How did this start? The answer to that question carries us back across the ocean to Saxony, Moravia and Bohemia, the lands from which these Moravians came. There, in the eastern plains and mountains of Europe, these people had developed a rich musical heritage in common with the cultural pattern of the late seventeenth and early eighteenth centuries. A part of this was the use of portable musical instruments which could be played out-of-doors for many occasions. Of these, the slide trombones, or "Posaunen," had an important part, although various other instruments were used such as trumpets and French horns.

Prior to the introduction of the trombones in Bethlehem, these other instruments were played at religious services, funerals and festivals of all sorts. In referring to the appearances of musicians, the early Bethlehem records use the term "Trompeten Schall," but after November, 1754 the term "Posaunen Schall" is used. Thus the Trombone Choir came into official recognition.

Why trombones? It has been suggested that the another reason of these slide instruments were in keeping with the idea of playing chorales to announce a death as well as providing music at the funeral. Add to that an all weather instrument for outdoor playing (although the slides of trombones will freeze in very severe winter cold), and you have a practical as well as an aesthetic reason for the use of trombones.

Only the slide instruments were ever used, and this is still the case today. The original set probably consisted of an alto, tenor and bass, with the addition of a small soprano or descant horn, sometimes incorrectly called a slide cornet. Bethlehem is one of the few places where the alto and soprano slide trombones are still in use. In time, a heavy or F bass horn was added to the choir. This instrument is so large that a handle is needed for the player to reach the lower positions on the slide.

A few words about death announcements are in order here. As soon as convenient following the passing of a Moravian, the trombonists gather and play three chorales. Originally this (*Continued on Page* 45)

Music in the Little Red Schoolhouse

A revealing story of the music teaching situation in the many rural schools still existing in our country.

by Thomas Annett

MOST of us feel today that music has become a standard subject in the schools of our land. Perhaps we think that a school without a fine band or a trained chorus is almost non-existent. But when we mention schools, do we even think of the school of one or two rooms? Do we notice the little red schoolhouse as we speed down the road or have we relegated it to the past along with the horse and buggy, the open sleigh and the blacksmith shop?

A recent survey made by the Music Educators National Conference gives the number of one-room schools in the United States as 45,784. Does that sound as if the day of the one-room school is over? If you live in Connecticut, you may be surprised to know of the great number of rural schools in our country, as there is not one one-room school in Connecticut. There are only four in New Hampshire. But you will find 4,248 on the plains of Nebraska and 4,052 beside the cornfields of Iowa. You may be surprised, too, to know that there are 11,555 two teacher schools in the United States. Tennessee reports the largest number 1019, and the state of Washington, 996. Obviously, any plan of teaching which neglects or ignores the one-room or two-room school is disregarding a very large number of schools.

It may interest you to know that only sixteen states require by law the teaching of music in the schools. There is probably no way of measuring the influence of such a requirement. We do know that the music teacher was dismissed in many schools during the financial depression a few years ago, and it seems likely that a non-required subject would be dropped first when funds are low. In any case, if you were teaching all eight grades in a typical rural school, what would you do about teaching a non-required subject?

Remember, too, that the classroom teacher is far from being a music specialist. The amount of music education required of the teacher of the rural school varies greatly from state to state. More often than not, two to four hours are specified by the state department of education. In fact, nine states have no regulation as to the number of hours required.

Well, what has been done to promote music in the rural school and what lies ahead?

First and foremost, we are thankful for the state music supervisors. At present, seventeen states have music supervisors who are appointed by the State Superintendents of Education. You might like to know that these seventeen states are Alabama, Delaware, Illinois, Louisiana, Massachusetts, Mississippi, Missouri, Montana, New Hampshire, New Mexico, New York, North Carolina, Ohio, Pennsylvania, Texas, Virginia and Wisconsin.

All states with state music supervisors have, at least, a general overall supervision of music. The work of the supervisor has centered around the smaller schools. This is only to be expected as the larger schools are more adequately staffed and do not need as much aid.

Of course, the state is a very large unit and cannot be supervised in detail by one person. In large cities or good-sized towns a music supervisor directs the music activities of the entire school system in a much more specific manner. In the same way, a number of rural schools can be supervised by a music teacher who visits them periodically.

Illinois reports that 992 schools of the state are supervised in music, Tennessee has 624, and Florida has 608. Michigan, Vermont and West Virginia report that one-third of the schools in their states are supervised. North Carolina reports that thirty percent are supervised and New Jersey has fourteen counties supervised out of twenty four. Just how many of these are rural schools is not known. In Oregon about 100 rural schools out of the 194 one room schools and 179 two teacher schools are supervised.

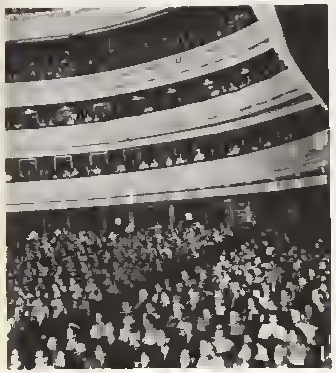
Here are a few examples of supervision of music in the rural school.

Mrs. Lucille Aarrestad, music supervisor of fifteen rural schools in Grundy County, Illinois, visits each school twice a week for thirty minutes. At Christmas, each school presents an operetta. In the spring, the schools come (*Continued on Page* 48)

"Today is the time for singing" Music for Fun Program White County (Ill.) Schools

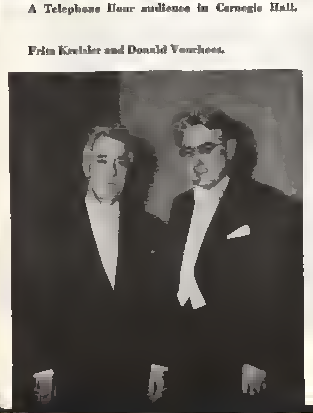
We sing and we play the Pan American Way

Lily Pons, a favorite on the Telephone Hour with conductor Donald Voorhees.



A Telephone Hour audience in Carnegie Hall.

Fritz Kreisler and Donald Voorhees.



Birthday Bells for Bell

The Telephone Hour celebrates its fifteenth year on the air—a significant event in the music life of our country.

by Rose Heylbut

IN THIS month of April, 1953, the Bell Telephone Hour completes its fifteenth year on the air, marking an anniversary which has more to do with the building of America's musical standards than with the mere passing of time. Winner of eleven radio awards and citations (several of them annually repeated), the Telephone Hour stands as the only broadcast to originate radio music calculated to duplicate the form and the quality of major concerts.

Through the years there have been, and still are, notable programs of orchestral music, of vocal music, of light-classical and "arranged" music, of recital music to piano accompaniment, of music originating in concert halls, the Telephone Hour continues as the only program to offer classical repertoire performed by a full symphony orchestra together with both vocal and instrumental soloists who are chosen from among the world's greatest artists and are free to present any selections they wish, whether "light" or "heavy," provided only that they believe in them as good music.

The Telephone Hour ranks among the all-too-few examples of mass entertainment which has bid for a national audience by raising the quality of its standards. When the strains of *The Bell Waltz* first went out over the air in April of 1940, they introduced a program of music which was good, certainly, but on the light side. The first soloists were James Melton and Francia White who shared the program week after week, together with the Bell Telephone Orchestra and a featured chorus. At the beginning of its third season, however, in April 1952, the Telephone Hour inaugurated its current Great Artists Series. Its first soloist was Jascha Heifetz, who was also the first instrumental soloist. With his appearance, the pattern was set for the calibre of artists and of music to be consistently maintained for thirteen years to date. Since 1942, the Telephone Hour has presented 676 concerts by 116 soloists, including such performers as Kreisler, Heifmans, Lily Pons, Marian Anderson, Alec Templeton, Robert Casadesus, Pinza, Bidu Sayao, Maggie Teyte, Dame Myra Hess, Rubinstein, Tagliavini, Curzon, Arrau and Victoria de los Angeles. On occasion, the program has featured choruses, among them The Waves Singing Platoon and The Yale Glee Club Chorus.

Since its inception, the musical direction of the program has rested in the capable hands of Donald Voorhees who is also the composer of the *Bell Waltz* theme. Mr. Voorhees' orchestra is in itself something of a novelty in radio. Many radio orchestras are composed of men who are regularly attached to a network and perform in several network units in varying numbers, for instance, the same men may play accompaniments at six o'clock, symphonic works at eight, and dance music at eleven, in each case appearing under a different group name. The Telephone Hour maintains its own orchestra of free-lance musicians, most of whom have been together since the program began. Their long experience in playing together, coupled with Mr. Voorhees' alert and sensitive direction, has established the group as one of the finest before the public.

Since 1941 the Telephone Hour has been produced by Wallace Magill, who brings to his task wide experience as musician, manager and producer. He is chiefly responsible for the choice of soloists and clears their selections in regards non-duplication, variety of mood and program time. And the timing of the program's spoken announcements as well as music has taught Mr. Magill to be prepared for any emergency that might cause so much as a half minute's fluctuation in overtime or undertime. Some soloists, he tells you, tend to perform a bit faster than they rehearse, some, a bit slower. The labors of each are carefully charted, and suitable allowances made in timing the programs.

Calculable discrepancies are few on the Telephone Hour still, Mr. Magill enters the control room each Monday night, with an eye on Fate. On one occasion a world famed soloist forgot to give an encore. As the announcer was beginning to give the name of the selection, the soloist bowed walked from the stage, and did not return. By a series of quick signals from the control room, Magill reinstated a brief cut in the talk that should have followed the encore. Donald Voorhees opened a cut in the next musical number and they had the satisfaction of watching the program finish exactly on time.

Another night, (*Continued on Page 59*)

The Middle Way for School Orchestras

by TRUMAN HUTTON

"There should, however, be no compromise in quality of music nor attitude expected from students."

SINCE before the time of Aristotle wise men in various fields of human endeavor have recognized and paid service to the concept of the "golden mean." "Moderation in all things, including moderation," is an idea which means a middle road, a path that most of us can profitably take together. It has to do with compromise, not as a retreat but as a practical approach to the goal. It has to do with maintaining a working balance between the ideal and the practically possible. It is an idea which has many meanings for the thoughtful teacher-director of the school orchestra. Following are some of the problem situations which come to mind as needing this moderate, middle-path approach.

Choice of Materials. In this all-important area the director may literally make or break his orchestra. A wise approach will be based upon an overall selection of materials for the entire semester. Such a plan can be made in broad outline before school opens, but may be modified after the director has met his group, assessed its strengths and weaknesses and ascertained performance obligations. An important question is, "How soon must the orchestra perform and how well prepared are its members, individually, as sections, as a whole?" If there is considerable strength in the brasses and wood winds, and something less than that in the strings, the choice for early performance would appear to be music which is rather thickly scored for winds and which does not expose weak second violins or point up the absence of violas. If the opposite condition exists, a strong string section with weaker winds, then the choice of music should be such as to cover the beginning about or the clarinet section which plays flat in the upper register. These recommendations are made for early performance only, and need affect the long-term selection of music only if the situation with regard to strengths and weaknesses is one that cannot be remedied within the semester.

This brings us to a second important factor governing choice of materials: the selection of music which will tend to develop the weaker players. If, as is often the case in school groups, there are strong first violins, weak seconds and violas, the director must do what he can to strengthen the seconds and violas by spotting stronger players from the first violin section among them. Beyond this, however, there is much that can be done to develop the willing, but weak, through the reading of material calculated to challenge rather than to expose. Much string orchestra music is designed to give importance to second violins and violas by scoring melodic passages for those sections. Much can be done in rehearsal by calling group attention to the importance of these often subsidiary parts and by encouraging players who do well on them.

The middle path in the situations described above seems to be one which, in the choice of materials, will put the orchestra's "best foot forward" in performance and which will seek largely through a planned program of sight reading, to develop those individuals or sections judged to be most in need of and most likely to respond to such encouragement.

One of the best overall plans for both orchestral improvement and public presentation includes provision for technical development (formal scales, etc.), and tonal development (chorale studies). It provides for public appearances by having all music for the semester available for home practice even if it is not in the current folder. The music for the most immediate performance engagement is selected in terms of present strengths and weaknesses. Future programs are chosen in terms of the development reasonably to be expected. And, of great importance, the sight reading material for the semester is laid out, planned in advance for regular rehearsals. Much of Mozart and Haydn, which the director might not wish to program, can be used to help second violins, violas and basses. And many of the romantic and modern composers make demands of the winds which are, to say the least, a challenge.

The sketchy outline above will have accomplished its purpose of pointing out the middle way if it has shown that there is a path between the rocks of public performance on the one side, and player development on the other. This is compromise which leads somewhere—not a seduction in standards. If we point toward performance alone there is the grave danger of learning only a few "tricks" to be shown off for the audience. And if we work toward student development alone, there is the equally grave danger of unsuccessful public appearance!

The Place of the Orchestra in the School. The question here is whether the orchestra exists, like academic classes, solely for the benefit of its membership, or does it, as a service group, have an obligation to both school and community? The answer, I believe, lies somewhere in the middle ground. The orchestra must have educational value for its members or it has no place in the curriculum. But it also serves the school and the community in a unique fashion and, in so doing, preserves and strengthens its value as an educational medium.

There are, indeed, few other school activities in which it is possible to realize so many of the extra-subject-matter values. Outside of athletics, is there another field in (*Continued on Page 50*)

(Mr. Truman Hutton, Supervisor of Instrumental Music Los Angeles Secondary Schools, has developed, during his career, many fine orchestras at both the Junior and Senior High School level. He is an excellent professional violinist and teacher as ardent string quartet player and one of this country's outstanding school orchestra experts. For the Secondary Schools of that large city he carries the responsibility of guidance and leadership for the orchestra directors of 42 Senior High and 43 Junior High Schools.—Ed. Note)

Musical Showmanship

An Editorial

by JAMES FRANCIS COOKE

AT A RECENT national convention, a delegate of renown said to the writer, "Everyone who appears upon a public platform or expresses his opinions in an article, in a book, over radio or television, or for that matter in the marketplace, is perforce, a showman, whether or not he receives a fee for his services. If he does not receive a fee for what he is selling, he has the reward of furthering a cherished ideal, or a charitable, religious or patriotic objective, or simply the foolish satisfaction of anointing his vanity."

All advertising is a form of showmanship. It is not the purpose of the writer to argue the point whether the art of music should or should not be used to further the sale of commodities. That the arts have been used for this purpose for a very long time is well established. Moreover, millions have enjoyed through advertising and showmanship the best things in the arts that could not have been secured otherwise except at prohibitive cost. Art in itself is beautiful, dignified and permanent. But thousands, at least in America, have come to realize that if the magazine, radio or television had not been supported by advertising sponsors, much great art, music and literature could never have been made available to the general public. European kings and princes, oriental potentates, and even the church have subsidized arts of all kinds to satisfy the normal human need. Had this not been the case, many of the most famous art works would never have come into existence. Perhaps in future years historians will note the influence of the merchants and industrialists of this day in making it possible for the general public to participate in hearing and seeing great masterpieces of music, painting, sculpture and architecture.

Because of the sensational success of some performing artists who have made themselves famous through musical showmanship in the last few years (notably Liberace) many ETUDE friends have requested that the subject be discussed in these columns. The story of musical showmanship can be traced to the wandering vagabonds and mountebanks of ancient days when music, magic, tumbling and juggling provided a living for entertainers who had no other object than securing their next crust of bread and some cheese. In the troubadour who went dreamily from court to court singing primitive, ancient romances, we find an entirely different type of poet, singer, composer and artist. These were mostly amateurs, some of noble blood, who by emulating ancient Greek and Roman ideals raised the early decades of music in pre-renaissance days to a lofty aesthetic level.

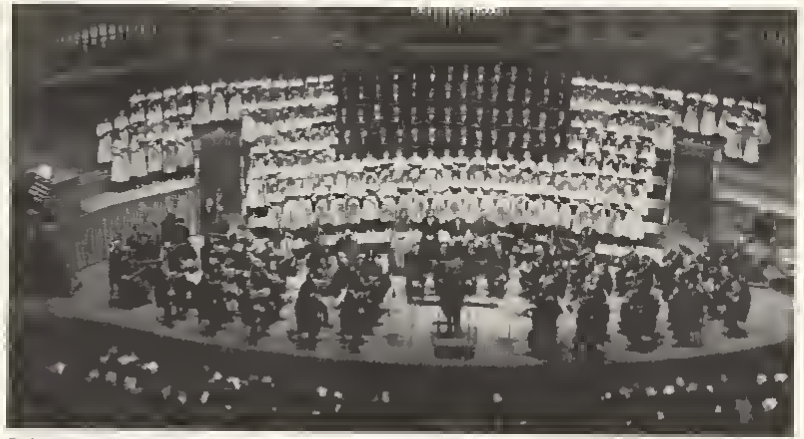
The mountebanks continued upon a far lower level. Many years ago the writer saw and heard in the streets of Spain and Italy, groups of tumblers, jugglers and musicians who frequently showed musical talent. Now and then there was a singing clown who kept up a volley of amusing comment upon the audience and then passed a tin cup for tips. Such entertainers occasionally entered the courts of noblemen where they were looked upon as menials of the jester type. This affected the standing of musicians for many decades. Haydn for instance, during his long years with the Esterhazy family, was looked upon as a kind of exalted lackey, subject to the same restrictions imposed upon all servants.

All through the history of music there have been musical exhibitions, some of them with amazing virtuoso ability. One of the first of these internationally known musical showmen was Beethoven's friend, Johann Nepomuk Maelzel (1772-1838). Maelzel's character left much to be desired. After a visit to the Dutch machinist Winkel Amsterdam, who had invented a double pendulum metronome, Maelzel returned to Paris where he set up a factory to manufacture the instrument which still bears his name, and millions of pieces of music bear the imprint M.M. ♩ = 72, which stands for Maelzel's Metronome. He became a teacher in Vienna where he met Beethoven. More mechanically minded than musical, he amused himself by building mechanical musical contraptions such as the panharmonicon, the great grand-daddy of the self-playing mechanical organ of the early twentieth century. He induced Beethoven to write for the panharmonicon a piece commemorating the Battle of Vitoria (in 1813 when Wellington drove the French from Spain). This led to litigation and a breach of their friendship upon royalty rights. The work was one of Beethoven's minor compositions.

Maelzel came to America in his later years where he exhibited his automatic chess-player and also something called "Conflagration of Moscow." He traveled to the West Indies and upon returning was found dead in his cabin aboard the American brig "Otis."

The most famous of all musical showmen of all time was unquestionably Niccolo Paganini. He was born of impoverished parents in Genoa, Italy, in the Alley of the Black Cat in the slums of the city. Few men have done as much in a lifetime to inspire other composers and advance the technic of the violin and the art of music. As a man, however, Paganini's morals and character were so defaced by his abnormal behavior that in some ways it was hard to conceive of a more reprehensible person. The recent life of Paganini by the French novelist and violin virtuoso Renée de Saussine is shocking in the extreme, but at the same time reveals a musical genius of towering stature.

Paganini was intrinsically a showman. He resorted to all sorts of stage tricks made possible by his diabolically clever and ingenious technic which he had created by himself. For instance, in playing his "impossibly" difficult *Witches Dance*, he would take out a pair of scissors and cut the violin strings one by one, until he had only the G string left. He would then play the dance upon that string alone. This feat in these days raised the applause of his audience to a frenzy. Apart from the incomparable brilliance of his performance he was the first to recognize the importance of harmonics and how they should be played. He advanced the acquirement of the way to perform double-stopping through original new methods. In fact, his innovations and discoveries were so new and amazing that he left his (Continued on Page 64)



Combined Choral Groups of Northwestern University, George Howerton, Director, at rehearsal with Chicago Symphony, Bruno Walter, conductor.

"Staging" a Choral Concert

PART ONE: GROUPING AND LIGHTING

Many details are involved in securing the proper "setting" for a choral presentation.

by George Howerton

AN ATTRACTIVE stage setting will greatly enhance the effectiveness of the choral concert. As principal factors in developing good staging may be cited

I Grouping
II Lighting
III Costuming
IV Scenic effects
V Movement or choreography

These will be discussed in order as listed above.

I. Grouping

Voices may be grouped according to any one of the following plans

A. *By section* Under this arrangement each section is seated as a unit, that is, sopranos with sopranos, altos with altos, and so on

B. *Quartet seating* In this scheme, voices are so placed that parts are intermingled in something of the same fashion in which a mixed quartet is arranged. Insofar as possible a soprano will not be placed next to another soprano but next to an alto, a tenor, or a bass. It obviously is not often feasible to employ this idea in its entirety owing to the almost inevitable numerical preponderance of one voice part over that of another. When one is obliged to place two sopranos together, under this scheme an attempt would be made to place a first soprano next to a second soprano rather than placing two seconds or two firsts together

Proponents of this idea contend that a smoother tonal ensemble quality ensues than under the more customary arrangement. As a rehearsal procedure, whether or not this grouping is employed for the concert, quartet seating is a great asset in developing independence on the part of the individual singers. Many directors who might be apprehensive as to its use before the public, could find it of great value as a study procedure

C. *Vocal-instrumental forces intermingled* There may be noted now and then in present day performances a scheme whereby singers and instrumentalists are mixed together in what may be termed a "heterogeneous" grouping rather than as separate performing bodies. Under this plan an instrumentalist will be placed next to a singer, usually one with whose part his own coincides and with whom he plays in conjunction. This arrangement is particularly effective in a certain type of baroque music where the instrumental lines duplicate or closely follow those of the voices. As a matter of fact, in any contrapuntal music where the instruments "concertise" with the voices as a basis of mutual equality rather than merely accompany as supporting elements, this heterogeneous grouping can produce an excellent tonal effect. However it raises some very special problems of ensemble and blend and should be employed only under optimum conditions and with an extremely capable group of performers. As in quartet seating, the principal advantage is a gain in homogeneity of tone

Whatever the scheme employed, care should be exercised to see that the final grouping presents an attractive picture to the audience. It may be an unfortunate eventuality, but it is true nevertheless that the first impact of the public concert is usually a visual one. If the chorus is well arranged and greets the audience with poise, self-assurance and dignity, the audience is usually (Continued on Page 58)

New Records

Reviewed by
PAUL N. ELBIN

Dr. Paul N. Elbin

Berlioz: *Les Nuits D'Eté, Op. 7; Songs*
Eleanor Steber needs only this Berlioz recording to insure her immortality in disc libraries. Lying in the part of Miss Steber's voice where she does her best singing the six songs of *Les Nuits D'Eté* and the added four songs (all from poems of Gautier) are sung with rare sensitivity and beauty. Important also is the equally beautiful orchestral work of the Columbia Symphony Orchestra conducted by Dimitri Mitropoulos for the major work, by Jean Morel for the four Berlioz "extras."
(Columbia ML 4940)

Schubert: *Die Schöne Müllerin, Op. 25*
Dietrich Fischer-Dieskau, young German baritone, continues to grow in stature as a lieder singer. His interpretation of this Schubert cycle is satisfying, and his expressive voice is a pleasure. Veteran Gerald Moore provides the artistic piano assistance we associate with his name.
(LHMV-6)

Further Studies in High Fidelity
ETUDE readers who specialize in woofers, squawkers and tweeters will find Capitol's second study in "Full Dimensional Sound" the most exciting hi-fi demonstration disc yet produced. The popular side of the 12-inch record features Ray Anthony's, Billy May's and other orchestras in *Toy Trumpet, Thou Swell*, etc., while the classical side runs the gamut from drums to flutes. Charles Fowler's authoritative notes are helpful
(Capitol SAL-9027)

"Le Groupe des Six"
Of historic interest is an Angel album containing a faithful recording of the gala anniversary concert held in Paris in November, 1953, honoring *Les Six*. Following a brief speech by Jean Cocteau, the *Orchestre de la Société des Concerts du Conservatoire* directed by Georges Tzipine, with suitable vocal assistance, performs Poulenc's *Sécheresses*, Honegger's *Prelude, Fugue* and *Postlude*, Auric's *Phedre Suite*, Milhaud's *Symphony No. 2*, Durey's *Le Printemps* an *Fond de la Mer* and Tailleferre's *Overture*. (Angel 35153—2 discs)

Bach Cantatas and Arias
Under this title the Bach Aria Group of New York, directed by William H. Scheide, has recorded Cantatas 41, 42 and 60 in their entirety and selected recitatives, arias and duets from Cantatas 47, 79, 99, 127 and 155. Except for the tenor Jan Peerce, who declaims Bach as if it were Verdi, the soloists ably fulfill the demands of the music: Eileen Farrell, soprano, Carol Smith, alto, Norman Farrow, bass-baritone. Instrumental work, both in performance and reproduction, is outstanding, special praise goes to Robert Bloom, oboe, Robert Baker, flute; Bernard Greenhouse, 'cello. Frank Brieff, conductor. Chorales are sung by the Robert Shaw Chorale.
(RCA Victor LM 6023—2 discs)

Verdi: "Otello"
Interest in this excellent full-length recording is enhanced by the fact that the principals, Mario del Monaco (*Otello*) and Renata Tebaldi (*Desdemona*) were brought to the Metropolitan this season to sing these roles. In London's version Aldo Protti is a convincing *Iago*, while Piero di Palma (*Cassio*) and Angelo Mercuriali (*Rodrigo*) support worthily. While Alberto Erede's conducting does not match the incandescence of Toscanini's celebrated RCA Victor set (LM 6107), it is distinguished work. The orchestra and chorus of Rome's Saint Cecilia Academy are first rate and the recorded sound is London's FFRR at its best. (London LLA-24, 3 discs and Italian-English libretto)

Backhaus Carnegie Hall Recital
A courtesy intended for pianist Wilhelm Backhaus alone has become a blessing for many and an historic item of lasting value. Backhaus' Carnegie Hall recital of March 30, 1954, recorded as a souvenir for the artist, proved to be a memorable occasion. The entire program of five Beethoven sonatas (8, 17, 25, 26, 32), plus four encores and a sampling of the audience reaction has been released on two discs. So inspired is the music that the occasional patch water and the less-than-ideal reproduction seem immaterial. (London 1103-9)

Boccherini: *Piano Quintet No. 1 in A Major, Op. Post.*
Piano Quintet No. 4 in D Minor
This recording was highly praised when it was released last year in England. The quintets, never before recorded, are charming examples of the Boccherini period (1743-1805), and the Chigi Quintet plays them to perfection. (London LL 749)

Rachmaninoff: *Symphony No. 2 in E Minor*
Honors for this sterling success belong equally to composer, conductor, orchestra and technicians. From any standpoint this is the finest available recording of the work. William Steinberg and the Pittsburgh Symphony provide the brilliant interpretation and sound that are now typical of the revitalized Steel City orchestra, and the hi-fi is unexcelled. (Capitol P-8293)

Franck: *Symphony in D Minor*
Some values dominate the Philadelphia Orchestra's latest recording of this symphony but the result is not simply a high fidelity demonstration disc. Ormandy's direction allows the music to soar among high Gothic arches. (Columbia ML 4939)

(*Continued on Page 46*)

Double Trouble

George Roach, former member University of Michigan Band, plays instruments shown.

Larry Teal

The practice of "doubling," or playing various instruments, requires special know-how and adaptability.

by Larry Teal

(In the field of "doubling" Mr. Teal has had many years of successful experience as a member of radio, theatre, and dance orchestras. For five years he was a member of the clarinet section of the Detroit Symphony Orchestra, and at present is a member of its flute section. In addition, Mr. Teal has on occasions appeared as soloist with the Orchestra, and is currently a member of the woodwind faculty at the University of Michigan.—Ed. note)

WITH the tremendous advances made in the fields of music education and public performance in the past few decades, a comparatively new species of musician evolved, known as the "doubler." If doubling implies the performance and knowledge of two instruments, it falls far short of the demands put upon most all music educators, who must have a working knowledge of all the instruments in the orchestra and band. In the professional field, doubling is principally confined to the woodwind section, and with the exception of symphony orchestras, it is almost essential that the woodwind player perform adequately on at least two instruments—and it is not unusual to find the same musician able to perform on any one of three, four, or even five instruments.

While it is true that a few of our prominent Schools of Music have specialists on each instrument, these fortunate institutions are quite in the minority, and even at the college teaching level it is desirable that the prospective teacher be prepared with a thorough knowledge of all the woodwinds.

The person who intends to become proficient on several instruments obviously is going to have his hands full, with the demands on the musician what they are today. Our musical public is used to hearing the very best and will not be happy with less. Standards of performance are constantly improving, and the musician must extend himself to keep up with this trend.

Some of the primary requisites for the "doubler" might be stated as follows:

(1) The possession or development of a good musical ear. Relative pitch perception is very important, in that some of the instruments are transposing instruments, and it is necessary to become oriented to the sound of several pitches from the same written note.

(2) A versatile embouchure development. The facial muscles cannot become "set," as it is impossible to produce the characteristic sound of one instrument with an embouchure intended for another.

(3) A certain amount of mechanical ability. This applies especially to the oboe and bassoon where reed making and trimming are a necessity. However, all of these instruments need at times to be adjusted when there is no time to run to the repair shop.

(4) Flexible hands and good muscular coordination of the fingers.

(5) A realization that in playing several instruments, adequate practice is necessary on *each one*.

Clarinet and Saxophone

The most common and necessary double (commercially) is the saxophone and clarinet. One of the annoying features of this combination is that while the two instruments seemingly are quite similar, actually they are far apart. The clarinet, with a cylindrical bore, and the saxophone, with a conical bore, have a marked variance in the amount of resistance in the instrument. This, coupled with the difference in the shape of the mouthpiece chamber, demands an entirely different approach to tone production. Because there is less resistance in the saxophone, absolute control of the air column is essential. Difficulty is experienced in developing a good staccato and a pianissimo in the extreme lower tones due to the saxophone's extreme conical bore.

The saxophone embouchure is more rounding and relaxed than the clarinet, and the doubler has to remember which instru-

(*Continued on Page 46*)

A Place in the Sun for the Accompanist

Emanuel Bay

An interview with Emanuel Bay, for twenty years the accompanist of Jascha Heifetz.

Secured by LeRoy V. Brant

AN INCREASING percentage of young pianists contemplate a career as professional accompanists. They reason that the field will absorb only a small number of concert pianists, even those who have the talent to become and hold that status, but that every singer must have a piano accompaniment, every violinist will employ one, every solo artist is a potential market for the skilled accompanist. And such reasoning is valid.

Pitfalls lie in the reasoning, however, for to become a skilled accompanist requires certain qualities which are not the birthright, necessarily, of every talented pianist, no matter how great his technic. One may become a great solo pianist without possessing the qualities to become a great accompanist. Having observed and experienced this fact over a 40-year-long musical career—for the benefit of young ETUDE readers I approached Emanuel Bay, one of the greatest accompanists of the age and for the past 20 years the associate of Jascha Heifetz, to learn his feeling in the matter of the qualities and preparation necessary for the success of the young pianist in this field.

Wide Musicianship Necessary

"The first thing the accompanist should realize is that to become an accompanist he must have a better musical education than for almost any other field of music, except perhaps conducting." Bay's answer came without an instant's hesitation. "He will be called upon to accompany operatic arias, therefore he must know the opera. He cannot accompany a Wagnerian aria unless he has the sense of Wagner. To accompany a Rossini aria is an entirely different thing, spiritually the two are foreign, hence, he must feel the spiritual essence of each. If the accompanist is to play a piano reduction of the Mendelssohn E Minor violin concerto, again, he should know the scoring of the orchestral part intimately, else how could he play the inner parts intelligently? Could he accompany a 'cellist in Saint Saëns' *The Swan* with understanding if he did not know how the composer originally scored the background music?

"Again, the accompanist must know the idiom and something of the technic of the instrument he is accompanying. If that instrument be the human voice he must understand the voice, he must know where are its best ranges, where the questionable zone, so that he may dramatize the accompaniment where the voice is brilliant, or subdue it if the voice be in a difficult tessitura—always he must know and anticipate what is to happen. The treatment of the accompaniment for a violin playing on the G string would be different than if the soloist were playing high on the E string, and no one might go on through all the ranges and all the instruments."

Bay had small sympathy for the accompanist who "follows." "The accompanist is not a follower. He is always to be with the player, and he must anticipate what is to happen, not be one who comes on behind when it has happened. He must know what the violinist or the singer is to do in the next bar, or even 20 bars ahead. Following—that is not for a good accompanist."

Emanuel Bay's standards for the would-be accompanist are very high. They are, perhaps, as high as Bay's own accomplishments, which can only be understood by those who have heard his matchless performances with Heifetz. The person who has not heard them can hardly realize the heights to which the art of accompanying can reach, but for those unfortunate enough not to have then heard, either in person or by the medium of records, let it only be said Bay is almost without a peer. In setting forth the requirements for the student, he is actually speaking of the things he himself does.

Fire Is Necessary

"The talent to accompany is something perhaps best described as a combination of musical skill, musical enthusiasm, and musical fire. The fire is important, and the least common of the three. Many people learn to play well, many love music, but the one who couples with these two the fire—ah, he is rare! Yet, mark you when the soloist meets such a one, then two souls in fact meet, there is a matching of spirits, a new and wonderful accompanist has been born!"

Watching Bay as he directed his chamber music ensemble bore out everything he said about the matching of souls. It was one of the Brahms piano quartets, the young people had practiced well, I suspected, they thought. (*Continued on Page 56*)

A Part-time Pianist—

Is It Possible?

A interesting discussion of a challenging question

by GUY MAIER

ALTHOUGH this is no longer a question-and-answer page, I cannot resist the query sent up to me the other day by a young man in my class.

"Is it possible for a would-be pianist like me to become good enough to be called a professional pianist when (at the age of 22) he works 40 hours a week to support himself and to help support his family? I have had the usual kind of haphazard training, and can now play acceptably pieces like Sibelius' Romance, Chopin's Waltz in C-sharp Minor, Bach's Inventions in C and F, etc. Is there any hope for me? It's the one thing I'd like to do most in my life."

Yes, you can become an excellent pianist even though you are on a short ration here. It would, of course, be better if you were on a part-time job—five or six hours a day—but such "boring out" is hard to find, especially with an adequate salary.

But why do we Americans constantly harp on the time element? We say "There's no time for this," "I can't find enough time to do it," and a dozen other time alibis. After all, there are 168 hours in the week. Take off 40 for your job, 128 are left. Isn't that enough for your creative work in music, your recreation, eating and sleeping? All piano students sit too long at their instruments and doodle too much. They spend years of futile toiling around—mostly to escape the hard realities of life. I'll wager that any of them could accomplish much more if they were forced to practise only two hours a day, and if they had a fine teacher to train them how to practice economically and concentratedly. Such teachers do exist, so, first you must acquire one.

Then be on your guard not to exhaust yourself on your eight hour job. Take your work easily pleasantly, relaxedly. Often breathe deeply and stand up and stretch hard every hour. Eat a nourishing lunch, not just a piece of pie or a sandwich and a cup of coffee.

Plan your week's program carefully, and stick to it. Do not try to get in more than two hours practice each day from Monday to Thursday. Fine if you can get in even one half hour in the morning before work. If you reach home an hour before dinner, take your bath then, and rest a bit. Do the rest of your practise after dinner. Don't waste time at the piano, work from the moment you sit down to it.

Better omit all practice on Friday evenings. Have fun! Take out a "date" to a dance, movie or concert. Plan your weekly piano lesson for Saturday, and also practise three hours that day. On Sunday you can easily get in two more hours, since you had your music day of rest on Friday.

All this (with your lesson) adds up to 14 hours of fine concentrated piano work. Enough for anybody!

Do not spend more than thirty minutes daily on pure technic. By technic I do not mean *etudes*. A good example of a daily thirty minute technic program is this:

Five Minutes—brilliant, ten note, diminished seventh chords all over keyboard—up and down in third intervals—also in chromatic succession—also with in and out contrary octave skips, etc.

Ten Minutes—"small" finger and chromatic scale exercises. See "Thinking Fingers," Book 2, first chapters. This is a very important branch of technic much neglected by teachers and students.

Ten Minutes—larger finger and hand facility exercises in broken chords and arpeggios. See "Thinking Fingers," Book 2, for excellent drills.

Five Minutes—brief exercises in sixths or octaves. See "Thinking Fingers," Book 1, pages 22 to 36.

Such a technic routine should be changed every few weeks to include major and minor scales, other arpeggios, special exercises for fourth and fifth fingers, double thirds, etc.

The rest of your time will be spent in learning one good classic piece—Bach, Scarlatti, Haydn, or Mozart, and one romantic or modern composition. No cheap, flashy stuff, but solid music.

Then for the time that is left, practice hard and carefully on extra difficult pieces that is technically and musically far beyond you but that you love and want to learn, like Brahms Rhapsody in E-flat, Opus 119, Beethoven's "Farewell, Absence and Return" Sonata, Op 81A, a Chopin Ballade or Scherzo, Schumann's Symphonic Etudes, etc. Your teacher will probably be shocked by this last direction but if you insist, will help you with minute details on the technical aspects of practicing it and on its interpretive meaning. You may not master such a composition this year, but after a month's work, drop it and tackle another tough one.

Great good luck, and a happy life in music for all you aspiring part timers! But be sure to find a tip-top teacher, not one of those old "traditional" doc-dom! And don't expect to emerge in a few years as a conquering virtuoso. Be content with the thought that you will grow into a good, competent pianist, able to study, recreate and teach the glorious masterpieces of music created by the world's eminent composers. I know of no happier life.

ONE ELEMENT MASTERY

One of the finest teachers in the U.S.A. is Mrs. Louise Guhl of the town of Dassel, Minnesota, whose thoughtful and original contributions have often enriched this page. Here is another of her one-element-at-a-time letters:

"The difference in quality of performance that shows up so glaringly when the beginners and the more advanced students play in repertoire classes is so sharp that I wonder if the reason for the poor playing of the more advanced ones can be that they (*Continued on Page 62*)

QUESTIONS AND *ANSWERS*

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

HOW GOOD ONE BECOMES A CONDUCTOR?

I am interested in music as my life's work, and I want to know what courses one must take in order to become a symphony conductor. Some of my friends and teachers have told me that one does not study to become a conductor, but I cannot believe this and I should like your opinion.

A. B. G.

The most important thing to do if you want to be a symphony conductor is to make yourself an all-round musician by studying piano music theory, score reading and orchestration, etc. The next most important thing is to familiarize yourself with all the orchestral instruments, learning to play at least a little on each one, studying orchestral scores so as to understand the notation of each instrument, including transposing instruments. At least fair ability in playing the piano is also a prime requisite and, of course, the conductor must have what is called "a sense of leadership" so that he may be able to impress his musical ideas on those he conducts to such an extent that they will recognize him as "The Master" and will, therefore, follow him gladly.

K. G.

HOW TO PRACTICE

I am a young piano teacher, and because I myself was never taught how to practice I am at a loss as to what to tell my pupils. I have been teaching according to the "measure by measure" method, but I am wondering whether this is the best way. I should like to know also how long a child of nine should practice daily.

Mrs. E. K.

There does not exist any one "best" method of practicing and, anyway, each pupil is different from every other one, and the conditions under which he practices vary so greatly that I can only give you some general suggestions, the most important one of which is probably that a pupil should have a regular time for practice, that two or three short periods usually accomplish more than one long one, and that the place where the pupil does his work should be quiet and he should be free from interruption.

In the case of a younger pupil, I suggest that the teacher play the entire piece, the pupil looking closely at the notation. I suggest also that at least some of the time the pupil be given his choice of two or three pieces, each one of which the teacher plays while the pupil looks at the notation. The pupil now takes the music home, and as soon as possible after the lesson he tries to play it all the way through without stopping even if he makes many mistakes. Of course, he notes key and measure signatures, whether the piece is in major or minor, and the like. As early in the game as possible the teacher directs his attention to the three elements of musical form—repetition, variation and contrast.

The next time the pupil practices he tries again to play the piece through, but when he comes to a hard place he stops and repeats this several times, perhaps with hands separately at first. When he can do it fairly well he starts at the beginning again and tries to get by the hard place without slowing down or fumbling. When he comes to another difficult spot he again makes "an exercise" of this, doing it slowly, making certain that he follows the indicated fingering, finally putting the hands together and trying it at the correct speed. Now he goes back to the beginning again and tries to get past both of the hard places without fumbling or slowing down, but if he isn't make it, then he will work on these spots again—and again, and still again, until they are perfect. But each time he will go back to the beginning to make certain that he can play the hard place as a part of the piece and not just as a separate exercise. If a certain hard place does not yield to this sort of practice, the pupil will tell the teacher about it at the next lesson, and the teacher will refingerit or have it played with the other hand or figure out some other way of enabling his pupil to do it perfectly. And if after several weeks this sort of thing does not bring about the desired result, the teacher will say: "Let's put this piece away for a month or so and work on something else."

If the piece is to be memorized, I suggest that you look up my page in the February (1953) ETUDE and apply some of the suggestions I have made there about memorizing. As for the length of time a pupil should practice, my opinion is that if you can get a nine-year-old to put in two fifteen-minute periods of intensive practice each day, that is about all you have any right to expect now that our children have so many interests and so many other exciting things to do.

In the case of a more advanced student the principles I have suggested are the same, but in the case of a long difficult composition like a sonata I think it wise to ask the student to buy a recording by some fine artist. The student then follows the score as the phonograph plays the music, and after getting a general idea of the whole the pupil then goes to work in much the same way that I have indicated above. If he is seriously interested in music he will, of course, put in several hours of practice each day, but here again it is better to divide the hour into two periods with a short rest in between rather than trying to concentrate for an entire hour at one stretch. At least that is what our modern psychologists tell us, and because their advice is based on controlled experimentation it should be worth more than any personal opinions that an individual teacher might have.

K. G.

NAMING INTERVALS

In Presser's "Player's Book III" on page 37, the names are given for the intervals of a full tone, two full tones, etc., but now I am asked what a half-tone is called, and also what names are given to three, four and five full tones. I can't seem to find these names in any book I have so I shall appreciate your help.

Mrs. W. L.

A half-tone (or half-step) is called "minor second"; (*Continued on Page 63*)

TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc. discusses Tone Coloring, Teachers and Educators, Bach Tempi and other matters.

M. Dumesnil in a bookstall on the banks of the Seine in Paris

WANTS TONE COLORING

How can I get a real conception about tone coloring in piano playing?

K. W. W., Hong Kong

Tone coloring is a matter of careful individual study. First, you should cultivate the "art of listening" to yourself. Thus you will gradually develop a sense of tonal values. You will notice the differences in tone quality caused by the various ways of touching the keys, of attacking them, of depressing them gently, of using legato or staccato. The pedals play a great part in all this. By degrees you will become aware of their tremendous importance in modeling the tone you extract from your piano. At the same time, it is necessary to practice independence of both hands, and of the fingers of each hand, by playing chords and bringing out one finger after another as if it were an oboe standing out above four muted strings. This work is most interesting, indeed, and I might say it is too neglected. It calls for a great deal of self control and patience, but the results are most satisfying in the long run.

TEACHERS AND EDUCATORS

From Frank Fredrich comes the following interesting definition:

"The difference between a piano teacher and a music educator? One teaches performance skills predominantly, the other tries to fit music education into the pupils' whole life, as an enricher of all living.

"The teacher has mastered the art of *teaching*. The educator tries to mesh his teaching with the laws of *learning*, which requires an understanding of the individual pupil—his goals, learning rate, social life, and so on.

"Maybe this is a fine distinction, but how else are you going to improve upon so much poor teaching based upon breaking information up into small bits and spoon-feeding the pupil?"

BACH TEMPI

I am studying Bach's French Suite in E major and have a question of tempo. I have heard Bach Suites played in concert and on records and I've found that the pianists usually play the faster movements at "breakneck" speed, especially the Courantes and the Bourrées. Is there any justification for the pianists to go so fast?

W. R. B., New Jersey

I feel as you do and I think the majority of pianists play Bach—the Suites and the Italian Concerto in particular—much too fast. There is no justification for this except a desire to show off finger velocity. We ought to remember that Ch. M. Widor, as well as his illustrious pupil Dr. Albert Schweitzer—both great Bach expositors—performed his works in a broad style and generally slower than most organists of the present day. Although Dr. Schweitzer is now too deeply engaged in his medical work at his sanatorium in Lambaréné in Africa to allow for concert appearances, his records are available. And so are the two volumes of Bach Suites for unaccompanied 'cello performed by the incomparable Pablo Casals. The latter, however, are at the 78 speed type and so they have become something of a collector's item. It is to be hoped that at a not too remote date this exceptional series will be newly presented in long playing discs, for there exists no better demonstration of how Bach should be played: quietly, dignifiedly, with special attention to phrasing and accents within a noble style.

STARTING A CLASS

I majored in piano and taught for six years in a school. For ten years I have not taught and have played the piano very little. Now I want to return to teaching and need a little advice about opening a private studio. How shall I find my pupils? Is it ethical to advertise? I feel I can find some through friends, but I would like your suggestion.

(Miss) C. M. D., Alabama

It is absolutely ethical to advertise. Otherwise how could you make it known that you have returned to teaching? The "word from mouth to mouth" is fine, but it is slow. A little campaign carried out publicly would certainly bring quicker results. May I suggest you get some cards printed in two sizes, one for display in the store windows in your town and vicinity, the smaller ones to be mailed. They should carry your picture and an announcement of your studio, its location, telephone number, when it will open, as well as a few details on the work you will do (piano classes, private lessons, kindergarten if any, prices monthly of per half hour or full lesson, etc.). I also recommend that you get to work on a short program—around forty-five minutes—and contact a club or a church where you could give it. A couple of ads in your local newspaper is also advisable and you will derive a certain amount of free publicity from this, especially if your recital is sponsored by some charitable organization.

Those are the factors which combine to put you and your studio in the public eye, and if used wisely they will contribute greatly to your success.

WHAT ARE DEGREES WORTH?

Addressing a group of Toledo, Ohio, teachers recently, Dr. S. A. Hamlin, for the past 25 years professor of education at Northwestern University, suggested that a college degree should be affixed to every baby's birth certificate. "That would eliminate all this business of prestige and importance which has been placed on a diploma," he said. "Besides, they aren't worth half as much as people think."

Talking on the problems confronted by teen agers, Dr. Hamlin pointed out that many youngsters who fail to graduate from high school will go through life with an inferiority complex. "This is unnecessary and criminal," he added, "because experience shows that some of our slow-learning children have grown up to be fine citizens.

(*Continued on Page 62*)

Building for the Future

A discussion of the policies of various churches concerning their organ-building problems.

by ALEXANDER McCURDY

CHURCH BUILDING, like everything else, is becoming more and more expensive these days. Moreover, even the most well-heeled congregation, after building is under way, may find that everything costs more than they had anticipated.

The logical place to cut costs, then, is in the organ installation. After all, the argument can, if necessary, play the hymns on a single stop, can he not? (It has been my observation that laymen are seldom interested in the question of ensemble, although when a division is completed they are quick to note the difference.) Let us then build the pipe organ to minimum specifications, adding to it as future opportunity permits.

One could sometimes wish that organs were contracted for in advance and the elegance of the building cut down in other directions. However, this idea, too, could be carried to extremes, such as a church with a fully-equipped organ but no roof, which to my mind would be a picturesque but somewhat impractical edifice.

But if we are to build an installation to minimum specifications, it is important to determine what is meant by minimum specifications. If the organ must be cut down, it is necessary to have very shrewd advance planning, projected over a long time-range if necessary.

Building bit by bit can be slow, discouraging work, and there are times when organist and congregation are tempted to wonder "Will the instrument ever be completed?" This always makes me think of the saying among yacht-builders that "A boat is never finished until she's sunk." There is always something to be done in the way of altering winches and fair leads, re-locating exhaust lines that turn out to be fire hazards, experimenting with mast step and backstays in order that the boat will "hang" properly.

Eventually, though, the day arrives when the boat, brave in a new coat of paint and with the club burgee fluttering from her masthead, bobs at her moorings, for all practical purposes complete. Likewise, the organ installation somehow gets finished, one stop at a time.

One of the outstanding instruments in this country today is that at the Church of Saint Mary the Virgin in New York. Recitals are played throughout the season on this fine instrument by organists from this country and from abroad.

When this organ was built about twenty years ago, it was only the shell of an installation. But it made history, practically, with only a handful of stops. The instrument was well specified from the start. It boasted a fine four manual console with remote-control combination action, ready for the finished installation, with space arranged in the rear gallery of the church for the pipes still to come.

Nothing more than the minimum essentials were available at the start, but these essentials were so well conceived and executed that they aroused enthusiasm at once. The organ-playing fraternity has watched the progress of this instrument over the years with interest and pleasure.

Numerous examples could be cited of installations in which builders have left all sorts of further additions and elaborations "prepared for" in the specifications. In the last month or so I have played recitals on two such installations. I found the pair of instruments a fascinating contrast in the philosophy of what to put in and what to leave out when building a pipe-organ piecemeal, since the two were planned in exactly opposite directions.

Comparison of the specifications is revealing. The first organ, a three-manual, had available only the ensembles of the swell, great, choir and pedal. On the swell were: Geigen 8', Octave 4', Rohr Flute 8', Flute 4', a string and a celeste, Plein Jeu, 4 ranks, and Trompette. Prepared for, with unlettered stop-knobs on the console and space in the pipe-chamber, were Quintaton 16', Octavin 2', Oboe 8', Clarion 4', and Vox Humana.

On the great were available Principal 8', Octave 4', Twelfth and Fifteenth, Grave mixture, 2 ranks and Flute 8'. There was provision for Violone 16', Flute 4', Gemshorn 8', another mixture and a reed.

The choir had Flutes 8' and 4' Dulciana 8', Nazard 2⅔, Piccolo 2' and Tierce 1⅗, with space for future addition of Unda Maris 8', Dulciana 16', Clarinet 8' and Principal 8'.

The pedal had available Sub Bass 16' 8' and 4', Bourdon 16', 8', 4' and 2', Trombone 16' and 8'. Still to come were Quintaton 16' and 8' (from swell), Dulciana 16' and 8' (from choir), Violone 16' and 8' (from great) and Mixture, 3 ranks.

Thus Installation A. Installation B, a three-manual instrument of similar size, has proceeded in just the opposite direction. The Vox Humana is in, the celestes are in, there is a harp as well as chimes. The great has a Principal 8' and and octave 4', a twelfth and fifteenth, but no mixture and no reed. The swell has left for the future such things as the Plein Jeu and the 4' octave. The choir has a Clarinet and an Unda Maris, but neither Nazard, Tierce nor Larigot. The pedal has a soft stop or two but no pedal reed.

The reader at this point is probably wondering what the builders of Installation A thought they were about in putting together an instrument in such fashion. In not its tone, the reader will ask, somewhat cold and (*Continued on Page* 51)

The Kayser Studies

An Analysis of the Second Twelve

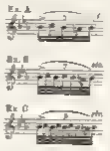
by HAROLD BERKLEY

IN THE February ETUDE the first twelve of the Kayser Studies were analyzed in some detail, and emphasis was laid on the fact that these Studies offer superlative material for the acquiring of Dynamic and Tonal variety. It is sometimes objected that pupils studying Kayser are not advanced enough to be bothered with these subtleties. To which the reasonable answer seems to be that the earlier a student learns the rudiments of the technique of expression, the sooner they will become a subconscious part of his general t[illegible]. And the expressional demands of these Studies are certainly not subtle! they can be understand by any child of average intelligence and do not call for any great flights of the imagination.

No. 13 is a case in point. The left hand difficulties, except for one short excursion into the third position, are not as exacting as in several of the preceding studies, so that the student has time to think about his bow stroke. He should be encouraged to remember that less bow must be taken in the soft passages than is used for the louder measures. There is no under subtlety about this. On the contrary, it appeals at once to the pupil's understanding—and, incidentally, edges him away from the natural thought that to play louder he has to press harder.

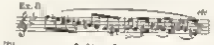
The bowing throughout the study is martele interspersed with frequent short slurs. This study can well be used later for the controlled spiccato, the slurs posing some slight problem of bow control.

The trills in *No. 14* should at first be practiced at a tempo of ♩ = 56-60, in the following ways—Examples A, B and C. Later the study can be used as an exercise in longer trills, at a tempo of about ♩ = 60. The sixteenths in the middle section should



be played, Marcato, in the lower third of the bow, which should leave the string after each stroke. For the 3-part chords at the end of the study, the bow should be placed firmly on the three strings before it is drawn—and then drawn as rapidly as possible. This is a good rule to follow for all staccato down-bow chords.

No. 15 is an excellent study for the single-beat trill—or mordent, as it is better called. The accent should be strongly marked on the *first* of the two grace-notes, not, as some editions have it, on the eighth note—in other words, the first grace-note should be played on the beat. The bowing of the eighth-note measures is a strongly accented martele. For the passages on the second page where these measures are to be taken on the Up bow, the bowing should be as in Example D, the bow being lifted from the string for each sixteenth rest.



The metre of *No. 16* is clearly given as six-eight, which makes it difficult to understand why some editions indicate that the sixteenths should be played as triplets. Played in the way there can be only four eights in the measure instead of the indicated six. The study, definitely, must be played in duplets. It is a first-class exercise in legato playing, and the principle of Round Bowing should be followed through out—that is, the approaching of the bow to the next string before it is time to make the change. The first four notes are on the D string, the next four on the A. As the first notes are being played, the bow should approach the A string, so that when the change is made the bow is only a hair's breadth from the string.

The etude is most valuable also in the development of an even finger-grip. It should be studied and re-studied until it can be played smoothly at a tempo of about ♩ = 60.

No. 17 is primarily a study in Rhythmic exactitude. Being in 5/4 time, it poses the difficulty of making all the beats of equal length. Many students have a tendency to play as eighths the two quarter notes that end most of the measures, making a 4/4 measure. Others, again, will stretch out these same two quarter notes, trying to make a 6/4 measure.

But rhythm is not the only point of interest in this study. The diminuendo from the half-notes through the triplets must be clearly made, so that the two quarter notes which follow are played lightly, the bow being lifted from the string after each note.

Although *No. 18* is in many ways a conventional martele study, it also has other values. It is a fine study for intonation, and it is equally valuable for developing variety of dynamics. The good old rule of more and more bow for crescendi and less and less for diminuendi should be always kept in mind.

No. 19 is intended to be a spiccato study, but it has certain passages that are difficult for the left hand, so, before trying to make the bow spring, the student should practice it detache in the middle, using the Wrist and Finger Motion and keeping the arm motionless though not rigid. When the notes are well learned, then the spiccato can be tried.

This study should be taken as an exercise in the so-called "Viotti bowing" (See Example E).

Played in the upper third and strongly accentuated, this bowing not only develops tone quality but is also splendid preparatory practice for the martelé-staccato. The "Viotti bowing" should be considered one of the basic (*Continued on Page* 52)

We Must Find the Answer

In this, the concluding section of this series of articles, the author discusses the important subject of proper breathing.

by LOUIS SHENK

Part Four

Breathing—"A Lost Art"

WE ARE in complete agreement with the idea that breathing is "a lost art" and it is because of its vital importance in the study of singing that a detailed consideration has been reserved for the final section of this discussion.

The requirements for insuring correct breathing are so simple that a post card would provide ample space for the necessary table of instructions. But the significance and the wide range of benefits to be derived from its application are something else.

Regardless of how much theorizing we may do, you may rest assured that in the final analysis, Mother Nature will have her say and the matter will be settled in a completely satisfactory manner. The only correct answer to "What constitutes correct breathing?" is "Correct Posture." *Breathing naturally* means breathing Nature's way. The following procedures will prove the point and will insure nature's blessing.

With the body entirely free from any restricting contraptions, take a standing position, then, placing the *back* of the hands against the *small of the back*, push outward, as if pushing the hands away. This may be a bit painful at first. However, practice patiently and persistently until you sense a definite feeling of life in this entire area.

With a *normally* straight spine you will experience a feeling of buoyancy throughout the entire body, but especially under the arms. This delightful sensation of co-ordinating the entire muscular system by this one simple act is almost incredible. When correct posture has been accomplished, you will find (and mark this) that there is not a *flabby* muscle nor a *rigid* muscle in the entire body. Even the usually pudgy abdomen will have disappeared as if by magic. The entire muscular system now takes on the sense of being *alive*, with every muscle apparently *standing at attention*.

It is an indisputable fact that with correct posture, *incorrect* breathing is impossible and, by the same provision, with incorrect posture, *correct* breathing is impossible. It is as simple as that. To me, one of the miracles of Nature is the co-ordinated action of the diaphragm and the intercostal muscles, maintaining life while we wake and while we sleep throughout our entire lifetime, and thus without registering the slightest sense of fatigue.

Breathing Exercises

Take your place by an open window, or in the open air, seated *sideways* on a chair with a medium low back, thus providing a comfortable rest for one arm. Now, sitting very erectly, *just breathe*, observing carefully the natural muscular action. If your posture is correct, there will be no tendency whatsoever for the shoulders to move, nor will there be any heaving of the chest. The entire muscular action will just naturally center in the diaphragm and the intercostal muscles. You should soon be able to sense a definite familiarity with the simplicity of correct breathing. Now, seated in the same position, inhale through the nose, then expel the air vigorously, through the *mouth*. Repeat three or four times, then take a comfortably deep breath and *spin* it as slowly as possible, with the lips in the position of blowing very gently.

At first you will in all probability be able to spin each breath for only about thirty seconds, but with persistent effort it becomes possible to increase the time to as much as two full minutes or more. The slight dizziness which you will no doubt experience in the early stages of this exercise is completely harmless.

After a breathing session of say five or ten minutes, it is desirable to be down and *relax completely* for fifteen or twenty minutes. The result should be the sensation of being completely rested and refreshed. A daily session of spinning the breath is advisable.

The practice of rhythmic walking should also be included in our activities, enjoying the benefits of what the famous athletic and athletic authority "Bally" Muldoon designated as "the greatest of all exercises" (walking) and at the same time developing our breathing efficiency. Walking with correct posture is in itself a rewarding experience. Add to this the practice of inhaling four paces, then exhaling four, for a distance of say one block; then increase to five (for one block), then six, then seven, then reduce back to four, and then *just walk* for awhile. When you resume the numerical idea, use your own judgment as to how high the count should go. Our daily curriculum should include a walk of not less than one mile. Two or more is better, it is good health insurance.

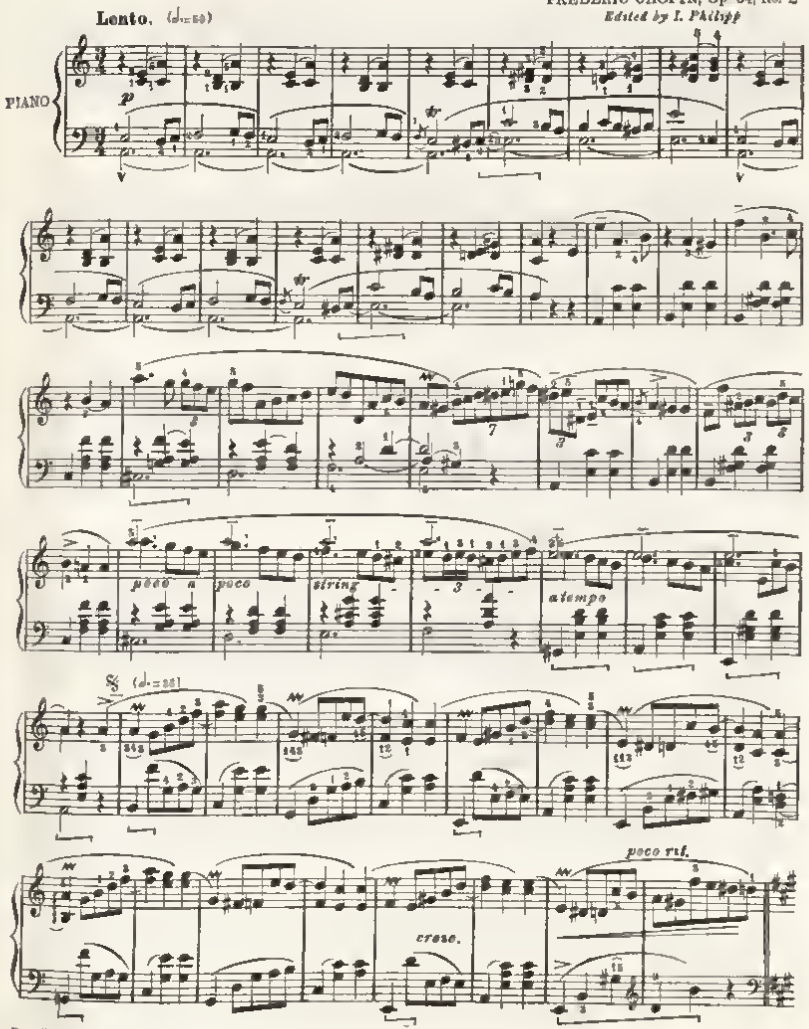
The study and practice of spinning the breath might well be termed the *corner stone* of a career in any of the creative fields, but is especially vital in the study of singing. Surely one of the most intellectual concepts of the magnitude and majesty of the great art of music was expressed many years ago by an unknown Greek philosopher who defined it as—"The Art of the Muse." The significance of this definition is tremendous in scope, recognizing as it does that singing, meditation, visualization are all intimately akin, representing positive, constructive, idealistic thinking.

The inevitable fruits of such realistic reasoning are the *power of concentration* and the *joy of inspiration* which, by the decree of Almighty God, is the only channel by which the "Beauty of Absolute Truth" can be revealed or made manifest. It must have been this mode of thinking which prompted John Keats to observe that "Truth is Beauty and Beauty is Truth. This is all we know and all we need to know." (*Continued on Page 49*)

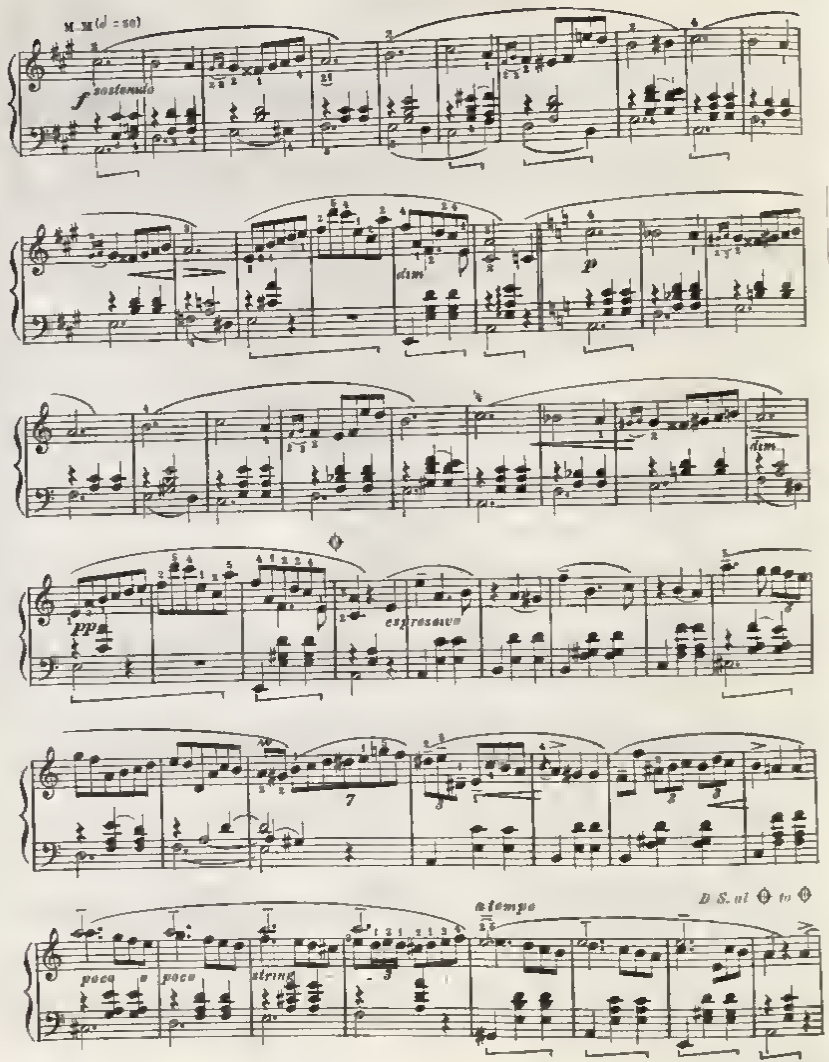
Grade 6

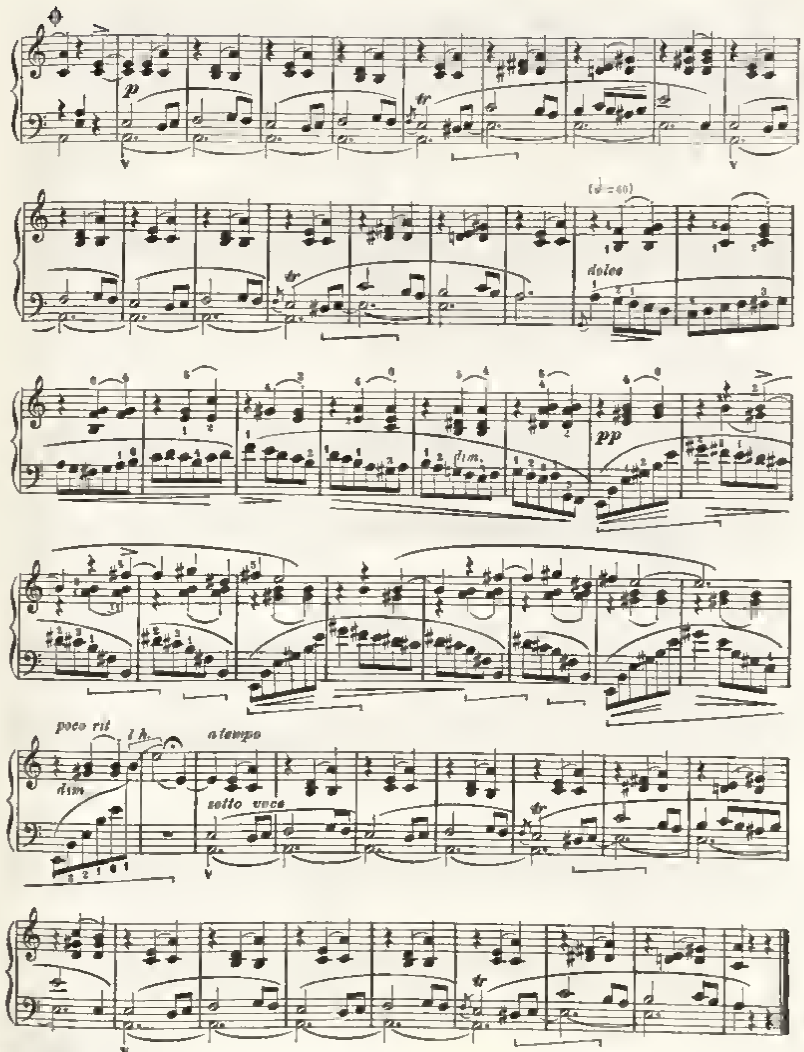
Valse Brillante

FREDERIC CHOPIN, Op. 34, No. 2
Edited by I. Philipp



From "Selected Works for The pianoforte" by F. Chopin, Edited by Isidor Philipp [410-00100]

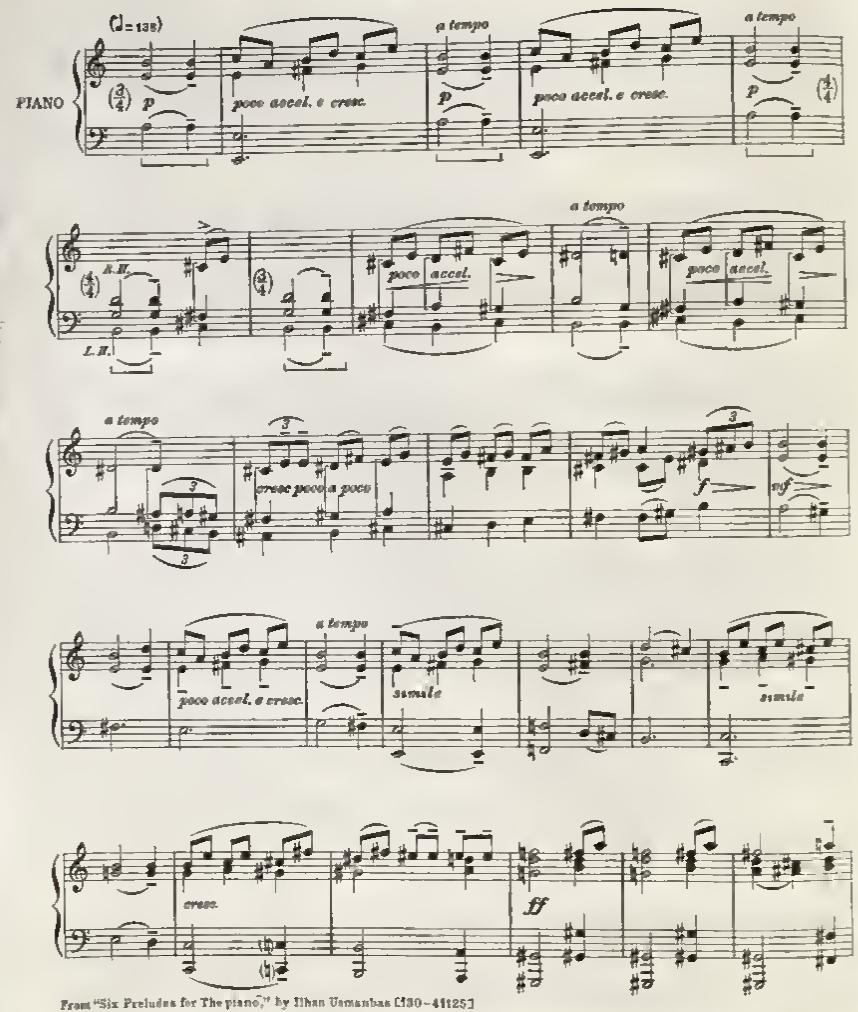

M.M. (♩ = 50)
f sostenuto
dim
p
dim
pp
espressivo
7
D.S. al ⊕ to ⊕
a tempo
poco a poco
string


p
tr
(♩ = 60)
dolce
pp
dim.
poco rit
1 h.
a tempo
dim
sotto voce
tr

Grade 5

Prelude

ILHAN USMANBAS



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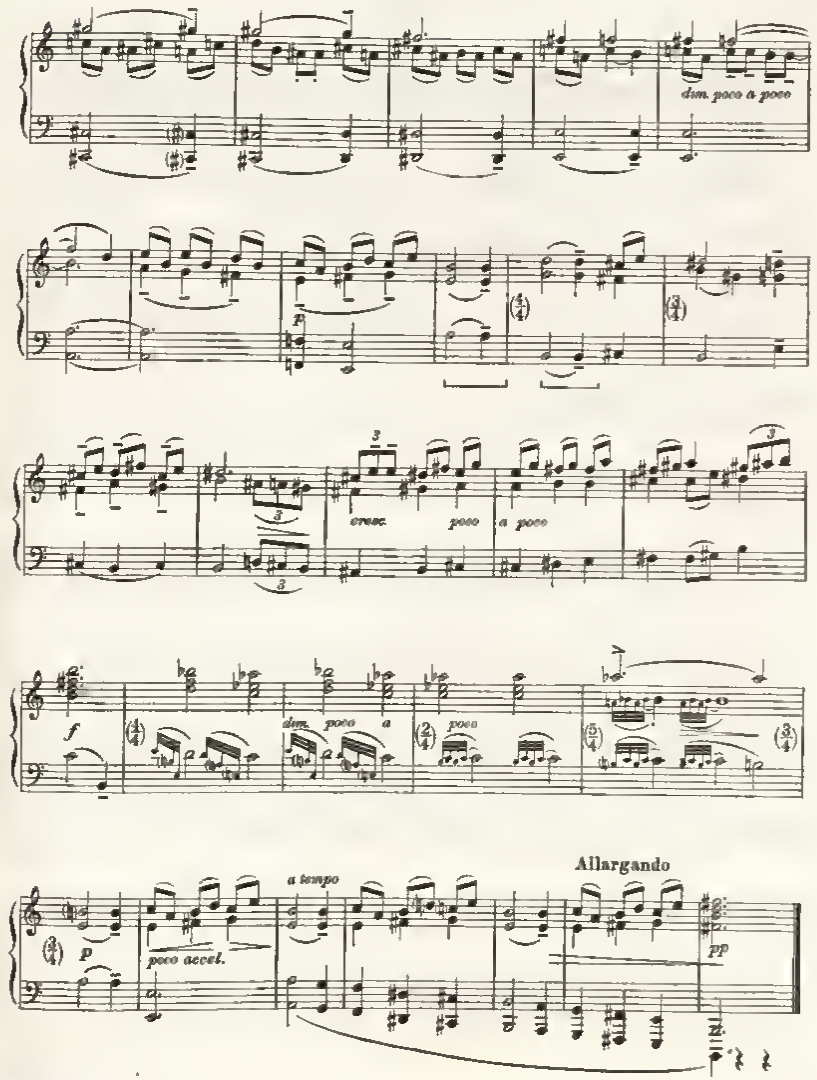
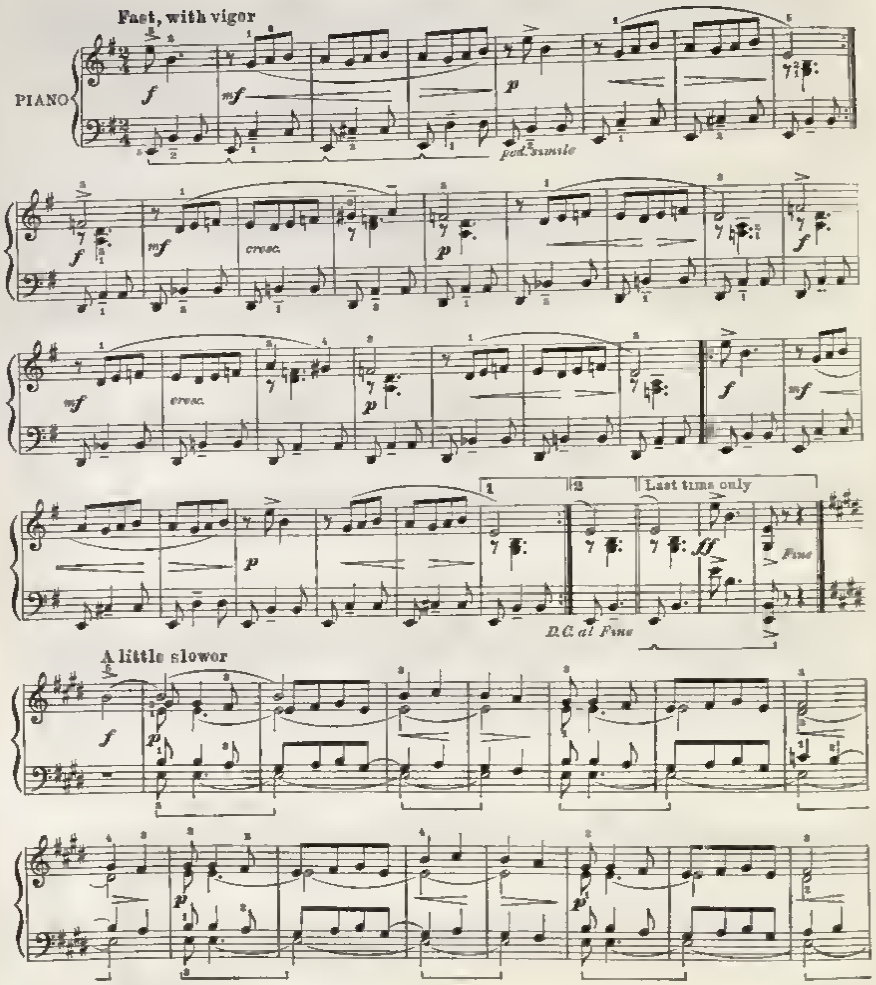


No. 110 40888
Grade 3½

In the Land of Israel

(Hora)

MICHAEL BRODSKY



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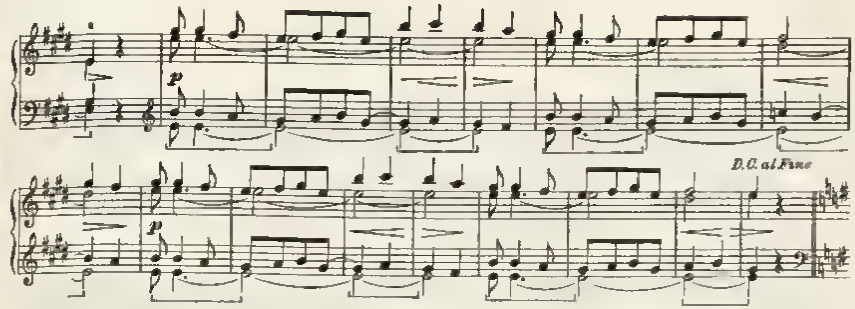
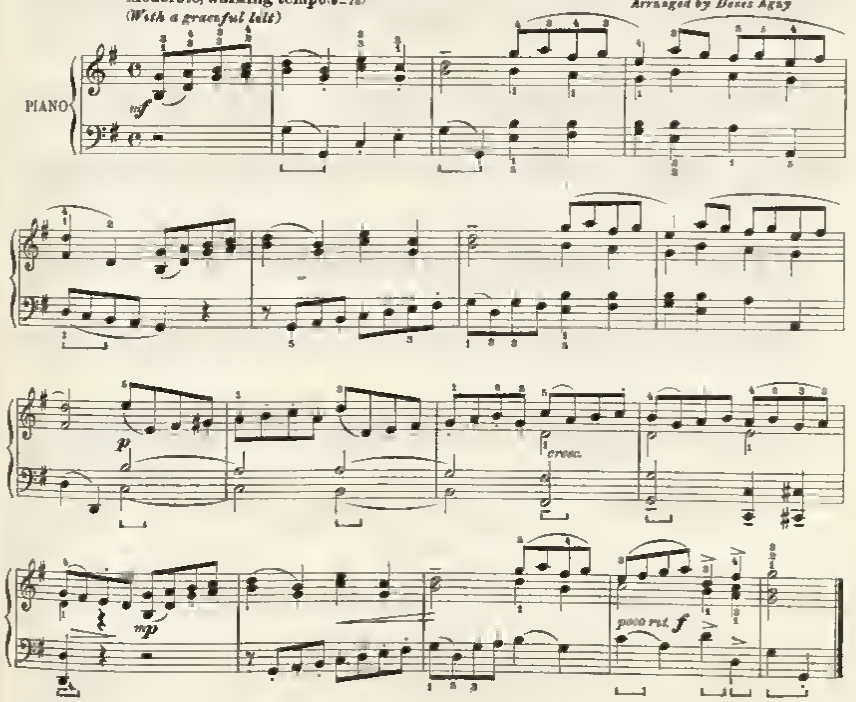


Grade 3

Gavotte

ALEXANDER REINAGLE (1799–1809)

Arranged by Denes Agay



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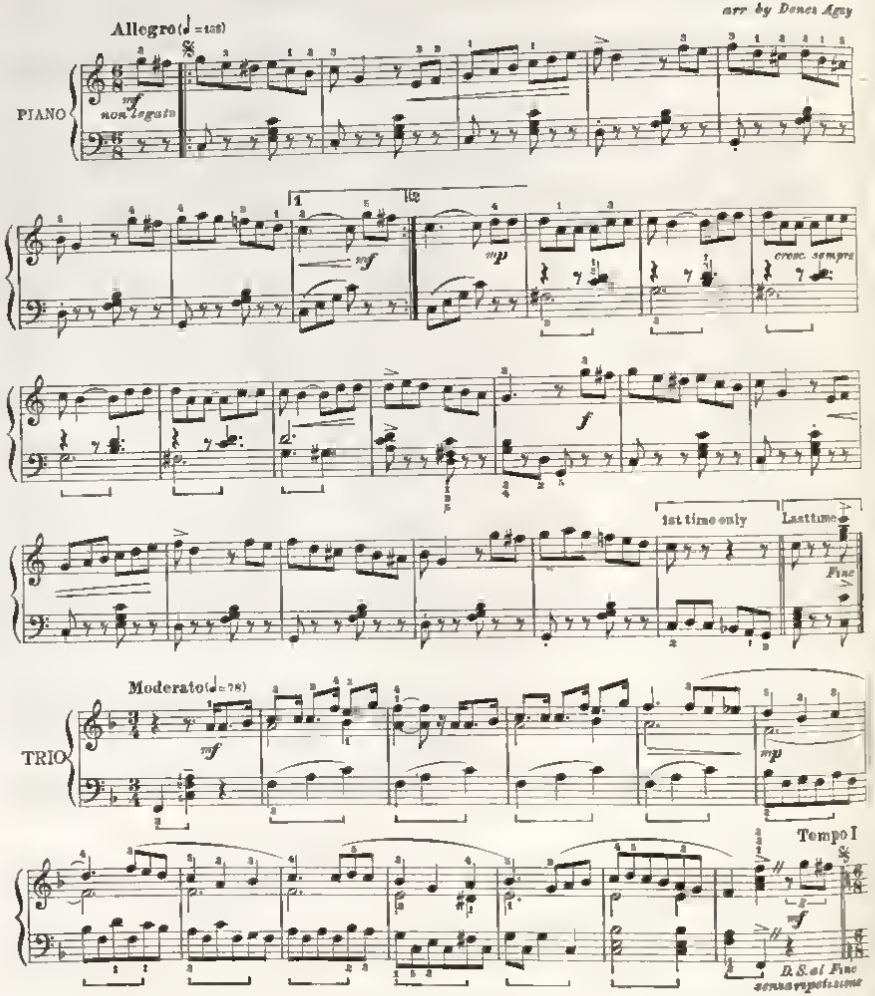
Grade 4

Mexican Hat Dance

Mexican
arr. by Denes Agay



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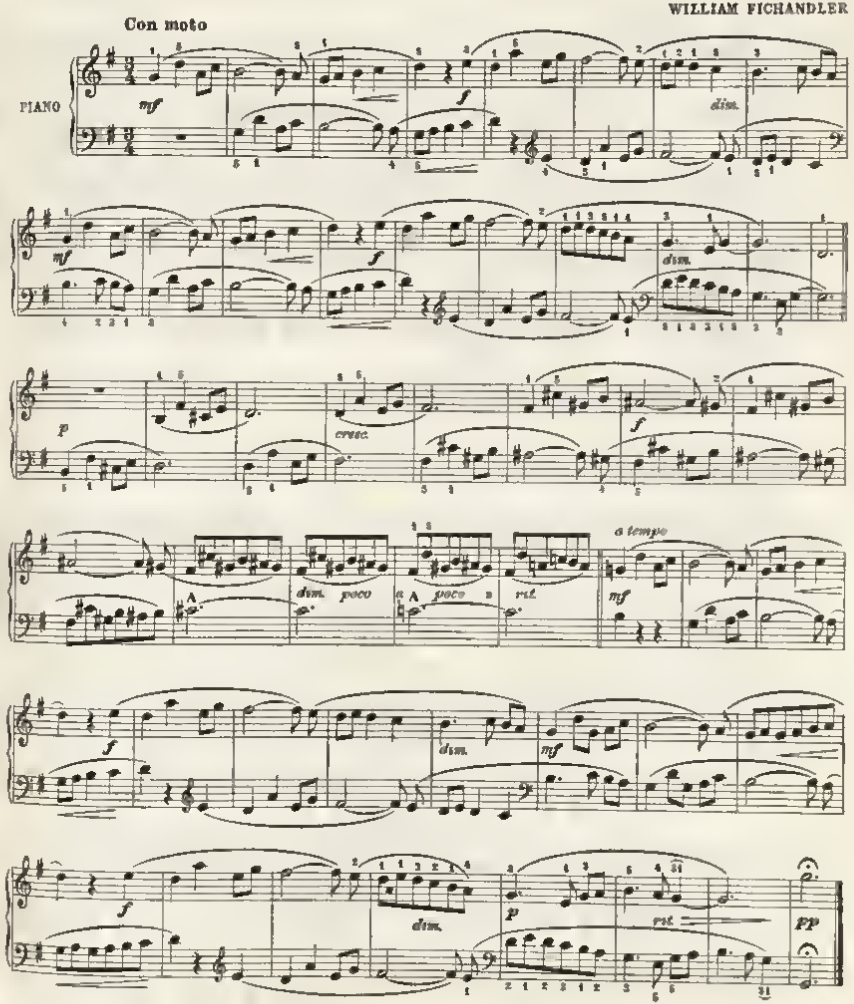
No 110-40351
Grade 2½

Come After Me

(A Canon)

WILLIAM FICHANDLER



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No 114 40019

Romany Caprice

RUSSELL WEBBER

Adagio appassionato

FLUTE

PIANO

a tempo

(rit.)

a tempo

cresc.

rit.

rall.

Allegro

Più mosso

Allegro

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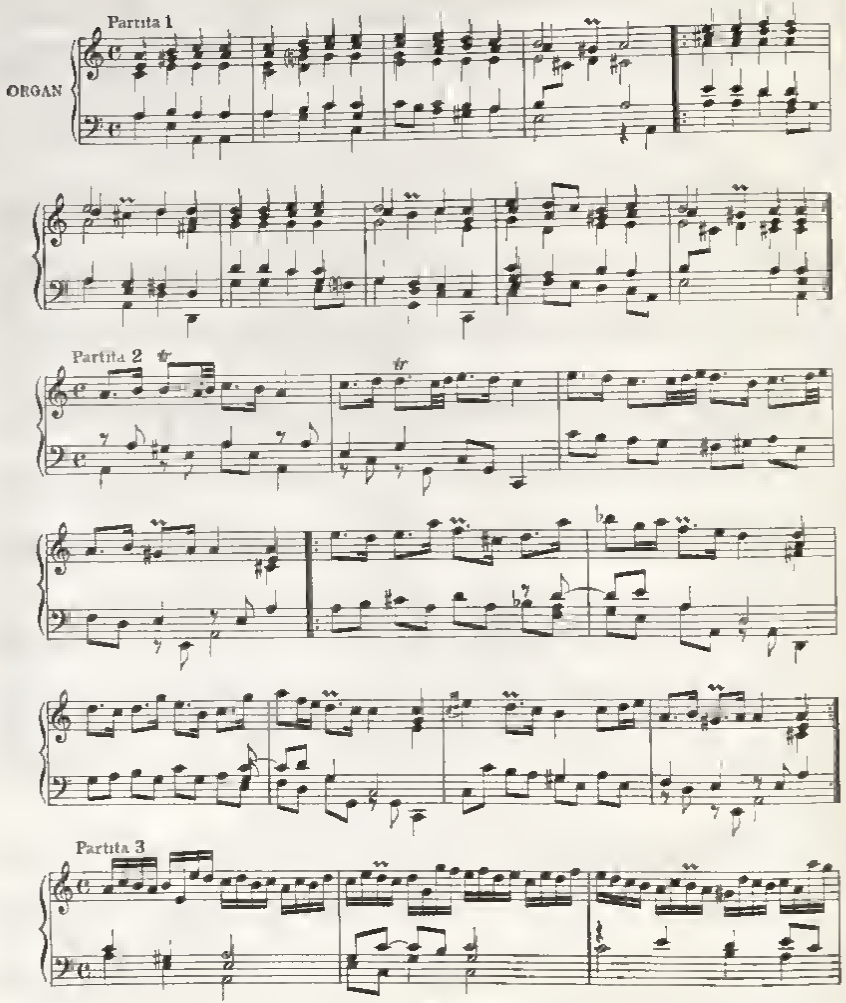
Ach wie nichtig, ach wie flüchtig

GEORG BOEHM



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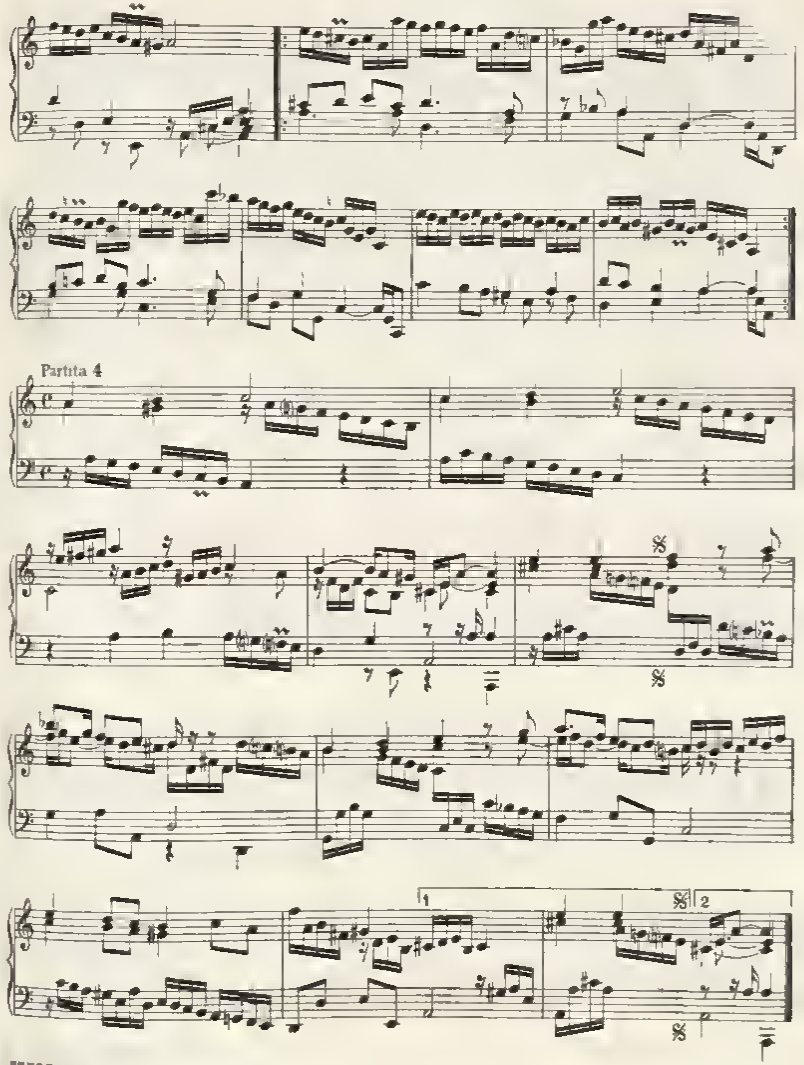

No 110.40352
Grade 2½

Northern Lights

ANTHONY DONATO

Slowly (♩= 80)

PIANO

p cantabile

f

p

f

p

poco rit.

a tempo

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No 110-40349
Grade 2

Dew Drops

WILLIAM FICHANDLER

Moderato con moto

PIANO

p

sempre staccato

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a tempo

rit.

cresc.

dim.

pp

pp

LH

No 110-40329
Grade 2

My Easter Bonnet

LOUISE E STAIRS

Moderato (♩= 112)

PIANO

mf

I have an East-er bon - net, So beau-ti - ful to see, It's made of tul - ey

roses - buds, And looks quite well on me. *Fine* *mp* I hope the day is sun - ny, And

show-ers stay a - way, So I can wear my bon - net, To church on East-er day *rit.*

D C al Fine

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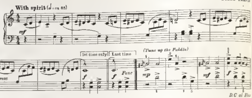
No. 110 40347

Grade 1½

The Country Fiddler

BOBBS TRAVIS



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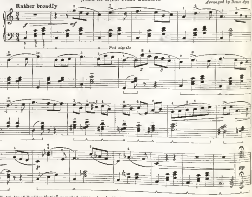
Grade 2½

Theme

(From B♭ Minor Piano Concerto)

PETER I TCHAIKOVSKY
Arranged by Denes Agay



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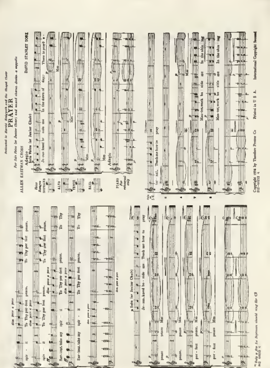

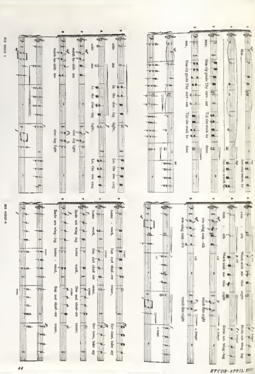

TWO CENTURIES OF TROMBONES

(Continued from Page 12)

was done on a porch or platform built on the roof of the Brethren's House,* similar to the Widow's Walks one sees in old New England seaports. However, since 1806 these announcements have been played from the steeple of the church.

The origin of this custom is unknown. It was practiced in many German churches, where it corresponded to the tolling of bells. Undoubtedly the Moravians brought it to this country from abroad. One very unique feature is the significance of the chorales played. The first, using the tune of the Passion Chorale of Hans Leo Hassler, 1601, announces that someone has passed on. The second chorale indicates the category of church membership held by the deceased, married man, single sister, widow, boy child, etc. The third chorale, using the same tune as the first, is a prayer for the living.

The playing of the trombones, however, was not limited to such sad duties. As did the Trumpeten Schall before them, the trombonists played at church services, opening love feasts and communions, as they do today. They also announced all church festivals, originally from the porch on the roof of the Brethren's House and later from the church steeple. In the past it was even customary to herald the Fourth of July at daybreak, but this custom has been given up, either because folk living near the church liked to sleep on a holiday morning and objected to being disturbed at sunrise, or the trombonists themselves preferred Morpheus to Polyhymnia.

Music played a very important part in the lives of the Bethlehem folk of long ago. It entered into every occasion. Serenades for birthdays and anniversaries were common. Distinguished visitors were welcomed by the trombonists. Both General Washington and General Sullivan were so honored on their visits to Bethlehem as were many other dignitaries of colonial, revolutionary and later times. Musicians even led the harvesters into the fields, and played for the gay water festivals that were held in summer there on the river. Although such functions were not limited to trombones, the Posaunen Schall always was an important ingredient of any musical events. Its members served also as players in the orchestra or singers in the choir. When Haydn's "Creation" was sung in Bethlehem in 1810† trombonists took part.

One of the best known uses of trombone music is on Easter morning. Another custom that the Moravians brought with them from the old world is the conducting of a dawn service in God's Acre on this great day of the Christian year, greeting the risen Christ and the rising sun with the glorious old chorale

Hail all hail victorious Lord and
Saviour,
Thou hast burst the bonds of death.

What could be more appropriate for such a theme than a choir of trombones?

Long before the congregation assembles at the church, from whence they proceed to the cemetery, the trombonists pass through the community awakening the sleepers with the chorales announcing that the Lord is risen. In eighteenth century Bethlehem this did not take long, even walking. Today, after the traditional early breakfast of sugar-cake and coffee the choir leaves the church shortly after midnight and travels by bus for a three hour tour of the city, returning in time to open the service at the church.

Of course, at Christmas the trombone is not neglected. The Christmas Eve Lovefeast is opened with the playing of *Hail Thou Wondrous Infant Stranger*, and later the vigil services begin with the notes of *Hark a Voice from Yonder Manger*. These are old chorales. Either one, or both may have been used in 1755. At that time it was the custom of the trombonists to announce Christmas day at dawn. A legend has grown up around the Christmas tromboning of that year. The story has long been accepted by many people that late Christmas Eve a war party of Indians had camped across the Monacacy Creek, planning to attack the settlement at the sun rose. However, the trombonists from their rooftop position greeted the day before the Indians. The redmen, hearing sounds they could not understand, thought it was the voice of the Great Spirit telling them to leave Bethlehem in peace. Perhaps they thought it was an alarm. In any case, they slunk back from whence they had come, and thus the Brethren were saved by the playing of the trombones.

The legend explains that the following summer, one of the war party told this story to a Moravian missionary in the Wyoming Valley, however there is no documentary evidence to prove it.

The first trombone choir was at the most a quartette. By the end of the eighteenth century it had grown to a double quartette, for in December of 1792, the death of Bishop Spangenberg was announced by eight trombonists. The group has varied in size through the following years. At Easter there are often about thirty players, for this is one time in the year, even more than at Christmas, when every person who has ever played with the choir tries to return to take part in the early morning tromboning. As in any organization possessing so fine a background, many personalities and events have crowded the pages of its history which show the human side of the choir to be an integral part of its rich heritage. Stories are still told of how one player's false teeth fell from the steeple to be shattered on the roof of Simon Rau's drug store far below, but there is no record of a trombone ever having fallen to the same doom, although from time to time someone's hat becomes a casualty.

Perhaps one of the most interesting phases of the trombone choir is its family background. As one looks over the list of trombonists of other years, the fact that such names as Bockel, Bishop Wolle, and others occur almost every generation soon becomes significant. A succession of father, son, grandson, is not unusual. At the present time the choir has several fourth and fifth generations represented in its membership.

A short study of this type is not the place for memoirs, although much could be written about some of the famous trombonists of other days. One or two, however, should be mentioned to show their influence on the musical life of today.

One of the Moravian's distinctive chorales is 581 K, a tune used in place of the more familiar one to *Rock of Ages*. This was written by S. C. Chitty who served on the choir from 1879 to 1901. It is used as the closing number for all Moravian funerals excepting those of children. Two other trombonists were composers of chorales that may be found in the Moravian hymnal of today. These were Robert Rau (1844-1906), and Theodore F. Wolle (1832-1885). The latter was a second cousin to J. Fred Wolle, the founder of the Bethlehem Bach Choir, whose festivals were opened for many years by the trombonists playing from the tower of Packer Chapel at Lehigh University.

It is interesting to note that the records show four trombonists have served over fifty years each for a total of two hundred and nineteen years of collective service. These were Ambrose Rauch, 1845 to 1902, Charles F. Beckel, 1818 to 1873, Jedediah Weiss, 1818 to 1872, and Augustus H. Leibert, 1868 to 1921. Today two brothers are approaching the half century mark. Russel Sigley first played on the choir in 1906, and his brother Spurgeon began his service in 1908. Five other members have over thirty years of service. These are honorable records.

Writing over eighty years ago, Rufus A. Grider penned what may well be considered a word picture that today can be presented as characteristic of two hundred years of service. He wrote as follows:

"It requires not a little self-denial to serve as a performer of the trombone choir. He is required to attend all services when they are used. He is obliged to assist in announcing every death which occurs in the congregation, to play at the funerals, to play on every festival, morning and afternoon, to perform before the celebration of the Lord's supper. He is duty bound to go to the graveyard or climb to the church belfry at all seasons and in every kind of weather, cold or rain must not be heeded, he goes through it all."

THE END

* Today this building is Colonial Hall of Moravian College for Women.
† First performance in America.

A PIANO YOU CAN CARRY HOME!

SEEMS incredible, but it's true. An electronic stringless piano which weighs less than 75 pounds has recently been put into production on a commercial basis. Following years of ceaseless research and continual striving on the part of Benjamin Franklin Miessner, whose other patents in the electronic musical instrument field are almost countless, a 64-note electronic piano has been placed on the market by the Rudolph Wurlitzer Company of De Kalb, Illinois. This is such a revolutionary development in the piano field that ETUDE feels that it is doing its readers a real service in bringing this information to their attention.

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Special multiple unit installation makes the Wurlitzer Electronic Piano ideally suited for classroom or group study work.

DOUBLE TROUBLE

(*Continued from Page 19*)

ment he is blowing. Many times we hear, "I have been playing saxophone all day, and my clarinet embouchure is gone." If the embouchure is allowed to freeze in one formation, this condition will appear and the doubler must continually be on his guard to prevent this. It is suggested that the student practice the shift by setting up as many mouthpieces as he has doubles, and practice an exercise on each instrument alternately until the change becomes familiar.

While a certain amount of clarinet vibrato is sifting into the musical scene, it is need with great restraint by most legitimate players. The employment of a saxophone vibrato is universal, as is the clarinet vibrato in dance music.

Tonguing these two instruments presents problems. The clarinet and saxophone call for a different stroke of the tongue due to the differences in the size of the mouthpieces and reeds, the angle at which the reed is placed in relation to the tongue, and the distance the mouthpiece extends back of the lips. To complicate all this, we have, in common use, five saxophones and four clarinets all with different sized mouthpieces. The doubler is expected to perform on any or all of these!

Intonation problems, which are many on all wind instruments are also different. A crescendo, which tends to go flat on the clarinet, will go sharp on the saxophone. Tones which have to be adjusted for correct pitch are not the same on each instrument.

Flute

The wind player who plans on taking up the flute as a double should be aware of the fact that he probably will have to start from the ground up. There is not enough similarity with the exception of some of the fingerings to give a player of the other woodwinds any particular advantage. It may take some time before the individual can produce any kind of a musical sound, much less a good tone. The time element in developing a flute embouchure varies greatly from one individual to another, and the best way for an individual to find his potential is to give the instrument a fair trial. As flute is one of the few instruments where sound is obtained by blowing into the open air, a great deal more air is used than is necessary during the first attempts to tone production. This often makes the novice dizzy, due to too frequent breathing. As the embouchure improves, and the air stream becomes more efficient, this condition will disappear.

The third octave of the flute has technical difficulties which are necessary to overcome, as much of the present day scoring is in this register. The same upper register requires a great deal of study in the development of a pianissimo, while the low register lacks a natural forte. Double and triple tonguing are a normal development on the flute, and these forms of articulation are necessary for the negotiation of many of the passages scored for this instrument. Most flute players employ an intensity vibrato by varying the speed of the air stream with the diaphragm muscles.

Oboe

The size of the oboe reed seems to be the first obstacle confronting the clarinet or saxophone player. The embouchure may roughly be described as setting the lips like a "firm whistle." Single reed players are one used to the use of both lips for reed control and in addition will tend to take too much of the reed in the mouth. The air resistance is much greater than in any of the single reeds or the flute. In fact, it is often necessary to expel stale air after finishing a phrase before the next inhalation. The recommended tonguing stroke is the tip of the tongue to the tip of the reed, with the lower register presenting the difficult problem. A pianissimo in the extreme low register is almost impossible on the oboe. For the novice the high tones tend to be sharp with a thin quality while the low register will be flat and coarse.

Technically the instrument is quite similar to the flute or saxophone but has two octave keys and a half hole which must be manipulated. The instrument should be handled with great care as the adjustments are delicate. Professional oboists use a turkey leather for swabbing rather than the commercial swab. It is very important that the instrument be protected from sudden changes of temperature, as the wood cracks very easily. All adjustments should be made by an expert.

Bassoon

The bassoon embouchure again is quite different from the other woodwinds. The lower jaw is pulled back, and a great amount of lip is used over the lower teeth. The lips are altered from one register to the other, and very little pressure is used on the reed, and the control obtained from the diaphragm. The upper lip remains stationary. Vibrato is developed with the diaphragm, and should be quite slow and narrow. The air resistance in this instrument is considerable, but not as great as the oboe.

The staccato involves a movement of the lower jaw with the tongue in a sort of bouncing motion. The release of the staccato is produced by stopping the air stream, never with the tongue except in extremely fast passages. Tonguing is tip to tip or slight fy to the top of the tongue.

In the matter of technique, the bassoon is complicated. The fingers are held straight contrasted with a certain amount of curve for the other woodwinds. The right thumb has four keys to manipulate, and the left thumb eight. Many cross fingerings and alternate positions are necessary to manage certain passages which makes slight reading difficult except to the experienced.

Reed making and trimming skills must be developed by all double reed players. While commercial reeds are obtainable, most of the good bassoon and oboe players prefer to make their own. Reed making is an art in itself and consumes a large portion of the double-reed player's time.

One bit of advice to prospective doublers: secure the best instruments obtainable. As the reader may agree, there are enough problems without the added handicap of a faulty instrument.

In closing, may I say that this article is not intended to either discourage or confuse the musician who would like to take up another instrument, but rather to present and clarify the situation. The chart below should prove helpful in defining a necessary form the comparison of performing factors in instruments of the woodwind family.

COMPARISON OF PERFORMANCE FACTORS IN WOODWIND INSTRUMENTS

	Flute	Clarinet	Saxophone	Oboe	Bassoon
Air Resistance	very little	considerable, most of the single reeds	less than clar. Varies in diff. event registers	great	considerable
Embouchure	flexible and controlled	fairly firm	firm but must be controlled	firm	flexible and controlled
Vibrato	diaphragm (throat used occasionally)	usually none (jaw vibrato used in dance music)	jaw	diaphragm or jaw	diaphragm
Tonguing	back of upper teeth	near reed tip	tip of reed with upper part of tongue	tip to tip	tip to tip
Technical Problems	upper register	throat notes upper register	extreme upper and extreme lower registers	upper register Response in lower register	many in all registers
Reeds	none	must learn to select and trim	must learn to select and trim	should learn to build. Must be able to trim.	should learn to build. Must be able to trim.
Mouthpiece	none	proper selection important	proper selection important	none	none

NEW RECORDS

(*Continued from Page 18*)

Nielsen: ***Commatio, Op. 58***
Three Motets, Op. 55

Credit London Records for bringing Carl Nielsen (1865-1931) to the attention of American record collectors. During recent months London has brought out a series of marvelously performed and sumptuously recorded records holding outstanding works of the Danish composer. Following his mighty Symphony No. 5 (LL 1143), his intriguing concertos for flute and for clarinet (LL 1124), and excerpts from his comic opera *Maskerade* (LD 9156) done by the Danish State Radio Symphony Orchestra, London now presents two works from Nielsen's last years. *Commatio*, an organ work that can give Rushke a rest, is played magnificently by George Fjelstad. *Three Motets* a tribute to Palestrina, are sung by the Danish State Radio Madrigal Choir. (London LL 1030)

Mendelssohn: ***Quartet No. 2 in A Minor, Op. 13***
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(*Continued on Page 40*)

XAVER SCHARWENKA

(*Continued from Page 11*)

hospitality. But my business in going to Berlin was to study, and in as few words as possible, I shall try to give an impression of Scharwenka as teacher and artist. The lessons were given by him in a large room on the first floor of the Conservatorium. The room was very simply furnished: chairs standing round the walls, two grand pianos being in the center. The pupil sat at one piano while Scharwenka, seated at the other, corrected and constantly illustrated in his teaching, he played a great deal on the second piano, illustrating constantly and suggesting improvements in technique, expression or phrasing.

In commencing the study of a new mode or piece, he was always careful to show how one should proceed in order that the technical difficulties would be most thoroughly overcome and in the manner best calculated to develop the hand and fingers.

Scharwenka was a great advocate of "slow practice," and always recommended the first study of a new piece at about half the real tempo, with each hand separately, and giving special attention to the phrasing. He considered this to be the best, indeed the only way to develop a real sense of control, especially in regard to the playing of the more difficult passages.

He had a remarkable musical memory. No two pupils ever seemed to be studying the same work at the same time and yet on no occasion can I recall seeing him with a copy of any of the pieces on his music desk. Everything he corrected from memory and this in a manner really astonishing, for he entered into the smallest details of expression and phrasing. As an instance of this, I have known him to teach within a month as many as eight concertos. Of these, he had memorized every bar, not only the solo part, but also the orchestral accompaniment which he played at the second piano.

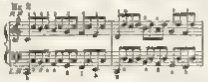
Scharwenka was one of the first modern artist-teachers to realize in teaching the importance of and necessity for complete muscular flexibility and freedom in the entire playing apparatus: arm, hand and finger. Mr. Matthay has placed on his debt by his good work in systematizing the same ideas, but long before he was known to the public for his pioneer work Scharwenka had been teaching an similar form of freedom and rotation, but without calling it the Scharwenka method. In this connection, it has often struck me as significant that though I studied for over two years with Scharwenka, and for shorter spells with Pugno, D'Albert, Busoni and Cortot, I never heard any of these great artists speak of their *method*, but only of how to *study* and how to play artistically.

In concluding this short article, it will be useful to note some of the outstanding features of Scharwenka's teaching. In *memorizing*, he constantly spoke of the necessity for concentration, indeed, always adding that "concentration is the secret of success in study in practice on public, performance, and in all musical affairs."

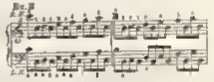
In the mastery of technique, he reminded the class at each meeting of the necessity for complete muscular flexibility and freedom in the whole playing apparatus: arm, hand and fingers.

In the playing of all broken-chord passages (especially of the Alberti Bass order—see Example 1):

the great usefulness of forearm freedom in rotation is essential. For this freedom, he recommended a particular exercise of his own:

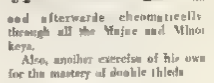


and so continued until the octave is reached, when the movement is reversed:



and again continued until the octave is reached.

The exercise is then continued in the Minor:



and afterwards chromatically through all the Major and Minor keys.

Also, another exercise of his own for the mastery of double thirds:

rising by semitones till the octave is reached, then returning downwards by degrees of a semitone till the octave is reached.

With these excellent exercises and recommendations, I close this short article. Scharwenka died at Berlin, December 8, 1924. I am happy to pay this tribute to a fine artist, a fine teacher and a fine gentleman.

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MUSIC IN THE LITTLE RED SCHOOLHOUSE

(*Continued from Page 13*)

together at the county seat for a music festival; each school giving one number. Most of these yearly festivals have been built on a theme, songs being selected to fit the theme. In 1950 for example the theme was *This Is My Country*, in 1951, *A Prayer For Peace*, in 1952, *South of the Border* and in 1953 *I Like It Here*.

Four traveling music teachers are engaged by Walworth County in Wisconsin. They visit five one-room schools daily, three in the morning and two in the afternoon. In the spring of the year the parents receive a special invitation to see a music class in action. The culminating activity for the year is a county wide music festival in which 1,200 to 1,500 children participate.

Mrs Louise Gibson teaches music once a week in seven rural schools in Allegheny County, Virginia. She writes that she is spending her time "driving on slippery roads, teaching little mountain children to sing with nice high round tones instead of nasal ones, and doing it without hurting their feelings."

The child who attends a school of this type is fortunate as the work in music is comparable to that given in a graded school. The plan of teaching, of course must be adapted to the ungraded school. Often the lower four grades are combined in the music class and the upper four grades form another group. Some things that might be done in the lower group are the following: action songs or finger plays; rhythm band numbers; rote songs frequently of a seasonal nature; listening to and discussing a recording; learning a song from a music book and locating simple music patterns and notes.

In the upper group the children sing from the music books, play simple melody instruments, listen to recordings, do folk dances and square dances, as well as some part singing.

Extension departments of colleges have been of great aid in the rural school music situation. In Iowa, the work in music in the rural school is largely delegated to the Extension Department of Iowa State Teachers College. The Music Extension Department of Michigan State College employs three full time music supervisors who work with the schools of nineteen counties. In the school year of 1950-1951, 1,385 rural teachers attended the classes of these supervisors and 1,142 schools, including 37,219 children received instruction through this supervision. Forty-eight music programs were given in the nineteen counties as a culmination of the year's work. 929 schools participated in the final school programs, and 10,917 children were in the choruses.

In the final analysis it takes enthusiastic, energetic, missionary minded people to promote music in these schools. Of course there have been many such persons over the years, but I want to mention at least two. One is the late C. A. Fullerton who, for many years, was head of the Music Department of Iowa State Teachers College at Cedar Falls. All his life he crusaded for better music in the rural schools. It was Mr Fullerton who devised the plan of putting songs on phonograph records so that the classroom teacher could teach the songs by playing the record. In the last few years this plan has spread through schools of all areas, though it was originally presented as a help to the teacher in the little one-room school.

Another benefactor of the rural school is Edgar B. Gordon of Madison, Wisconsin. For 25 years his radio music teaching has enriched the lives of rural boys and girls. Every Wednesday afternoon his *Journeys in Music Land* broadcast is carried over the state radio networks of Wisconsin to thousands of rural children. Throughout the years many a school would have had almost no music except for the work of this valiant pioneer.

We have tried to present a true picture of music in the rural school. Much is being accomplished in many places. But the picture is a rather spotty one. Enormous rural areas have been entirely by-passed in music education.

True, we have seventeen state music supervisors, but we need more. We need thousands of county music supervisors if music is to function. We need classroom teachers with more extensive training in music. We need more college extension classes in music for the rural teacher. We need musical people to acquaint county superintendents and rural school boards with the value of music in the school.

Perhaps you are so situated that you could plan a program to be presented in a rural school on the edge of your town. Such a concert may be the germ from which will come a musically alive school. Ask the teacher if she would like you to direct a community sing at her monthly PTA meeting. If you can do nothing else, just give your encouragement. Maybe you can help.

THE END

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WE MUST FIND THE ANSWER

(*Continued from Page 26*)

Again comfortably seated as before and *alone* in order to concentrate effectively, inhale through the nose and expel the air vigorously through the *mouth*, three or four times, then take a comfortably deep breath, and as you open it very slowly start meditating on any vital subject of your own choosing. "The opportunities and the responsibilities of an artist" might be apropos as a starter.

Just how long it will take to develop a sense of complete familiarity with the procedure will naturally depend upon the amount of time spent in practice and the individual aptitude. After a period of six or eight weeks of earnest effort, one should be able to frequent the uncharted realms of *fancy* pretty much at will experiencing a new concept of the potentialities of creative thinking.

This application of the study of "mind over matter" will in a very short while, enable you to spin each breath over a much longer period of time without any noticeable discomfort. If you will but be persistent, your own judgment will guide you and the results will delight you.

It seems reasonable to assume that by now our imagination has been sufficiently stimulated to help us to realize that the study of singing is a serious and provocative adventure and provides us with something inspiring to *think* about and *breathe* about.

The beneficial reaction of this approach will be increasingly manifest in the buoyancy of both the vowel and consonant sounds, resulting in a keener sense of literary values, thus developing the necessary foundation for a highly competitive career.

Recognizing the fact that all truly intellectual thinking is basically spiritual in character, we can readily understand why the exalted position and prestige of Art. Any creative work worthily representing the noble aspect of human endeavor will in the very nature of things bear the unmistakable insignia of inspiration, whether it be sculpture, painting, musical composition, literature or interpretation. It is interesting to note that absolute tonal freedom in singing is impossible to attain, except on an intellectual basis, when the physical becomes the natural and obedient servant of the mind, as will and the mind becomes the willing servant of the spirit. Consequently the only intelligent or effective approach in the study of characterization, both of the vowel and consonant sounds is to regard *each sound* as representing a *meaningful statement*. Ah . . a . . a . . oo, for example, must no longer be regarded as an *exercise* for the voice. It can do nothing for us. It is what we do for it that counts. Practicing these basic vowels in the order indicated, always as an expression, let us say, of our fondest hopes, on any pitch within easy range will greatly simplify the task of accomplishing uniform tonal freedom on all vowels. In this way you should soon be able to observe the easy, natural up and down action at the back of the tongue, which as we previously stated, is the only required muscular action in the mouth area.

The modified vowels (aw - eh - ih - ĭ) will present no problem once the basic vowels can be correctly sounded since they are identical in character, simply requiring slightly less tongue action.

In addition to the study of the individual vowel and consonant sounds, good songs of moderate range provide the ideal *exercises* in our search for the ability to sound the vowels and vocal consonants consecutively with equal *ease*, insuring effective word formation and projection regardless of the language being sung.

Correct posture must be practiced until it is maintained *subconsciously* in order to insure proper breath support at all times. The entire matter will ultimately culminate in experiencing the joy of another rare old Italian maxim "He who sings has no *throat*" meaning "no throat restriction."

Thus we strive earnestly and understandingly from day to day in our quest for that enviable state of being able to *demonstrate* the moving and inspiring qualities of "Glorified Speech" and to say with a deep sense of gratitude that we have *found* the answer!

THE END

(*In the fourth line of Part Two of this series, February issue, the phrase "a top open mouth" obviously should read "a toe open mouth."*)

NEW RECORDS

(*Continued from Page 46*)

umbia's full-bodied sound is a further merit. (Columbia ML 4983)

R. Strauss: *Arabella*

Angel's release titled "Great Scenes from 'Arabella'" came to dealers' shelves as the Metropolitan was preparing the American premiere of Richard Strauss's 1933 opus. The finales of both acts, the ballroom scene, and the duets of *Arabella* and *Zdenka* and *Arabella* and *Mandryka* are included. Elisabeth Schwarzkopf sings *Arabella*, Joseph Metternich, *Mandryka*, Anny Felbermayer, *Zdenka*, Nicola Gedda, *Matteo*. Lovro von Matacic conducts the orchestra in the Philharmonia. Technically the disc suffers from under-emphasis of instrumental sound but the performance is highly commendable. (Angel 35194)

(*Continued on Page 62*)

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THE MIDDLE WAY FOR SCHOOL ORCHESTRAS

(Continued from Page 15)

which the student team works together to achieve a common goal? The individual in the orchestra be he solo oboe or last stand second violin contributes to the group endeavor, he rises above the group as soloist, or sinks into the background as the music demands. The orchestra is truly an "activity" as contrasted to a "subject." It is a joint effort, a democracy in action working toward an end envisioned by all its players. It is composed of individuals who learn and react as individuals but it is also more than the sum of the individual members. Somewhere, in the "moderato" zone, there is the balance point between the individuality of its members and the collective entity which is the orchestra.

Program Making. This is a problem conceded to be one of the major responsibilities of the professional symphony conductor. But it is also a problem faced by the teacher-director of the 5th-6th grade orchestra who plans to present his group to the local PTA. Two major considerations are always involved, the student musicians and the audience. There are other factors, of course but the program must be one which can be brought off successfully by the group and one which will appeal to the audience. There is a danger here of playing down to the audience, of programming music which may "go over" but which lacks intrinsic value. The compromise, in this case, should be made only in terms of a choice between pieces that all have real merit.

Another opportunity to exercise choice in setting up a program is to choose the shorter rather than the longer of two programs. Most school affairs are over-long even for fond parents and even though we wish to give every student his moment in the spotlight, it should be borne in mind that the modern audience is not usually conditioned to hearing amateur groups. They and we live in a world which surrounds us with music—not always good music, but usually well and deftly performed.

The middle path, here, is one which calls for careful planning by the director to program music which presents the orchestra in its most favorable light. Certainly a wise director will not schedule a number which exposes the insecurity of his violins in the high positions, or which calls for a difficult solo passage from the first clarinet who is just out of the training class. This kind of music has a place in rehearsal and perhaps in later programs but not in public performance until it is nearer a correct and musical realization of the composer's intentions.

Another aspect of the program-making problem has to do with the decision as to what piece will go best at which point in the evening. In general, a good program will be divided by a short intermission, with the longer and more serious portion preceding and the shorter and perhaps more popular portion following. It is usually best to schedule a soloist for just before or just after intermission. Music which calls for all-out effort from young brass and wood-wind players should be earlier rather than at the tag end of a long program. And the opening number should be one which the group plays confidently and which does not demand too much at either end of the dynamic or tempo scales. Young players cannot be expected to have the steadiness and control necessary for either *pp* or real *ff* playing, particularly when they are likely to be nervous or suffering from stage fright.

Organization and Control. In this area as in the others, there is the middle path of reason. Here the choice lies between the extremes of absolute autocratic control by the teacher and the chaos which often results from an equally complete absence of authority. A good compromise is one in which authority stems from respect for the teacher as a person and as director, in which this authority is felt but not paraded. It is a situation in which acceptable behavior patterns are group imposed, in which routine tasks are accomplished by the students so that the teacher is free to teach. It is a situation in which the director is not a dictator but a guide.

One of the most difficult tasks faced by the teacher-director is to find the time to do the job he is paid for. The middle path between 100% teaching and its opposite is hard to find and hard to stay on. But it can be done through organization, through delegation of routine duties, and through a plan to care for the interruptions of rehearsal.

Rehearsal Techniques. The teacher-director of the school orchestra can be compared to the football coach in many ways. He too, has a season to plan for, a team to prepare, replacements to develop. He too, meets his team for practice, studies individuals, plans strategy, teaches new plays to take advantage of individual talents, and provides for the growth of students as persons and as players. In practice, or rehearsal there is always attention to the "fundamentals" which are as important in football or in music as they are in academic studies, although they have different meanings in each area.

One of the major differences between conducting a professional orchestra and an amateur group is that with the former the conductor need not tell his players "how" to bow or blow or what fingering to use. In the school situation the director must be always prepared with the correct suggestion regarding tone production, bowing, fingering and breathing. He provides for the improvement of fundamentals by guiding the group through exercises designed to up-grade intonation, tone, etc. He rehearses every number with an eye to the technical needs of his students and he is ready with suggestions for private study of individual playing problems.

In the orchestra there are several balances which must be simultaneously sustained: the balance between individual or section drill and general rehearsal; the balance between reading and rehearsing; the balance between playing the whole piece and working at the difficult section; the balance between being podium-bound and being always out in the orchestra helping an individual; the balance between trying for faithful realization of the music and being overly fussy about detail; the balance between good tuning at the beginning of the period and the meticulous tuning of every note in the rehearsal; the balance between talking about the music too much or not enough; the balance between sections; between the professional symphonic tonal dynamics and nuance, as against what is musically acceptable and possible from the student group. There are undoubtedly a great many other points which call for fine juggling by the teacher-director but these will suffice to indicate that the compromise as we have discussed it here, is a real and important concept in school orchestra conducting.

No Compromise. Now that the major portion of this article has been devoted to extolling the virtues of the compromise, the middle road, let it be said that there are things in which no compromise can be permitted. One of these is the quality of the music to be played. There is no reason to program or to read any music that does not meet the highest musical standards. This does not automatically rule out popular music, much of which is good, and which is well scored by gifted composers. But it does exclude the cheap and obvious popular stuff which is not composed or even well put together.

There can be no compromise, either, in the matter of attitudes and behavior to be expected from members of the orchestra. In its way this phase of the activity is as important to the success of the venture as is the quality of the music played. The two, in fact, are closely related. It is as impossible to do justice to great music in a disorderly atmosphere as it is to maintain a dignified classroom playing the shallow and obvious tunes we hear every day. If we are educated by what we think, feel and do, then there can indeed be no compromise in the materials with which we work in music nor in the atmosphere which surrounds our efforts.

THE END

BUILDING FOR THE FUTURE

(Continued from Page 24)

harsh? I must honestly say it is. And is not the tone of Installation B a robust, a mellifluous sound which gladdens the hearts of worshippers? It is indeed.

Of the two does not Installation B speak more authoritatively? Here the answer must be a qualified Yes, because architecture as well as organ building plays a part. Installation B is perfectly placed it seems to me, in the gallery with every opportunity to speak. Installation A is in a large chamber speaking into the chancel. Even with so much of its important pipe-work installed some of the brilliance and "bloom" of the tone is lost in the mass of the church.

But—and here is the point—I am willing to wager that of the two, Installation A will be the first one completed. All of the solid, important but unspectacular basic stuff is there. What remains to be added are what irreverent organ builders sometimes refer to as "gumdrops"—Vox Humana, Flute Celeste, English Horn and so forth. Let the reader reflect on the relative ease of interesting a parishioner in giving, as a memorial, a four-rank mixture and a set of chimes, and he will see immediately what I mean. Laymen, as already noted, are not much interested in the problem of ensemble; indeed a standard question is "What does he need so many stops for?" The layman who would be pleased and impressed to learn that his minister had rewritten a single paragraph of his sermon seventeen times often cannot grasp the fact that a precisely similar motivation inspires the organist's yearning for Nazard or Octavin.

Meanwhile, these partly-finished installations offer a stimulating challenge to the player who must make the most of their virtues and conceal their shortcomings to the best of his ability. Admittedly it is somewhat frustrating to play such an instrument wishing constantly for tonal resources which do not exist except on paper. But the day when the blank stop-knobs are lettered and the circuits wired is one to look forward to with keenest anticipation.

THE END

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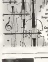

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THE KAYSER STUDIES

(Continued from Page 25)

bowing exercises, along with the Wrist-and Finger Motion at the frog, the Whole Bow Martelé, the Martelé in the upper third, and the Son filé (Spun Tone).

Too few pupils get a good grounding in double-stop playing before they come to No. 20, and it is therefore best for them to practice the study at first with sustained whole bows. Those to whom double-stops are still a novelty should play each eighth as though it were a half note. With this kind of practice, plus careful listening, good intonation can be assured. It is wise to return to the study, in order to play it with more speed after the pupil has progressed well beyond it.

The study has another value of which the teacher should take full advantage: from it the pupil can readily learn to recognize the difference between major and minor thirds and sixths. From the first double-stop in the second measure he can further learn the important fact that a minor third in the first position must be taken with care lest the lower note be played too flat.

As a study in exact intonation No. 22 is one of the best in the entire book, and should be re-studied until it can be accurately played at a tempo of about ♩ = 90. It is important that as much bow be taken on the first sixteenth of each group as is used for the next three notes. This rule should be broken only in those measures which immediately precede a half note tied to a sixteenth. In such measures the bow should work gradually to the frog and not arrive there by means of an unmusical full-length stroke on the last three notes of the measure. Care is needed to make sure that full value is given to the tied half notes, and care, too, should be taken to see that all the dynamic markings are followed.

Accuracy of pitch is the first requirement of No. 22, closely followed by strength of finger grip and evenness of rhythm. Alternating notes, whether on one string or two, are nothing like so easy to play evenly as they may seem. They need careful attention on the part of the player. When the alternation takes the form of a slow trill with the fourth finger, the attention must be still closer.

The study should be practiced slowly at first, not faster than ♩ = 60, and with two bows to the measure. The finger-grip must be strong and even. For this reason, the diminuendo marks are better ignored and the tone kept at a solid forte. In using the diminuendi there is too great a tendency to weaken the finger-pressure.

In *No. 23* the chief difficulty is to keep the dotted rhythm strictly in time. It must be clearly realized that the rhythm is based on a group of *four* thirty-seconds, not on a group of three. Every well-trained student knows this theoretically, but he is by no means always translate his knowledge into actual performance. Given the least lapse of attention, the dotted sixteenths will become shorter and the thirty-seconds longer—and triplet rhythm will be the result.

The dynamic markings should be made clearly evident, the tonal volume being governed by the varying length of the bow stroke.

No. 24 should be taken slowly at first, both martelé and détaché. As the speed is increased it is better to play it détaché only. It is a fine fluency study, and speed is more easily attained with the détaché than with the martelé. For the closing chords, the fingers should be firmly set and the bow motionless on the strings, firmly gripping them, before it is drawn. Then, when it moves, it must move fast. Attention given to these elements of chord-playing will pay dividends later in the form of ringing, beautiful chords.

The final "installment," soon to appear in these pages, will be concerned with the last twelve of the studies, which are even richer in musical and technical ideas than the earlier ones.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

The Maker Schoendl

J. C. R., Colorado. Anton Schoendl worked in Mittenwald, Germany, from about 1750 to about 1800 and is the best-known member of an old family of violin makers. His violins are generally well made and he used good wood. I cannot say that this Anton Schoendl made your violin, dated 1829. It might have been a son of his who made it. If this was the case, it is impossible to say, without examination, what its value may be.

Is the name correct?

Mrs. H. W. M., Ohio. In the books at my disposal there is no mention of a violin maker named Roth and I am wondering if perhaps you misread the label and that the name inside your violin is actually Roth—a well-known name in Markneukirchen, Germany. It is a commercial firm that makes instruments of many grades and exports them all over the world. No one could tell you the value of your violin without seeing the instrument.

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

Can a piano teacher with no knowledge of the organ effectively teach an adult who will be studying primarily on an electronic organ? I have one in prospect, and am completely in the dark as to teaching stops, phrasing, etc., in the same manner as if I were trying for piano effects. Naturally she will receive lessons on my piano once a week. She is practically a beginner. What would you suggest? R. F.—N. J.

The circumstances seem to suggest that your prospective pupil plans to play the organ chiefly for her own amusement or entertainment of friends, with no serious thought of a professional career. If this is true, it would be possible for you to help her to a fairly satisfactory degree. First of all, we suggest that she confine her immediate studies to the piano until she has mastered the rudiments, and can play piano music in grade 2½ or 3; even grade 2 might be sufficient in this case. We feel that this much piano study is desirable to develop a fair technic. After this she could transfer her activities to the organ. In the meantime, you should be studying a method designed for the electronic organ, and you could probably arrange to use your pupil's instrument for study and practice. You do not mention the make of electronic organ, but there are methods available for most of them, and the publishers of this magazine will be glad to send you a suitable one if you will indicate the kind of organ involved (Hammond, Wurlitzer, Baldwin, Connsonata, etc.). You will have no trouble developing a fair knowledge of the principles and technique without the aid of a teacher.

There are four different kinds of instruments—strings, brass, wood wind and percussion. Please tell me in which of these groups the organ is classified. P. H.—Mo.

We assume, of course, that you refer to the standard pipe organ. Technically the groups you have named are divisions of an orchestra, and while the organ is definitely a wind instrument, since the pipes are made to speak by means of wind action, yet it could not be classed as a "woodwind" instrument. Some of the pipes are made of wood but others are metal, and the composition and construction of these pipes are many and very varied, so that actually the organ frequently contains pipes or stops which to a fairly close degree imitate the tone of strings, brass and wood winds, as well as its basic diapason tone quality. If it must be classified as belonging to a "group" then the only thing is simply to refer to it as a "wind" instrument, but certainly not "woodwind."

I am interested in buying an old reed organ, having it electrified and attaching a pedal board to it. Could you tell me where I could purchase a pedal board and motor? Could an ordinary electrician install the motor or would I have to find an organ specialist? Would the results be worth the cost? Mrs. J. W. A.—Wyo.

Addresses as requested have been sent. You may, however, require the help of an organ service man to install a set of pedals. It would probably not be necessary to engage an electrician to install the blower, nor an organ service man. The blower would, of course, supply adequate and even wind pressure without any physical effort on the part of the player, yet in your case the purpose of the blower would in all probability be chiefly to release the feet from other duties so that the pedal keyboard may be used. We are not very sure that a pedal keyboard can be made to function effectively by some means of attachment to the keys of a reed organ, and since this is likely to be the more expensive part of the plan, we suggest consultation with an organ service man before proceeding further in order to determine the practicability, and he would be better able also to advise you of the possible cost. If this is workable, then the blower does not offer any serious problem, and is not too expensive. With this information before you, it would not be a hard matter for you to decide whether you would get sufficient benefit to warrant the expense. We might mention, in passing, that the organ magazine "The Diapason" sometimes carries in its "for sale" ads offers of used reed organs—sometimes even two manual, pedal organs. It might be well to get a few current issues. The address is 1511 Kimball Building, Chicago 4, Illinois, and the price 15¢ per copy.

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Junior Etude

THE TARANTELLA

by Gertrude Greenhalgh Walker

JEANIE was practicing Heller's *Tarantelle* when Helen and Bob entered the music room.

"Hello Jeanie!" exclaimed Bob "Sounds great. Keep up the good work!"

"Thanks," answered Jeanie. "I am learning this to play at our next club meeting, but I do wish I knew more about the Tarantella. I have to give a report on this dance before I play it at the club."

"I can tell you something about it," volunteered Bob.

"Oh, Bob! What do you know about a tarantella! You have never played one in your life!"

"Maybe not, but I visited the city where it came from. When I was in the Service our ship landed at the port of Taranto. Know where that is?"

"I don't believe I do."

Traditional Tarantella Tune

"It is in Italy down in the heel of the 'boot' on the Gulf of Taranto. In ancient times it was called Tarantum. It seems that about the fifteenth to seventeenth centuries the place was heavily infested with large spiders, and people called them Tarantulas, after the name of their town. Their bite was supposed to cause a certain disease which they called tarantism. This, they thought, could be cured by dancing a very vigorous dance in six-eight meter. Friends of the patients would take turns dancing with them until the poor patient fell down exhausted!

"Yes, that's the story about the subject. And in the seventeenth century there lived in England a man named Pepys, who became famous for a remarkable diary he kept, and in that diary in 1662, he made an entry which tells about meeting a traveler from Italy. This man told Pepys that during harvest time around Taranto, fiddlers went up and down the fields hoping to be hired to play for those who were bitten by the spider so they could dance themselves back to health!"

"Imagine!" exclaimed Helen.

"In time the city got rid of the spiders but the people kept up the lively dance. It is now a popular Neapolitan folkdance used on all festive occasions. So, now, go ahead and learn your Tarantella."

"Thanks Bob That was wonderful and I know the club members will be thrilled. And I'll certainly play the piece better for knowing all that about it."

"Oh I forgot to say the French spell the dance tarentelle. And I also forgot to mention that present day scientists believe the bite of the tarantula was no more poisonous than the sting of a bee."

"Well who knows?" added Helen. "Perhaps it was—poisonous in those past centuries."

"Maybe" said Bob "And you might tell your group that

After a city a spider was named,
After a spider a dance was named"

The Accompanist

by Geraldine Trudell

Are you auditioning for the honor of being the school accompanist for soloists, glee club or orchestra? If so, observe the following points.

If possible, try out the piano before the audition to get the feel of the action, and adjust the stool or bench to a comfortable height. If there is no opportunity to try the piano, be calm, take time to get adjusted, arrange the music in the order the selections will be used and dog-ear the pages for easy turning. Wait until the soloist or director gives you the note to begin. You should be perfectly familiar with the music so you can watch the director. If you are sight reading be alert for all expression marks and repeats. Do not play too loud for a soloist.

If you are accompanying a song, listen to the words and mentally sing them with the soloist. Listen for the last consonant so you will not rush the singer on to the next word. Try to phrase as the soloist does. Be sure to pedal correctly. If an audience is present, remain seated when the selection is finished until the soloist or director acknowledges the applause, after which you will be gracefully recognized. And remember that the accompanist always follows (never precedes) the soloist on and off the stage.

A good accompanist is a very important team-mate, and if you are good, soloists and groups will be glad to have you play for them.

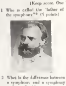
[Refer to your Junior Etude, August 1954, for more advice to accompanists.]

WHO KNOWS THE ANSWERS?

The Symphony and Symphony Orchestra

(Keep score. One hundred is perfect)

1. Who is called the "father of the symphony"? (5 points)



2. What is the difference between a symphony and a symphony orchestra? (10 points)
3. How many choirs of instruments are used in a symphony orchestra? (5 points)
4. What are they called? (5 points)
5. Who wrote more symphonies, Haydn or Mozart? (10 points)
6. Which was the first symphony orchestra founded in America? (20 points)
7. Which composer called two of his symphonies the Scotch and the Italian? (15 points)
8. Who wrote the Choral Symphony? (5 points)
9. Who wrote the symphony, From the New World? (10 points)
10. The following symphonic composers were heard: Tchaikovsky, Brahms, Dvořák, Saint-Saëns. Which one is pictured with this quiz? (15 points)

Answers on next page.

WHO AM I?

by Rose Cordon

You'll find my name is difficult,
Both to pronounce and *spell*, But
when you learn my music You'll
like it very *well*. My birthplace was
a country which in middle Europe
lies, (It's present name and government
I would not recognize)
Sometimes my music's humorous,
But some of it is sad. My wild
Slavonic Dances made The people
very *glad*. I travelled to the Western
World, Far, far across the sea,
And there I found the native
themes For my new *Symphony*.
Who Am I?

Answer: Dvorak

OPERA-COMPOSER Puzzle

by Vola W. Squire

Below are letter spaces for the names of ten opera composers (one is Italian, two are French, three Italian and four German). Dashes indicate the number of letters in each one's name and the letters in *Junior Etude* are in correct position. Who are the composers?

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        J
  - - - U - - -
  - - - N - - - - -
      - I - - -
  - - - - O
    - - R - - - -
  - - - - E -
  - - - T - - -
      - U - - - - -
  - - - D -
      - E - - -
```


Junior Etude Contest

The Junior Etude will award three attractive prizes this month for correct and neatest answers to the puzzle on previous page. Contest is open to all boys and girls under the age of twenty.

Class A sixteen to twenty years of age; Class B, 12 to 16; Class C, under 12. Put your name and age-class on upper left corner of paper and your address on upper right corner. Write on one side of paper only. Do not use typewriters and do not have any one make a copy of the work for you.

Names of prize winners and list of thirty receiving honorable mention will appear on this page in a later issue of ETUDE.

Contest closes April 30. Send entries to Junior Etude, Bryn Mawr, Pa.

Honorable Mention, November Puzzle

Prize winners were given last month.

Special Honorable Mention
Gregory Kostech, Maryland.

Honorable Mention

(in alphabetical order)

Lilla Maria Alphonse, Barbara Corning, Lee Detta, Virginia DeWan, Norma Engberg, Doris Fuge, Marthe Gower, Elizabeth Green, Ronny Hill, Mary Lou Hesanik, Fred Isaacson, Paula Johnson, Judith Kolbe, Dorothy Kuehler, Betsy Langelbach, Audrey M. Martin, Ida Martin, Catherine Ann Morna, Joyce Oehrle, Gregory Olson, David Petos, Patsy Patterson, Mary Anita Scheper, Agnes Sekas, Dan Shingledecker, Imogine Vassar, Douglas Wells, Carol White, Dorothy Willis, Frances Zatori.

Others might have been prize winners or on H.M. list, BUT—some forgot to give street address, or name of town, or name of State, and one gave neither name nor address!

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 8 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude

ETUDE is "tops" with me and I am glad I am one of its thousands of subscribers. Music is my hobby and I play the piano, ukulele and harmonica and also dance the ballet. I would like to hear from other music lovers.

Cora de Jesus (Age 17), Philippines

Lynn Barrett (Age 5)
Memphis, Tenn.

Dear Junior Etude:

I love the piano and am studying theory at the Cleveland Institute of Music. I hope to become a fine pianist like my teacher. My hobbies are model airplanes, fishing and swimming. I would like to hear from others who study music.

Peter A. Witt (Age 9), Ohio

Dear Junior Etude:

I like music so much that I practically consider it an essential to life. My favorite instruments are the piano, alto saxophone, organ and piano-accordion. I try to play each and I am also majorette in our school band. I would like to hear from others who are interested in music.

Kay Byford (Age 15), Kentucky

LETTER BOXERS

The following would also like to receive letters. Limited space does not permit printing their letters in full. *Dan Shingledecker* (Age 15, Pennsylvania), wants to become a concert pianist. *Helen Burke* (Age 13, Nova Scotia), studies voice and piano and would like to hear from readers in the British Empire. *Sue Nicholson* (Age 11, Kentucky) takes piano lessons and would like to hear from readers. *Frances Motusewski* (Age 16, New Hampshire) plays trumpet, drums and piano and plays in High School and City Bands. *Cynthia Martens* (Age 11, Iowa) plays piano and clarinet, enjoys skating, swimming and stamps.

PROJECT for APRIL

Try to correct every mistake your teacher mentions and follow every suggestion she makes.

Answers to Who Knows

1. Haydn. 2. A symphony is a form of composition (sonata form) composed for full orchestra; a symphony orchestra is one which has the required instruments to play symphonies. 3. Four. 4. The string choir, the woodwind choir, the brass and the percussion. 5. Haydn. 6. The New York Philharmonic, in 1842. 7. Mendelssohn. 8. Beethoven. 9. Dvořák. 10. Antonin Dvořák.

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A PLACE IN THE SUN FOR THE ACCOMPANIST

(Continued from Page 20)

they were doing well. If they did well it was not good enough for the master, however. "The cello must sing more here. It has the theme momentarily—Now subdue yourselves a bit to the piano; it has there the important voice. First violin, more . . . how your tone is stifled." And lo! when the changes were made, some of them great in themselves. Instead of good musical craftsmanship we had musical mastery, musical magnificence!

Sight Reading Essential

"For the young people of America, I recommend studies which will help them become accompanists." At the request the master smiled and said, "It is not a complex matter. The young pianist must become a skilled performer. The day is past when accompaniments are simple, some of them are of the utmost complexity. Therefore, the player must be technically proficient. In the second place, he must become a good sight-reader. This is very important, for certainly he will be called upon to do much sight-reading, and if he fails in it his career is immediately gone. Third, he must do a vast amount of study of scores, such, for example, as the Brahms score you heard us doing. If he does not know the score before he is called upon to 'try it over' with some group, he is at a disadvantage, since he cannot know what is to come and how to approach it no matter how well he sight-reads. If he has read it before he is better prepared, and more important, he may well be the one who approaches the work intelligently above the other who may not know it. I think that when a man is better prepared than his companions he will eventually surpass his companions. Most certainly when that is the case to him will eventually be the greater success. And do we not all crave success?"

Pursuing the same thoughts a bit farther, Emanuel Bay spoke of the student who feels that he has a lesson at such and such times, that he practices at such and such times so many hours daily, and that his task is then complete. "The task is never complete if one is to become an artist. When a thing is to be done it is time to do it, not to wait until the clock says it is time. The clock has nothing to do with art. The man who does not understand this is not at heart an artist. Whenever the accompanist has the chance to accompany he should do so, be it student groups, professional groups, a solo voice—all experience is a treasure house of musical riches. All experience should be coveted by the young accompanist.

"When I was in the conservatory I would listen to any music—perhaps a girl struggling with the soprano lead in 'Messiah,' perhaps a young fellow learning Wotan's part in 'Valkyrie' and I would say to them, 'Come on I'll play for you,' or 'I'll help you with that; there's a piano down the hall,' and it was thus that I gained many of my most wonderful lessons in accompanying. And I played in trios, quartets, anything at all to gain musical experience."

And thus Emanuel Bay, one of the world's foremost accompanists, left me to return to his chamber music class—I heard the sound of the Brahms, and the voice of the master: ". . . Let the 'cello sing there, for the moment the rest of you are accompanists . . !" THE END

BEETHOVEN OF BONN

(Continued from Page 10)

the child would dart downstairs and out into the garden—even in the face of a violent storm. Day after day he wandered happily through adjoining woods and fields, listening to the songs of birds, the murmur of rushing waters, the hum of insect life around him.

Ever since his son's birth, Johann van Beethoven had become increasingly fond of the liquor that was slowly ruining his voice and reducing his family to near-starvation. More and more he craved money to satisfy his thirst. Why not teach four-year-old Ludwig music—make him a child prodigy? Hadn't Mozart trained his son, Wolfgang Amadeus, and wasn't he now the 18-year-old idol of the music world? If he worked his son hard enough, he, Beethoven, would also produce a money-making prodigy!

Accordingly little Ludwig was set to learning music. He stood on a hassock in front of the clavier where his father drilled him interminable hours of the day. Later when he was older violin, viola and organ practice filled his daytime hours. No matter what hour his father came in from his nightly round of taverns, the boy was yanked out of bed for additional practice. Many a time daybreak came as a welcome relief to the drudgery that was already breaking his health.

At eight years of age Ludwig appeared in his first public concert. Although he never became the "wunderkind" of his father's dreams, still his talent developed so rapidly that successive court organists gave him lessons. When he was 12 he played in the palace of his patron the Prince of Cologne, and was subsequently named court cembalist and assistant organist.

In between supporting the family, filling arduous court and church duties, the boy composed a little—a piano trio, a quartet, a few songs. Finally when he was 17 years old (1787), friends sent him to Vienna and there arranged an audience with Mozart. After hearing the boy play, Mozart reputedly remarked to a friend: "Watch this lad. Some day the world will hear of him."

Mozart gave him lessons, introduced him to friends, and three months later Beethoven seemed well started on his career. Then, suddenly he was summoned home. His mother was dying.

Her death, followed four months later by that of his adored, year-old baby sister, were bitter blows to the young boy. Five years later, Beethoven again set out for the city of his dreams—Vienna. He never returned to Bonn.

The remaining 35 years of his life were spent in Vienna where he experienced his greatest triumphs—the creation of his Missa Solemnis and the nine great symphonies. Here he also suffered his greatest tragedy—deafness—which sealed him off from his music for nearly 25 years.

As you continue through Beethoven House (Birthplace and Museum) you discover many objects intimately connected with the composer's life. In one of the rooms stands the keyboard of the old three-manualled organ which 12-year-old Ludwig played at Minoritenkirche . . . his last piano, made especially for him by the court pianomaker, Conrad Graf.

Over at one side is "The Advertisement," wherein Johann van Beethoven announces the first public performance of his little son scheduled to take place in Cologne. Sketches and miniatures made during the Bonn period picture Beethoven as a stocky broadchested young man—presumably not much over five feet in height. His bushy black eyebrows and hair early earned for him the nickname of "The Spaniard."

Carefully preserved in glass cases are some of his Conversation Notebooks (there were about 400 in all), his spectacles, visiting cards, walking canes. Here, too is the priceless score of the 6th Symphony in F (Pastoral).

It needs but a glance at the case containing his four ear trumpets to sense his great personal tragedy. These crude hearing aids—the largest measuring over two feet in length, the smallest not quite a foot—were made between 1812 and 1814 by Johann Nepomuk Mälzel, inventor of the metronome.

Even these aids could not transmit to the deaf Beethoven the joy of hearing his own music. Nor did the public fully realize his suffering until his poignant revelation the night of his last concert, May 7, 1824. When an enthusiastic audience rose to acclaim his great Ninth Symphony and its *Ode to Joy* with round upon round of applause, Beethoven continued to stand dejectedly at the podium. Not until one of the young singers turned him around to *see* the applause, did the deaf musician know that his work was a success.

Three years later Bonn's greatest musician was dead at 57. Sketches in the Museum show the honor that was then accorded him. The day of his funeral was one of national mourning, with all the schools closed, and thousands watching the procession pass.

To many of the younger generation Beethoven's significance has become associated with recent events—World War II—when the stirring notes of his Fifth Symphony symbolized victory's call that was heard around the world. However the United States as a nation has long been Beethoven-conscious. Early records show that the struggling American colonies recognized Beethoven's genius during the master's lifetime.

As far back as 1822, two members of Boston's "Handel and Haydn Society" commissioned the "Master of Bonn" to write an oratorio for their society. Unfortunately, it was never started, due to a disagreement over the expected fee.

Even earlier—in 1820—Beethoven evinced a great interest in democratic young America. According to report one of his German friends, Rupprecht, had just finished a libretto—"Penn's Arrival in America"—and Beethoven had agreed to set it to music. When a bitter quarrel later parted the two friends, Beethoven refused to continue with it.

The Beethoven House at Bonn, now a national shrine, dates from 1889. At that time the property, despite its intrinsic value, was up for sale. When the municipality refused to buy it, a certain local publisher, Neusser, acquired it with the help of music-loving friends. They formed the "Beethoven-House Society," its charter bearing such illustrious names as Chancellor von Bismarck, Field Marshall-General Moltke, Brahms, Gade, Joachim, Rubinstein, Clara Schumann, Verdi, and a score of others.

Many Americans annually visit Bonn during the Beethoven Festival in May. With gardens, flowers and chestnut trees in bloom, the old university town back-dropped by its legend-filled "Seven Mountains," offers a setting such as the master himself might have chosen.

But wherever leisure moments may take you—whether to the composer's monument on Munsterplatz, or to Beethoven House and Archives, you come away feeling closer to the great "Beethoven of Bonn," whose deathless music appeals to all ages, all classes, all nationalities.

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STAGING A CHORAL CONCERT

(Continued from Page 17)

predisposed toward favorable reaction even before a note is uttered. If however the arrangement is haphazard and the stage in confusion at the opening of the concert the effectiveness of the opening numbers is almost certain to be lessened.

It is much easier to produce a proper psychological effect if the stage is equipped with a curtain so that the performers can be properly seated and brought to order before the concert begins. When this situation prevails the chorus should be instructed to face the front quietly and without any movement of bodies or scores as the curtain opens. However a similar dignity can be achieved even when a chorus must enter and be seated in full view of the audience. It is not always easy to bring about but it can be accomplished with proper training on the part of the conductor.

The singers should consider the entrance and the exit as parts of the total concert, as indeed they are and should think of the program as beginning in spirit at the time the first performer appears. No undue motion and obviously no talking on the stage should mar the effect of the opening work.

Whenever possible, rows should be aligned with some reference to individual heights (see picture on Page 17). Allowance must be made for whatever sectional groupings are employed but operating within this framework, the conductor should so arrange the singers that some conformity results.

In providing for an effective stage picture, the conductor should take particular care in the placement of male and female voices. He must plan his groupings so that when the singers appear in their concert attire whatever that may be the relation of tenors and basses to sopranos and altos will produce a pleasant effect. The casual everyday apparel which the singers will probably be wearing in rehearsals (unless a dress rehearsal has been indicated) may produce a total effect of a more or less homogeneous character. Unless he has anticipated the totally different effect of the concert attire the conductor may view with something of a shock the contrast produced if, for instance, the girls are in white and the men in dark suits. These contrasts should be anticipated and provided for in planning the formations.

II. Lighting

A choral concert presented in the setting of a properly lighted stage or church chancel can be a delightful visual experience or can become an uncomfortable ordeal if this factor is not properly considered. It may be that lighting equipment is virtually non-existent and variety in effect unobtainable. In that case, the conductor can only settle for the following minimum essentials:

A. *Adequate light for the singers*
B. *Lower illumination for the audience if possible*

The illumination should be sufficient that music can be easily read but not so bright that it seems harsh. It is usually desirable to lower the house lights somewhat, although seldom satisfactory to extinguish them completely. (Customarily enough light should be left on to provide for reference to programs.) When the only stage or chancel illumination comes from directly overhead, care must be taken that the faces of the singers are sufficiently lighted to be distinguishable. This can be done with illumination from the house lights or in some situations, by spotlights from the ceiling of the auditorium. Footlights can occasionally be used with some effectiveness although they seldom are of much value back of the first two or three rows of the chorus.

Where equipment is ample enough to provide for change of scheme, the conductor must see to it that those changes which are employed are appropriate to the music in question. When a special effect is used, its only purpose should be to enhance the music; it should never be so excessive that it draws attention to itself per se. The most important thing to keep in mind with regard to the use of lighting is "discretion." There is sometimes a tendency to go overboard in this respect and to allow the lighting scheme to become so elaborate that it overshadows the music.

When change in effect is to be employed, the director must first settle those points at which it would be appropriate. This is determined by the nature of the program and the sequential plan which has been developed (see "Program Building," Part One, "Program Outlines," ETUDE, December 1954; Part Three, "Thematic Schemes," ETUDE, February 1955).

Some comparatively simple devices may be cited below. One of the most obvious is the use of candles for a Christmas program. This device can also be employed with effectiveness for a group of liturgical compositions on a larger program at any season of the year. With all of the house lights extinguished and with the choir entering in processional and carrying lighted candles few persons can escape the impact of a highly dramatic situation. The same principle can be applied to stage presentation with the singers already seated and with candles in their hands or else in candelabra at the sides of the stage. If candles are to be used (and there are some places where their use in public performance is strictly prohibited by law) great precaution should be exercised to avoid accident. Where candles are not allowed, a similar effect can often be achieved by the use of small flashlights held in the hands of the singers.

The following illustrates the manner in which change of lighting effect can be employed to underscore the emotional implications of a composition, *Silent Night* for example.

It is suggested that the composition begin with stage and house in practical darkness, the first stanza to be sung pianissimo throughout.

Silent night! Holy night!
All is calm all is bright
Round yon Virgin mother and Child!
Holy Infant so tender and mild,
Sleep in Heavenly peace,
Sleep in heavenly peace.

During the singing of the second stanza lights can be gradually brought up; a long crescendo should be developed up to the fifth line which should be sung fortissimo. Lights on full.

Silent night! Holy night!
Shepherds quake at the sight!
Glories stream from Heaven afar,
Heav'nly hosts sing Alleluia,
Christ the Savior, is born!
Christ the Savior, is born!

In the next stanza voices are fortissimo, lights on full, gradual diminuendo in voices and gradual lowering of lights to the fifth line.

Silent night! Holy night!
Son of God, love's pure light
Radiant beams from Thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at Thy birth,
Jesus, Lord at Thy birth.

It is suggested that in place of concluding the concert with full tone and at a point of high climax, as is the customary practice, the concert be concluded at a low dynamic level and the audience dismissed in silence.

Where rheostats are available, providing for the gradual lessening or increasing of light, such changes as indicated above can be easily accomplished. Where such changes must be achieved through the use of individual switches for each variation in illumination, the problem is admittedly more difficult.

By using the principle of accompanying music at a low dynamic level with moderate or low degrees of illumination and by increasing illumination as the volume grows, the conductor can develop as much change of light as may be proper for the program at hand. He may base his light scheme upon the tempo values of the program, using lower illumination for the works in slower tempo and increasing the intensity as the tempos accelerate. As a general rule, it would be advisable to apply all of these schemes only on a broad scale, utilizing the basic tempo value of the entire composition as the determining factor, not usually changing the light with every change of tempo within the individual piece. The scheme for *Silent Night*, presented above, indicates how such a change of scheme could be effected within one work, but it would be by no means wise to apply this principle to every individual piece on a program. (Part Two of this series will appear next month.)

BIRTHDAY BELLS FOR BELL

(Continued from Page 14)

the E-string of Heifetz' Guarnerius snapped in the middle of a movement of the Bruch Concerto. The program originated on the West Coast and the accompanying orchestra included men from the Los Angeles Symphony. The same instant that the string broke, two of the violinists were on their feet, offering the great their instruments, but the passage in hand was such that Heifetz couldn't stop playing. A moment or two later there occurred a single tutti passage for orchestra, and as it began David Frisina, the concertmaster, handed Heifetz his own Stradivarius, took the disabled Guarnerius away and repaired the broken string. Heifetz finished the Concerto on Frisina's violin and had his own back, in good condition, at the end of the program. While the studio audience saw the quick change of instruments, the radio audience never knew of the mishap.

The Telephone Hour is always interested in young artists, even though the scope and prestige of the program prevent its serving as a "show case" for untried talent. Mr. Magill believes that by keeping to standards which make the program a goal rather than a first-step, he is rendering a service to newcomers. Once a Telephone Hour engagement is offered, the listening public—as well as managers all over the land—know that the debutant is an artist of potential distinction. Thus, the Telephone Hour has presented a number of Naumburg Award winners and, on at least two occasions, has made its own "discoveries." In 1940 Barbara Gibson, twenty year-old American coloratura soprano, became the first young artist to make her professional début on the program. A year later she was followed by Michael Rabin, American violinist who, at fourteen, became the youngest soloist ever to appear on the series.

You ask Mr. Magill which of the 116 guest artists gave the most exciting debut and he promptly answers, Fritz Kreisler. For years, radio had tried to lure the world famous violinist, yet all overtures had met with a kindly but firm refusal. In 1944, however, it was made known that Kreisler was ready to

(Continued on Page 61)

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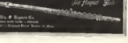

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BIRTHDAY BELLS FOR BELL

(*Continued from Page 59*)

perform over the air—and that the medium he had chosen was the Telephone Hour. The standards of the program and the integrity of Donald Voorhees provided a framework in which he felt at home.

Magill describes this important debut as "opening the coat a little wider." This needs explanation. In 1938, Mr. Magill became personal representative for Jascha Heifetz, and, in order to familiarize himself with the needs and accomplishments of great violinists, he accepted the invitation of Carnegie Hall's house-manager to attend all the violin recitals held. In the course of two weeks, Magill listened to Heifetz, Menuhin, Zimbalist, Virovai and Kreisler.

"All these recitals were, of course, enormously splendid," says Mr. Magill, "and all were played under similar circumstances, but when Kreisler came out from the wings, something special entered the house with him. There he stood, with his benign expression, holding his violin by the neck as he always does, and just before raising the instrument, he made his characteristic little gesture of opening his coat—and I felt that, in doing so, he enveloped everyone present in the warm and kindly humanity which his coat covers. The audience mail we received immediately following that broadcast indicated that I was not the only one to feel this."

On the night of Kreisler's radio debut, the Telephone Hour gave a large party to which the elite of the music world were bidden to do him honor. At the height of the festivities, Kreisler turned and said, "These parties are so nice—but aren't the orchestra men coming? I like to go out with them, too."*

In the fifteen years of its existence the Telephone Hour has twice changed its home. The earliest broadcasts were sent out from the old NBC studios at 711 Fifth Avenue. In 1941 the program moved to a sixth-floor studio in Radio City, and in the spring of 1954, made its second move to Carnegie Hall. Now, all Telephone Hour programs are sent out as regular Carnegie Hall concerts, and the results have been further reaching than acoustics or atmosphere. Many of the people attending the concerts write back to say that they had never before entered Carnegie Hall and that the experience was so enjoyable that, in future, they plan to attend other musical events there.

But whatever the deviations in its form or location, the purpose of the Telephone Hour remains unchanged—to bring good music into the American home.

"For fifteen years," says Wallace Magill, "we have steadfastly aimed at broadcasting the best in good music, performed by the world's most notable artists. In doing so, we have been actuated neither by motives of altruism nor uplift, but by the belief that this is the best way of reaching the American public. We still believe this to be the fact, and we shall go on in our present way until the public itself forces us to believe something different. I foresee no changes in the plans of the Telephone Hour, still its future—the future of any medium of public entertainment—depends less on those at the point of origin than on the public which receives it. In this sense, the pattern of the next fifteen years of Telephone Hour will be shaped by you. The past twenty years have shown enormous changes in mechanically reproduced music. While recordings have increased, broadcastings of 'live' music have declined. Whether it be the Telephone Hour that is in question or any other program of good music, the wishes of the public will determine what stays on the air. It is our pleasure to serve the public's demand for the best." THE END

*It is significant, too, that Mr. Kreisler's last public appearance occurred on the Telephone Hour when on March 6, 1950 he played for the 19th time on that program. The beloved artist's eightieth birthday was observed on last February 2.—Ed. note.)

SOLOIST WITH TOSCANINI

(*Continued from Page 9*)

When I entered the room he did not glance up, but indicated that I was to begin. I came prepared with three arias. After the second, he turned to his son, said, "Not too bad," and went on with his work. So I felt that all was lost, and said good-bye. But Walter Toscanini said "Don't make the parting quite so final—go buy a score of 'Otello' ...!" A week later, rehearsals began.

I came to the first rehearsals saying I did not know the work or my part, and Toscanini said, "That is fine—I can teach you my own way." And anything that I can do artistically, stems from that teaching!

The first thing Toscanini said was that he was "against breathing." This sounded quite ominous! What he meant, and carefully explained, was that he desired the pure beautiful long phrases of true *bel canto*—he did not wish to hear a singer breathe, he did not wish the music to be chopped up by frequent breaths. One simply had to learn to inhale a deep breath, to support it firmly, and to let it out so that it lasted through a phrase (*Continued on Page 63*)

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PIANIST'S PAGE

(Continued from Page 21)

were allowed to be slipshod as first year pupils and then just kept getting worse. Their work was characterized by every possible fault—halting rhythm, inaccurate note-reading, absence of real legato, consistent ignoring of fingering, stiff hands and no agility. Can you wonder that I fails illustrated last year?

"With all that is remedy I came to the conclusion that the pattern of the popular work is established during the first ten weeks. If the habit of mastery is begun then, with each new element completely understood and absorbed as it is learned, progress will be slow but sure, with no loose ends to go back and pick up later. For instance, our first six or eight weeks each season are spent almost exclusively in mastering each single element of reading. We read through pieces for (1) rhythmic patterns, (2) bass fundamentals, (3) interval spacing, (4) long sustained tones, (5) rests. We look away from the piano and play after grasping whole measure contents of (1) single hand, (2) first beat (left hand) tour of each measure, with complete right hand content, (3) entire measure both hands.

"This means, of course that a single piece is read over many times. When mistakes occur, we may not insist on correcting them, but we do insist on being able to recognize them as mistakes. Therein, I think lies the secret of training careful workers.

"I am more than ever delighted with my beginners' classes. Each pupil has two pieces of his own, otherwise they all use the same materials. Now they are ready to start the Schaum A Book (having completed the Pre A) and the Wagness Book I. They also use the Howell My First Trip to Music Land.' What delights me most is that they all know very well what they are doing. They *KNOW* how to read!

"I couldn't resist writing this to you. Now I'm going happily to bed. Happily because I've finally mastered the piano part of the Kreutzer Sonata, and besides, I've indulged in a Milgrim hat!"

Bravo! and thank you, Mrs. Gabl. I understand everything, but what on earth is a Milgrim hat?

TEACHER'S ROUND TABLE

(Continued from Page 23)

and real leaders in fields far removed from one famous.'

He gave us an illustration the case of Joe Louis former heavyweight champion of the world. "Up in Detroit when Joe was in the seventh grade, his teacher wrote a note to his mother which urged transferring the boy to a vocational school because 'Joe probably would have a better chance for success by doing something with his hands.' That teacher had no idea how right she was."

Dr Hamlin said education should be fitted to a child much the same as his clothing is tailored to suit his physique. "The mere granting of a college degree does not mean the student has fulfilled his duty to obtain an education,' the professor declared.

"Some children reach the peak of their learning capacity before they finish the tenth grade. They would be happier and better situated if they took up some trade. So why make them go on studying Latin and geometry just for the sake of a diploma. Why not give them a chance to prepare themselves as best they can to take their places in society and then give them the diploma anyway?"

One may agree or disagree with Dr Hamlin at least in part. But transporting the issue more specifically upon the field of music education, I cannot help thinking of so many gifted college students who have complained to me of the heavy load of academic work piled up on them and requiring long hours which they would rather devote to practicing. They too wonder about what gothic architecture spherical trigonometry, rural sociology and other such topics will do for them when they launch upon their musical career.

Those interested in the above might turn to the paragraphs "Overcrowded Conditions"—February 1948 —and "Degree Itis"—November 1948, Teacher's Roundtable in which I discussed the issues at some length. And in conclusion, my young friends, do not despair, rather think that during his student days in Berlin, Bruno Walter was told he would never be a conductor and Saint Saëns and Ravel both failed to obtain that supreme degree the Prix de Rome Still later on. THE END

NEW RECORDS

(Continued from Page 27)

Donizetti: "Lucia di Lammermoor"

This full length recording, taped in April, 1954, is the tenth and last to be made under the contract between Columbia Records and the Metropolitan Opera Association, a contract that ran from January 1947 to January 1955. It is a good "Lucia" superbly good as to recorded sound and more than acceptable as to artistic success. The cast includes Lily Pons (*Lucia*), Richard Tucker (*Edgardo*), Frank Guarrera (*Enrico*), Thelma Votipka (*Alisa*), Thomas Hayward (*Arturo*), James McCracken (*Normanno*) and Norman Scott (*Raimondo*). Fausto Cleva conducts the Metropolitan Chorus and Orchestra. (Columbia SL-127, two discs and libretto)

SOLOIST WITH TOSCANINI

(Continued from Page 61)

for which one might normally have taken two or three breaths. Later, when I had the privilege of preparing "Aida" with Maestro Toscanini for the recording, this was illustrated in the great Nile Scene Aria, *O Patria Mia*. I had often sung this before but now the first four and a half bars, all slow and sustained, had to be sung on one breath. When I first sang it this way, the Maestro scolded me for singing "just notes," and struck me with his baton, by the time we had finished reaching it together, he said my notes were infused with artistry and meaning and he presented me with that same baton as a souvenir.

A second point that loomed large with Maestro was diction. He wished his singers to "bite" on the words. By sending the voice far and pronouncing with clear, crisp (sometimes [illegible] singing with forward resonance!) the singer won a particularly carrying sort of diction which the public could hear without effort.

But Toscanini's first consideration was always musicianship—the precise, perfect rendition of the composer's intentions. He would correct us up to the last minute, and during rehearsals not a slip escaped him; but if anything unforeseen went wrong at the performance itself he never mentioned it, letting bygones be bygones. Another interesting aspect of his masterly psychology is that he would demand certain effects of us, according to his idea of how the music should sound. If we simply could not give him what he wanted, and he saw we were trying, he would stop and let us do the best we could—but if ever we did not so giving him exactly what he had in mind, he would never let us rest until we had done it again and again!

The emotional integrity of the music meant everything to him. The last soprano aria of Verdi's "Masked Ball" is a difficult one, and also a very sad one. It is not unusual for the singer to interpolate a few sobs to heighten the effect. When I first sang the aria for him, I did this, and he became furiously angry. "No;" he shouted, "that is not music—the effect is not on the inside. A few sobs won't help you if you haven't got the part inside you, heart and soul!" And he sang the aria for me! As I watched him I saw tears come into his eyes, nothing but the pure line of the music came out of his voice—no sobs or "effects"—but somehow, the intended sadness was there. To imitate him I had to go back to learning the rôle all over again, deepening its values and its meaning, making the feeling come out in the voice itself, and not in outside effects!

Maestro Toscanini himself followed every least indication the composer had written into the score and insisted that we do the same. We had to study our rôles by ourselves, of course, then at rehearsals, he would tell us if we had studied correctly or not! The first step he wished was that we read through the score as if it were a dramatic play—that is, no music—simply the words, the feeling of the character, the line of the opera. The next step was to read the music, fitting it emotionally, to what we had already learned. Then, in third place we sang our parts for him, and at this first hearing he allowed us to sing exactly as we felt the part should go. Sometimes he would ask why a certain phrase was taken a certain way, and he would expect us to be ready with well-calculated reasons. After this he would tell us how he wished the part to go, and from then on it was real work!

Vocally, he wished exact tempi, so that the quality of each note asserted itself, long phrases, perfect breath control, and complete freedom of the voice. He regards the voice as an instrument—and as such it needs much practice, much warming up, preferably on scales. And he taught us to avoid any strains which ever of range or of power. But these things Toscanini taught us must always be secondary to the impact of his tremendous musical personality. Working with him is a privilege which carries one a step nearer the goal of art. THE END

QUESTIONS AND ANSWERS

(Continued from Page 22)

three full tones (or whole steps) would be identified as an augmented fourth, four full tones (or whole steps) would be an augmented fifth, and five full tones (or whole steps) would be an augmented sixth. Any book dealing with the subject of harmony will give you further information along this line. You will also find a full explanation of all such matters in my little book, "Music Notation and Terminology," which you may order from the Presser Company. K. G.

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MUSICAL SHOWMANSHIP

(*Continued from Page 16*)

audiences in "paroxysms of wonder and admiration."

He encouraged all kinds of fictional stories about himself and adopted a facial expression that with his long gaunt figure, sallow skin, long black hair and fiery eyes, encouraged the belief that he was in league with the devil. On the other hand, he exploited the legend that shortly before his birth his mother had a vision of the Virgin Mary. He was, in a sense, his own best press agent. Dexter Fellows, "king of press agents," never did more for Barnum's circus than did Paganini for Paganini. One of his female admirers, according to Sansome, said "There are times when Heaven is in his eyes and there were times when hell was there!" Women continuously fell violently in love with him. He was regularly called by the press "charlatan" and "sorcerer." He was accused of having the "evil" eye, a dangerous appellation in Latin lands. His performances were unpredictable, sometimes amazing, sometimes disappointing. Once he conducted Rossini's opera "Matilda di Shabran," in Rome. He dumbfounded the audience by conducting with his violin, playing the violin part one octave higher than written.

Paganini blazed like a meteor through the European countries. Honors were showered upon him. The Pope made him a commendatore. "Baron Paganini." This title was transmitted to his illegitimate son, Achillino, of whom he was inordinately fond. In England, Ireland and Scotland, Paganini met with unprecedented platform success and acquired a huge fortune. Everybody wanted to hear and see this "Samiel, son of Satan," and the star of many questionable romances. When Paganini died at Nice in 1840 he left an estate reputed to be $40,000 (which measured by the values of today would probably rate $400,000). His innovations had a definite influence upon his contemporaries, Rossini, Bellini, Schumann, Brahms and Liszt.

When Paganini was at the height of his lurid career, another musical showman arose who attracted international attention. He was Louis Antoine Jullien (originally Julien) born in the French Alps in 1812. Son of a bandmaster he studied at the Paris Conservatoire but achieved no distinction there. He became the conductor of popular dance concerts. Then he attempted to publish a musical paper without success. In 1838, he went to London and conducted summer concerts (Concerts d'été) at the Drury Lane Theatre. Gradually his fame increased as a conductor and impresario. He had a band of ninety pieces and a chorus of eighty. Season after season these concerts, and especially Quadrilles, were famous. He adopted extravagant dress and "fancy" manners to emphasize his gallic origin. This invited much caricature in the press. While conducting his orchestra, he went about among different instruments, tuning them and playing them to illustrate his versatility. When he came upon the stage he was followed by a lackey with a silver platter upon which Jullien deposited his white kid gloves before taking up his baton. Another lackey removed his cloak and adjusted his lace neckpiece. Finally at the end of a concert he would sink completely exhausted in a gorgeous velvet chair and receive restoratives, to the sighs and shrieks of the Victorian pantaletted damsels—the bobby soxers of that day. Could it be possible that "Gorgeous George" of the padded square, Frank Sinatra and Liberace read up on the psychology of Jullien?

Jullien's orchestras were composed of the finest musicians obtainable and he secured the greatest artists of the day for his concerts. By giving the public what it obviously wanted he derived an immense income for many years, only to have it evaporate in latter extravagant projects. He had a music store in London which for a time did an excellent business, but it expired through the owner's zealot. He then leased the Drury Lane Theatre for an opera season and induced no less a personage than Hector Berlioz to become its director. The speculation was a failure and he was obliged to sacrifice his business. This did not stop him, however, and in 1849 he started giving grandiose concerts with an orchestra of 400 players, three large choruses and three military bands. These projects were also huge failures. Even this did not stop him. He wrote an opera, "Pietro Il Grande" (Peter the Great). Despite an extravagant presentation it turned out to be "Peter the Fiasco." Just about one hundred years ago he visited America where his tours marked by his sensational showmanship met with temporary triumphs and big money returns. He returned to Paris for pecuniary reasons and in May 1859 he was confined in prison for a month for debt. The following year found him in an asylum for insane in Paris, where he died at the age of 48 after one of the most pyrotechnical careers in musical history. He reached the top rung of the ladder of musical showmanship, but in climbing he used the rungs of mediocrity.

(In Part II of this editorial the notable showmanship of the famous musical clown "The Great Greek," Vladimir de Pachmann, unforgettable piano virtuoso, Victor Borge, musical satirist supreme, and Liberace, the most extraordinary of all, will be discussed.—Ed. Note)

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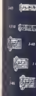

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