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Guy McCoy

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ETUDE

the music magazine

AUGUST 1954

40 CENTS

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BEETHOVEN AND BUBBLE GUM

by Alfred K. Allan

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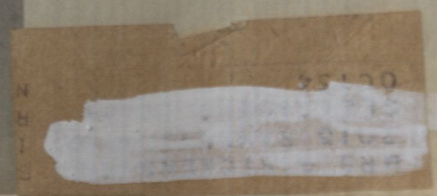
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LETTERS

TO THE EDITOR

"Genius Begins with Maturity"

Sir: In your January issue, you print a letter from one Mr. John Vinton who makes some comments about a previous article you have published about "Genius Begins with Maturity," which in turn describes some phases of the peculiar early maturity of Yehudi Menuhin my son . . .

Mr. Vinton makes the following remark: "Mr. Menuhin skipped too lightly over the essential matter of finances. . . . Mr. Menuhin forgot to mention the thousands upon thousands of dollars it took to launch his career after his studies were finished. There is the point at which many a dreamer's career is stifled. . . ."

Having had something to do with the career of my son, and feeling strongly about some tragic conceptions, and therefore tragic lives of so many talented children who are wrongly brought up and wrongly guided, may I contribute my observations and opinions about this fundamental fact concerning careers and money. . . .

With the exception of one unnecessary though very effective concert given by our young child in New York City in the Manhattan Opera House at the age of ten, which was organized and managed by the teacher of our son, an event with which I had nothing to do as far as planning it and arranging it, there was not one dollar solicited or required to "launch the career after his studies were finished. . . ."

In fact, I am convinced that without pushing and forcing and distorting the life of the young talents by some parents and/or teachers, but by giving them the natural road to gradually assert their talents even while growing and learning, they have a better chance to "launch the career" than by using funds, solicited funds or family funds, to rush and make careers. . . . I am convinced that long before any real career has a chance to be launched by means of artificial money expenditures, already some damage has been done to the soul of the young boy or girl!

The word career was despised by the parents of Yehudi Menuhin all through his childhood and boyhood, in spite of his growing world fame and in spite of the highest

fees offered by managers and by Hollywood. For his practice and enjoyment (he had to have an orchestra to play any concerto for violin and orchestra!), we allowed our son, over a period of years, to appear once a week during two or three months of the year. However, had our son at the pinnacle of his fame and potential fortunes asked to study medicine or mathematics, two subjects he loved and is to this day highly interested in, his parents would have been happy for him.

Ask the young artists who have spent \$2000 or \$3000 on a New York "launched career" what they got out of it, except the nervous trying period of weeks and months ahead of the event and the empty heart breaking period afterwards. Why should hundreds try for solo careers instead of orchestral and chamber music jobs of the highest order, when God meant them eventually to be normal, healthy, happy people? It takes more than "finishing studies" in a music school to make a real career; one must have great talent and personality together with infinite patience, time, and humble modesty and inspiration, not aspiration. . . .

Moshe Menuhin
Los Gatos, Calif.

"Concerning Interpretation"

Sir: While there is nothing that I would take exception to in either the fine article "Concerning Interpretation" or the commentary "A Great Woman Composer?", (ETUDE for May) nevertheless I feel I could enlarge on some respective points discussed.

In the first, Mr. Badura-Skoda doesn't quite leave the impression that edited piano scores have a considerable value for most piano students and their teachers. My own experience has been that edited scores offer the needed solution to the pupil and teacher relationship problem. With Ur-text scores, either the pupil himself assumes too much free initiative in asserting his feeling for the music (if talented), or the teacher becomes too arbitrary and dictatorial (if working with an unassertive pupil of scant talent).

In Beethoven, I personally use
(Continued on Page 3)

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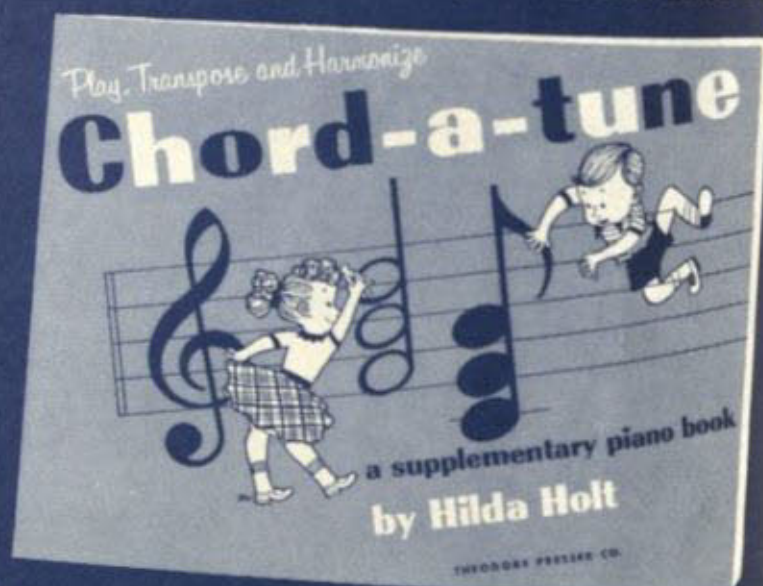
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chord-a-tune

by HILDA HOLT



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Musical Oddities

By NICOLAS SLONIMSKY

THE SCORE of Vivaldi's Concerto in B minor for violin solo, string orchestra and cembalo opens with a very strange chord: G natural, D, B and G-sharp in the violin, and F-sharp in the orchestra. Was Vivaldi a prophet of polytonality, atonality and worse? Not at all. He was making use of Scordatura. The meaning of the word can be easily understood if it is spelled in its original form, Discordatura, that is dis-tuning. In Vivaldi's Concerto, the solo violin is distuned by raising the G string two whole tones and lowering the E string one whole tone. The open low string then sounds B, and the written G-sharp on the high string sounds F-sharp. Thus the chord reduces itself to a simple B minor triad.

The most remarkable example of Scordatura is represented by the quartet for three violins and cello by Benjamin Franklin. This quartet was designed to be played by absolute amateurs, and open strings are used throughout. But because of the Scordatura, a complete scale is represented, and by jumping from one instrument to another, a fairly good melodic line harmonized in triads and seventh-chords is made possible. Benjamin Franklin was a scientist, and his quartet is an example of his ingenuity.

HENRI MARÉCHAL, the French composer, tells a weird story in his memoirs. When he taught solfeggio in Paris, a man of about thirty-five years of age enrolled in his course. He seemed determined to learn music, but he was utterly incapable of carrying a tune, and he could not read notes. After a few lessons, Maréchal explained to him that it would be futile to continue his studies. "But I must," insisted the man. "I am a bookkeeper by profession, and I am also a spiritualist. Many times when I have had difficulties in calculation, I

would summon Newton or some other famous mathematician and would receive help. But sometimes I get the wrong spirit. And that is how it happened that Mozart communicated with me and said that the music he wrote on earth is nothing compared to the harmony he hears now. He needed someone who was still living to transmit his music to the world. I explained to him that I knew nothing about music, but he urged me to learn enough to write down what he had to create. That is why I am here."

The fact that the man was of about the age at which Mozart died, the perturbed look in his eyes, the earnestness with which he told his story, all this contributed to the strangeness of the episode. But Mozart's earthbound proxy could never learn music, and soon he disappeared. The harmonies that Mozart heard in Paradise must remain forever silent.

When is a folk song not a folk song? When is it composed by somebody. Is *Estrellita* a folk song? No, because it was written by Manuel Ponce, the Mexican composer, who published it in 1914.

Is *The Arkansas Traveler* a folk song? It is usually regarded as such. But Joseph Lasso, an Italian musician, who lived most of his life in America (he was born in 1802, and died on January 6, 1837), claimed that he was the author of the tune, and it was so stated in his obituaries. However, in the absence of a manuscript that would substantiate this claim, no change in the classification of the song can be properly made.

Thomas Beecham was rehearsing "Aida." The singers and the chorus sang indifferently, and the music went on without zest. Suddenly the horse on the stage produced a long, derisive, neighing laugh. Beecham stopped the rehearsal and said: "The beast is rude, but he is a good music critic."

NO GREAT COMPOSER has been the object of so many romantic inventions as Chopin. Biographers took the scant facts of Chopin's life as a theme for highly ornamented variations. There were dozens of French society women who said that Chopin expired in their arms. His deathbed pronouncements were quoted in well-rounded literary French. The melancholy truth is that Chopin was unable to use his voice during the last days of his life and resorted to scribbled messages for communication. One such message has been preserved. In it Chopin, certain that he was going to die, implores his friends to have an autopsy performed on him so that he would not be buried alive.

For special occasions, such as Chopin's anniversaries, new documents were conveniently discovered and published. Thus, in anticipation of the centennial of Chopin's birth, his diary was put out in Germany and accepted as genuine by a surprising number of music scholars. When pressed for the origin of this diary, the publishers inquired from the translator; the translator referred the inquiry to an American authoress who was supposed to have the original. But the authoress was not to be found. Subsequently, some crude anachronisms were spotted in the diary, and the whole thing was written off as a hoax.

For the centennial of Chopin's death, a whole batch of his letters to Countess Potocka was discovered in Poland and published in a provincial Polish paper. The letters revealed Chopin in a new light. No longer was he the gentle Ariel of the piano, but a worldly Lothario and quite a bit of a braggart. The correspondence was translated into several languages and widely published. Again, as in the case of the spurious diary, several estimable Chopin scholars testified to the genuineness of the documents.

Where did these letters come from? Here begins a mystifying sequence of events. Copies of these letters were first produced by Pauline Czernicka, who had reportedly obtained them from the descendants of Countess Potocka. She declared that originals in Chopin's handwriting had been sent to Paris in 1939 through two individuals, a French army officer René Bourgeois and a Polish lady named Kozakowska, with the instructions to deliver them to Edouard Ganche, well-known author of books on Chopin.

Pauline Czernicka committed suicide in 1949. Edouard Ganche died about the same time. His widow declared that he had never received the alleged originals. The most painstaking inquiry was made in an effort to establish the whereabouts of the supposed couriers, the French officer and the Polish lady. No such persons seemed to exist. Further attempts were made through the Chopin Institute in Warsaw to trace the originals. Finally, some scraps of paper with the text of one or two letters were produced. They were not in Chopin's handwriting. This ended the affair of Chopin's correspondence with Countess Potocka.

AS A YOUNG BOY, Chaliapin earned his living singing in a chorus with a travelling opera company. His companion was the famous Russian writer Maxim Gorky. The company periodically went bankrupt, and Chaliapin was often reduced to the necessity of walking the railroad tracks from town to town, accompanied by the rest of the chorus. When he reached Tiflis in the Caucasus, he decided to take music lessons. He tried to enroll at the Tiflis Conservatory, but the doorman would not allow him in, because of his appearance of a tramp, in rag and with torn shoes.

Chaliapin was determined to get some singing lessons, and he went to see the professor of the Tiflis Conservatory, Usatov, at his home. Usatov, a kindly man, gave him an audition. When he heard Chaliapin's voice, he decided to accept him in his class. He happened to be as tall as Chaliapin himself, and gave him one of his own suits of clothes to wear. For two seasons in Tiflis, Usatov continued to help Chaliapin in every way, and, of course, gave him free instruction.

At the age of twenty-one, Chaliapin received his first lucrative engagement, at 150 rubles a month with an opera company, an immense sum of money for a poor man in those days. Usatov followed Chaliapin's career with great interest, but the two never met again: Usatov remained in Tiflis; Chaliapin achieved glory in Moscow, St. Petersburg, Europe and America.

When Chaliapin resigned from the Imperial Theatre in St. Petersburg and joined the People's Opera, a friend asked him why he did it. "Because 4,000 rubles is more than 2,000," Chaliapin replied. THE END

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THE WORLD OF

Music

Joseph Szegedi, noted violinist, will present next spring at the Music School of Northwestern University at Evanston, Illinois, the complete set of Bach's solo sonatas and partitas. The presentation, to take place April 12 to 19, will be accompanied by explanatory remarks.

The Goldman Band, opening the 37th season of the Guggenheim Memorial Concerts on June 18, included first performances of several numbers. Howard Hanson's *Chorale and Alleluia* was given its world premiere with the composer conducting. Also on the program was a number called *Singing Band* by Henry Cowell, which was conducted by the composer. A new march, *Michigan*, by Edwin Franko Goldman was also featured in the first concert.

The Philadelphia Woodwind Ensemble, made up of the leading players of their respective sections in The Philadelphia Orchestra, appeared in Reykjavik, Iceland on May 27 and 30. They appeared at the invitation of the Icelandic government. Following these engagements they flew to London where they gave several London concerts under the auspices of the British Broadcasting Corporation. The members of the quartet are William Kincaid, flute; John de Lancie, oboe; Anthony Gigliotti, clarinet; Mason Jones, horn; and Sol Schoenbach, bassoon.

Ten orchestral works have been presented for the first time at the Stadium Concerts this summer. Among these are *Marine Boys March* by Katherine Godfrey, mother of Arthur Godfrey, played by Andre Kostelanetz; *Concerto for Tap Dancer and Orchestra* by Morton Gould; *Symphony No. 2* in C minor, by Tchaikovsky; *Overture Portsmouth Point* by William Walton; "Mississippi Suite" by Ferde Grofé; *Lotus Land*, by Cyril Scott; *Concerto in D major*, Op. 21 for Violin, Piano and Strings, by Chausson; *Passacaglia and Fugue*, by Virgil Thompson, *Overture School for Scandal*, Samuel Barber; and *Concerto for Piano* by Alexei Haieff.

Carl Orff's cantata, "Carmina Burana," will have its premiere performance in the United States next fall. Leopold Stokowski will conduct the Boston University Chorus and Orchestra in a performance of the work in Boston on November 19, and two days later will lead the same forces in the work in New York City.

Helena Morsztyn, concert pianist and teacher, who had given many New York recitals, died in that city on May 22. She was widely known as a concert artist. Her teaching activities centered in New York and Minneapolis, in both of which cities she maintained studios.

A complete collection of the published scores of all of Victor Herbert's

operas and operettas has been acquired by the University of Pennsylvania. The announcement came following the securing by Mrs. Ella Herbert Bartlett, Herbert's daughter, of a long lost copy of the score of "Prince Ananias," the first of the Herbert operettas, written for the famous "Bostonians" in 1891. The collection was established by Mrs. Bartlett in 1951 as a memorial to her father.

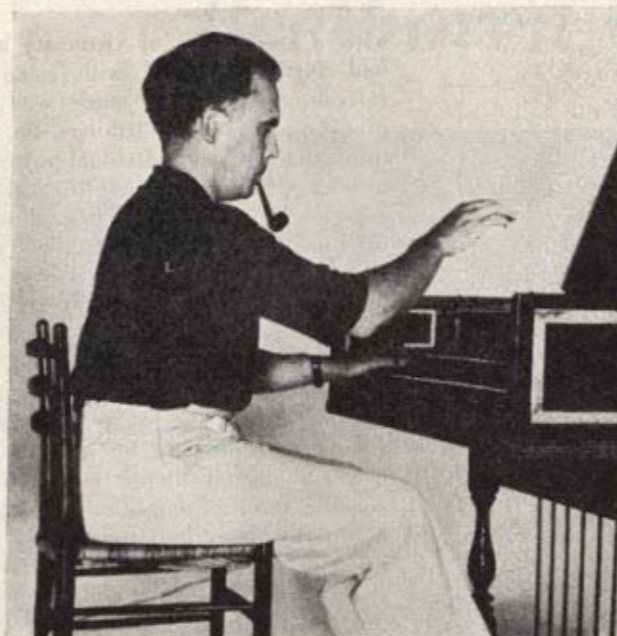
The Yale University Glee Club, directed by Fenno Heath, has made an extensive tour of Europe this summer, singing 24 concerts in 33 days, visiting eight countries. As a special part of the tour, the Glee Club sang a tribute to the memory of Elihu Yale on July 11 in Colwyn Bay, Wales, home district of the man who gave Yale its name. Two international song festivals, at Manifi June 29 and 30, and in Llangollen, Wales, on July 10, were included in the tour.

An exhibit honoring the 150th birthday anniversary season of the French composer, Hector Berlioz, is on display during July and August at the Public Library of Newark, New Jersey. The exhibit of books, pictures, music and phonograph records highlights the compositions of Berlioz scheduled for performance at the Berkshire Festival this summer.

Twelve additional composers have been named to be awarded commissions to write works for the Louisville (Ky.) Philharmonic Orchestra. Each composer will receive \$1200 for a work especially for the orchestra's Saturday matinee series. Those accepting commissions are: Paul Nordoff, Robert Muczynski, Leo Sowerby, Howard Swanson, John Vincent, Sir Arthur Bliss, Felix Borowski, Roberto Caamano, Choo Wenchung, Bernard Reichal, Hilding Rosenberg and Alexandre Tansman.

Donald Seavarda, 26-year old student at the University of Michigan, is the winner of the \$2,000 first prize in the 1953 Student Composers Radio Awards sponsored by Broadcast Music, Inc. Mr. Seavarda's winning composition is "Fantasy for Violin and Orchestra." The second prize of \$1,500 went to Higo H. Harada, of Hanford, California, for his "Elegy for Orchestra." In the secondary school age group, first prize of \$250 was won by Michael Kaslet, 12, of Baltimore for his "Sonata for Violoncello and Piano."

The seventeenth annual Carmel Bach Festival, at Carmel-by-the-Sea, California, was held July 19-24, with Gastone Usigli, conductor and musical director. The seven days program included many of the best works of the master. A special event was a program of rarely heard works for unusual combinations. (Continued on Page 58)



The Harpsichord Today

From an interview with Ralph Kirkpatrick
Secured by Rose Heylbut

One of the leaders in the revival of interest in playing this ancient instrument presents a keen analysis of the circumstances connected with this development.

(The current season highlights the versatile activities of Ralph Kirkpatrick, distinguished American harpsichordist. It was inaugurated with the publication of Mr. Kirkpatrick's long-awaited biography, Domenico Scarlatti, and further celebrated by a festival of rare and unknown works at Dumbarton Oaks. It continues with Mr. Kirkpatrick's performances, here and in Europe, of sixty of Scarlatti's best sonatas; by his recording of them for Columbia; and by his new edition of them (G. Schirmer).—Ed. Note)

IN EVALUATING the place of the harpsichord in modern life, we find ourselves dealing with two circumstances. The first takes us back to the turn of the century when revival of interest in the instrument coincided with the revival of interest in 18th Century music. The attention to the music came first; people turned to the harpsichord less for its own sake than for the fact that it offered the most adequate and satisfying medium for the music of Bach, Scarlatti, Couperin. At that time, interest in the harpsichord was fairly isolated, championed by fairly isolated enthusiasts, and supported chiefly by the interest of curiosity. I was first led to the harpsichord by curiosity, but finding that it gave me the best means for playing Bach, I decided to devote myself to it.

The second circumstance which relates the harpsichord to modern life began to develop at approximately the same time, and has been continuing ever since. This may be called a revolution in musical taste—a general over-all change in the public

ear as regards qualities of sonority. The preference of the late 19th Century was for rich, thick, opaque tone, as exemplified in the orchestrations of Richard Strauss, Brahms, Bruckner, Mahler. Even in the non-classical field, the texture of popular music was heavier than that of today's jazz arrangements.

Nor was this phenomenon confined to orchestrations. From 1800 to 1900, the same preference influenced (or was influenced by) piano-building and organ-voicing. All along the line, instruments were made the medium for richly massed sound—and as they grew more and more responsive to chords and vertical harmony, they became proportionately less satisfactory for the linear progress of two-voiced music. This shows in the dull thud you get when you play Bach's *Two Part Inventions* on the piano, without pedal. You find yourself needing the pedal—and you need it solely to counteract this thud. *Legato* playing requires no pedal, proceeding, as it should, from the fingers alone.

By around 1870, then, the purely massive aspects of piano sound had all but overreached themselves; and which much, certainly, had been gained in the newer construction of the instruments, something also had been lost—and having been lost, it came to be missed. Today, many eminent pianists and composers with no particular interest in the harpsichord, object to the unrelieved over-richness of piano sonorities in the works of certain composers. In Stravinsky's *Septet*, for instance, the music he has written comes closer to the style of

18th Century music, and almost cries out for the tonal properties of the 18th Century piano.

Gradually, this sense of something missed has asserted itself in a change of taste. We appreciate our thick tonal carpets, but we don't want to walk on them all the time—even in jazz. And so tonal preferences have come full circle, arriving at a current desire for thinner, more muscular sound, best typified, perhaps, by the sound of the plucked string.

In the past 75 years, this characteristic plucked sound has disappeared from classical music. You have it in the harp, but in a limited way. Only in popular music has the plucked sound of the guitar and its relatives constantly survived. Yet it represents the essence of keyboard sound as Bach knew it, and as it existed in the early piano of Mozart's day (which was so like the harpsichord that the two were interchangeable for about 25 years). The mid-Nineteenth Century had an incorrect impression of the harpsichord; yet, when around 1900, the revival of interest in 18th Century music brought with it renewed attention to the instrument, public taste found that, almost by accident, it had come upon a tonal quality which not only satisfied curiosity, but actually fitted a need. And this feeling for the harpsichord has continued. We cannot for a moment suppose—or even wish—that it will supplant the piano; still, it has its own place in the modern palette of tonal color and in that sense, it has come to stay.

Today's ears (Continued on Page 51)

How Important

Is Music?

*A challenging question, the answer
to which may cause surprise, if not
dismay, among many teachers*

by VICTOR KERSLAKE

MUSIC is *not* the most important thing in life.

The truth of this statement should be evident but sometimes we meet musicians who seem to believe the opposite. For instance, I heard the following little exchange about a year or so ago. A high ranking member of the staff of an eastern Conservatory of Music was on his annual tour across Canada conducting examinations for music diplomas issued by this institution. As is often the case, the local branch of the music teachers' association invited him to speak to them, hoping to benefit by his experience and specialized training. During the question period a local teacher asked, "What would you do when a twelve year old boy phones just before his lesson period saying that they are choosing the school hockey team and he wants to be there to have a chance to get on the team?" The visiting examiner replied, "You should point out to him that music is more important than hockey."

Is it? Not unless this boy is a musical genius; and if he were, he would never have phoned in the first place for to him the music lesson would have been the main consideration. But for the average boy (or girl), it is hardly right to take the attitude that his music lesson is the most important thing to him just because you, as a musician, are enthusiastic about music. Music is only part of a well-balanced life, and certainly education and recreation are equally important, to say nothing of the even more important matter of character building.

In this particular case, the boy was anxious to play hockey (which is, of course, a universal sport in Canada). His main idea was probably to have fun, with perhaps a little ambition to be part of a

group that represented his school in this sporting activity. Actually, although it probably never entered *his* mind, hockey is an activity which promotes health and bodily vigor—very important factors in a growing child. Unless you are healthy your future career in any line is likely to be jeopardized, music included.

One of the biggest problems music teachers have is to awaken and expand an interest in music in their students. In the average teacher's class there are only a few students who are taking lessons because they want to learn music. Many study because they have to, because of the parents' desire to have them learn music. It requires great tact and a knowledge of child psychology to get this class of student to make good progress in learning music. One sure way to make things hard for yourself would be to take the advice suggested above and to insist that this would-be athlete forget about the hockey team, and to make him come to his lesson as usual. Of course, missed lessons are a problem with most teachers, but many a lesson is missed for much weaker reasons than this. Occasionally, it may be more profitable in the end to make an exception in order to enlist the good-will of the student. It is better (at least with boys) to have the reputation of being a "good sport" instead of an "old crab."

The day of the eccentric musical genius is over. In my boyhood I lived in a town on Lake Huron where one of the church organists was a "character." One of his peculiarities which was most widely observed and discussed in the community was the habit of shuffling about the main street in the depth of winter in carpet slippers. With this went a reputation (quite well-founded) of being a wizard on the keys,

with a special gift of virtuosity after he had fortified himself with some potent refreshment. To him, music was the beginning and end of all things. But do you think that such an individual possessed the necessary qualifications to act as a "teacher" to impressionable children? For, of course, although you have been engaged specifically to teach "music," your contact week by week has more influence than the purely musical ideas which you impart to the student.

That is why it is important that the teacher should be a well-balanced personality. Enthusiasm for your subject is essential, but it should not be the only consideration in your life. Actually, music is not the most important thing in your life, just as it is not the most important thing in the life of the child.

During one of the most critical periods in World War II when the fall of France was imminent and freedom-loving people all over the world were acutely conscious of the gravity of the situation, some musicians I know were quite oblivious to what was going on in the world around them. Music was the only thing that mattered to them, and one could tell this by their preoccupation with "shop talk" as they met at the lunch counter for the "coffee break" during the teaching hours at their music teaching institution. The fact that some gifted student had changed teachers, or that So-and-So's vocal students didn't do so well in their recital last night seemed to them to be of more importance than any conjectures about what might happen to the British Expeditionary Force in France.

The opinion of the general public regarding the music profession is usually adversely affected by the presence of such musicians in positions of responsibility. As teachers their main success must surely lie with those students whose characters are molded in very narrow lines similar to their own.

Another narrowness which is likely to manifest itself in this type of teacher is in the choice of music allotted to the student. To such a teacher it is unthinkable that a student should be allowed to play "popular music." In the rarefied atmosphere breathed by these "devotees" (devoted to raising the standard of music appreciation in their sphere of influence), popular music is not good enough for the student. Now it is quite true that the classical composers have left a wealth of music which all music lovers should cultivate, but the impact of the popular song and dance tune on the average teen-ager must be recognized. As long as a student is willing to restrict time and interest in popular music to a reasonable proportion of his music studies, why not let him play it? If a great artist like Heifetz, whose meticulous taste in program selection is (Continued on Page 62)

Beethoven and Bubble Gum



How do children react when listening to an orchestra concert? We learn about their behavior and how the music impresses them in this graphic story

by Alfred K. Allan

AN AUDIENCE of approximately 1,300, mainly children from four to eight years old, crowded the auditorium, their eager eyes fixed on the stage as they excitedly awaited the beginning of the presentation. They were here, in New York City's spacious Town Hall, not to see a western cowboy movie, but to hear—a concert!

In a season stretching from November of one year to March of the next, about 15,000 to 16,000 people, youngsters and their parents, are the enthusiastic patrons of a world-famous "Children's Concerts" series. As presented by the Philharmonic-Symphony Society of New York, these Young People's Concerts are putting into effect a famous educator's sound words of advice, "If you want your child to love music, act accordingly and surround him with music."

January, 1954, marked the thirtieth anniversary of Children's Concerts as sponsored by the Philharmonic, although the idea of reaching the very young of New York City with good music is actually much more than three decades old. It was in the year 1897 that the first young people's concerts were held through the untiring efforts of Dr. Walter Damrosch and the New York Symphony Society.

Some years later, in 1924, Ernest Schelling together with the New York Philharmonic Society made the desire for the regular presentation of children's concerts a reality. In 1928, the two orchestras merged and the Philharmonic-Symphony Society of New York was the result.

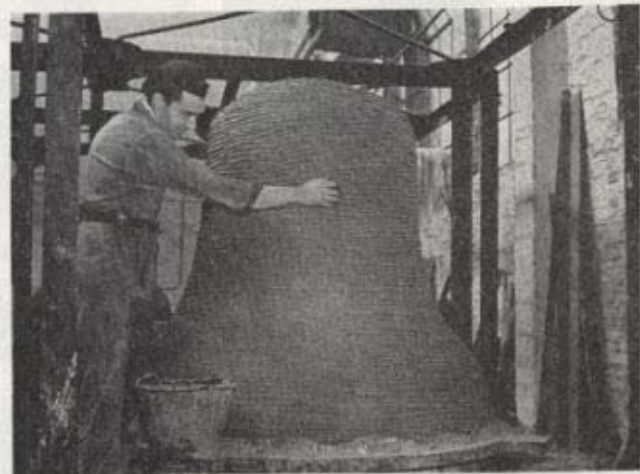
The Philharmonic concerts were the first of their type in the United States, and they have helped set the pattern for similar undertakings throughout the country. Under the guiding baton of Mr. Schelling the concerts rapidly grew in popularity. With his death in 1939, the concert podium in New York City saw a long succession of many of the world's best conductors—Ganz, Mitropoulos, Hendl, Stokowski, Walter, Dixon, Buketoff, and this season Wilfred Pelletier.

A concert actually begins several weeks before its performance, for it is then that the initial groundwork is laid. A special committee consisting of parents and teachers, many of them former young concert-goers, go to work, together with the conductor, to make the concert as all-embracing as possible. They devise new ways of making the concert available to more children, they attempt to embody the latest child psychology methods in the concert program procedures, and to inte-

grate the programs with school music appreciation curriculums. It is this latter endeavor that encompasses perhaps the most effort. The committee's members visit the schools throughout the city during the school season to talk to the teachers and school officials, and especially to the students themselves, in an attempt to urge them into active participation. Through this method, 53 public, private, and parochial schools have become official subscribers to the concert series. Working from a detailed brochure, provided by the committee, the teacher is able to give the students an excellent background briefing in what they will be hearing at the upcoming concert. Thus, a personal relationship is created between the committee and the school, "resulting in the greatest possible good for those young people who attend with school groups."

The general dislike of young people for what they have termed "longhair" music has always been a drawback in an effort like this. The Philharmonic Concerts have done the "impossible." Through the introduction of several startling departures from the normal concert procedures, they have "reached" the youngsters and won their more than willing patronage.

(Continued on Page 55)



All loam coatings are smoothed down by hand.



Prince Bernhard inspects one of the small bells.



Bells in various stages of production.



The name of a Dutch province is inscribed on each bell.



Careful hands polish and smooth rough edges.

Bells from Across the Seas

Large bells, small bells, medium sized bells—each has its place in the make up of the unique carillon recently presented to the people of the U. S. by the citizens of Holland

by Norma Ryland Graves

(The 49-bell carillon, gift of the people of Holland to the people of the United States, was formally presented to the nation in a colorful ceremony on May 5, the ninth anniversary of the Netherlands' liberation from the Nazis. Ferdinand Timmermans, Holland's greatest carillonneur, and Dr. Kamiel Lejevere of Riverside Church in New York, dean of carilloners in this country, took turns at playing the noble instrument during the ceremony. —Ed. Note)

IN THE SPRING of 1952 when Queen Juliana of the Netherlands toured the country, she made a significant gift to President Truman. It was a tiny, three-inch bronze bell, symbolic of the carillon which her nation was then casting to give the people of the United States.

"This, the smallest of the bells which the people of the Netherlands wish to offer to the United States, is given by the Dutch children on whose behalf my youngest daughter presented it to me," the Queen said at that time. "The Netherlands people in all their strata have contributed to this

gift: seamen, miners, farmers, flower-growers, fishermen, the services, teachers and scientists, financiers and shopkeepers, businessmen and drivers, pressmen, artists, women's organizations, sportsmen and civil servants, resistance people who co-operated with your troops, students, boys and girls . . .

"Small as it may be, this little bell is no less essential than its bigger and mightier colleagues," the Queen continued. "To achieve real harmony, justice should be done also to the small and tiny voices, which are not supported by the might of their weight . . . So many voices in our troubled world are still unheard. Let that be an incentive for all of us when we hear the bells ringing . . ."

The gift of the 49-bell carillon, now set up near the National Cemetery in Arlington, Virginia, represents far more than the months of labor involved collecting necessary funds. It is the spontaneous act of a brave, hard-working people, never too busy to express their appreciation for United States' aid, both during and after World War II.

In what better way than by a carillon could the Netherlands demonstrate their friendship? Holland perfected the art of the carillon. Today it has more carillons than any other country in the world. Its democratic people consider the carillon an integral part of their daily lives to be enjoyed by all—rich and poor alike.

Although the number of carillons in the United States is constantly increasing (at last count it was well over 60), still the average American knows very little about them. The carillon, one of the world's largest, most costly musical instruments, consists of a set of bells ranging in size from the tiniest bell—generally weighing about ten pounds—to the massive bourdon, which varies greatly in weight. For example, the great bell in New York's Riverside Baptist Church tips the scales at 40,926 pounds—large enough for four or five people to sit comfortably inside.

Unlike chimes (fewer than 23 bells), the carillon may have more than 70 bells with a chromatic scale of half tones instead of the diatonic (whole-tone) scale of the chimes. However, it is not the number of

bells but the size of the bourdon that determines the rating of the carillon.

These tower bells, arranged in graduated tiers from the largest to the smallest, usually have a range of four octaves. They are played either automatically by a clock-work mechanism or by the bellmaster or carillonneur, who manipulates the keys and foot pedals of a clavier-like instrument connected by levers and wires to the clapper of each bell.

Players must possess both strength and skill, for the keys are struck with the bent little finger of the closed hand. The amount of tone depends upon the carillonneur's forceful strike, some keys demanding a pressure equivalent to many pounds. Few women belong to this profession about which an early Dutch writer observed: "A musician needs nothing more than a thorough knowledge of music, good hands and feet, and no gout."

Modern carillons or "singing towers" are the outgrowth of watchtowers built in the Lowlands during the Middle Ages. Not infrequently they charted their nation's history: calling citizens to arms, warning them of floods, national emergencies, joyfully proclaiming peace. When the Netherlanders finally became tired of monotonous bell-ringing and began tuning their bells to the notes of the scale, the carillon was born.

At first the bells were small and had little range. The method of playing differed, too, for each bell was tapped by the carillonneur. Limited as the first carillons were, they were, nevertheless, equipped with pedal keyboards.

With passing centuries their size and im-

portance rapidly increased. Rivalries developed between towns and cities, each striving to provide the best carillon. Every installation became a civic event, sponsored by nobility, attended by the burgomaster and townspeople. Since the carillon was a vital part of community life, it became one of the first objectives in enemy attack. Captured carillons were often re-cast as cannon or held for high ransom.

Today, tiny Holland—whose land area is not much larger than the state of Maryland—possesses over 65 carillons and has two modern bell foundries. Carillon music is heard daily during market hours, at festivals and special midday and evening concerts. The nation's "Klokkenists" (Bellmasters) have long familiarized their people with national and religious hymns, folk songs, excerpts from world-famous music, popular songs. As a result, the Dutch probably know their folk and national music better than any other world nationals.

Holland's largest bell foundry—that of Petit and Fritsen—is located in the tiny village of Aarle-Rixtel, in the southern part of the country not far from the German border. Here in a quiet, tree-shaded town live some 3,500 people, nearly a hundred of whom work in the foundry.

As you approach the foundry you observe little to distinguish it as such. Aside from the 35-bell tower in the side yard and a modest sign, "Klokken Gieterij" (Bell Foundry), its entrance is not unlike that of one or two over-sized houses located on the sparsely-traveled road. Back of the house, which contains the office, lies the factory, the third since 1660. Built in 1906, it con-

sists of a series of one-story buildings whose rooms, with the exception of the two furnace units, are light and airy.

Here new bells and carillons are cast and old or broken bells repaired. One of the tasks recently completed by the factory was the mending and re-casting of the famous mission bells of Santa Barbara, California. Since there is no seasonal fluctuation of work, the factory personnel—like the pattern of the bells—rarely changes. Many of the villagers do the same work that their grandfathers and great grandfathers before them did, proud to maintain family traditions and skills.

During factory hours—7:30 to 5:00—you are free to examine any part of the work and to ask any number of questions save one: the exact proportion of metal used in casting. Every manufacturer guards this secret, for it is his skillful blending, plus proper casting, tuning and installation that determine the tone of the bell. Most foundries use a formula of 80-90% copper, the remainder being tin.

Casting a carillon as nearly perfect as human hands can make it requires the combined skills of designers, bell-moulders, tuners, makers of mechanism, and assemblers. The method of casting, however, has changed little from early centuries. Generally speaking, each bell is made up of three units: basic core, false bell, and enveloping mould.

The core, brick-walled and hollow, is the model for the inner side of the bell. Smoothed over with loam, it is allowed to harden. Then the core wall or "false bell," composed (Continued on Page 57)

RURAL MUSIC: *It's Not All Hillbilly*

The country music teacher's tact and diplomacy are often put to the test in solving problems not to be found "in the book."

by BESS HOWES

THIS ADVENTURE began in a small Georgia railroad station where I was peaceably awaiting the arrival of a guest. There was no warning that life would be turned topsy-turvy by an earnest young man in blue jeans approaching to say, "Excuse me, ma'am, but I hear you play the piano. Reckon you could come out to our school and teach it? They's twenty children wantin' to get to learn."

If he had handed me a double-edged sword and challenged me to a duel it couldn't have been more of a shock. Obviously he was unaware that I had not had a piano lesson for over forty years, much less taught one. He could not know I was without a degree in music, nor that my husband and I had come to Georgia to relax in our declining years. The whole idea was simply preposterous.

But twenty children who wanted to "get to learn" began to haunt my days; and at night my New England conscience was nudged by an old axiom to the effect that you should "do the best you can, with what you have, where you are"; until at length I found myself teaching piano in a country school. The twenty children had turned into forty, while I, studying harder than all forty put together, was having the time of my life—a rugged one!

A rural music teacher needs the tools of humility and understanding even more than a metronome or a degree. The noble objective of raising the standards of rural music had best be tabled while she finds out *why* her pupils want to learn, and *what* they want to learn. With this open sesame there will be opportunity later for what they *need* to learn. Meanwhile the teacher herself will acquire an education in humanity.

Hazards confronting the country music teacher are legion. Take pianos, for instance, of '33, with missing ivories, cracked sounding boards, disconnected pedal action and intermittent tuning, ills that are not exclusively rural. Paint, plumbing, books, chairs, all have priority over piano tuning.

The first time I saw a really crocked-up

school piano—it had initials carved across the music rack—I said to the principal in a burst of enthusiasm, "After it's tuned, let's paint it over with cream-colored enamel; let's stencil colorful musical expressions all down the sides. The children will love that." I offered to furnish the paint and he offered to take it up with the trustees. After a few weeks the grade supervisor dropped in to the studio, a boarded-off section behind the auditorium stage. That was such a unique idea she said, to paint the piano, but after all, the first rule of ART demands that an object fit into its environment. I looked around at the drab depressing interior of that auditorium and realized that she had a point—an attractive piano would stick out like a sore thumb.

But the piano did get tuned, by a paragon jack-of-all-trades, who could, to quote the bus driver, "fix most anythin' when he's sober." He used a slat or two from an orange crate for a repair job, with a net result that made a lot of children happy.

Among these were the MacDonald sisters—a name that will do as well as any. There were three of them, aged nine, ten and twelve respectively; how their family afforded three weekly lessons was a mystery! They slipped unobtrusively in and out of the studio to practice during my lunch hour, or while waiting for the bus, their music always handy in the school satchel; until finally I tumbled to the realization that they had no piano at home.

This was a poser, because they were as good sight-readers as their more fortunate schoolmates. "You see," explained the youngest, "we play on rocks." "Rocks?" I blurted out while conjuring up visions of a trio of mountain goats, "what kind of rocks?" It seems that they had collected enough little flat stones for three octaves of naturals, which they spread out on a large rock to simulate a keyboard, assigning alphabetical names in proper sequence—"we pretend the sharps and flats," she concluded. This kind of ingenuity is truly awesome to one who can easily procure a silent keyboard from a music store.

Pianos, bad or indifferent, are not the only hurdle for the country music teacher. If she teaches singing she may also find these paper covered song books with "shaped" notes, like Grandma used. Do not think for a minute that these are completely outmoded, for, as the bus driver assured me, "we get the latest out of Nashville." Some publishing companies still print them and send out singing teachers to teach both adults and children how to read "shaped" notes.

One of my pupils who keeps a painstaking manuscript book of her scales and chords, also writes in a separate section of it her other lessons on "shaped" notes. Perhaps it's no harder than learning two languages.

One night a father called on me at home. He was a fine upstanding example of manhood in his community, deeply interested in supporting music in the school. But he had come to say that he wanted his daughter taught only gospel songs. "She's not going to have any use for that classical music" he said, vaguely disposing of the three B's with a wave of the hand. "I want her to play for gospel quartets."

Hedging for time, while wishing I could call up Harry, like Ethel Merman in "Call me Madam," the diplomatic compromise came to hand. For every selection of my choosing, his little girl would be taught one gospel song; which worked both ways, for I learned the most fearful assortment of lugubrious, guilt-laden gospel songs I never would have known otherwise. Also, it substantiated the belief that once we know the music of a people, we can better understand those people.

Then there's the perennial problem of practicing, common to both town and country cousins. Only in the country we have the added difficulty of "the cold parlor," the unheated room in winter, equally hard on the piano and the child. I know whereof—because my first winter in the country I taught for many a morning in a fur coat and wool socks.

School busses call (Continued on Page 49)

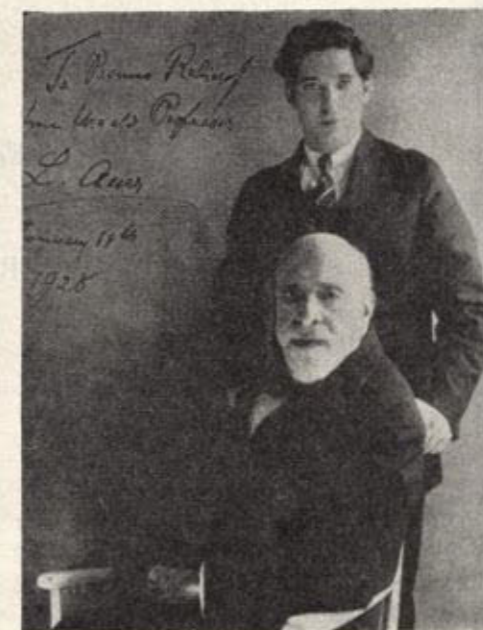
IT HAS been said that there are no great teachers, only great pupils. This is definitely not true of Leopold Auer. His pupils rank among the master violinists of the world—Elman, Heifetz, Zimbalist, to name but a few—yet, with all deference to their eminent talents, their careers were vastly aided by contact with, as well as by instruction from, the man who ranks as perhaps the foremost violin pedagog of all time.

Auer was a truly great teacher. I came to him as a boy when he was over seventy, yet he played as well as any of his fabulous pupils. That, perhaps, was the first notable element in his teaching. He not only explained and told what to do; at any moment he would seize the instrument out of one's hands and give the most graphic demonstrations.

Auer was also a master psychologist. First, last, and all the time, he imbued one with a sense of dedication to the art of music. In his presence, one felt that there was more than a lesson or a piece or even a career at stake; we were dealing with the holiness of art. He used to tell us that, whenever we went into our rooms to practice, we were to get down on our knees as though in a church, or temple. That was his own approach. We always had to wash our hands before a lesson—never did one dare touch a violin with soiled fingers. When I first came to Auer, I entered his studio with my old violin case—a shabby thing but the best I had—and, remarking the beautiful furniture about me, I set my case on the floor. Auer jumped at me. "No, no," he cried, "never do that! The cheapest violin has more value than the finest chairs. Chairs are just things but a violin speaks from the soul." It is precisely this attitude which speaks from the souls of his pupils.

But Auer was far from confining himself to intangibles. A master technician himself, he taught techniques as well as music—always with the understanding that the two cannot be separated. To my mind, one of Auer's most important contributions to violin playing lies in his theories on the holding of the instrument.

Through his own work, and through observing that of his close friends Sarasate and Wieniewski, Auer came to believe that the usual position of holding the shoulder under the violin and then clamping it into place with the chin, served only to mute tone. Consequently, he devised ways and means of leaving the instrument free while playing. The object was, of course, to let the shoulder down and never to clamp it. The way he did this—the only way to do it, in fact—was through the use of the thumb as a guide. He thus regarded the thumb as of equal importance with the four



Benno Rabinof with Leopold Auer

Some of the characteristics that marked Auer as among the foremost violin pedagogs of all time are presented here

The Magic of Leopold Auer

An interview with his pupil, Benno Rabinof Secured by Myles Fellowes



Benno Rabinof with his talented wife, Sylvia

fingers which manipulate the strings. This provides the instrument with the necessary support, there is no clamping from shoulder, chin, or collar-bone; the shoulder stays down, and the violin stays away from it. This position of the violin allows the tone to soar as it should. And the violinist never gets sores or marks on his chin! Other violinists have found their way to this correct position (Kreisler, for example), but, to my knowledge, Auer was the first to formulate it into a means of help for others.

Auer never stressed technique as such, yet his pupils developed tremendous techniques by adhering to the master's principles. These include:

1) Improving intonation. This begins with strict attention to semi-tones. Auer

used to tell us that one can't place semi-tones close enough. Once they are in order, the other tones will follow. If you watch your half-steps and keep them close enough, you will have little difficulty with intonation.

2) Developing octaves. Here, the index finger is your guide, and you go forward with it. Never start with the fourth finger; it will find its place once the first finger has its note. Auer wrote a number of "Characteristic Etudes" (the best there are, I think), each demonstrating a special technical point. His octave exercises, played on this principle, are especially helpful.

3) Using the bow. Auer was strict about the bow, and could not tolerate a change of bow's being heard. To avoid this separate change- (Continued on Page 59)

Making Good As a Music Teacher

OF THE COUNTLESS thousands of inquiring letters from all kinds of music teachers here and abroad that have come to my desk, the most frequent question quite naturally has been, "How can I make good as a music teacher?" To answer this question adequately would call for voluminous tomes supplemented by addenda of limitless musical and pedagogical wisdom, which no one man possesses. Success in most vocations depends upon such an infinite number of different things. Confucius insisted "In all things, success depends upon previous preparation, and without such preparation there is sure to be failure." Quite true, but preparation is only one element. We have known of scores of individual teachers who have had years of preparation in the best schools with the finest masters, and yet have been dismal failures. Thoreau in his apothegm comes nearer to the right idea: "Only he is successful in his business who makes that pursuit which affords him the highest pleasure, sustain him." In other words, the teacher who wishes to make good must be gloriously happy in his work.

Only a few weeks ago a teacher approaching middle life came to my office and confessed that he was a failure. He had had wonderful preparation. He was a man of character and ambition, his health was good, he had no bad habits, he came from a family of good standing, he was industrious, he played piano unusually well. He had had a fine studio in New York City, but had been obliged to close his studio, sell his fine grand piano and start going from home to home like a neophyte teacher, just beginning to give lessons.

An Editorial

by JAMES FRANCIS COOKE

"What under the sun can be the matter with me?" he asked. "Are people giving up music study? Is the music teaching profession dead?"

I assured him that in nation-wide trips over many years I had found most music teachers very prosperous indeed, although the measure of this prosperity was naturally always affected somewhat by general national economic conditions. After much questioning, the causes of his failure began to appear. His primary interest was in making money and not in music education. He was a bachelor and lived with an invalid sister to whom he was devoted. He apparently had no real friends; no hobbies; he rarely went out except to teach; he went to few concerts or recitals, belonged to no church, was a member of no club, and was becoming progressively more and more introspective and misanthropic. He had no spiritual convictions to support him. He had not married because of his responsibility for the care of his sister. His idea of a music lesson was "selling a piece of time" much as a delicatessen store-keeper would slice off bologna.

It was easy to see that no matter what occupation that man went into, he had no chance for success. Yet he had excellent technical musical preparation and had at his finger tips a surprisingly large repertory from Bach to Bartók. I fear that the advice I gave to him was wasted because he was too far along in years to remold his ways. I gave him a number of booklets and quotations from stimulating thinkers such as Dr. Norman Vincent Peale, Dr. Ralph W. Sockman, Bishop Fulton J. Sheen and Rabbi Joshua Loth Liebman, and the prayer that some light might come into his receding life habits. Nothing short of TNT could blast him out of his psychic rut. Tragic but true! On the other hand, I have noted many cases taken in time where the teacher gladly listened to wholesome advice from experts, and by taking on new directives, effected a complete turnabout, resulting in greatly increased income and more successful results with their students.

The ETUDE through the years has rendered a priceless "steering service" through

its departments conducted by nationally famous experts in answering questions regarding the music study problems of students and teachers. This has been in itself a major contribution in the advancement of musical education in America.

This and many similar cases brought to me the realization that most of the teachers who really *do* make good are vibrant, hopeful individuals who have had fine preparation and who integrate themselves with the constructive common interests of the community in which they live. In doing this they are merely following the practice of any successful professional man, banker or businessman. All such suggestions call for continual favorable contacts in person, or through correspondence or through print with the public. In this way a teacher's reputation becomes established. Without such contacts the teacher will lead a dwindling and uninspiring life. In a corporation such activities fall under "Public Relations" which is now a highly lucrative calling, and courses of instruction in it are given at foremost universities. Great fortunes have been made through public relations and its place in industry is a necessity.

The formulae for success are endless and they contain innumerable ingredients. In a recent sound and especially practical address, "Pattern for Success," presented by Mr. James Q. duPont, M. I. T. 1926, of Wilmington, Delaware, the speaker singled out from the various factors contributing to the extraordinary success of one of America's largest and most democratic industrial corporations, the E. I. duPont de Nemours & Company, Inc., ten major principles. One of these principles is that of supplying something for which there is a real and continuing need, not merely a passing whim. Herein lies one of the secrets of many prominent teachers, who have learned to select those things in music which are based upon a substantial human need in permanent art in the highest sense of the word. Mr. duPont is the great-great-grandson of the eminent French philosopher, Pierre Samuel duPont de Nemours, whose son (Continued on Page 62)

THE ABILITY to sing fluently is important to the success not only of every opera and concert artist; it is even more important to the success of radio singers, who cannot compensate for defective singing by charming their public with their eyes and facial expression. The microphone mercilessly enlarges such defects as "jerks" and "breaks" as the voice passes from note to note, from word to word. It magnifies dry, thin, or strained or uneven spots in the voice. It shudders at the explosion of heavy consonants. It unveils static thinking, a cold or calculating heart, a preoccupied mind, or anything that lacks feeling. Such faults are equally apparent to people who watch television, or any other form of present day listening. People are aware of high standards, even if they cannot analyze what they do not like.

If you have ever read what the New York music critics write in their newspaper columns the day after a song recital or an operatic performance, you will discover the high standards of all vocalists.

Every singer is expected to sing fluently. You will know this after you have read such comments as, "The fluency of his voice resulted in sensitively managed melodic lines." "She sings with a fluency and purity rare enough in concert halls." "Vocal fluency gave her voice warmth and color." "Because of unusual fluency there was spaciousness, breadth, sweep of line, and greatness."

If you would like to sing more fluently, you must practice purposefully to achieve this goal. The first approach is purely mental. Since there are practically no nerve ends in the vocal edges, it is the mind that leads the voice. If the mind knows where it is going, and thoughts flow in that direction, so will the voice flow that same way.

Take the time to find out what your song is all about. Read the words over and over aloud, until they make sense to you, and until you memorize them. Say them slowly and then say them fast. Say them expressively, intimately, and conversationally. Say them until you talk them fluently, independent of the music, for, obviously, if you cannot speak the words fluently, you will not be able to sing them fluently.

Once you know the sense of the words you will discover that the song has an unfoldment, like the logical unfolding of any human experience. You understand how the experience begins; how one incident grows out of another, and how the visual and emotional images that arise in one phrase seem to reach forward, and overlap into those arising in the next phrase, like a series of waves, up to the climax and on to the end. When you can see and feel these images, flowing along like a dramatic technicolor movie, you will convince your listeners that you know where you are going. You will fluently hold together the



One of the most sought
after voice teachers and
coaches of the present
day emphasizes the

importance of knowing

How to Sing More Fluently

From an Interview with Crystal Waters
Secured by Annabel Comfort

logical unfoldment of your song.

Take the time to play the song over and over on the piano until you grasp its musical idea. (If you cannot play the piano have someone play it for you.) You will discover that as the emotional feeling rises, the melody rises; as the emotional feeling ebbs, the melody will fall. When the underlying chords are related to the tones in the melody, you feel partially satisfied but urged to press on.

When the underlying chords are not related to the chords in the melody, a rivalry is set up that expresses the tensions of conflicting feelings and expectations. At last, the melody returns to its final tonic chord, and you feel fulfillment, for you have arrived where the logical unfoldment of the music intended to take you.

To sum up what I have just said:

(a) Take the time to find out what the song is all about. Read the words aloud until you memorize them.

(b) Play the song over until you grasp its musical content.

(c) Sing the melody over and over, until you can sing it without the words and without the piano, and not make a single mistake.

If the melody does not hang together in one piece, and if it does not flow along fluently in your mind's ear, you will not be able to sing it fluently.

The second approach to fluent singing is both mental and physical. Now that the mind knows the music and the words, the ears can guide the muscles pertaining to voice production. First, all muscular tensions which are basically mental tensions, must be released. Direct muscular co-ordinations should be encouraged until the flow of musical tonal quality shimmers with resonance, like a river flowing in sunlight, from the start to the finish of every phrase.

For instance, the voice is like a wind instrument. The French horn player takes in a breath before playing each phrase, and his out going breath pours out the music. You, too, should prepare for the singing of each phrase by taking in a breath, and then let your outgoing breath pour out your musical phrase. Learn to breathe naturally as you did when you were a baby; but it will take more than natural ordinary breathing to make you a good singer.

So many people take a breath and hold it, and then they start to sing, and hold back the tone thinking they are going to make it perfect before they let the tone out. As though anyone could make a tone! Whoever heard of such a thing?

There is magic in your throat. Self operating magic. Your eyes and ears are also self operating; but the one thing that you must give (Continued on Page 64)

New Records

Reviewed by
 PAUL N. ELBIN

Rimsky-Korsakov: *Capriccio Espagnol, Op. 34*
 Tchaikovsky: *Capriccio Italien, Op. 45*

When Columbia wants a record to dazzle the country's hi-fi exponents, all it has to do is to wheel up the tape machines to Philadelphia's Academy of Music and turn on the Philadelphia Orchestra. Such a record as this pairing of the *Capriccios* is an example of pops music at its most exciting. Every trick of the recording crew has been used to heighten the dramatic mood which Ormandy turns on in generous measure. As encores for the encores, the record holds *Flight of the Bumble Bee*, *Dance of the Tumblers*, and *THE Andante Cantabile*. (Columbia ML 4856)

Fauré: *Pelléas and Mélisande Suite, Op. 80*
 Ravel: *Orchestrations of Three Piano Compositions*

This M-G-M disc contains some of the most sensitive readings of French music on L.P. Gaston Poulet, who conducts the London Symphony Orchestra for the recording, is known both as a violinist and as a conductor. His performance of the suite from Fauré's gentle music for the Maeterlinck drama is pure poetry. The Ravel pieces include *Alborada del Gracioso*, *Une Barque sur l'océan*, and *Pavane pour une Infante défunte*, all played in good style. (M-G-M E3116)

Berlioz: *L'Enfance du Christ*

When the Abbé Arnaud wrote that Berlioz had "transformed the concert hall into a temple," he had reference to "The Infant Christ." Columbia's highly successful recording was directed by Thomas Scherman, whose Little Orchestra Society has presented the work for New York audiences each Christmas since 1950. William Jonson's Choral Art Society furnishes exquisite effects. Martial Singher (*Joseph*), Leopold Simoneau (*Narrator*) and Donald Gramm (*Ishmaelite father*) have voices wholly suited to the mood. Mary Davenport's vocal color is more Delilah than Virgin Mary. Aided by outstanding reproduction, the recorded performance of this

simple tribute to the Christ-child may well start a wave of *L'Enfance du Christ* productions next December. (Columbia SL-199, two discs and libretto)

Wagner Program

A lot of people are going to enjoy the program of Wagnerian orchestral excerpts recorded for Columbia by the Philadelphia Orchestra, Eugene Ormandy conducting. Blessed by the finest of present-day audio engineering, the recorded program includes (side one) the Overture and Venusberg music from "Tannhäuser" and (side two) the *Prelude to the Third Act* of "Lohengrin," the *Ride of the Valkyries* and the *Magic Fire Music* from "Die Walküre," and those parts of "Die Meistersinger" most familiar to audiences. (Columbia ML 4865)

Ravel: *Daphnis and Chloé Suites 1 and 2*
Alborada del Gracioso

Angel provides a 12-inch disc containing the two suites Ravel extracted from his ballet score. Each suite complete to a side, comparison is convenient even if buyers do not always care to play both at one sitting—a practice this listener does not prefer. André Cluytens displays strong talent for this type of music as he conducts the *Orchestre National de la Radio-diffusion Française* and the *Chorale Marcel Briclot*. The second suite appears to be done with greater finesse, more subtlety, than the first, but this feeling may result from the writer's greater interest in the second. Technical aspects of the disc are excellent. (Angel 35054)

Mozart: *Concerto No. 1 in G Major for Flute and Orchestra, K. 313*
Concerto in C Major for Flute, Harp and Orchestra, K. 299

Rolf Reinhardt's way with Mozart makes this Telefunken release a joy. It reveals, moreover, why K. 313 sounded so lifeless when conducted not long ago for Vox by Hans Swarowsky. Reinhardt conducts the South German Chamber Orchestra in performances that fairly sparkle. Willy Glass is the able flutist, Rose Stein the capable



Dr. Paul N. Elbin

harpist. Surfaces are not perfect, but the sound is good. How American buyers will react to Telefunken's thin jacket with cellophane protector is a question. (Telefunken LGX 66019)

Poulenc: *Les Mamelles de Tirésias*

This saucy little *opéra-bouffe* is not likely to come your way except by records. Written to the 1917 play of Guillaume Apollinaire, Francis Poulenc's 1947 music is in the authentic tradition of French comic opera. Angel's lively production features the orchestra and chorus of the *Théâtre National de l'Opéra Comique* conducted by André Cluytens with Denise Duval and Jean Giraudeau in the leads. (Angel 35090)

J. C. Bach: *Program by the Vienna Symphony Orchestra*

Very little music by Johann Christian Bach, J. S.'s talented youngest son, has come to records, and this delightful program from Vienna is therefore most welcome. Swiss conductor Paul Sacher, student of baroque and classical music, leads the Vienna Symphony in four contrasting numbers: *Sinfonia in E-Flat Major, Op. 18, No. 1*; *Sinfonia Concertante in A Major for Violin and Cello*; *Sinfonia in D Major, Op. 18, No. 4*; and *Concerto in E-Flat Major for Cembalo and String Orchestra, Op. 7, No. 5*. (Continued on Page 56)



Symphonic Band of the University of Michigan. William D. Revelli, conductor

An authoritative discussion by an expert in his field on what constitutes

The True Band Sound

by JAMES NEILSON

(Mr. James Neilson is Conductor of Ensemble Organizations (band, orchestra, choir) at Oklahoma City University, Oklahoma City, Oklahoma.—Ed. Note)

With many excellent bands being trained in this fashion, it becomes possible to evaluate performances in terms of these sonorities. In these bands there seems to be:

1. A general and overall smoothness and suavity of tone with a consequent lack of vivid tonal color.

2. Performances within reduced dynamic levels. There are no tremendous climaxes nor any finely spun pianissimos, although this latter may be an emphatic reaction due to the absence of vividly brilliant, contrasting passages. One may well liken these performances to those of an cappella choir singing with the "covered" tone.

3. A lack of brilliance in tutti passages, due to the fact that since they must play at a reduced dynamic level, the brass instruments are unable to contribute properly to the ensemble tone. A brilliant brass tone cannot be achieved at these levels.

4. Because the brass section must use the legato tonguing so often, there is a lack of the percussive quality in the tone so necessary in attaining certain functional attributes of performance on brass instruments. These attributes produce qualified subito effects at every dynamic level.

5. A total sound that is pleasant to hear, yet lacking in exuberant vitality.

6. A certain affinity to music written in impressionistic styles and to transcriptions from the orchestral repertory.

Bands portraying sonorities in this fashion achieve the seemingly smoother quality of ensemble tone in two ways:

a. By reducing the quantity of the brass tone well below the top dynamic levels possible to the woodwind section. (This plan is adopted by the majority of bands playing in this style.)

b. By increasing proportionately the number of woodwinds. Research by Hugh McMillen and Cecil Effinger at the University of Colorado seems to indicate some such arrangement for instrumentation that as used by the symphony orchestra, with the woodwinds in a ratio of 2½ or 3 to 1, so that in a band of 80 performers there would be 11 first, 11 second, and 11 third clarinets (capable of further division), 7 bass clarinets, 15 other woodwinds, and 25 brass and percussion. In such instrumentation I see no place to fit the timbre peculiar to the tone of the saxophone. It is yet too early to analyze objectively the results of the experiments being carried on so ably by McMillen and Effinger.

Some of the weaknesses inherent to the proposed new instrumentation are as follows:

1. With the proportionate number of brass players reduced, the solidity of the brass tone in the present day alignment would be sacrificed. This would eliminate much of the brightness of the composite tone in the ensemble tutti.

2. Because of the prevailing weak sonorities in the throat tones of the B♭ clarinets, a section of the composite tone would be very weak. The better composers and arrangers of band music make much use of the secondary brass in reinforcing this section of the ensemble sonority in vertical alignment.

3. In the proposed instrumentation, the solo line possibilities of the entire clarinet family (Continued on Page 50)



Mozart's "Marriage of Figaro" as presented at the University of Illinois

Scene from Stravinsky's "Mavra" performed by students at University of Illinois



Some Outstanding Short Pieces of the Year

by GUY MAIER

TOO many teachers choose single pieces haphazardly for their students. In selecting the right composition they do not sufficiently consider the grade, age and taste of the pupil or his needs for studying a certain kind of piece at that moment. They must be on the alert not to choose material that is too young, easy, too difficult or not suitable. The actual quality of the piece as *music* is often not of prime importance. The question should be: Will it accomplish what I need to "put over" now?

The selected composition may be arrestingly "original," or more concentrated than others in getting results, or may possess characteristics that intrigue or incite the student. The choice of a piece is so important that teachers should play several suitable examples for the student, then defer to him for the final decision.

Often, when a student wants to study some certain composition which I have not assigned, I say, "Fine! By all means work at it, if you wish. I do not think you will be happy with it, because it's hard for you, and won't do much for your musical growth." . . . That usually persuades him!

I believe that all the compositions listed here will contribute to the student's technic, musicality or enjoyment. If you are shocked by some of the choices please remember that first-rate music is not the criterion; we want compositions to fill the student's present needs, and also (incidentally) to freshen our own teaching perspectives. We are so tired of using the same materials, year in and out! . . . So, let's look over the better offerings of a few publishers. Here are some short, new, first, second and third year pieces which I believe are outstanding. They are set down according to publishers, not arranged according to merit.

First, from the Mills Music, Inc.:

Olive Dungan—*The Singing Cello*—for a smooth singing left hand; short; second

year.

Michael Aaron—*The Regatta*—a useful, moderately paced broken chord piece in A Major. Excellent for developing hand smoothness; second or third year.

Hazel Martin—Three separate pieces; second and third year:

Summer Starlight—fine for inside melody.

Blue Bells in Spring—waving and waltzing gaily in the breeze.

The Enchanted Forest—alternately agitated and mysterious; strong appeal to boys.

Lillian Miller—*In a Mayan Temple*—a fine workout in great, massive, impressive chords; third year.

Louise Ogle—*Twilight's Charm*—to recite the exquisite verse, then to play the sensitive, pastel music creates quite a mood.

Pescetti—McClanahan—*Presto in C Minor*—a delightful sonata movement by an eighteenth century composer with stimulating study notes by the editor. It is joined to a very effective optional second piano part.

The Presser-Ditson list includes:

Beryl Joyner—*Patsy*—a gracious first waltz; large notes; very easy.

William Scher—*The Weeping Willow*—a very touching, simple quasi-waltz; for first year youngsters or adolescents.

Everett Stevens—*Comes the Night*—a serene, lovely melody for small hands; just as good for adults as for children.

George Anson—*Out for a Stroll*—a happy, carefree study in unison finger patterns; fine for technical clarity and evenness.

William Fichandler—*My Shadow*—a beautiful, sensitive, easy canon; could also be played as a duet; second year.

Noah Klaus—*Organ-grinder in the Rain*—a delightful second year novelty; very effective.

Jean Davis—*Sammy the Sailor*—a jaunty march with snappy small handed chords;

second year.

Margery McHale—*Corn Huskin'*—another peppy piece for tough young lads; second year.

William Scher—*Midnight Riders* an excellent quick chord piece (staccato and legato); a fine technic developer; third year.

Edna Taylor—*After the Shower*—a fine recital piece—singing melody with sixteenth "shower" notes and easy "splashes"; girls will love it; third year.

N. Louise Wright—*Glory to God*—a short, massive and extremely effective chorale study in chords, chord-flips and brilliant left hand octaves; fourth year.

Stanford King—*Scherzo Humoresque*—one of King's best pieces, which means that it is excellent, original and very effective music; in exciting six-eighth rhythm; fourth year.

From the Willis Music Co., we select: Olga Prigge—*Black Swans*—and mostly on black keys; gentle rhythmic sway; good for quiet, singing legato; second year.

Sarah Dittenhaver—*Forget-Me-Not Waltz*—a lovely small-hand, slow melody and accompaniment dance; good for quietness, ease and playing without looking.

Sousa—*Washington Post March*—a fine, astonishingly easy (second year) arrangement by John Thompson, who is a genius in producing simple music which sounds sonorous and hard!

Puccini—*Musetta's Waltz*—arranged by Allen Richardson. At last a very easy and beautiful little transcription of a favorite operatic air; second year.

Elinor Colby—*The Ship's Cat*—a gay, giddy hornpipe for your plunk-a-plunkers; second year.

Pearl Bown—*Jungle Drum*—another thrilling and sinister plunk-a-plunk; a grand second year recital piece.

N. Louise Wright—*From the Organ Loft*—a beautiful, plaintive improvisation for adolescents or adults; third year.

Edna Mae Burnam—*The Singing Fountain*—five pages of a charming left hand melody with right hand playing a sparkling figure above it; extremely showy; not hard; third year. (Continued on Page 58)

Many individuals are to-day making their first

acquaintance with opera through the medium of radio and television.

Countless others are eager participants in this exciting activity through

Opera Workshops—College and Community

by Kenneth Harris

AN AMAZING development has taken place in the operatic field in present-day America. Gone is the day when the American operatic world centered in one opera house in one city. Today there are hundreds of opera houses and hundreds of performances, for opera has spread from the civic opera houses to the many auditoriums of the college workshops. Now the composers are writing operas suited to the limited facilities of the opera workshop. These new works are chamber operas suitable to the small orchestra and the small cast. No longer is it necessary (or practical) to write a work of the proportions of "Aida" with a chorus of one hundred, an orchestra, two on-stage bands, and a cluttered set of pillars, altars, and tombs.

Much of the expansion in opera today is in the college workshops. New college auditoriums are being built; new lighting equipment is being created, and special stages erected. From coast to coast and prairie to desert there are opera productions and opera workshops. Opera is given not just in New York, Philadelphia, San Francisco and Chicago, but in Greenville, S. C.; Portales, New Mexico; and Burlington, Vermont.

The opera workshop movement has been increasing its growth, power and develop-

ment since 1946. However, the National Association of Schools of Music, established in 1924, laid the groundwork for this great expansion. This organization began with a membership of 23 schools. Today it has more than 200. There are 104 colleges and 43 high schools which present opera every year; these schools give more than 400 performances annually.

The workshops stress contemporary works, but many colleges produce some of the classics of operatic literature. In the contemporary field, Kurt Weill's opera "Down In The Valley," with its 136 performances, leads in the highest number of performances of a single workshop opera. The workshops have presented 349 performances of Gian Carlo Menotti's works.

Among the classics, Mozart is given many times; the Mozart librettos adapt themselves well to English translations. Generally, the opera workshops use only English translations. Such famous works as "La Traviata," "The Tales of Hoffmann," and "Dido and Aeneas" have been given at schools such as Xavier University in New Orleans, Adelphi College in New York, and The Cincinnati College of Music.

World and American premières of unusual merit are not uncommon. George Antheil's "Volpone" had its world première

at the University of Southern California. And Menotti's "Amahl and the Night Visitors" had its first production on any stage, outside of television, at Indiana University.

There are many excellent workshops in the United States. Opera critics agree that Indiana University has one of the best opera workshops in the country. But the University of Illinois, the University of Minnesota, and Louisiana State College also have high ratings. The work at both Illinois and Indiana is a fine example of the creative advancements the workshop is capable of.

The success of the workshop at the University of Illinois is chiefly due to the professional management of Ludwig Zirner and his wife, Laura. Mr. and Mrs. Zirner, both born in Austria, have had extensive training in their respective fields. Mr. Zirner, who directs, stages and conducts the operas, is an excellent pianist. He studied piano at the Academy of Music in Vienna. But he also plays violin, viola and cello. The operas are usually accompanied by Mr. Zirner on the piano; sometimes Mr. Zirner utilizes a chamber orchestra which he conducts. Mrs. Zirner, who designs the sets and costumes, has studied and designed sets in Vienna, Scotland and Canada. (Continued on Page 61)

QUESTIONS AND ANSWERS

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



MATERIAL FOR BEGINNERS—PT. II

In the July issue of this magazine I explained that many teachers of piano have been asking about "the very best material for beginners." So I decided to ask four teachers in four different parts of the country to tell what materials they liked best and used most. Four very interesting lists were received and the first one was presented on this page in July. This month we present the list as received from Ella Mason Ahearn who teaches piano classes in New Jersey, offers courses for piano teachers at Teachers College, Columbia University, and is widely known throughout the country as editor, compiler, authority on piano class teaching, and lecturer at many well-known institutions on problems of piano teaching. Mrs. Ahearn states in an accompanying note that she and Dr. Raymond Burroughs tried for years to find suitable material for a harmonic approach to the early study of piano, that this is why they themselves compiled some books and other materials, and that during the first year she uses all or most of the following:

- "Young Explorer at the Piano"—Burrows-Ahearn (Willis)
- "Let's Write and Play"—Burrows-Ahearn (Willis)
- "Keyboard Secrets"—Blake (Willis)
- "Young America at the Piano" (Bks. I and II) Burrows-Ahearn (Birchard & Co.)

- "Horace Mann Piano Book"—Burrows (Boston Music Co.)
- "Green Duet Book"—Diller-Page (G. Schirmer)
- "Oxford Piano Course" (First Year Book) (Oxford University Press)
- "Music the Whole World Loves"—Wallis and Weber (Willis)

K. G.

(Next month the third list will be presented—Ed.)

MUSIC IN THE JUNIOR HIGH SCHOOL

I teach music in a junior high school in a large city, and after a year of hard work I find that I have not been able to solve several of my problems, so I am coming to you for advice. All the children object to serious music—they want only popular music which I am forbidden to use by the city Director of Music. There is also much racial feeling, this being due to the fact that there are many Negro children. We have excellent equipment, an attractive music room, a record player and a tape recorder, and yet the children are not interested—they actually resent being required to take music. What do you advise?

M. L. Mich.

You have given me quite an order, and I cannot possibly fill it completely in this department, but here are a few ideas. (1) Treat all your pupils in a friendly way, irrespective of race or financial condition. They are human beings, some of them are still resentful because of past or present wrongs, most of them are probably not at all grown up, and many do not realize what a great privilege American children have so far as educational opportunities are concerned. But they are as they are, and they have become that way because of home and community conditions for which they are not responsible; therefore, like Pestalozzi two centuries ago, you must learn to "love them even though their faces are dirty." (2) Try the plan of having each class elect its own committee of from three to five pupils, and meet with each of these committees for a half hour once a week to talk things over and to plan lesson programs. (3) In similar fashion, allow each class to elect a conductor who will direct one song during each class period. The "student conductor" may be a boy or a girl, white

or black, and he should probably serve for only about a month. (4) Tell each class that you want them to learn some song of their own choice very well, and that when it is as perfect as they can make it, you will tape-record it and allow them to listen to the recording. This will show up many imperfections and it will be excellent experience to have the pupils themselves discover the flaws. (5) Encourage original composition by telling each class that if any of them would like to make up a song or an instrumental piece, you will give them a chance once a month to sing or play these pieces. (6) Ask your Director of Music to allow you to tell the pupils that once a month they may sing popular songs during half of the music period, the songs to be selected by a committee of pupils chosen by the members of the class.

In all these activities make certain that both boys and girls take part, so that the boys will not think of music as being for girls and women only. Be sure also that all factions are represented, and especially that the Negro children feel that they are being given a fair chance to participate in the planning. If you do not already have my own little book, "Music in the Junior High School," it might be helpful to you to own and read this book. K. G.

WHY THE SMALL NOTES?

1. In the Joseffy edition of the Liszt Piano Concerto No. 1 in E-flat Major, on pages 33, 37 and 38, the music is written in italics, but in the Artur Schnabel recording these notes are not played. Why is this?

2. In this same edition the orchestra and piano do not end together, but on the record they end on the final chord. Why?

3. What grades are Scriabin's Prelude for the Left Hand Alone, Op. 9, No. 1, and Nocturne for the Left Hand Alone, Op. 9, No. 2? C. W., Kentucky

1. These notes in small print do not belong to the solo piano part; they belong to the orchestral score. In reducing orchestral music for the piano, the arranger is faced with the problem of including as much of the original as possible, and still have the music playable on the piano. That is the reason that the second piano part of concertos va- (Continued on Page 57)

TEACHER'S ROUNDTABLE

"BUILDING A SCALE"

Did I stick my neck out when I wrote a paragraph under that name in the Roundtable of May 1954? It looks like it, judging by the number of letters which have followed. My correspondents are unanimous in giving this explanation which contradicts the version I proposed:

"The term 'building a scale' refers to following a scale pattern and playing the scale on the piano from any key on the keyboard according to that pattern (thereby clarifying the incidental key signature to the extent that it will be resultant from the scale pattern)," says Mrs. A. W., Minnesota. "The major scale is made by the following pattern of 1 2 3# (half step) 5 6 7# (half step)—tones in major scale. Start on any key, calling it 1 of the scale, etc." The other letters, though worded differently, are identical as to the method employed.

Well, I still fail to be convinced and I stick to my guns. I believe the word "building" in this instance is both inadequate and misleading. Let's elaborate further. In my opinion the term "building" conveys an impression of growth: literally, one builds a house, or a bridge, or a city hall; figuratively, one builds a reputation, or a fortune, or anything which gradually grows toward completion. But I don't see how the use of patterns applies to the makeshift, short-cut system of learning scales by what is only a mechanical process. I prefer the traditional and accepted way of teaching them one by one with their different fingerings, and explaining the matter of key signatures and relative minors as one finds them since time immemorial in technic books. Thus, the different keys become clear in the students' minds, and they think in terms of A flat major, or F sharp minor, or D flat major, instead of thinking of figures and patterns. As a result, they become more conscious of tonality and will be less liable, when sight reading, to forget accidentals and play "flat" on the third or fourth beat a note which was noted with a "natural" on the first or second. I also believe that the best and most logical way of teaching scales is not to start with the majors first, then the minors, but alternating them according to the relative tonality: A minor after C major—D minor after F major—E minor after G major, and so on. It is by doing this that sound musicianship is developed.

Besides, there are other systems of using

MAURICE DUMESNIL, Mus. Doc., comments again on scale "building" and advises concerning ETUDE articles.



patterns. As I discussed the matter with Patricia Canfield of Detroit, who teaches over one hundred students, mostly beginners, I heard that she uses successfully the method of describing the first octave as composed of two tetrachords, the first note of the second octave being the same one as the last of the second tetrachord. But she admits readily that this is only an "easy way," used in order to simplify scale study. As far as scales are concerned, it could be compared to the "movable Do" in another field.

Summing up, I think the whole fracas is nothing more than a tempest in a tea pot. If my correspondents obtain good results from the patterns, they should by all means go on with them. And since the word "pattern" comes up so often in their letters, why not coin a new term—if it doesn't exist already—and use *patterning*; it would be adequate, and the word "building" could be left where I believe it righteously belongs, in the tonal construction of crescendos in scales, arpeggios, or any other parts of the pianistic repertoire.

READ YOUR ETUDE

In case it should have escaped your attention, please be sure and turn back to the November 1953 issue and the article "Filling the Gaps in a Musical Education," by Lucien Cailliet. This most worthwhile contribution will show you the way to acquire sound musicianship whether you are a pianist, a violinist, or specialize in any other instrument. Often in this column I have insisted upon the advisability of studying solfeggio, for there is no other way of securing an all-around understanding of the mechanism of music from the very first. Unfortunately, and contrary to

conditions prevailing on the Continent—in France, says Mr. Cailliet, a year of solfeggio is given before the student even touches his instrument—this most important preparation is seldom, if ever, accomplished here. Such is the reason why we so often hear students who play at the music instead of playing the music as it should be performed. Many of them have only an approximate sense of the values. Sure, the whole note is the longest of all. The half note is shorter, and so is the quarter note, then the eighth notes, and so on for the rest of them. But there is nothing precise, nothing exact, and it is reflected in a lack of elementary stability in the performance.

Another interesting point in Mr. Cailliet's article is his emphasis upon the piano as a universal instrument. "No matter what instrument is played"—he says—"the player should have learned the piano first." He also makes clear the importance of acquiring a working knowledge of orchestration, and how wise this is, for where could a pianist find a better guide to tone coloring than when calling to his mind the various characteristics of orchestral choirs?

Every aspiring pianist and musician will benefit from reading Mr. Cailliet's contribution and pondering at length upon its conclusions. Thoroughly trained in every branch of musical knowledge, he reaped wide experience during his many years of membership in the Philadelphia Orchestra, as a teacher and educator, and as the author of many Stokowski-performed orchestral arrangements. It is one of the most illuminating articles I have ever read, and if you follow my advice, you will return to it again and again, as I have done, and will do in the future. THE END

A Note of Triumph

by ALEXANDER McCURDY

*Jesu, my chief pleasure,
Priceless pearl and treasure,
Sunshine of my heart!
'Tis from Thee I borrow
Antidote for sorrow,
Balm for every smart:
Having Thee, O well is me!
But without Thee, all my gladness
Turneth into sadness.
Tr. Cento. in "Songs of Syon."*

IN ANY SERVICE of worship which follows an established ritual, it is the organist who is the "nerve center" of the service. Although it is not his function to preach the sermon, it is part of his duty to put worshippers in a receptive frame of mind for hearing it.

He is also responsible, perhaps more so than any other one person, for making the service go smoothly. It is his obligation to organize the music so that introits, responses and other parts of the service are ready at the proper time. He ought to spare his congregation those long, agonizing "stage waits" during which a hapless organist tries to find his place in the hymnal or searches for an anthem which he has inadvertently left at home.

All this is a matter of advance preparation and organization. I once saw a church in which the organist had things so well organized at the console that he even signalled to the minister, by means of a flashing green light inside the pulpit, when it was time to begin preaching—and by a red light, when it was time to stop!

This happened to be a church which broadcast its service each Sunday morning, and the organist's function was almost like that of a radio producer. In most churches a system so elaborate as this is not usual or necessary. Nevertheless, it remains the organist's duty to see that all the parts of the service go together like hand and glove, that the music is carefully worked out by all concerned, not just thrown together.

The first note of the prelude should prepare the way for the service of worship that is to follow. The prelude itself ought to in-

duce in worshippers a grave and reverent frame of mind.

But here I will fly in the face of customary usage by stating my belief that a grave and reverent frame of mind is not necessarily a gloomy and mournful frame of mind.

The story is told that Haydn was censured because of the prevailing mood of joy in music which he wrote for the church. The composer is said to have replied that whenever he thought of the Heavenly Father he felt happy, and thus could write only cheerful music for worshipping Him.

This seems to me a sensible answer to a silly reproof. I am sure there isn't one of us who believes there should be elements of the frivolous or flippant in church; but why not more joyousness, a little more of the triumphant note?

To take a specific example: On Easter Day, does it seem inappropriate to hear "Come, Ye Faithful, Raise the Strain" pealed out by choir, congregation and the full organ? Or does it not, rather, seem a magnificent affirmation suitable for the occasion?

I wonder if this affirmativeness ought not to carry over to other seasons. The doleful-devout approach can be overdone. The use of an adagio or largo at each and every service can be tiresome.

Many organists make it a rule never to play anything before a service which is faster than a dirge, or which employs more of the organ's resources than a few flutes and strings. This is one of those customs which has become so sanctioned by habit and long usage that no one any longer considers the reasons for it, or whether it is a good idea or a bad one. It may be, in fact, that diminishing interest in the pipe-organ and organ-playing is partly the result of this custom, which almost everyone follows and no one has tried to change.

During a certain period in organ-playing, transcriptions were the fashion. It became customary to transcribe a piano piece in slow time, an aria from an oratorio, a slow movement from an orchestral



by HAROLD BERKLEY

piece or an insipid song, and make a prelude for a service out of it.

Aside from the fact that transcriptions never sound as well as true organ music, written with the instrument's capabilities and limitations in mind, it does not seem to me that this prevailing tone of sentimental melancholy is always desirable.

One needs only to look into the works of outstanding present-day composers and the great composers of the past to find, regardless of mood and style, a feeling somewhere in the music of hope, triumph, joy and consolation.

And one need not be a theologian to see that all these qualities are appropriate to the spirit of worship. In the Protestant service these very words are woven into the ritual. Is not music which exemplifies them more appropriate to the service than a weak and tearful adagio?

Those of us who take part in services of worship are on the firing-line in the greatest struggle of our times, that of Marxism to overthrow the Christian faith. We need have no illusions about this aspect of Marxism; Karl Marx spelled it out a hundred years ago and his followers have been burning churches ever since. The real and crucial issue of our times is whether two-thousand-year-old Christianity, with its heritage of Judaic and Hellenistic thought, has power to withstand the onslaught of the barbarians, these revolutionary zealots who crusade with the fervor of apostles and welcome martyrdom in the name of their cause.

It is a struggle in which no one can remain neutral; and one in which our people need stiffening of purpose as never before. They can best renew their vigor for the contest at a service of worship; and we for our part ought to bring them in music a message of triumphant affirmation, not of weakness. "If the trumpet give forth an uncertain sound, how can one prepare himself for the battle?" THE END

Ensemble Playing for Teen-Agers

Expert advice concerning
the advantages to be gained from
playing in quartets, trios, etc.



by HAROLD BERKLEY

"... But the question I really want to ask you is this—should a teen-age pupil be encouraged to play chamber music, trios, quartets, and such? I have always thought the teens was the time to get technique and that chamber music should come only after a first-class technique has been built up. But lately I have heard and read that most teachers consider chamber music a very important part of a violinist's training, and that the sooner a pupil begins to study it, the better. . . . I have three pupils around fifteen years old who can play easily up to the seventh position, and they are after me to form quartets and trios for them. . . . Do you think this is advisable at their present stage? I would be glad to have your opinion. . . ."

Mrs. R. S. S., Canada

Certainly a violin student should build up all the technique he can while in his teens. In fact, the building up process should start much earlier, even though most youngsters would rather play pretty tunes. But is there any reason why musical development should not advance hand-in-hand with technical achievement?

There are some teachers, I know, who think that the soloistic qualities of a student should be built up before anything else. To my mind this is a mistaken point of view. Granted that every violinist must look upon good intonation as his first concern, and granted that fluency is almost equally important, yet the fact remains that technique is only a means to an end, the end being eloquent and convincing expression. Technique without musicianship is never interesting to a discriminating listener for very long. Added to this is the fact that not many youngsters are so naturally gifted that they can look forward to acquiring the technique of a Heifetz. With any lesser degree of technical prowess they must have qualities of musical understanding in order that they

may be able to give expression to their individualities.

All musicians are agreed, I think, that the study of ensemble playing is the surest way to acquire a love of music and good musicianship. This study should be started at quite an early stage of advancement by means of two-violin duets. Then should come trios for violin, cello, and piano, and a little later string quartets. There is no need to wait until the pupils can play the standard chamber music repertoire to initiate them into trio and quartet playing; numerous albums are available, the contents of which call for a comparatively modest technical advancement. Refer to ETUDE for July 1953. In my article, "Make It Interesting," there are a number of suggestions for student ensemble playing.

In order to form string quartets among your pupils you obviously must have at least one viola player and a cellist. But it is usually easy to interest a keen pupil in playing the viola; you should have little difficulty on that score. Of course, two viola players would be better, for then no one student would have to play viola all the time.

The matter of a cellist may not be quite so easy. However, in a town the size of yours there should be several cellists who would enjoy playing with a group of ambitious students. Try to find one who would be interested in working out some trio and quartet music. At first you might have to pay him a small fee, but it would be money well spent. The rapid advancement in musicianship your pupils would make would more than repay you for the small expense. Furthermore, the fact that you could make your pupils' recitals much more interesting by the inclusion of some ensemble works would be excellent advertising for you.

So by all means start ensemble playing in your classes, from the near beginner up

to the most advanced.

PIZZICATO PRACTICE HINTS

"... But I have never seen in the ETUDE magazine any reference to Pizzicato playing. How should it be played and taught? When my pupils play Pizzicato it sounds dull and unmusical, and I don't know what to advise them to do that will make it sound better. I shall appreciate any help you can give me."

Miss M. L. T., Calif.

For some reason the Pizzicato is a neglected item of violin technique, probably because it is not very often used in solos except for the final two chords of a piece. Yet, when it is called for it can be very effective if well played.

But, as you say, it is very often dull and unmusical. This is usually the player's fault, though there are many violins that will not respond even to a well-played pizzicato. In fact, the pizzicato is an excellent test of a responsive violin.

The first requisite is a strong left-hand finger grip. The fingers must hold the string as though a strong forte tone were being produced. Then the string should be plucked with the fleshy part of the right-hand first finger, and not with the extreme tip of the finger. The latter method is used by many violinists who have not given sufficient thought to the matter, and the result is always a tinny, unresonant quality of tone. The first finger should be laid rather flatly on the string and, after plucking, move away from it rapidly, so that a wide amplitude of vibration may be given to the string. If the tempo is slow enough to allow it, an intense vibrato should be given to each note.

The question of dynamics in pizzicato needs some thought. When a forte effect is wanted, the finger should pluck the string at the bridge end of the fingerboard. When a (Continued on Page 53)



Enrique Jorda

San Francisco's New Musical Leader

The new conductor of the San Francisco

Symphony Orchestra discusses a number of interesting facets connected with his work.

From an Interview with Enrique Jorda
Secured by LeRoy V. Brant

ENRIQUE JORDA, appointed to lead the great San Francisco Symphony for the ensuing two years, believes in the music of America; he believes in the future of the symphony player and conductor; and he believes in the power that lies within young people of musical talents to make their dreams come true.

It was on March 16 that this dynamic young Spaniard, born in San Sebastian, Spain, in 1911, received notice from the board of control of the San Francisco Symphony that a 2-year contract with the Symphony was his for the acceptance, and Jorda accepted. He will grace the podium first occupied by Henry Hadley, then by Alfred Hertz, Issay Dobrowen, Basil Cameron, and Pierre Monteux, beside a host of guest conductors. He will have a tremendously influential voice in shaping the musi-

cal future of "the Paris of the West Coast," as San Francisco has been called, where is to be found the longest opera season in America outside the Metropolitan, and one of the magnificent symphony orchestras of the world.

"I am honored to be able to help the young people of America," said Jorda when I explained that readers of *ETUDE* were, so far as young people were concerned, largely persons interested in music professionally, and that doubtless his own experiences in achieving the top of the ladder of success could help others to succeed also.

"To learn to conduct one must do four things: he must attend concerts and watch conductors recreate music; he must listen to records and radio concerts, with a score for reference; he must study the technic

of the orchestral instruments, especially should he play some stringed instrument; and he must study composition and orchestration and the technic of conducting with some good teacher. If he does all these things he can learn to conduct, granted that he has a talent for conducting in the beginning."

Jorda felt, as do all professional and thoughtful musicians, that talent is a thing inherent, and cannot be instilled into a person if it be absent at birth. The reader should, however, differentiate between the attempt to cultivate a talent and to create one. The former is possible and highly proper, the latter is impossible.

To determine whether or not one has the talent for conducting is a procedure impossible to define exactly. Speaking for himself, Jorda stated that his first adventure in the field of conducting came by accident. "I was in Paris studying organ with Dupre and composition with Ruhlman. The conductor of the student symphony became ill, and I was asked to take his place for the time being. This I did, and liked the work so well that I studied the technic of it intensively. This was in 1933, and I have been conducting ever since." The ambitious student could try his hand at a school orchestra, or an ensemble that he himself would assemble, or a church choir. Any or all of these would demonstrate his sense for concerted music and, just as important, his feeling for working with people. In Jorda's case, the press despatches stated that the decision of the board to engage the Spaniard had depended on "—the reaction of the musical public, of the critics, and of the orchestra members themselves." Thus, it will be seen that one of the greatly important skills which are a necessity to the conductor is that of being able to make his players love him.

(In this connection I interpolate the case of one who was, perhaps, in his day the best known of all Italian conductors, excepting only Toscanini, in America. This man acted as guest conductor of the San Francisco Summer Symphony on different occasions, until finally the players walked out of a rehearsal after the conductor had called them "pigs," and had thrown his watch at an offending oboe player. Maestro X was a leader of vast sympathy in music, none in human relationship. Today it is rare indeed that one sees his name in the world of music happenings. Lacking an understanding of people, his vast understanding of music was not enough to make him successful.)

"The future of orchestras in America is bright, you have some of the world's mightiest orchestral ensembles," enthused Jorda in reply to a question regarding the comparative (Continued on Page 58)

No. 130-40439

Grade 4

Prelude in E \flat minor

ABRAM CHASINS, Op. 12, No. 2

Andante espressivo (♩ = 76-84)

PIANO

p *cresc.* *f*

mf *p* *mf*

cresc. *f* *mf*

rubato *rit.* *Tempo I*

cresc. *f* *mf rall.* *p* *pp*

L.H. R.H. L.H. R.H.

From "Twenty-four Preludes," by Abram Chasins.
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Scherzo

From Sonata, Op. 2, No. 3
LUDWIG van BEETHOVEN

Allegro (♩ = 92)

PIANO

TRIO

Un poco più moderato

CODA

Rumba

(Based on the Mexican Folk Song "La Cucaracha")

DENES AGAY

Lively rumba tempo (♩=84)

PIANO

From "Pianorama of the World's Favorite Dances," compiled and arranged by Denes Agay. [410-41015]
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Chacon

JOHN BLOW
(1643-1708)

Lento

PIANO

From "Early English Classics," edited and revised by George Pratt Maxim. [430-40019]
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No. 110-40317
Grade 3 1/2

Contrasts

Andante con moto (♩=60)

WILLSON OSBORNE

PIANO
mp legato

f *cresc.* *ff* *legato* *dim.* *f* *dim.*

Tempo I

No. 110-40320
Grade 3

Evening Fields

WILLSON OSBORNE

Andante (♩=112)

PIANO
mp tranquillo legato

meno f *mp rit.* *f*

Ped. simile

sub. mp *cresc. poco, a poco*

slentando *pp*

Come prima

Grade 3 1/2

Tempo

Juliet's Waltz

(From "Romeo and Juliet")

CHARLES GOUNOD
Arr. by William Felton

Valse animato (♩. = 66)

PIANO

f

p

p

cresc. *f* *poco rit e dim.* *p* *a tempo*

mp *f*

f *mf*

mf

mf *p* *cresc.*

dim. *p*

p

cresc.

f *ff*

From "Melodies Everyone Loves," compiled and arranged by William M. Felton [410-40164]
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Tempo di Ballo

SECONDO

DOMENICO SCARLATTI
1685-1757
Arr. by L. J. Beer

Non presto (♩ = 76)

PIANO

Tempo di Ballo

PRIMO

DOMENICO SCARLATTI
1685-1757
Arr. by L. J. Beer

Non presto (♩ = 76)

PIANO

SECONDO

Musical notation for the first system of the 'SECONDO' piece, featuring piano (p) and crescendo (cresc.) markings.

Musical notation for the second system of the 'SECONDO' piece, featuring fortissimo (ff) and decrescendo (dim.) markings.

Musical notation for the third system of the 'SECONDO' piece, featuring piano (p) and crescendo (cresc.) markings.

Musical notation for the fourth system of the 'SECONDO' piece, featuring piano (p) and crescendo (cresc.) markings.

Musical notation for the fifth system of the 'SECONDO' piece, featuring piano (p) markings.

Musical notation for the sixth system of the 'SECONDO' piece, featuring piano (p) and crescendo (cresc.) markings.

PRIMO

Musical notation for the first system of the 'PRIMO' piece, featuring piano (p), crescendo (cresc.), and fortissimo (f) markings.

Musical notation for the second system of the 'PRIMO' piece, featuring fortissimo (ff), decrescendo (dim.), and piano (p) markings.

Musical notation for the third system of the 'PRIMO' piece, featuring piano (p) and crescendo (cresc.) markings.

Musical notation for the fourth system of the 'PRIMO' piece, featuring fortissimo piano (fp) and crescendo (cresc.) markings.

Musical notation for the fifth system of the 'PRIMO' piece, featuring piano (p) markings.

Musical notation for the sixth system of the 'PRIMO' piece, featuring piano (p) and crescendo (cresc.) markings.

Von Gott will ich nicht lassen

(From God Shall Naught Divide Me)
(Chorale Prelude)

J. S. BACH

MANUALS

PEDAL

The first system of the musical score is divided into three parts: MANUALS (right hand and left hand), and PEDAL. The right hand part features a complex, flowing melody with many sixteenth and thirty-second notes. The left hand part provides a steady accompaniment with eighth and sixteenth notes. The pedal part consists of a simple, rhythmic bass line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

The second system of the musical score continues the piece. It maintains the same three-part structure: MANUALS (right and left hands) and PEDAL. The right hand part continues with its intricate, melodic line, while the left hand and pedal parts provide consistent accompaniment. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Dreams

(Träume)

Mathilde Wesendonck
Translated by Isabella G. Parker

RICHARD WAGNER
"Five Poems" (Fünf Gedichte) No. 5
Edited by Carl Armbruster

In very moderate time, but not dragging
(Sehr mässig bewegt, aber nie schleppend)

dolcissimo

PIANO

pp

un poco cresc.

VOICE

p

Tell me what these dreams of
Sag' w'elch wun - der - ba - re

dim. *pp*

won - der - der All my soul in bonds on - chain - ing,
träu - me hal - ten mei - nen Sinn um - fan - gen,

Not like bubbles burst a - sun - der, Leav - ing naught but foam re - main - ing?
dass sie nicht wie lee - re Schäu - me sind in ö - des Nichts ver - gan - gen?

pp

(mp) *(cresc.)*

Vi - sions ev - er bright - er grow - ing Ev - 'ry day and ev - 'ry hour, With a heav'n - born
Träu - me die in je - der Stun - de, je - dem Ta - ge schö - ner blüh'n, und mit ih - rer

poco cresc.

(mf) *(dim.)* *p* *animated (belebt)*

lus - tre glow - ing, Might - y in their ho - ly power. Vi - sions, rays of
Himmels - kün - de se - lig durch's Ge - mü - the ziehn? Träu - me die wie

mf *dim.* *piu p* *pp* *cresc.*

(cresc.) *p rit.*

glo - ry tak - ing, Bring - ing rap - ture none can meas - ure, In my heart her im - age mak - ing, All for - got - ten
keh - re Strah - len in die See - le sich ver - sen - ken, dort ein e - wig Bild zu ma - len: All - ver - ges - sen,

mf *dim.* *pp cresc.*

accel. (steigernd) *f a tempo* *p quicker (bewegt)* *(cresc.)*

save my treas - ure. Vi - sions as when spring - time voi - ces Call from snow the blos - soms
Ein - ge - den - ken! Träu - me, wie wenn Früh - lings - son - ne aus dem Schnee di Blü - then

f *p* *cresc.*

slacken
(*nachlassend*)

sweet. Ev'ry ti - ny bud re - joi - ces, Glad the new - born day to greet. — Let the flow - ers bloom - ing
küsst, dass zu nie ge - ahn - ten Won - ne sie der neu - e Tag be - grüsst, — dass sie wach - sen, dass sie

p *dim.* *p dolce*

slacken more and more
(*immer mehr nachlassend*)

bright - ly, Soft ex - hale their fragrant breath. — On thy bos - om rest - ing
blü - hen, träu - mend spen - den ih - ren Duft, — sanft an dei - ner Brust ver -

tenderly
p (weich) *più p*

(ppp)

light - ly, Let them, fad - ing, sink to death.
glü - hen, und dann sin - ken in die Gruft.

morendo *pp* *più p*

morendo *pp*

Melody

(Adapted from Sonata in A major, K.331)

W.A. MOZART
 Arranged by Charles Krane

Allegretto (♩ = 138)
 L.H. □

CELLO *mf*

PIANO *p*

"Butterfly" Etude

FR. CHOPIN
Arr. by Ruth Bampton

PIANO *Vivace* (♩=138)

Down in the Valley*

Arr. by ELIE SIEGMEISTER

PIANO *Smoothly*

True Love

Arr. by ELIE SIEGMEISTER

PIANO *Slow*
Bring out melody

Grade 1

Oh, Where, Oh, Where

SEPTIMUS WINNER
Arr. by Elie Siegmeister

Sing song

PIANO *p* Oh, where, oh, where has my lit-tle dog gone? Oh, where, oh, where can he be?

With his tail cut short and his ears cut long, Oh, where, oh, where can he be?

From "Folk-Ways U.S.A." Book I, by Elie Siegmeister. [410-41033]
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No. 110-40307

Grade 2 1/2

Mystery Story

RENÉE MILES

Misterioso (♩=112)

PIANO *mp*

Moderato

mf

p

poco rit.

a tempo

Meno mosso

mp

mf

p

pp

R.H.

Tempo I

mp

p

R.H.

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ETUDE-AUGUST 1954

RURAL MUSIC

(Continued from Page 14)

for children while it's still dark in the morning and return at dusk with tired passengers who have yet to perform chores before supper. How these pupils can keep their eyes open to practice in the evening is a wonder. But some of them do.

Like Charles and Jane who live that kind of 16 hour-day. Charles started piano in the third grade, propped up on a couple of thick Congressional Records (how did all these get backstage in a country school!). The first summer he walked three miles each way to his lesson—like the appointed postman—in wind, heat, or rain. Usually he was soaked to the skin, and his bare feet mighty soiled, but he always had his lesson—and good. Two years later his sister joined him. Now they come to the house, being driven the fifteen miles by their father on his only half-day off. Sometimes one of them falls asleep while the other takes his lesson. Currently, Charles is working Saturdays at a chain-grocery store, because he's saving for a grand piano some day.

It was Charles who taught me, hilariously, never to "assume" a pupil's background for music. He had the *Toreador* Song from "Carmen," and full of enthusiasm at presenting him with a real he-man tidbit,

I pronounced, "This is a song about a bull-fighter. He's an important fellow, the girls all like him. Make it swagger and march. Charles. Escamillo fights bulls."

Charles, born and bred on a farm, eyed me indignantly. "Bulls?" he said coldly, "what's he want to fight bulls for. Bulls come high."

Even pictures are a feeble aid when Spain, bull-fighting, and opera are completely outside the ken of the country child—though TV is rapidly changing all this. The rural music teacher has had to bring along with her technical knowledge plenty of geography, social science and history. I once told a little boy learning *Yankee Doodle* that this was a song featured in the American Revolution, whereupon he asked eagerly, "Did they sing it on Kennesaw Mountain?"—the local Confederate landmark impregnable to General Sherman on his march to Atlanta.

In the country, minus the competition entertainments of movies and such, children can build really creative programs. One of these was our play about bells. Anything that takes place in the auditorium is a play; after each program, before I can draw a full breath, they ask "what will be our next music play?"

The bell program began with an old New England cowbell which I carried to class in the interests of pitch. The pupils soon discovered overtones and bell-fever took over.

They brought in cat bells, goat bells, sleigh bells, toy telephone bells, and the inevitable school hand-bell that tolls the end of recess. Older pupils did some research on famous bells of the world while others learned bell songs for the piano, and one grade practiced bell "rounds" with fervor.

Just before the big event a friend of a friend in Atlanta sent out, all unsolicited, a fine collection of bells from all parts of the world to be used as an exhibit. Were we excited!

But pride goeth ever before a fall. While unpacking these gorgeous silver, ceramic, cloisonne, copper—every kind of bell, on the library table, the two bus drivers walked in. For a bit they watched without comment. Finally one said noncommittally, "Them's bells" and walked out to tend his bus. But the other driver ventured near enough to inspect them with the friendly comment, "Bells your hobby I reckon." When I explained that they had all been loaned by an unseen friend, he looked mightily relieved that I was absolved from such a balmy pursuit and left for his bus with this parting shot on hobbies, "Mine's fishin'."

So the rural teacher cannot hope to please all. What this one does hope to do is to relate their music to their lives—home, school, church, play. She believes they should help plan their programs and fulfill some of their most cherished desires no

matter how "corny" these sound to the sophisticated ear. She also hopes to introduce in a meager forty minutes a week some music of the masters that will bring them joy.

We do not expect to turn out concert artists from country schools and surely we'll never make a fortune. But we will have priceless heart-warming experiences; like the time that Archie, who has hands like hams and a piano touch like a sledge-hammer, whispered furtively at lunch, "I done heard that Brahms Waltz in A^b on the radio last night." It's all his now, no one can ever take it away from him.

My real payoff came the day after the Christmas Concert. A second grade blonde who looks like the littlest angel had sung, "Wind Through the Olive Trees," accompanied by a piano pupil. All three of us had patiently rehearsed it from Thanksgiving on, for small children must feel secure. The presentation was so gratifying that at lunch the following day I congratulated the little singer on her rendition. "Oh," she beamed with her most dazzling smile, "were you there?"

Yes, in the wings, mending torn sheet music, calming incipient hysterics and straightening the crowns on the Three Kings of the Orient. I wouldn't have been any where else in the world than in a country school teaching music to country children.

THE END

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ETUDE—AUGUST 1954

THE TRUE BAND SOUND

(Continued from Page 19)

would be sacrificed in the interest of the basic woodwind sonority underlying the ensemble tone.

4. It would be necessary to make extensive use of the string bass, with a probable ratio to the brass bass of 2 to 1, thereby greatly reducing the tremendous breadth and dignity of the brass bass sonority in the ensemble tutti.

5. It would be necessary to rearrange entirely most band music in present day use, since this music would not fit the proposed instrumentation. Bass and alto clarinet parts and the secondary brass parts would need to undergo extensive revision. The upper clarinet parts would need revising to allow them to function as do the first and second violins in the orchestra. One is forced to admit that the proposed instrumentation would enhance band transcriptions of music written originally for the symphony orchestra.

In present day bands where the woodwind sonority is allowed to predominate, the following observations are pertinent:

a. Much music cannot be played in style. One hears such bands in exquisite performances of such music as the "Unfinished Symphony," only, and in the next moment to hear "Rienzi" played in exactly the same manner. This is not a logical procedure, yet one finds this glaring discrepancy on every hand.

b. There seems to be an inability to function as a unit while playing music written for band by such composers as Holst, Williams, Milhaud, Stravinsky, Copland, Creston and others.

c. There is an inability to function as a marching unit. Such bands do not develop a sonority sufficiently brilliant to make hearing an out-of-doors performance a pleasing musical experience.

In the second school of thought, the ensemble sonority of the symphonic band is considered in itself to be the whole, with the prevailing sonority allowed to develop according to the type of instrumentation, and with the instruments of the brass section making a vital contribution to the total sonority at every prevailing dynamic level.

When sonorities are developed in this fashion, first chair players in each section are permitted to assume solo status, thereby giving the composer a large range of tonal color with which he may portray the emotional connotations inherently a part of his music. Contributions to the total sonority are made by both the secondary woodwind and secondary brass. The ratio of brass and percussion to woodwind is usually put at 1 to 1¼; i.e., in a band of 81 players, 45 total woodwind, and 36 brass and percussion. There are some bands where the ratio is 1 to

1½ with the difference being made up in the clarinet section.

The advantages of the homogeneous tone developed by ensembles of this type seem to be:

1. A vital and exuberant ensemble tone in which the secondary brass may speak with clearness. This gives incisiveness and clarity to the ensemble sonority.

2. A resonant bass tone providing a solid tonal foundation. This is true particularly when the BB♭ bass parts are rearranged to take advantage of the affecting notes in the lower ranges of this noble instrument. (Unfortunately, many otherwise fine conductors have not realized the necessity for rescoring the bass parts to provide this additional depth of tone. Our American publishers should provide parts written especially for the BB♭ instrument.)

3. The possibility of extending the dynamic range to both ends of the dynamic scale.

4. The possibility of using a wide variety of solo tone against a rich tapestry of accompanying sound. When there is provided a proper perspective added by a reasonably thought out dynamic scheme, a wide variety of tonal possibilities is made available to the composer. (Many band conductors fail to realize the full potential of music in performance since they are not aware that balance is achieved and maintained through the considered use of dynamic perspectives.)

5. The possibility that the symphonic band may properly function in every area for which music has been written for its use.

6. The maintenance of the virile and masculine quality of tone that is the heritage of the symphonic band. It is this unique tonal quality that sets the band apart from all other ensembles. Many superior conductors demand this type of sonority from their bands. Performances at their hands do not lack for clarity, for precision, for delicacy when it is needed, nor for a tonal sheen of many hues and colors. Indeed, these positive attributes are coupled to a brightness and overall tonal and dynamic perspective, so that the experience of hearing these bands becomes a pleasure long to be remembered. The brass section, while never overbearing, is allowed freedom of expression and in the ensemble tutti may develop its sonority to the full extent. Such performances are vital, alive, tonally opulent; they are brightly conceived and executed compositions of the best in music, and are in direct contrast to the rather somber performances of bands using other techniques.

Be it understood, there is no way through which the symphonic band may produce precisely the tonal sheen of the symphony orchestra. The multiplied overtones of the open strings in free and sympathetic vibration have no counterpart in the symphonic band. The transparency

of tone thus afforded is uniquely the exclusive possession of the orchestra. This fact makes it imperative to keep the brightness of tonal texture that can be supplied to the band only through its brass section.

Much is said about modern composers not understanding the art of writing for the symphonic band due to a lack of specific information concerning the available timbres and sonorities. This is difficult to believe, since in music written for band by such composers as Holst, Williams, Milhaud, Respighi, Copland, Creston and others, I find no conscious striving after effect. Rather, in their original band works these composers show the same intuitive sense for tonal color as in their major orchestral works. I note that Creston, Milhaud, Copland, Harris and others are able to balance dissonance in the same careful and precise tonal relationships in works written for both band and orchestra.

Since the techniques that must be developed in order to have either basic sonority largely concern the brass section, a few observations should be made at this time. In bands where sonorities center in the woodwind section, brass players must be masters in the art of legato tonguing with all this implies. The failure of many bands to develop truly the basic woodwind sonority is due to the inability of the brass section to play with the legato approach. When the basic sonority is in the woodwinds, the brass section must forego the marcato approach at all times. Staccato passages must be played lightly and without sudden attack. Such effects as *Sfz.*, *fp.*, accents, etc., depend upon the woodwinds for the precise articulation. Since the brass section must play at a constantly reduced dynamic, it is necessary for its members to be able to support tone with the utmost restraint.

In the ensemble sonority, sudden dynamic effects are produced by an accurate balancing of instrumentation, with a consequent weighing of tonal values. With unlimited rehearsal time and boundless patience, sudden dynamic effects can be produced precisely by bands developing the basic woodwind sonority; however, since brass players must avoid the marcato approach, the brighter tonal effects inherent to many of the sudden dynamic changes cannot be produced. With all articulation subordinate to that produced by the woodwinds, and with all other sonorities glowing with a lesser light, the brass bass must speak with a greatly reduced urgency. Indeed, it will often be unable to play within the narrow dynamic range allotted it. It therefore becomes an adjunct not necessary to successful band performance, its place usurped by the string bass. (This could be a blessing in disguise to many bands I have heard, but surely the elimination of the noble tone produced

by the tubas is not the answer to the problem of achieving smoother sonorities.) I am of the opinion that in bands using the basic woodwind sonority, the sonorous possibilities of the brass section would be more fully developed through the addition of such instruments as the flugel horns, and the upright B♭ and B♭ tenors.

In bands where the ensemble sonority permits the brass section to make a valid contribution, performers on brass instruments must become the masters of every conceivable style of tonguing, able at will to control the action of the diaphragm in supporting tone, to control the speed of the release of the tongue, and to provide the proper size of aperture for the release of breath. The lack of brass performers able to do this causes many conductors to insist upon the basic woodwind sonority, or to fail in projecting the basic sonority inherent to the full ensemble tone.

In conducting performances where the basic sonority is an homogeneous whole, it often becomes necessary to reduce the weight of the brass tone by reducing the instrumentation. Conductors must not be opposed to using this interpretative device, since at the top level of symphonic band performance the correct balance of timbres is often achieved in this fashion. Of course, it is always necessary to re-edit the scoring of serious music to suit the specific needs of each individual band. Since these alterations are minor they do not affect profoundly the basic sonority.

Which type of band is best? One may well ask this question since its answer is apt to decide a lifetime of activity on behalf of the symphonic band. For me, the brass section must be allowed to contribute the true value of its timbres to the ensemble sonority. By this I do not imply that I find performances by bands using other techniques to be wanting in those essentials of musicianship that mark the superior performance. I do find such performances to be less impelling, and less apt to hold my undivided attention. I feel that the tonal character of the symphonic band has been solidified due to the many efforts exerted in its behalf by conductors who have sensed the noble instrument that is the band when its sonorities have been fully developed. I believe that most of our present day composers who are writing serious music for band have also sensed the unique tonal qualities of these bands, and are presently well able to write in the band idiom. Since this is true, I believe that we should consider the symphonic band to have "arrived," that we should cease our apologies and demand for the symphonic band its just rights, from composers, from audiences, and from the conductors who so often mis-use it. THE END

THE HARPSICHORD TO-DAY

(Continued from Page 9)

want to find in tone the peculiar (and peculiarly satisfying) bite which comes from the plucked string. Among young people especially there has developed a new affinity for the quality of harpsichord tone—indeed, there is hardly a first-rate jazz band in recent years that has not used the harpsichord in certain of its arrangements. Thus, along with the purely antiquarian interest of curiosity, there has developed a revolution of taste which welcomes the harpsichord in its own right. Even eminent pianists no longer deny its place in modern life!

And how does this affect the student? He will find the harpsichord chiefly valuable for the light it sheds on the music for which it remains the best medium. In my classes at Yale, I regularly get two and three times more applications than I can accept. Only the fewest of these come from students who wish to devote themselves to the harpsichord; the far greater number comes from pianists and organists who wish to penetrate more closely into early keyboard music. For these, the harpsichord is a necessity, for the performing of 18th Century music can create difficulties for those who have no acquaintance with the instruments for which it was written. It is nearly impossible, for example, adequately to decide purely pianistically where tone is to be massed and where it must be kept thin.

A frequent question put to me is whether the harpsichord is "harder" or "easier" than the piano; and I generally reply by asking which is "harder," the flute or the oboe? Actually, the answer depends on what one wants to get out of an instrument—mere notes or full musical feeling? As a mere note-catcher mechanism, I should say that the modern piano is the more difficult, because it has more notes to catch. Beyond the beginner's stage, the mechanical aspect of any instrument is not too important.

In the sense of finger-mechanics, the harpsichord has much in common with organ technique. All sustaining of tone is done with the fingers; the instrument follows the linear style of writing; and much of its expressiveness is achieved by durations. The transition from piano to harpsichord is roughly like that of piano to organ.

But the mechanical aspects are the least important. Viewed in its relation to music, the harpsichord opens the possibility of much greater clarity in melodic line; much greater finesse in linear phrasing; and much greater rhythmic strength. The harpsichord is an instrument on which it is impossible to fake! One cannot float along on a sea of thick sound—everything one does is completely

exposed. And unless it is played in a manner which is *musically convincing*, it sounds awful!

It is this matter of musical conviction which gives the harpsichord its greatest strength, producing a heightened musical consciousness in those who work at it, and encouraging concentrated musical effects which, once learned, reflect back on piano and organ playing. On the harpsichord one gets away from the shibboleth of touch and tone. The fact is, you can make the identical passage sound beautiful or terrible, on the harpsichord, without any change in tone! The effect depends on how you control *legato* and *staccato*—on how you project rhythmic shape. The illusion of beautiful tone comes through these controls. And after you have developed them you are the better able to control the piano.

Again, the harpsichord lacks the piano's flexibility of dynamics—which means that you can't correct a bad phrase in the middle. On the piano, you can, to a certain extent; you can start out in haphazard fashion, and then improve or correct as you go along. On the harpsichord, every detail of every phrase must be conceived in advance. The great fault of both piano and organ is that uninterrupted sound tends to constitute musical connection—you simply keep on going, and *something* comes through! The harpsichord requires concentrated and thoughtful planning; nothing comes through which has not been intentionally put there.

In playing a sarabande, for instance, the slow continuity must be put there through imagination; the notes fade out almost as soon as you sound them, and the desired effect doesn't come through tone or pedals—it has to be planned, put into the instrument by sustained musical feeling, and then drawn forth again by carefully controlled fingers. When played in this way, the harpsichord becomes a powerful carrying medium.

In approaching interpretive effects, we find that imaginative intention is far more important than mere acoustical facts. We must remember that we are not playing on instruments or ears, but on inner feeling which can be reached only by our own inner feeling. The harpsichord develops this awareness. Accomplished performance on the harpsichord becomes an evocation, like the quality of poetry which makes hearers participate and wonder. Thus, the harpsichord fills definite needs in modern life, providing qualities of sound and stimulating deeper musical penetration. Its rebirth began as a matter of curiosity, but it has come to stay. THE END

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Violin Questions

By HAROLD BERKLEY

From Far Distant Malaya

F. K. C. Malaya. It was good to hear from you again and to know that our magazine is carefully read so far from where it is published. The sign and number you discovered inside your J. B. Vuillaume Maggini copy was almost certainly put there by Vuillaume himself, and the number is probably a serial number indicating that it was the 42nd violin he made. No one else but the maker would have a purpose in writing anything where it could not be seen unless the violin were opened.

Concerning Thomas Rauch

F. J. McA., California. Thomas Rauch, of Prague, was a clean and accurate maker, and many of his violins have an excellent tone. Today they are worth between \$200 and \$250, according to condition.

An Excellent Bow Maker

Mrs. P. P. G., California. A genuine James Tubbs bow, if gold-mounted, could be worth as much as \$250. The usual price range, however, is between \$75 and \$150. But there are many bows stamped James Tubbs that never saw the inside of his workshop. Whether or not your bow is genuine, no one could say without examining it. The same applies to the violin with the Gobetti Label. If genuine it could be worth as much as \$3500. I would suggest that you take the violin for appraisal to Mr. Faris Brown, 5625 Wilshire Boulevard, Los Angeles.

Well Made Instruments

E. M. Kansas. The violins of Johann Adam Schönfelder are quite well made, and as the wood was carefully selected, his instruments often have a very fair quality of tone. The firm you mention used to import inexpensive German and French violins, so it is not surprising that the instrument was bought from them. A J. A. Schönfelder might sell today for as much as \$350.

The Heberlein Clan

Mrs. E. G., New York. Heberlein is the name of a large family of violin makers in Markneukirchen, Germany. The family is still in existence and still producing violins. It is and was strictly a commercial firm, making instruments of various grades to sell at various prices between \$50 and \$250. Where in that price range your violin belongs, no one could say without seeing the instrument. For their class, some of the Heberleins were careful

workmen, and more than a few of their violins have good tone.

Appraisal Recommended

Mrs. R. K. O'B., Florida. There is nothing I can tell you about your violin other than that it bears a correctly-worded Guarnerius label. As a long-time reader of ETUDE you are certainly aware that a label is no evidence of a violin's origin. But I can say that the chances against your violin being a genuine Guarnerius are many thousands to one. If you are anxious to have the instrument appraised, why not send it carefully packed, to Shropshire & Frey, 119 West 57th Street, or to Rembert Wurplitzer, 120 West 42nd Street—both addresses in New York City. For a small fee, either firm would give you a reliable appraisal.

An Approximate Appraisal

Miss B. S., Missouri. I have been in touch with the present head of the firm that imported and sold your violin in the first place, and he told me that the instrument should be worth between \$75 and \$150 today, according to its present condition.

Inferior Imitations

K. O. W., Ohio. J. B. Schweitzer's reputation has suffered from the unscrupulous use of his label by very inferior copyists. A genuine Schweitzer in good condition could be worth five or six hundred dollars, but most of the violins bearing his label are German factory products of very little value.

A Fair Craftsman

Mrs. J. S. B., California. Carl Georg Kretschmann was a member of a violin-making family that lived and worked in Markneukirchen, Germany, during the 18th and early 19th centuries. He did fairly good work, and his instruments today bring between \$100 and \$200.

A German Factory Product

Mrs. C. C., Kansas. The sinister word "Germany" on an otherwise correct Strad label indicates surely that the violin is a factory-made German product worth, at most, \$100.

A Genuine Stainer?

Mrs. C. A., California. You should take or send your violin to a reputable dealer for appraisal. Genuine Stainers are rare, but once in a while one turns up unexpectedly. Strads are another matter. A genuine Stainer in good condition could be worth \$3000 today.

THE END

Organ Questions

Answered by FREDERICK PHILLIPS

For several years I have taken organ lessons during the warm months (our church is not heated in winter), and have played the pipe organ twice a month for the Junior Choir, and also as a substitute. My teacher has never suggested organ books for study purposes. What books do you recommend for technique, pedal work, etc. What about Bach and the Mendelssohn Sonatas? In piano I have studied the Bach Inventions and most of the Well Tempered Clavier. This summer I shall be busy with college work and shall be unable to take lessons, but I want to practice, and would like help in the way of material for self-study. One teacher says that five lessons is sufficient to learn to play the organ. How about it?

(2) In the list of pieces suggested by Dr. McCurdy in the May ETUDE as suitable for the Church Year, I find few numbers in the Presser catalog. Where can they be obtained, and which are the best for me? I want to play things the audience will like and yet not too "lowbrow." I think the ETUDE repertoire is too hard for me; isn't there something of the in-between grades?

(3) Our church is going to install a new larger organ sometime this summer. It will be electronically controlled and will have chimes. Can you suggest music for organ with chimes?

(4) Is the magazine called "The Organist" still published, and how may it be obtained?

J. R.—Iowa

(1) For basic organ studies we recommend the Stainer-Rogers Organ Method, or First Lessons for Organ, by Nevin. For supplementary work we suggest "Pedal Scale Studies" by Sheppard; "Master Studies for the Organ" by Carl; the Bach "Short Preludes and Fugues"; the first book of Bach "Preludes and Fugues" in the Peters or Novello edition. For pedal work we also suggest "Pedal Mastery" by Dunham, and "Twenty-five Advanced Pedal Studies" by Nevin. For collections of pieces we might mention "Chapel Organist," Peery; "Organ Vistas"; "Popular Church Organ Pieces"; "Ecclesiae Organum," by Carl. The Mendelssohn Organ Sonatas are quite difficult and should not be taken up till you are fairly well along. All of these works may be had from the Presser Company on examination if desired. As to the five lesson idea, our thought would be that five lessons might teach you just about enough to "manipulate" the organ to the extent of playing a few

hymns or tunes, but you would have quite a long way to go before you could really call yourself a competent organist.

(2) The Presser Company is able to supply all the numbers listed in the McCurdy article, but those titles which are followed by the name of a book in parentheses are, with few exceptions, obtainable only in those books and not separately. The best plan probably would be to have the Presser Company send you on approval a few numbers taken from this list, and then you could better judge of their suitability for your needs.

(3) For collections of organ pieces with chimes we suggest "Organ Compositions with Chimes," Kinder; "Twelve Compositions by American Composers for Organ and Bells"; "Book of Chime Pieces for Organ." The Presser Company will also, if desired, add a few numbers in separate sheet music form.

(4) "The Organist" is a bi-monthly magazine containing easy music written on two staves. It is still published by the Lorenz Publishing Co., 501 E. 3rd St., Dayton, Ohio; single issues 60 cents; yearly subscription \$3.00. The same firm also issues another magazine called "Organ Portfolio" containing more difficult music, written on three staves; also bi-monthly, and the same price.

As the Hammond organ is getting so popular in church and home, will you please give me a few registrations for hymn playing.

G. R.—So. Dak.

The Pre-Set keys on the Hammond organ are, in a general way, arranged according to volume, starting with the softer stops on the left (or lower part of the octave), and increasing in volume as one goes up the scale from C₂ to A. The tone qualities, of course, vary, but the general idea of increasing volume could be followed in the matter of hymns, ranging from the quiet, devotional type to the more festive and "praise" forms of hymns. The A₂ and B keys, of course, affect the draw-bar combinations, and can be set up as desired on either manual. The following ensemble effects may be obtained by using the combinations indicated, and will be found useful for hymn playing: String 00 3444 432; Grand Organ 41 8856 323; Reed Chorus 47 8875 321; General String Accompaniment 00 5543 210; General Diapason Accep. 01 8761 431; Fall Great 00 8857 455; Full Swell 00 6788 643; Full Great with 16' 42 8846 333.

ENSEMBLE PLAYING

(Continued from Page 25)

passage must be played softly, the plucking must be done three or four inches down the fingerboard.

To gain tonal control of the Pizzicato is not difficult. Assign to your pupils for practice a two-octave scale in the first or third position, and ask for a crescendo on the ascending scale and a diminuendo on the descending; every note to be played with vibrato and the dynamics to be varied by moving the right hand up to the end of the fingerboard or away from it.

An effective Pizzicato is not hard to acquire if its essential technique is understood.

The Violinist's Posture

"... I am beginning to do quite a bit of teaching, and naturally some problems are arising. As of now, the No. 1 problem is how I should tell my pupils to stand. Should the weight be equal on both feet or should most of the weight be on the left foot? I should be glad of your advice."

F. W. H., Ohio

A majority of the famous names in the violin world say that most of the player's weight should be on his left foot. When such outstanding violinists and teachers as Alard, De Bériot, Joachim, Auer, Ševčík, and Kneisel agree that this posture is best, it would seem difficult to hold a contrary opinion. Nevertheless, there is another school of thought, headed by Marteau and Flesch, that says the player's weight should be balanced evenly on both feet.

Experience has taught me to agree with the first opinion, mainly because this way of standing promotes greater freedom of bowing. A few experiments will support this view. If you will play a passage of rapid and vigorous détaché with your weight evenly balanced on both feet, you will find that you cannot control the shaking of your body. If, on the other hand, you play the same passage with your weight almost entirely on the left foot, your head being vertically above it, the vigorous motions of the bow-arm will not be communicated to your body, and you can be completely relaxed.

This is not meant to infer that the player's weight should never be shifted from one foot to the other. In the enthusiasm of playing, a certain amount of swaying is almost inevitable; all the great violinists shift their weight to a greater or lesser extent. But you will find, if you observe closely, that the weight is on the left foot most of the time, and practically always when rapid bowing is needed. Moreover, leaning towards the violin has a psychological effect on the player; it seems to bring him into a more intimate relationship with his instrument.

THE END



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Junior Etude

EDITED BY ELIZABETH A. GEST

Wanted: Good Accompanists

by Alice Brainard

NOT EVERY good pianist can become a good accompanist, for it takes a special type of talent and personality. In addition to the technical skill and the thorough musicianship which the soloist must cultivate, the accompanist must also have the ability to read music well at sight and to perform it as the soloist or director wishes to have it done. He must assist the soloist or director in interpreting the music, but must not assume the leadership in so doing. Some very excellent solo pianists are very poor accompanists, due to the fact that they lack these qualifications.

The ability to read music well at sight, quickly and accurately, is absolutely essential, for a soloist or director does not want to be bothered with an accompanist who must learn the music first, nor will he put up with mistakes in either notes or rhythms. The accompanist must, of course, study the composition when he has an oppor-

tunity so that he can "cover up" if the soloist has a sudden lapse of memory. Good accompanists take care of such situations, but if they can not do so, the audience usually blames them, rather than the soloist, for the mistake.

An accompanist must never play too loudly yet he must give sufficient support; he must do nothing to attract attention to himself; he must have tact; great patience is required when a passage has to be gone over time after time; he must remember that an irritable accompanist would probably lose his job. He should also study a foreign language or two, in order to be able to give singers proper support when they sing other than English texts.

Although some people think the career of an accompanist is not as glamorous as that of a solo artist, it is in many ways much more difficult, and it makes an important contribution to a successful performance.

BEETHOVEN'S OWN PIANO

This is a picture of Beethoven's piano. It was presented to him in 1817 by its makers, John Broadwood and Sons, a firm organized in 1728. The compass is six octaves.

A week after Beethoven's death it was sold at auction and was bought by Carl Anton Spina, a music publisher. Spina sent it to Liszt at Weimar and later Liszt presented it to the Countess Wittgenstein. It is in the National Museum at Budapest.



The Singer of Bird Meadow

by Martha V. Binde

LONG AGO, in the twelfth and thirteenth centuries, there were bands of traveling poet-singers, known as minstrels. In Germany they were known as *Minnesingers*. The story of one of these minstrels prompted Richard Wagner to write his famous opera, "Tannhauser." Musicians everywhere are familiar with the *Pilgrim's Chorus* and the *Song to the Evening Star*, from this opera.

In the opera of "Tannhauser," a minstrel knight takes part in a singing contest, or "Tournament of Song," as it was called. This event was held in the great hall at Wartburg Castle, where the Landgrave of Thuringia held his court. Among the group of *Minnesingers* were Walther von der Vogelweide, Wolfram von Eschenbach and Reinmar von Zweter. The old stories tell interesting things about Walther.

His name, von der Vogelweide, means "of the Bird Meadow." When he was a boy in the mountains of Austria, he loved the meadows and the woods and the birds that sang in them. People passing through the forest would hear him whistling and singing with the birds. Later, he studied with Reinmar, a master musician, who appears in the opera.

The Duke, Frederick, liked Walther so much he gave him an allowance, as was the custom in those days. When Frederick died on one of the Crusades, Walther had no patron to help him, but, ragged and hungry, he continued to wander through the land, singing. Once, so the story goes, he was singing and shivering in the bleak November wind, when another patron heard him and gave him money to buy a fur coat.

When Walther became older he was given an estate in Bavaria, where he passed his time singing, and writing music and poetry. At his death he left money to buy food for his friends, the birds; and he asked that he be buried in a spot open to the sun, where the birds would sing high above him.

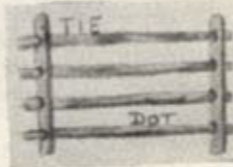
In the old castle at Wartburg there was a mural painted on the wall showing the song contest of the minstrels. When Wagner saw this he was inspired to write his opera about Tannhauser, the Min-

strel Knight, Walther von der Vogelweide, Wolfram von Eschenbach, Reinmar von Zweter, and Hermann, the Landgrave of Thuringia.

(Note: In Wagner's opera, "Die Meistersinger," he included another singing Knight named Walther, but this was Walther von Stolzing, who lived in the sixteenth century. He is the singer of the very famous "Prize Song," known to all music lovers. When we see, or think of these operas, we are apt to forget that Wagner modelled them on the lives of real people who lived hundreds of years ago.)

Change-a-Letter Game

Change one letter in each of the three moves downward until the word *tie* becomes the word *dot*. Each change must spell a real



word. The first player to finish is the winner. (Answers on next page.)

PROJECT for AUGUST

Learn and memorize two pieces by yourself as a surprise for your teacher. Be attentive to notes, rhythm and expression marks.

TIPS for MUSIC STUDENTS

by Herman J. Rosenthal

1. Practice daily.
2. Notice titles of the pieces you play.
3. Learn something about their composers.
4. Procure a musical dictionary.
5. Concentrate on what you are doing.
6. Read good music books and magazines.
7. Play duets.
8. Listen to GOOD music on TV and radio.
9. Attend local concerts.
10. Do not be discouraged when problems seem difficult.

Junior Etude Contest

Junior Etude will award three attractive prizes this month for the neatest and best original poems. Contest is open to all boys and girls under twenty years of age.

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

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Class A, 16 to 20 years of age; Class B, 12 to 16; Class C, under 12. Contest closes August 31. Prizes will be mailed in September. Results will appear in a later issue. Topic: Music in Summer

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:

I have been studying piano two years and sing in our school glee club and church choir. My hobbies are reading, playing the piano and pen pals. I enjoy reading the articles and playing the pieces in ETUDE. I would like to hear from readers.

Ednita Gonzales (Age 14),
Philippines

Dear Junior Etude:

I play the piano, violin and bell lyre and would like to be a concert pianist. In 1953 I was a winner in your Junior Etude poetry contest. I composed a piece called *Mary's Song* which was sung as a choir



anthem on Christmas. I would like to hear from other Junior readers. I am enclosing my picture.

Brena Lu Jubin (Age 11),
Pennsylvania

Dear Junior Etude:

Someday I hope to become a concert pianist. Last year I started taking organ lessons also, and am now intrigued with Bach. I have also taken voice lessons and sing in the Choir

for young folks. I would like to hear from others who are seriously interested in music.

Dorothy Lea Cornwell (Age 17),
California

Dear Junior Etude:

My happiest times have been when I was listening to music or discussing it, but I do not know many music lovers. I always wish I could share my enthusiasm with others. I hope some Junior readers will write to me, in either English or French.

Denyse Jean (Age 20), Canada

Dear Junior Etude:

I have been taking piano lessons for five years at the Women's College. I hope you will include me in your Letter Box column as I would like to receive letters from other countries, especially from readers who are interested in music.

Lourdes S. Kilayko (Age 18),
Philippine Islands

Dear Junior Etude:

I play oboe in our High School band. I would enjoy receiving letters from other high school oboists because there are only a few oboists within a ninety mile radius of here. Maybe we could settle our oboe problems together. My hobbies are stamps and playing baseball.

Carroll Travis (Age 15),
West Virginia

Dear Junior Etude:

I am interested in all kinds of music, especially piano. I accompany our High School Orchestra and play organ in church. I plan to major in music in college. I would like to hear from others.

Muriel Speering (Age 17), Wisconsin

Answers to Change-a-Letter

Tie-toe-doe-dot. Also correct—
Tie-tit-tot-dot.

BEETHOVEN AND BUBBLE GUM

(Continued from Page 11)

To begin with, the series is divided into two separate sections, introductory and senior, each section posing its own special needs and problems.

For young people nine years and older, five concerts are held during a season, each on a Saturday morning and each of about an hour's duration. Originally the concerts were held at Aeolian Hall, but as interest grew and the audience consequently increased, they were moved to the larger Carnegie Hall auditorium.

Every program must take into account the youth of the audience, the two-fold aim of "Enjoyment and Education," and the great necessity for keeping the youthful audience continuously interested. This past season a central theme was adopted for each concert—the Story of the Orchestra, the Story of the Nativity, the Story of the Symphony, the Story of the Concerto, and the Story of the Opera, and each theme was appropriately illustrated through talk and music. The conductor talks informally with the audience, sometimes using slides depicting historical events in the theme under discussion. There is some group singing, guest celebrities, child soloists or school choruses, and numerous questions directed at or from the audience. The questions asked and the answers received are often enlightening, humorous and stimulating.

Mr. Buketoff recalls just such a humorous incident that occurred when he was conducting a Young People's Concert rendition of Berlioz's "Tuba Mirum." Mr. Buketoff asked the audience, "Does anyone know what the Day of Judgement is?"

From the balcony a small, confident voice came forth with an answer. "I know. That's the day God decides whether you go up or down!"

Supplementing the actual concerts are annual contests for the best child's notebook on the series, for the best drawings on the concerts, and a nation-wide competition for composers under seventeen years of age with the winning works often performed at the final concert.

In 1947, the society decided that three separate concerts for the five to eight age group were needed, and New York's Town Hall was selected as the presentation site.

With these toddlers, special pains are taken to take into complete consideration their extreme youth and restlessness. More emphasis is placed on the enjoyment aspect and everything is much more intimate since the auditorium is small, about one-half the size of Carnegie Hall's auditorium. Short works in a lighter vein are presented, the favorites being Sousa Marches and Prokofieff's "Peter and the Wolf," and every concert is sprinkled with brassy martial airs and gay dance tunes.

Except for an intermittent popping of bubble gum or a frantic search for misplaced overshoes, the audience is well-behaved during the concert's one hour duration.

Sometimes the children jump up and down in excited rhythm with the music. This, however, rarely disrupts a concert nor bothers the performers. As Mr. Buketoff explained, "It's only parents who have the mistaken idea one must be solemn to listen to music."

The theme of the concerts for 1953 was "Fun with Music." In October the program featured Don Gillis' "The Man Who Invented Music." In November the main selection was Dukas' "Sorcerer's Apprentice" and in December a gay Christmas feeling was brought into the festivities which were highlighted by the perennial appearance of Santa Claus leading a group singing of "Jingle Bells."

A concert may also include child performers and guest celebrities, such as Gladys Swarthout who was the guest celebrity at the October concert. Talks on different phases of music and musicians, orchestral settings of popular nursery rhymes and musical narratives, have also filled out many a "Moppett Matinee."

The youngsters are continuously reminded of their concert-going obligations—"To arrive on time, to sit quietly, and not to get ready to leave until the last number is completed."

Bad concert manners are vividly blueprinted to the youngsters. At one concert, during a performance of "Swan Lake," some of the members of the orchestra deliberately strolled off the stage while the rest of the orchestra continued to play. To the young audience it was easy to see why this was wrong and why it shouldn't be done.

What has been the overall effect of these concerts on the youngsters? Charles Gramet, the Principal of Nathan Hale Junior High School in New York, points out that, "When we started our orchestral program three years ago we discovered that not a single girl or boy in this school had had any music instruction. Certainly not one of them had ever attended a concert by a first, or even second rate orchestra."

The concerts have met this very important need. In co-operation with the New York Board of Education, four special concerts were presented last year in local high schools to bring good music to more young people.

At a press conference given after one of the concerts and attended by a group of young editors of local school newspapers, questions like these were asked of the conductor. "Is a musician's career worthwhile?"

(Continued on Page 56)

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BEETHOVEN AND BUBBLE GUM

(Continued from Page 55)

"Do you think one must start studying an instrument when one is young like us, or can an older person of about twenty learn to play an instrument?" The questions were proof indeed that the concerts had stimulated their interest in music and musicians.

From the parents of the youngsters have come perhaps the most inspiring responses. One mother summed up the views of the others very completely when she said, "My oldest son is 11½, so he and I have attended the concerts for many years. The other children joined us about five years ago, and now we all regularly attend the concerts. Always I have felt—'Even if they are young, something will remain.' Well, this Saturday brought my greatest reward, when the three boys (the youngest is seven) and I agreed that

it was the 'best yet!' When they all sat through the concert barely winking an eyelash, when they even tried jotting down notes, I realized it had not been in vain."

As the Philharmonic Young People's Concerts moves into its thirtieth year, there can be little doubt of its achievement nor of its future. As Mr. Pelletier remarked upon the completion of a children's concert, "The way they listened to the music has convinced me more and more of the power of music in education. Our programs were of a symphonic type—overture, symphony, modern American work, modern brilliant work—but they accepted it. After the concerts we felt we had given them a new kind of joy. We had opened some doors of knowledge. We had enlarged their horizons." THE END

NEW RECORDS

(Continued from Page 18)

Judicious engineering gives the strings a silken coat. (Columbia ML 4869)

Hugo Wolf Recital
In his recital of Wolf songs, Hans Hotter, distinguished German baritone, has the guidance of Gerald Moore, whose piano support meant much to Kipnis and other great lieder singers of pre-war years. Hotter wisely selected a program adapted to *Heldenbariton* interpretation; such big numbers as *Prometheus*, *Cophtisches Lied* 1 and 2, and *Michelangelo Lieder*. Vocally, the entire collection is excellent. Interpretatively, the quieter numbers (Angel 35057)

Britten: A Simple Symphony for String Orchestra, Op. 4
Ireland: Concertino Pastorale
There's nothing geographical in the mating of Britten and Ireland on this interesting disc, for Benjamin Britten and John Ireland are both contemporary English composers. Conducting the M-G-M String Orchestra, Izler Solomon makes the most of two light, pleasing works. Aside from dryer acoustics than most recording engineers prefer these days, the disc is another example of outstanding M-G-M technical work. (M-G-M E3074)

Mascagni: Cavalleria Rusticana
London and Angel have entered excellent new recordings into the competition, and it would be a rash reviewer who would plunge for one or the other. London's performance excels in the singing of Mario del Monaco (*Turiddu*), the dynamic conducting of Franco Ghione with the Milan Symphony Orchestra and

Chorus, and the brilliance of the recorded sound. Angel's performance is superior with respect to the role of *Santuzza*—beautifully sung by Maria Meneghini Callas, the singing of Rolando Panerai as *Alfo* and Anna Maria Canali as *Lola*, and the convenience of the special Italian-English libretto. Angel's sound is good but more diffuse than London's. Angel leaves the fourth side blank and doesn't charge for it; London fills the fourth side with Mario del Monaco in an operatic recital. (London 990, Angel 3509)

Brahms: Concerto No. 1 in D Minor for Piano and Orchestra, Op. 15
That London Records should bring out another recording of this concerto a few months following the magnificent Curzon-Van Beinum version (LL 850) is not surprising. The artist for the latest recorded performance is Wilhelm Backhaus playing with the Vienna Philharmonic Orchestra under Karl Böhm. Both of these new London recordings are superior in style and sound. (London 911)

Vivaldi: Four Concerti
One of this writer's richest concert hall experiences during the past season was listening to the *Virtuosi di Roma* play Vivaldi. Decca now brings us four Vivaldi numbers played by this distinguished Italian chamber orchestra. Included on the program are the Concerto in D Minor for Viola d'Amore, String Orchestra and Cembalo; Concerto in B-Flat Major for String Orchestra; Concerto in D Major for Violin; 2 'Cellos, String Orchestra and Harpsichord; and Concerto in D Minor for Oboe, String Orchestra and Harpsichord. If you revel in

baroque music at its best, don't overlook this disc. (Decca DL 9679)

Mozart: Concerto No. 23 in A Major, K. 488
Concerto No. 24 in C Minor, K. 491

There's a tragedy in the month's record news and this is it. Two of Mozart's loveliest piano concerti ably played by one of the best Mozart interpreters (Clifford Curzon) and a splendid orchestra (the London Symphony) under a good conductor (Josef Krips) have been ruined by poor engineering. You have a choice. Either you set your controls for the orchestra or the solo instrument. If for the former, the piano is all cotton. If for the latter, the strings are all knives. (London 918)

Palestrina: Missa Papae Marcelli
Choral Music from the Lowlands
Admirers of polyphonic, a capella Choral work will find this Epic disc fascinating from start to finish. Sung by the Netherlands Chamber Choir, Felix de Nobel conducting, the program features Palestrina's famous Pope Marcellus Mass and nine short choral works written in the Lowlands during the fifteenth and sixteenth centuries. Of the latter, three are sacred and are sung in Latin; four are secular and are sung in Italian. Orlando di Lasso's *Matone Mia Cara* is worth the price of the whole record. (Epic LC 3045)

Creston: String Quartet, Op. 8
Paul Creston's only string quartet waited eighteen years for recording, but the talented American composer has found sympathetic and able interpreters in the Hollywood String Quartet. This top-notch chamber group has given the Creston opus a vital reading that should place it on many a program in the future. The disc contains also Hugo Wolf's *Italian Serenade in G Major* and Joaquin Turina's *La Oracion del Torero*. All are recorded realistically. (Capitol P-8269)

Preludes and Intermezzi from the Opera
From its Cetra library Capitol is assembling and releasing excerpts of wide appeal. The operatic preludes and intermezzi chosen for this disc make up an orchestral program of quiet charm. Various conductors lead the Symphony Orchestra of Radio Italiana in preludes to Acts I and III of "La Traviata," to "Aida" and "La Gioconda," and in intermezzi from "Manon Lescaut," "Cavalleria Rusticana," "Adriana Lecouvreur" and "I Quattro Rusteghi." (Cetra A50159)
THE END

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BELLS FROM ACROSS THE SEAS

(Continued from Page 13)

of a mixture of cement and sand in a special proportion, is fitted on. After the false bell is completely dried, it receives another coating of loam and one of grease—the latter for imprinting of decorations or inscriptions. Finally the core, false bell, and mould all receive a thorough baking.

Now comes the transporting of the embryo bell—core, false bell and mould—to the casting pit. It is tamped down to prevent breaking of the mould when the hot metal flows down between the mould and the core. The furnace, filled with blocks of pure bronze, is stoked up until it reaches 3,000 degrees Fahrenheit.

Standing by the furnace is the mastercaster, who casts a test ingot as soon as the bubbling mass maintains the required degree of heat. If the consistency is right, he gives the signal and the sizzling metal is then channeled into the moulds. Flames three feet high dart from drought holes in the moulds; clouds of smothering smoke blanket the room.

Although pouring in the molten copper requires comparatively little time—in direct contrast to days and weeks preparing the mould—still it is a tricky operation demanding skill. The metal must also be "cooked" just right. Important as these elements are in producing bells of superior quality, still another factor is never forgotten. In front of the kiln stands a tiny, neon-lighted cross. Each bell is cast in the glow of its light and blessed with prayer.

After the cooling period is over (one day for smaller bells; proportionately more for larger ones), the bell is thoroughly cleaned by sand-blasting and by rotating steel brushes. After this it is weighed, tested, and turned upside down for easier tuning.

Here again skill is required, for carillon-tuning demands greater precision than piano-tuning. However, the tuner's work is somewhat simplified by the presence of certain basic qualities determined in casting: volume by its size and weight; quality by its shape; pitch by its diameter. The master-tuner remedies any deviation in pitch by paper-thin shaving of the inside of the bell.

In this exacting work he uses hundreds of different tuning forks, one of his most difficult tasks being tuning the tiny bells. Likewise, he must carefully check the position of the bell-clapper. Each clapper, mathematically computed to weigh one-tenth of the bell, must strike the inside of the bell at the thickest part of the sound bow. After the tuner finishes his work, specialists further test each bell for clarity and accuracy of tone—qualities that are re-

tained throughout centuries.

The first of our modern carillons from across the seas was dedicated July 29, 1922, at Gloucester, Massachusetts. At that time a large number of the church members of "Our Lady of Good Voyage," who had provided the gift, were Portuguese fishermen. One of the largest carillons in the world is that of Riverside Baptist Church in New York, given by John D. Rockefeller, Jr., in memory of his mother. Its 72 bells have a range of six octaves. Other notable carillons include the Bok Singing Tower of Florida with 61 bells, and the Stephen Foster Memorial Tower on the banks of the Suwannee River at White Springs, Florida, where daily concerts of Foster music are given.

To encourage further development of carillon music in America and to exchange useful information, the "Guild of Carillonists in North America" was organized. It held its first Congress in 1934, with intermittent meetings since then. One of the greatest problems presently confronting its members is the lack of suitable music. There is no so-called "standard repertory," for music suitable to a small carillon of 25 bells will not adequately display the resources of a 72-belled giant. As a result, most carillonists make their own arrangements.

Carillon music, like that of radio, is air-borne and intended for mass consumption. Unlike radio, however, it is best enjoyed out-of-doors. On a warm summer night, what keener delight than listening to the bells whose music is often colored by gentle evening breezes? Or feeling the peace and tranquility that come with its nightly benediction?

The new Dutch carillon, now firmly embedded in American soil, will give daily pleasure to Americans for generations to come. As it continues to ring out its songs of faith, of love of country, its voice will not go unheard in achieving that world harmony pledged by both nations.

QUESTIONS AND ANSWERS

(Continued from Page 22)

ries from one edition to another. If you will consult some other edition of this concerto, say the Peters edition, you will find that all of these notes are included in the second piano part, and do not appear on the staffs of the solo part at all. This makes the second part a truer reduction of the orchestral score, but also makes it more difficult to play.

2. Your edition follows the music as it is written in the full score by Liszt. But in a concerto when the orchestra has one or two chords (or even several measures) after the solo part has finished, the soloist almost always plays this final bit along with the orchestra.

3. About grades three and four, respectively. R. M.

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SOME OUTSTANDING SHORT PIECES OF THE YEAR

(Continued from Page 21)

From Schroeder and Gunther lists: Louise Ogle—*Ghosts and Goblins*—wild and ghostly Halloween doin's; easy; first year.
Cleo Hibbs—*Lackadaisical*—just the piece for those lazy, indifferent early 'teen agers; second year.
Louise Garrow—*Carnival Fun*—a hilarious end-of-the-evening with *Good Night Ladies* and a quiet finish; second year.
David Glover—*Little Brass Bugle*—all the youngsters will love this one! second year.
David Glover—*Dog Gone Boogie*—the "toughies," girls and boys, will want to play it; third year.
Mark Nevin—*Baby Boogie*—your clever young children will make a hit with this tune; second year.

More "Popular" Music

For teachers looking for new "pop" numbers, here are some: "Current Pops"—arranged by Kathleen Hall; a corking little book! Big notes, second and third year. Hansen, publisher.
"Popular Hits No. 2"—arranged by Lou Leaman; an excellent selection for adolescents; third year. Hansen, publisher.
David Glover—*Boogie Woogie School Days*—five perfect (and easy) emotion releasers for second and third year adolescents. Mills, publisher.
Marvin Kahn—three separate "Knockout" numbers: *On the Pony Express*, *Jumpin' Jupiter*, *Lazy Daze*; third and fourth years. Mills, publisher.

(Next month Dr. Maier will discuss the year's outstanding new books.—Ed.)

**SAN FRANCISCO'S NEW
MUSICAL LEADER**

(Continued from Page 26)

excellence of orchestras in America and Europe. "But I cannot compare orchestras when conditions are so widely varying. You ask me if there are places for young players, I can only say that every musical organization in the world is interested in unusual musical talent. You ask me if a player would have a better chance in America, or in France, or Sweden or some other European country. I can only say that even between European countries circumstances are not the same, much more they differ on the two sides of the Atlantic."

It could be observed, however, that Jorda's own career is an answer to a thousand questions which might be asked as to the possibility of the combination of talent, determination, and understanding of human relationship making a marked success.

More "Serious" Music; Some Russians

That musical sleuth, Leo Podolsky, has been turning up more neglected good music than all the other detectives put together. Belwin has attractively published some separate Russian items called "Re-discovered Classics." Those I like best are: *Two Preludes* by Cesar Cui and Liadow.

Fairy Tale by Korchmareff.
Etude Melancolique by N. Medtner
When it Rains by L. Ponishnoff.
All are early advanced, beautiful, and bring happiness to both players and auditors.

More Advanced Items

Schirmer has just published separately three delightful "Children's Pieces" by the Argentine composer, Alberto Ginastera—*Anton Pirulero*, *Chacarita*, and *Arroz con Leche*. These are true finds—very short, early advanced, sharply rhythmic, wonderfully effective.

Schirmer has also produced Harold Bauer's version of the Albeniz *El Albaicin* (the gypsy quarter outside Granada, Spain). It is a joy at last to have this fascinating sketch in a version that is pianistic and playable. The original, like many Albeniz originals, is impossible.

Leonard Pennario's free concert transcription of the Strauss *Emperor Waltz* (Mills) offers advanced pianists a very welcome "end" piece for their concerts. Don't be discouraged by its length or looks. It's not nearly so hard as you think!

man with whom he had the appointment, and without even so much as enquiring my name he began a sincere apology and a reasonable explanation of the cause of his delay. Four times during the course of our subsequent conversation he broke off to express his recurring regrets at having kept us waiting, and upon our departure he personally escorted us down the eleven stories to the ground floor, and to the street door itself. Mrs. Brant looked at me as we left, and quite unprompted by any remark of mine said, "He'll have them all loving him before Christmas!" One may have all the talent, all the knowledge, and all the ambition it is given men to possess, but unless he can make people love him, his chances for success tend toward the vanishing point.

Jorda believes in the future of American composition. "You have already established a school of great American music. You have Bloch, Copland, Schuman, Barber, Harris, Piston, Sessions, scores of men creating new and important music. American has brought much to the world in other fields, she was certain to bring great music also, great performing artists and great creative geniuses. And we are only at the beginning of it all!"

This magnetic son of San Sebastian has a glowing word to say for the San Francisco orchestra. Having conducted in South Africa, in Spain, in England, France, Belgium, Switzerland, he said of the San Francisco group, "San Francisco has a magnificent group of artists, top class!"

Jorda is married, father of two lovely little daughters. Returning to San Francisco for the fall season, he will bring his family to America to be with him. As we sat high above the street, overlooking the city built on a hundred hills, he looked out the window, through the driving golden rain, and said:

"San Francisco is wonderful!"
THE END

WORLD OF MUSIC

(Continued from Page 8)

binations presented by the Carmel Woman's Club. Harpsichord, viola da gamba, flute and oboe were heard in these numbers. The closing day featured the Passion according to St. Matthew given in two separate sessions—at 3 and 8:30 P.M.

The Brevard Music Festival, August 13-29, will feature as its soloists American-trained artists. Included among these will be Carroll Glenn, violin; Eugene List, piano; Carol Smith, contralto; David Lloyd, tenor; Grant Johannessen, piano; and Donald Grams, bass-baritone. The Brevard Festival Orchestra, conducted by James Christian Pfohl, will present a total of nine concerts.

(Continued on Page 63)

THE MAGIC OF LEOPOLD AUER

(Continued from Page 15)

said, he counseled us to rotate the wrist, at the nut as well as at the tip. He would insist on a full-circle rotation—when we got to a place where a change of bow was due, he would begin rotating his own wrist as a reminder!

4) Developing tone quality. Auer believed that each tone has a certain best overtone and that the vibrato should duplicate this overtone. He didn't believe in too much vibrato (certainly not as a means of "expression"); still he held its use to be a means of coaxing along the overtone which makes the tone itself sound richer.

5) Understanding practice. Auer got furious (and he could!) when practice was made synonymous with mechanical repetition. He used to talk of practicing with inspiration. This did not mean waiting until a happy moment arrived! Rather, it meant bringing one's best, most thoughtful and devoted work to bear on each moment of practice. He used to say, "Yes, practice four hours a day—but take all day to do it." He required of us that we search the music for each drop of meaning it contained, and practice in terms of what we found, using mind and heart as well as fingers.

But Auer did far more than teach technique! He inspired us with reverence. His pupils never came unprepared. Whether consciously or unconsciously, we all strove to emulate what we found in his example. He could clear up a whole passage with one word. He also relied much on fingering as a means of clarification; and this was never based on preconceived rules, but on the individual shape and needs of each pair of hands he dealt with.

Auer's approach to interpretation was based on individual development. Anyone could play notes, but the release of music required that one constantly grow inwardly. A man of catholic tastes himself, he urged us to give attention to more than violin playing—he stimulated us to read, to hear all the music and all the performers we could (even the bad ones could teach what not to do!), to visit museums. And we did. As a boy, I often went to the great galleries with the master's grandson, Mischa Auer, who has won distinction in his own right as an actor. Returning to Auer's idea of meaningful practice, he would urge us to incorporate into our playing, even into our practicing, the riches we had absorbed in other fields.

Auer was a religious man, of deep and pervading faith. This, too, was brought into his teaching. Once a very famous pupil played the Beethoven Concerto, and the master's only comment was, "Did you pray?" In approaching this work, he always

said, "I can tell you only one thing—when you begin, ascend as towards Heaven."

In all things Auer inculcated good taste—even in the demonstration of virtuosity. He loathed show for its own sake. He taught music and he also strove to make ladies and gentlemen of his pupils. When I was a little boy, he once showed me something about a phrase and I whistled it. "No, no," he objected, "that is not nice. An artist does not do that!" He spent time showing his pupils how to walk on and off the stage, how to stand. He taught us to keep the left foot a little ahead of the right—"it is more graceful"—and to hold the violin high. When I made my debut with the New York Philharmonic, Auer did me the honor of conducting for me. Many of the men had studied with him, and it was amusing to see how, for that occasion at least, they all held their instruments extra high! Certainly, Auer could "do" nothing to them; their lesson days were over and they all held good jobs—still, the influence of the master was such that they all tried to please him.

And, finally, Auer imparted much to us through reminiscence and anecdote. He used to credit the Casino at Monte Carlo with the development of his career! Once he, Sarasate, Wieniewski, and Anton Rubinstein set out to break the bank, and lost every penny they had. "So we had to go back to practicing," he would chuckle. In his youth, Auer had been a pupil of Joachim's, and often played in the orchestra when Joachim was soloist. Auer always enjoyed Joachim's performance of his own (Joachim's) Hungarian Concerto, a long and taxing work. Joachim wore a full beard, and by the time the Concerto was over, he had worked so hard and perspired so freely, that the beard became moist and shrunk. "He looked like a different man," Auer would say; "I used to travel to every town where he played this work in order to see the beard change!" Auer had a part in the meeting between Sarasate and Wieniewski. Each had heard much of the other's mastery so, when Sarasate went to Russia for a tour, a meeting was arranged. Auer, who was friendly with them both, played their accompaniments on the piano.

Out of elements like these, there came into being the "Auer legend." It is not a legend. It is pure truth. He was a great teacher, not only because he turned out remarkable pupils, but because he inspired all who came into contact with him with the holiness of art. It is the desire of those who knew him to try to pass this attitude on, if only in a small way, out of reverent memory of the master.

THE END

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HOW TO SING MORE FLUENTLY

(Continued from Page 17)

your throat is a generator. If you want more volume you turn up the generator, and if you want less volume, you turn it down. This control can only be accomplished through breathing exercises.

It has been my experience with pupils that they want to sing only one tone at a time, and have not the feeling for relating the tones in a united line, as a musical phrase or one musical idea. They show too much interest in each note, and the voice stops after each note. I tell them to start again. Then they will sing a phrase as though the tones were unrelated. If they don't quite stop after each note, I can still hear a change in the voice quality.

Let's start to overcome this habit with a preliminary exercise, and experiment with the speaking voice. Hold your mouth open, and pull your chin down with your right hand. Start from the lowest tone in your voice and slide up to the highest tone, without a "break," making the sound of a siren. Whatever sound comes out will be the true range of your voice.

It seems to be a mental hazard for pupils to let the voice sweep from their low tones to their high tones, and back down again to the low tones. The pupil must learn to let the voice go up and down with his own free will without closing the throat.

(1) It is an easy matter to select a song from your repertoire, and "whisper" "ah" very softly and smoothly from the beginning to the end of each musical phrase—in the song. When you try it, you will find that it is not as easy to do as it sounds, but it will establish in your ear what you are going to sing. For this whisper, don't break the flow of breath. Be sure that you take enough breath in the beginning to enable you to whisper the whole phrase on one breath.

Please don't think that I advocate "whisper" singing. A whisper does not develop the singing voice. It merely shows you the column of air that should come up through the open throat and the open mouth.

(2) Take this same song, breathe deeply, and hum the phrase from beginning to end with a smooth cadence. The voice must continue on the melodic line of each phrase with smoothness and equality of resonance. If you let go for one minute, you will have lost resonance that can't be recaptured. When you hum, you will feel some body action. This should help you to support the breath, so that you won't lose it, and develop air holes. If you do not feel that you have enough breath, increase it by deeper breathing.

(3) Take this same song, and

sing these same phrases out in full voice, with the same breath action and the same smoothness from tone to tone. When you sing with the full voice, sing with a firm tone. Keep repeating each phrase until you hear it flow fluently from tone to tone, and until the phrase flows freely through the tones. If two tones appear on the same note, don't attempt to repeat each tone, but let your voice flow smoothly through the time value.

Balancing the vowels and the consonants is another important phase to study in correct pronunciation. If the vowels are blasted and the consonants come through imperfectly, or not at all, the balance will be faulty and the whole effect spoiled. Any difference in volume or character between vowels and consonants in words will result in something like the equivalent of Dr. Jekyll and Mr. Hyde. Consequently, much of the singer's practice has to be centered on the ability to sing words rather than on the mere pronunciation of pleasant tones.

Here is a simple exercise that will help you to smooth out the line from vowel to consonant, and it should be practiced with smoothness. The consonant must be sung on the same pitch as the following vowel.

It is difficult to sing alternately from consonant to vowel, so do it slowly. Then when you have mastered it, it will not seem hard to do.



One of the most common mistakes in pronouncing words is the over use of the mouth, lips and tongue. Young students seem to think that if their lower jaw drops, or the tongue wags, the better will be the pronunciation. Instead, all of this is liable to distort the pronunciation. For fluent singing the lip, jaw, and tongue should be flexible, and relaxed.

Each singer must find a natural singing position for his mouth, tongue and lips. Since each person is different, there is an individual correct position of the mouth for each of us. In general, the mouth should not be stretched wide open, but should be open about the thickness of the thumb.

The purpose of the exercises in this article is to develop fluency of thought. None of them are designed to be accomplished without work. In learning to sing, all of the work to be done is your own. THE END

WORLD OF MUSIC

(Continued from Page 63)

Dr. H. Alexander Matthews, prominent organist-composer of Philadelphia, has retired after an active career of 54 years as organist, teacher and conductor in Philadelphia. He plans to move to Madison, Conn., there to devote his time to composition. He has been organist-choirmaster of St. Stephen's Episcopal Church for a number of years. He came to the United States in 1900 and has filled a number of very important posts in Philadelphia. He was the founder and

for twelve years conductor of the Choral Art Society. He was director of the musical clubs of the University of Pennsylvania for ten years. He was also conductor of the Orpheus Club of Wilmington, Delaware, for fifteen years. For a number of years he has been head of the theory and organ departments of the Clarke Conservatory of Music in Philadelphia. He is a prolific composer of organ and choral works, several of his cantatas enjoying great success.

COMPETITIONS (For details, write to sponsor listed)

• International prize competition for an orchestral work by young composers. Conducted by Spanish musical magazine "Ritmo." One award, 5,000 pesetas. Closing date September 30, 1954. Details from Revista Musical Ilustrada Ritmo. Concurso Internacional de Composicion, Francisco Silvela, 15, Madrid, Spain.

• Arcari Foundation Accordion composition contest. Award of \$500 for an original work—a rhapsody for accordion and orchestra. Closing date, October 15, 1954. Details from Arcari Foundation, 14 Merion Road, Merion, Pa.

• Capital University Chapel Choir Conductors' Guild annual anthem competition. Anthems suitable for average church choir. Closing date September 1, 1954. Details from Everett W. Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

• American Guild of Organists Prize Anthem Contest. \$150.00 offered by The H. W. Gray Company, Inc., for the best anthem for mixed voices. Deadline, January 1, 1955. Details from The H. W. Gray Company, Inc., New York 17, New York.

• Musical Fund Society of Philadelphia International Composition Contest. \$1000 award for a choral work for mixed voices and orchestra. Closing date December 31, 1954. Details from Dr. F. William Sunderman, Chairman, 1025 Walnut Street, Philadelphia 7, Pa.

• Friends of Harvey Gaul, Inc., Eighth Annual Composition Contest. An award of \$300 for a violin solo with piano accompaniment. A \$100 award for a composition for four harps. Closing date December 1, 1954. Details from Mrs. David V. Murdoch, Chairman, 5914 Wellesley Avenue, Pittsburgh 6, Pa.

• Northern California Harpists' Association Annual composition contest. Two awards of \$150 each for composition for harp solo or harp with one or more instruments or voices. Closing date January 15, 1955. Details from Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

• Lorenz Publishing Company composition contest. Prizes will be given for 25 anthems and 15 organ voluntaries submitted between June 1 and December 1, 1954. Details from Editorial Department, 501 East Third Street, Dayton 1, Ohio.

• Broadcast Music, Inc. Student composers Radio Awards. Total prizes, \$7,500 (first prize, \$2,000). Closing date, Dec. 31, 1954. Details from Russell Sanjek, director, 580 Fifth Avenue, Fifth Floor, New York 19, New York.

• National Symphony Orchestra Composition Contest for United States composers. Total of \$3,300 for original compositions. Entries to be submitted between October 1, 1954, and January 1, 1955. Details from National Symphony Orchestra Association, 2002 P Street, N. W., Wash., 6, D. C.

• Midland Music Foundation Composition Contest. Awards of \$2000, \$1500 and \$1000. Composition for orchestra or choral group or orchestra and chorus combined. Closing date July 1, 1954. Details from The Midland Music Foundation, State at Buttles Street, Midland, Michigan.

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