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1953

Volume 71, Number 12 (December 1953)

Guy McCoy

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Etude

DECEMBER 1953

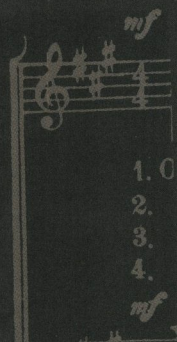
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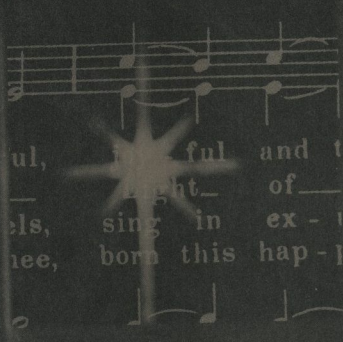
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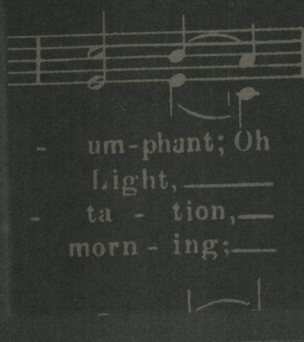


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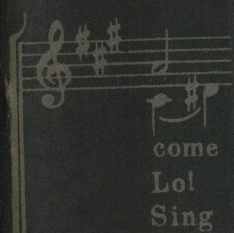
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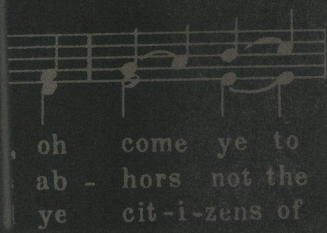
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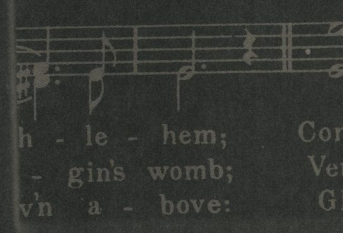
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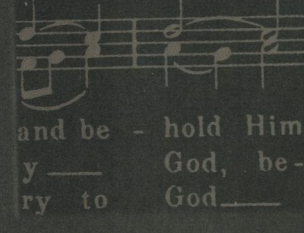
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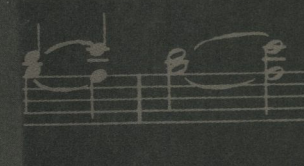
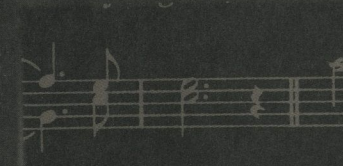
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ry to God —



In this Issue . . .

Messiah Sunday

Ralph Freese

Music at Christmas
(Poem)

James Francis Cooke

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Rose Heylbut

A Rare Bit of Singing
and Dancing

George Kent

Backstage with the
TV Scene Designer

William Molyneux

Ole Bull Returns
to Pennsylvania

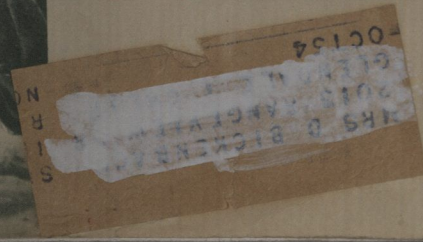
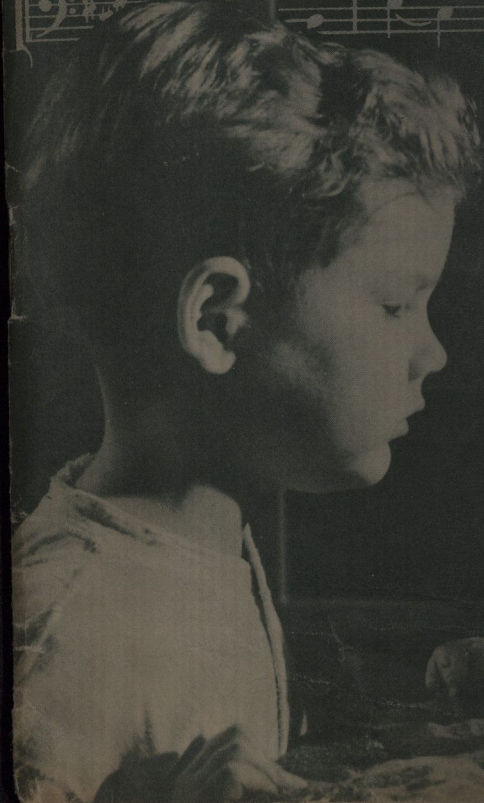
Gunnar Asklund

Impressions of a
Musical Journey to Africa

Andor Foldes

Music to Unite Nations

Esther Rennick



Early Choral Masters Series

Choral composition flourished in Europe from the 13th century to about the middle of the 18th century. During this period the techniques of contrapuntal and harmonic practice were established, laying the basis for the future development of practically all Western music. It was not until after 1600 that interest in instrumental composition gradually relegated choral music to a secondary position in the art music of Europe. With the emergence of new social forces, the emphasis gradually shifted from music for the church to music for the court, from music as a part of the liturgical service to music as secular entertainment. This eventually gave instrumental and dramatic forms

complete pre-eminence over choral music; so much so that with but few exceptions there were hardly any choral composers of any consequence during the late 18th century or the whole of the 19th century. During the first half of the 20th century, however, a renewed interest has been manifested in the works of the early choral masters to the point where they are again being studied, published, and performed. It is the purpose of this series to make some of these compositions available in practical editions. They have been set in modern notation with suggestions for tempo, dynamics, and phrasing to the editor.

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LETTERS

TO THE EDITOR

Articles

Dear Sir: Reading the ETUDE is one of my greatest pleasures, as I am fond of good music. Even the pieces that are too difficult for me are still enjoyed, as I do the best I can and my easier pieces are made better and still easier to perform.

I do enjoy comments from Guy Maier. He gives courage to us pianists who will never be anything but plodding amateurs, and I like his suggestion that we have a lot of easy piano pieces with plenty of chords. In this way we get as much satisfaction as if we were great performers.

Mrs. John O'Brien
Montreal, Que.

Dear Sir: May I congratulate you on the August and September issues of ETUDE? I have enjoyed your magazine for many years and this summer I have had the opportunity of reading these latest numbers carefully.

Several notes were made to assist me in teaching and I mailed one article to a student-teacher recommending that she subscribe for ETUDE.

The real thrill came when I read Dr. McCurdy's informative article about the new State Trumpet in the Cathedral of St. John the Divine in New York City. I lived near this wonderful edifice and I am looking forward to hearing the glorious organ at some future date.

Thank you for all your timely and inspiring articles!

Julia Broughton
Saint Louis, Mo.

"The Child Is Father to the Man"

Dear Sir: In a recent article, "The Child Is Father to the Man" (July, 1953), Mr. Bollew recommends vocal instruction for children. Having been a kindergarten and public school music teacher, I should like to raise two objections—first, the child is growing and the voice is a delicate organ. The light singing and note reading he is supposed to get in school should be enough for his tender years. If parents want to lay a good foundation for future progress, let the child take piano or violin lessons; these will help

him in later years.

The second objection is the teacher. Good teachers for adults are scarce and teaching children requires even more of a specialist.

I have sung in choirs many years. My actual experience proves that there are few if any voices that survive the boy choir demands, even if the choir master knows—and he seldom does! Little Billy who loves to sing and has "the makings" is soon "sung out" and it is a great disappointment to him because this was his gift.

I once had a boy in my sixth grade who won first place in a city wide search for the best boy singer. He joined a boy choir and when I met him in high school a few years later he had no voice at all. He had been talented. Another in the discard.

This sort of thing has been going on long enough. Since voice is the universal instrument, our training schools should give young teachers better grounding in use of voice. There is much too much emphasis on bands and orchestras in schools. People take the voice for granted. Everyone has a voice, therefore everyone can sing. But how?

We cannot afford to have our children exploited. Until we have people who know what they are doing let's let the children wait until after adolescence to begin the vocal project. By this means we may save some of our talent and a few broken hearts!

B. B. Murphy
Grand Rapids, Mich.

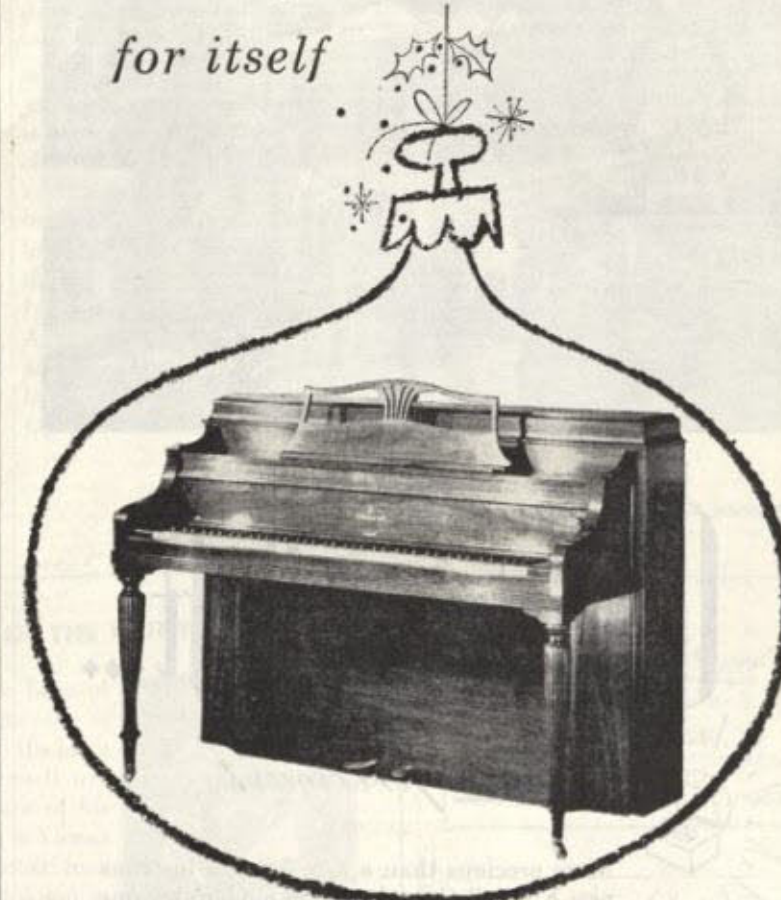
"A Symphony of Bells"

Sir: The article in the September ETUDE, "A Symphony of Bells," deals with the carillon, the newest addition to musical culture in America, in such a manner that it is very misleading to the reader.

The writer is obviously not sure whereof he writes, for he begins with "chimes," then jumps to "carillons" as though the two instruments were of the same tonality and produced the same musical effect.

He lists the overtones of a tubular chime and claims them to be (Continued on Page 3)

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Nicolas Slonimsky

Vol. 71 No. 12

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Letters to the Editor

(Continued from Page 1)

those of a carillon bell! He would seem to be his own authority since there is no support—historical or musical—to his argument of what constitutes a carillon bell. He evidently did not consult—or perhaps ignored—works on the carillon by W. G. Rice, F. P. Price, and myself, which cover the carillon through its entire development. These authorities list a series of overtones vastly different from those in the ETUDE article.

It would appear, furthermore, that the writer endeavors to justify the use of certain ringing tones as carillon bells, advocating a second series of bells in the same instrument to make amends, musically, for the deficiencies of the

first series. A perfect carillon needs no second series, one series of true bells having sufficed throughout the ages.

Just anything that rings is not necessarily a bell, nor does a collection of ringing objects constitute a carillon. Man did not choose the shape of the bell for anything but its tone; and it is only because of tone that the bell has this form, a form that gives the most pleasing, inspiring, satisfying tone known to percussion. Anything of lesser tonal quality and purity is foreign to the carillon and hinders it from achieving its fullest expression.

Arthur L. Bigelow
Princeton, N. J.

THE COMPOSER OF THE MONTH

The great master of the classic form of composition, Ludwig van Beethoven, is ETUDE'S composer of the month. His birth date as verified by Beethoven himself was December 16, 1772, and the place of his birth was Bonn-on-Rhine; he died in Vienna March 26, 1827. Beethoven's father took over the musical instruction of his son at the age of four, and by the time he was eight he played the violin very well. His next teachers were Pfeiffer, Vanden Eeden and Neete. In 1781 his first published compositions appeared and within the next ten years he wrote various works, meanwhile serving as organist in a church and as violist in an orchestra. About this time he became acquainted with Count Waldstein who remained his life-long friend and benefactor. In 1792 he was sent to Vienna by the Elector, and became a member of the highest circles of art-lovers.



Ludwig
Van Beethoven

In 1794 he had lessons in counterpoint with Albrechtsberger and in 1795 he made his first public appearance as a piano virtuoso in Vienna, playing one of his concertos. This was followed by appearances in other cities at which he played his own works. In 1796 he visited Nuremberg, Prague, and Berlin, and played before King Friedrich Wilhelm II. He continued to compose and beginning with 1800 he produced some of his greatest works. He is considered to have had three periods in his creative inspirations; the first period up to 1800; the second from 1800 to 1815 and the third to his passing in 1827. His only opera "Fidelio" was a product of the second period.

About 1800 the first signs of deafness made their appearance and he suffered great mental anguish. The malady continued to grow worse and from 1815 he suffered greatly. By the year 1816 he had to wear an ear-trumpet, and from about 1820 there was total deafness. In December 1826, following a severe cold, he developed pneumonia from which he died the following year.

His works comprise 138 opus numbers, and many unnumbered compositions.

The Bagatelle, Op. 119 is included in this month's music section on Page 32.

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Musical Oddities

By NICOLAS SLONIMSKY

A STRANGE CONCERT took place at the Theatre d'Art in Paris on December 11, 1891. There was performed a work billed as "a symphony of spiritual love in eight mystical devices and three paraphrases." The text was taken from the Song of Songs; the music was composed by Flamen de Labrely for an ensemble of "auditive, spectral and odoriferous" projections, that is, consisting of sounds, colors and smells. One of these devices emphasized the vowels I and O; the tonality of the music for this section was D major, and the color of the backdrop, bright orange. The hall was drenched in violet perfume spread by atomizers in the audience, on the stage, and in the prompter's box.

Mayor La Guardia of New York City was a very musical person. On occasion, he even ventured to conduct a number or two with an orchestra. The trouble was that he could beat time only in 2/4. When he was asked to conduct the Star-Spangled Banner, he gave a vigorous downbeat. Nothing happened. The concertmaster explained to him that the National Anthem begins with an upbeat and goes in 3/4 time. La Guardia was embarrassed. "I can't do that," he said. "Just don't look at me, and everything will be fine." The orchestra complied. La Guardia had at least the right feeling for tempo, and acquitted himself very well. Even with the music in 3/4, conducted in 2/4, the downbeat coincided every other bar.

PIONEERS of American music who flourished at the time of the American Revolution were not professional musicians. They were ministers, soldiers, carpenters, farmhands, magistrates, small businessmen. Their compositions were usually confined to church anthems and secular part songs without accompaniment.

To a music historian, the careers of these men presented a peculiar fascination. In 1842, George Hood of Boston resolved to gather biographical information of these composers, some of whom had still remembered the American Revolution. The letters he received in reply are sketchy in their content, and dubious in literary expression, but they are nevertheless unique documents of an era. The letters are preserved in the manuscript collection in the Music Department of The Boston Public Library.

Modern psychiatrists have a word for it: *Triskaidekaphobia*, irrational fear of number 13. Musicians have not been immune to this strange allergy. Massenet omitted Op. 13 in the list of his works, and substituted Op. 12b for it. Rossini was superstitiously fearful of Friday the thirteenth. He died on November 13, 1868, which was a Friday. Coincidence? A mysterious psychosomatic influence? A subconscious death wish to justify his inner fear? No one can tell.

THE NAME of George Onslow is hardly a speck in a musicologist's eye, but he was the cynosure of the musical world a hundred years ago. His grandfather was a British Lord who married a Frenchwoman, and George Onslow retained the English form of his Christian name in deference to this lineage. Otherwise, he was a typical rich Frenchman from Auvergne. He spent his life partly in hunting and partly in writing an immense collection of chamber music. Quintets and quartets flowed from his pen by the dozen. They were all published and performed. His music was facile, conventional and competent.

Once in his life, hunting and music interfered with each other. He was busy finishing the opening *Allegro* of one of his quintets,

when word came from a fellow hunter that wild boars were roaming the countryside. Onslow had just enough time to write out the final cadence, grabbed his gun and rushed to the forest. He took a shot at a boar, but missed. Then another hunter fired and hit Onslow in the left cheek, while the boar fled. Onslow was carried to his estate; the wound was bandaged, and he could get back to the second movement of his quintet. He named this movement *Le Délire*, and the whole work became known among his friends as the *Bullet Quintet*.

Soon after this incident, Onslow discovered that he could not hear with his left ear. He had to stop playing cello—which was his instrument—at his chamber music gatherings. Friends tried to console him by comparing his case with Beethoven's. This was an ill-advised attempt, for Onslow thought very poorly of Beethoven's last style. "Des folies, des absurdités, des rêveries d'un génie malade!" he exclaimed "Un bruit assourdissant qui déchire l'oreille!" And he added with passionate anger: "If I were to write anything resembling such cacophony as Beethoven's last quartets, I would burn every piece I ever put on paper!"

Oliver Holden, the author of the once popular anthem "Coronation," wrote to Hood: "Incidents in the life of Oliver Holden, who was born in Shirley, Massachusetts, September 18, 1765. Had a common school education in Groton, limited to a few months in the year 1777. Enlisted as a soldier in the Revolutionary War and sailed on a cruise 1782 in the Hague Frigate, and took five prizes. Had two months instruction in a singing school 1783; not until 1785 did I presume to teach my school in Pepperrill a tune of my own—this was *New Canaan*. The first effort was too successful, for I took encouragement to compose freely to the neglect of attention to musical science. I do not feel exactly at home in this egotistical exhibit, but I may consistently mention the request of the Vestry of the Stone Chapel Church to compose for them an ode called *Auspicious Morn*, and a hymn tune called *Beneficence*, which were annually performed on Christmas days and charitable occasions. From the age of 21 to 77 I have been in public life as Selectman, Assessor, Collector, Overseer of the Poor and for many years rep-

resentative to the Legislature. From five of our governors I have had commissions as Justice." Holden concludes his account with a characteristic phrase: "And here ends the nauseous egotism."

The learned habit of using the Latin word "vide" in bibliographical references is impressive, but it reaches the point of absurdity when the material referred to cannot be "seen" at all. In the article on the violinist Viotti in Grove's Dictionary there is a footnote: "Vide seven letters from H.R.H. Adolphus Frederick Duke of Cambridge, to Viotti, in the possession of the present writer." Presumably, one had to make a pilgrimage to the writer's home to look up this material.

AMONG EARLY American composers, Timothy Swan was an interesting figure. He had no musical training except for a few weeks in a singing school. Yet he acquired sufficient knowledge to compose hymn tunes and even school manuals. Several of his tunes bear the titles of various countries, Poland, China, Russia, even though the words have no recognizable relation to these titles. He served in the Continental Army where he learned to play the flute. He was a man of considerable education, a lover of poetry, and himself something of a poet. He was an admirer of Burns, and wrote poems in a Scotch dialect. In 1836, on his seventy-sixth birthday, he presented a copy of his collection of tunes, "New England Harmony," to the American Antiquarian Society and inscribed the following verse:

An' records agree
That July twenty-three
Was my birthday a long time ago;
An' I will engage
Ye'll ken my auld age,
Gif ye'll read the four lines below.

Twice twenty years, an' half a score,
An' ye mayun add just ten years more;
Noo join eight years twa times,
an' then
Cast a' together, my age ye'll ken.

The arithmetic involved can be expressed by the equation: $2 \times 20 + 20/2 + 10 + 2 \times 8 = 76$. Timothy Swan died on his eighty-fourth birthday, on July 23, 1842. THE END

THE WORLD OF

Music

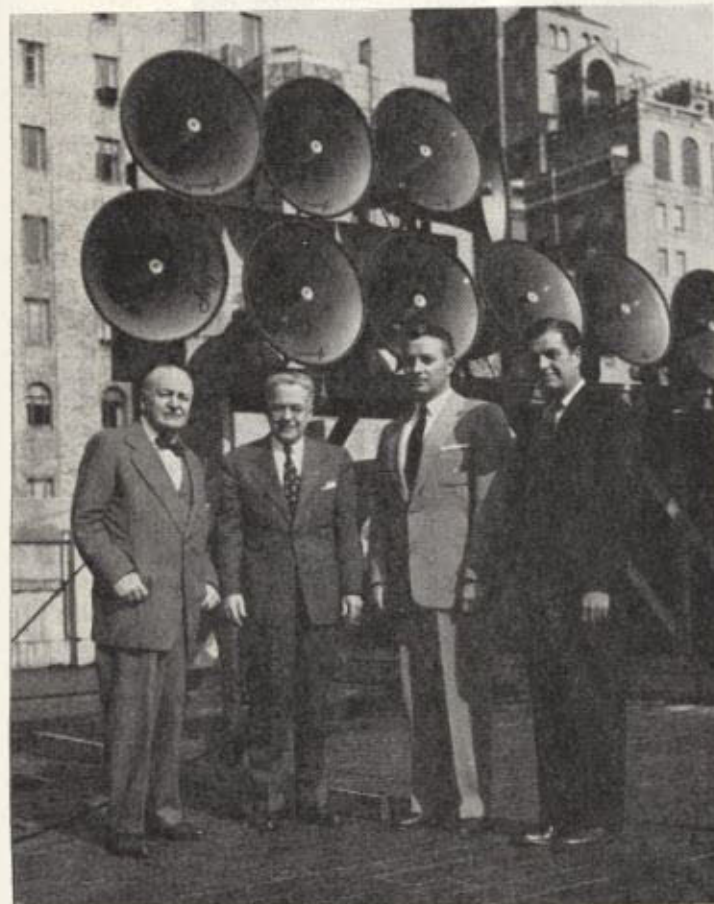
The Curtis String Quartet is presenting on six Wednesday evenings in the Free Library of Philadelphia a Beethoven cycle to include all of the master's string quartets. The series began on November 4 and will continue at intervals to April 7, 1954. In connection with these concerts, Guy Marriner, lecturer-recitalist, is giving two lectures on the Beethoven String Quartets. The first of these was on October 21 and the second one will be on January 20, 1954.

McHenry Boatright, baritone of Boston, a student at the New England conservatory of Music has been awarded a Marian Anderson Scholarship. Mr. Boatright was named the

"best man singer of 1953," at the 24th Annual Chicagoland Music Festival last August.

The Philadelphia Orchestra with its director Eugene Ormandy, in October participated for the tenth consecutive year in the Worcester (Mass.) Music Festival. The Worcester Festival Chorus under the direction of Dr. T. Charles Lee, music director of the festival, appeared at each of the five evening concerts.

The Babylon Symphony Orchestra of Babylon, Long Island, conducted by Christos Vriionides, presented a concert on October 30 as part of the program of the Music (Continued on Page 8)



Executives of Steinway & Sons and the J. C. Deagan Chime Company at the installation of the electronic Carillon, the first of its kind to be heard in the Manhattan business district, atop Steinway Hall, in New York City. Left to right: William R. Steinway, vice-president of Steinway & Sons; Rudolph Freimuth, retail sales manager of Steinway & Sons; Jack C. Deagan, vice-president of J. C. Deagan, Inc.; Lloyd McCabe, retail manager of Steinway & Sons' organ department.

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THE WORLD OF MUSIC

(Continued from Page 5)

Critics Workshop sponsored by the Music Critics Circle of New York City, the New York Philharmonic Symphony Society and the American Symphony Orchestra League. The concert by the Babylon orchestra was selected as the community orchestra concert to be attended and reviewed by critics participating in the workshop.

Sir Arnold Bax, noted British composer and Master of the Queen's Musick for Queen Elizabeth II, died suddenly on October 3 at Cork, Ireland. He had been Master of the King's Musick under King George VI. For 45 years he was considered one of Britain's leading composers. He wrote seven symphonies and
(Continued on Page 10)

COMPETITIONS (For details, write to sponsor listed)

• A \$1,000 composition contest sponsored by Michigan State College. Closing date January 1, 1954. Details from the College at East Lansing, Michigan.

• The Edgar M. Leventritt Foundation 15th annual competition for pianists and violinists between the ages of 17 and 25. Application must be filed by December 31. Details from The Edgar M. Leventritt Foundation, Inc., 30 Broad Street, New York 4.

• The Florence B. Price Organ Composition contest. Three cash prizes. Conducted by the Chicago Club of Women Organists. Closing date April 30, 1954. Details from Helen Searles Westbrook, 5934 N. East Circle, Chicago 31, Illinois.

• Arizona State Song Contest, sponsored by Phoenix Advertising Club. Closing date December 31, 1953. Details from Arizona Song Contest, Phoenix Advertising Club, P.O. Box 1586, Phoenix, Arizona.

• The Bernard Ravitch Music Foundation. Second annual composition contest for a one-act opera in English. Award \$1000. Closing date March 31, 1954. Details from S. M. Blinken, Pres., Ravitch Music Foundation, Suite 604, 370 Ft. Washington Avenue, New York 33, N.Y.

• The Mannes College of Music Composition Contest for operatic works. Award of \$1000 for a full-length opera or \$600 for a one-act opera plus two public performances by Mannes College Opera Dept. Closing date May 15, 1954. Details from Fred Werle, The Mannes College of Music, 157 East 74th Street, New York 21, N. Y.

• 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.

• Northern California Harpists' Association Composition Contest for works for solo harp or harp in conjunction with other instruments or the voice. Two awards of \$125 each. Closing date December 31, 1953. Details from Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

• Michigan State College Centennial Music Contest. Total of \$1000 prizes for best College Song and best College March. Closing date January 1, 1954. Details from Michigan State College, Centennial Music Contest, P. O. Box 552, East Lansing, Michigan.

• 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.

• American Guild of Organists Organ Composition Contest. Prize of \$200 offered by The H. W. Gray Co., Inc. to the composer of the best organ composition. Closing date January 1, 1954. Details from American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

• 1953 Student Composers Radio Awards, sponsored by radio broadcasters, BMI and BMI Canada, Ltd. First prize, \$2,000. Other prizes totaling \$7,500 in all. Closing date December 31, 1953. Details from Russel Sanjek, Director SCRA Project, Fifth Floor, 580 Fifth Avenue, N. Y. C.



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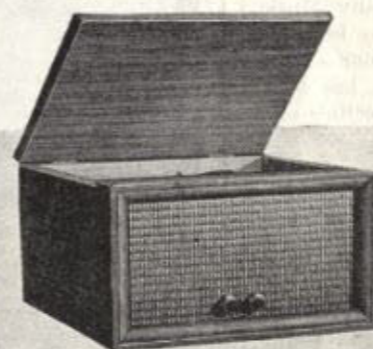
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THE WORLD OF MUSIC

(Continued from Page 8)

many other works, including the March played in Westminster Abbey at the coronation of Queen Elizabeth II on last June 2.

Frank Munn, Irish tenor, known for twenty-three years as "The Golden Voice of Radio," died October 1, in New York City, at the age of 58. Mr. Munn, who retired seven years ago, had made his entire career in radio and recordings.

The Philadelphia Coffee Concerts committee is presenting the Stringart Quartet in a series of four informal concerts in the Benjamin Franklin Hotel, Phila. The first one was given on November 22, with others to follow on January 10, February 28 and April 4. The quartet includes Jacob Krachmalnick and Irwin Eisenberg, violins; Gabriel Braverman, viola; and Hershel Gorodetsky, cello. Arthur Cohn, Director of the Settlement Music School, will give analytical comments.

Walter Spry, concert pianist, teacher, composer, and since 1933 on the faculty of Converse College, Spartanburg, South Carolina, died on September 26, at Spartanburg. He was 85 years old. Mr. Spry had studied in Vienna, Berlin and Paris. He was nationally known.

J. W. F. Leman, conductor of the Women's Symphony Orchestra of Philadelphia, former viola player of the Philadelphia Orchestra, died on October 16 at the age of 72. In addition to serving as conductor of various orchestras in Philadelphia, he conducted the Steel Pier Symphony in Atlantic City for a number of years. He was formerly on the music faculty at Ursinus College.

Frank Edwin Ward, organist-composer, who had held important posts in New York City, died in Wolfero, N. H., on September 15. He was on the faculty of Columbia University for a number of years and also taught at the Guilman Organ School.

Andre Marchal, noted French organist, has become a member of the Northwestern University Music school faculty as a visiting lecturer. M. Marchal, considered one of the world's leading organists, has been giving a series of public recitals and lectures.

Henry Holden Huss, composer, pianist, teacher, who had appeared with many of the major symphony orchestras, died in New York City, on September 17, at the age of 91. His violin works were played by leading artists of the day—Franz Kneisel, Eugene Ysaÿe and Maud Powell. Mr. Huss was a lecturer at Hunter College. He had received many awards for his works.

THE END

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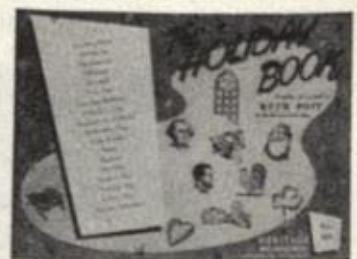
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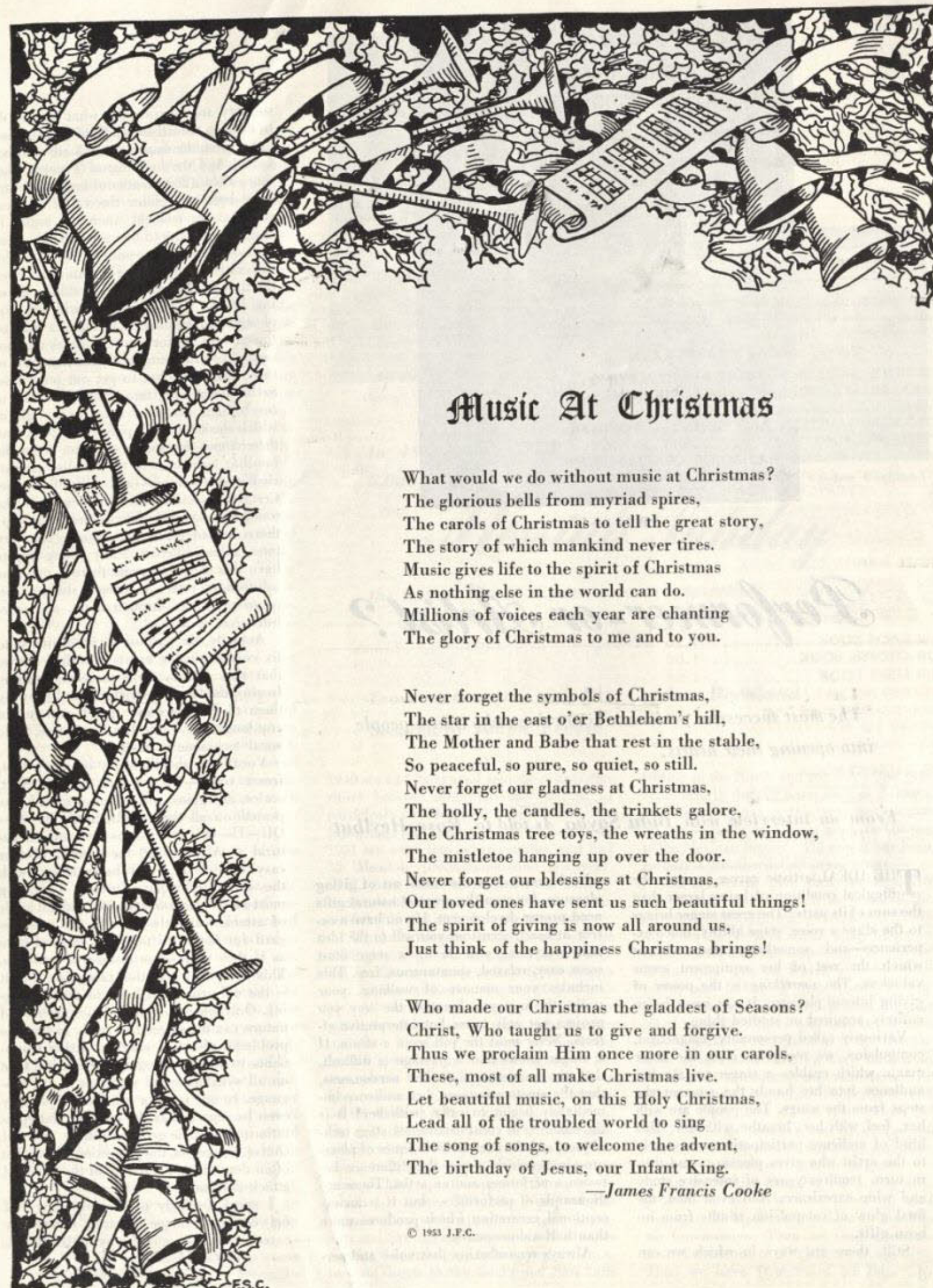


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 The carols of Christmas to tell the great story,
 The story of which mankind never tires.
 Music gives life to the spirit of Christmas
 As nothing else in the world can do.
 Millions of voices each year are chanting
 The glory of Christmas to me and to you.

Never forget the symbols of Christmas,
 The star in the east o'er Bethlehem's hill,
 The Mother and Babe that rest in the stable,
 So peaceful, so pure, so quiet, so still.
 Never forget our gladness at Christmas,
 The holly, the candles, the trinkets galore,
 The Christmas tree toys, the wreaths in the window,
 The mistletoe hanging up over the door.
 Never forget our blessings at Christmas,
 Our loved ones have sent us such beautiful things!
 The spirit of giving is now all around us,
 Just think of the happiness Christmas brings!

Who made our Christmas the gladdest of Seasons?
 Christ, Who taught us to give and forgive.
 Thus we proclaim Him once more in our carols,
 These, most of all make Christmas live.
 Let beautiful music, on this Holy Christmas,
 Lead all of the troubled world to sing
 The song of songs, to welcome the advent,
 The birthday of Jesus, our Infant King.

—James Francis Cooke

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Bidu Sayão

Performer-or Artist?

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From an interview with Bidu Sayão As told to Rose Heylbut

THE IDEAL artistic career presents the illogical condition of being larger than the sum of its parts! The great singer brings to the stage a voice, stage ability, much experience—and something else, without which the rest of her equipment seems valueless. The *something* is the power of giving intense pleasure. It can never be an entirely acquired or studied thing.

Various called personality, magnetism, compulsion, we recognize it as the inner magic which enables a singer to take her audience into her hands the moment she steps from the wings. The people are with her, feel with her, breathe with her. This kind of audience participation comes only to the artist who gives pleasure; and this, in turn, requires years of intensive study and wide experience. And even then, the final glow of compulsion results from inborn gifts.

Still, there are ways in which we can

school ourselves in the subtle art of giving pleasure, for even the greatest natural gifts need proper development. If you have a career at heart, accustom yourself to the idea that everything you do on a stage must seem easy, relaxed, spontaneous, free. This includes your manner of walking, your smile, the way you breathe, the way you project not only tones but interpretive effects. Never must the job seem a strain. If a singer shows that a passage is difficult, that the moment causes her nervousness, that the emotion is tense, her audience immediately begins to suffer with her! It is the blending of vocal techniques, stage techniques, and the over-all techniques of pleasure-giving which marks the difference between a performer and an artist. There are thousands of performers—but it is an exceptional generation which produces more than half a dozen artists.

Always remembering that voice and per-

sonality are inborn gifts, what can we do to develop the artistic whole of giving pleasure? First, the singer must please with her voice. And the building of a voice takes more than a few months of lessons! A student best appreciates the value of vocal study at the moment when she begins to sing songs. Prior to this time, she has been kept on scales and vocalises (which present difficulties enough at the beginning!). Even the first vocalise pre-supposes skill in drawing breath, in supporting it with the diaphragm, in sending it through a relaxed throat into the forward chambers of resonance (of the *masque*). The mastery of these skills help her to get out pure tone, to bind her tones into a smooth scale, to reach high notes, to sing *legato*—all of which she achieves on pure vowel tone. And then comes this special moment when the familiar techniques of the vocalise are carried over to words—and difficulties arise. Certain consonants are troublesome to the tone; unsuspected deficiencies show up; there is bad focus, bad *legato*. The very tones sound different. Many young singers have this experience, and there is only one solution—a return to deeper study of *bel canto* principles through more, and more intensive, vocalising!

Actually, the purpose of vocalising is to fix correct singing habits into the voice so that they remain there as second nature, freeing the tones of strictures and allowing them to flow into any speech pattern (in any language). Until this flow is free, basic vocal technique is unsure.

Vocalising should begin on one's best, freest vowel—for me, this is AH. Next, scales, arpeggios, and exercises must be repeated on all the vowels, until EE—O—OU—U—OE, etc. feel as free and as natural as AH. And all the vowels, whether easy or difficult, must be produced with the same technique. Further, vocalising must be done *legato*, *staccato*, with all kinds of attacks—and always with the same regard for beauty of tone and musical taste as if they were songs instead of exercises. This kind of preparation takes time, but it is the only road that leads to artistic singing. Only when these techniques are second nature can the singer feel ready to face the problems of actual singing, fitting consonants to vowels, bringing out musical tone on all syllables in all registers in any language. In one sense, a solid technique may even be regarded as the basis for interpretation; for, while genuine feeling must, of course, be present, the projection of emotion often depends on the nature of the tone and attack one uses.

I speak feelingly of the importance of *bel canto* technique because I owe my career to it. As a girl, in my native Brazil, (Continued on Page 59)

A BLIND MAN organizes and manages the largest festival of church music in America, if not in the world . . . the simultaneous presentations of "The Messiah" by Handel in communities in Southern California . . . in 1952, 41 performances, all on the same day and at the same hour; involving 500 choirs composed of over 5,000 singers. It is estimated that 50,000 people attended these 41 performances.

The festival, originated in 1947 by the blind man, Dr. Gordon Bachlund, attempts through music to accomplish the larger aim of promoting the growth of cooperative Christianity, providing fellowship among churches and presenting a dramatic birthday gift by church musicians to the Infant King. Since 1947, the first Sunday in December has become known as "Messiah" Sunday.

Dr. Bachlund, a tall, slender, kindly man is director of the Music Commission . . . a joint commission of The Southern California Council of Protestant Churches and The Church Federation of Los Angeles.

The Commission, with Arthur Leslie Jacobs as director and Dr. Gordon Bachlund as chairman of Public Performances, was launched in September 1946 as an exciting adventure in faith and purpose . . . faith that it would soon find its place as a service to the churches of the community . . . purpose that it would, through music, prove one of the united forces in Protestant Christianity. The aim of the department was not only to raise standards in church music, but also through that raise, to assist churches to realize the full powers of music in leading people Godward. The work of the department is four-fold: Advisory, Educational, Inspirational, Promotional.

Dr. Bachlund became director of the commission in 1950.

"Well," Dr. Bachlund said, "The 'Messiah' idea started with myself and the Music Commission as a plan to dramatize the work of the music office. We thought first in terms of a major performance, perhaps in the Shrine Auditorium and then, suddenly, the idea struck me . . . bring 'The Messiah' to the people rather than the people to 'The Messiah'. And so for the first year we planned modestly trying out our idea, checking reactions of directors, ministers and the public. We were amazed with the result. Enough people evinced an interest in our project that we could divide the central part of Los Angeles into ten areas and could present 'The Messiah' simultaneously in ten different locations. So for the beginning, in 1947, we had some 80 churches coöperating. Eight hundred singers participated and an estimated 8,000 people attended the 10 performances.

"In 1948 other churches asked to come in and we had to expand to 16 areas. In



One of the 41 performances of "The Messiah" last year



Dr. Gordon Bachlund

In 1952, forty-one performances with 5,000 singers made Southern California's

Messiah Sunday

the largest church music festival in America

From an interview with Dr. Gordon Bachlund
Secured by Ralph Freese

1949 we had to expand into the county territory because other churches wanted to participate and that year there were 19 performances. In 1950 we had 27 areas; in 1951 we went into other counties and had 32 'Messiah' productions. And last year, 1952, there were 41 presentations held simultaneously in Southern California on December 7th at 4 o'clock in the afternoon.

"We have already started work on the 1953 season's presentations and we are hoping for 50 areas with at least 6,000 singers and a mass audience of some 60,000 people. All the over-all coordinating and organizational work takes place right here in my office. The older areas are all organized but we must line up the newer areas by letters, phone calls and personal visits and we keep contacting ministers, choir directors on the basis that they will all come in, and the majority of them do. Now other communities are asking us to organize their community projects . . . for instance last year we had a performance in Santa Maria which is roughly 200 miles North of Los Angeles. And we had performances in Riverside and San Bernardino . . . about 70 miles South. We are hoping to have performances in San Diego to the South and San Luis

Obispo to the North and possibly other performances in distant states such as Arizona and Nevada. In fact this year our slogan is, 'Las Vegas to the Ocean, San Luis Obispo to the Mexican Border.' Till now it has been entirely a Southern California event.

"All musicians give their services. No one is paid and as much as possible the director, soloists, instrumentalists and choirs are from the area in which the production is presented. And the surprising thing to me is the utter lack of frayed tempers, jealousies and bickering often found in any community project. The surprising thing to all of us and to others who have come from afar to learn of this Festival is the tremendous cooperation that we have had from the church musicians and ministers. The ministers have been both cooperative and helpful. They have all put their efforts behind 'Messiah' Sunday and of course the combination of church musician and Minister is what has really made it grow.

"In the initial planning for a new area production, we first must select an area manager. This selection is done by the Music Commission. Then we send questionnaire-invitations to all churches in the area. Then we have (Continued on Page 56)

Backstage with the TV scene designer



William Molyneux, NBC Television scene designer, at his drawing board.



The realistic setting for Puccini's one-act opera, "Suor Angelica," is most effective. Pillars are cardboard tubes wrapped with linoleum.

An amazing number of problems must be solved in making music visible as well as audible on the air.

by William Molyneux

Mr. Molyneux has designed sets for many NBC-TV programs, ranging from "Henry Aldrich" and the "Four Star Revue" to his current weekly stint for "Voice of Firestone" and frequent assignments to NBC's distinguished TV Opera series.—Ed. Note.

BEFORE television, broadcast musical programs had only to be heard to fulfill their function and enlist their audience's attention. But with the emergence of TV as a factor not to be ignored in the entertainment world it became apparent that if they were to continue being listened to by audiences who'd been wooed from their radio sets to the newer form of armchair entertainment, they must arrange to be seen as well.

TV of course had meant the opening of new frontiers for the young crop of scene designers who had found Broadway and Hollywood practically closed fields, limited to the big, established names. But these widening opportunities and new horizons also brought the set designer special technical problems not encountered in other types of theatrical design. When music pro-

grams began to appear on TV schedules all these problems plus special others arose.

The reasons are easily understood. TV is a reproduced image on a screen, captured by a camera and transmitted to the nation's living rooms through a series of processes involving all the laws of optics. In a proscenium theatre the audience is seated before the set with its eyes free to move and take in its various aspects. On TV the camera itself is the audience's eye and the watcher at home acts only as a receiving station for what the camera has seen.

It is not enough for the TV scene designer to plan a setting convincing and aesthetically satisfying for those who see it in the studio. It must also be accurately visible in all its details to the eyes that see it across the nation, conveying whatever impressions of depth, distance and direction are demanded by the script. Limitless vistas from a stage whose physical dimensions are themselves rigidly limited, are frequently required, and it can therefore be seen that many of the basic problems that beset a TV designer are rooted in perspective.

Centuries ago, as far back as 1680, a

legendary show business family, the Bibienas (fathers, sons and grandsons over three generations) did pioneer work in the- atrical perspective which still guides today's stage designers.

The nature of perspective problems for those who have never stopped to think about them can be deduced from looking at certain pictures. Hobbema's painting "The Avenue of Middelharnis" is a good example. The eye follows the road between the trees till it vanishes at the horizon and everything in the picture, trees, human beings, even the ruts in the road are drawn in relation to that point. In exactly this way the Bibienas drew their stage sets, placing columns and arches back of each other to the back wall of the stage where a canvas "drop" painted with the continuing and diminishing design hung directly back of the stage scenery and let the audience look down an avenue not of 200 ft. (for stages of the time were often that deep) but one that appeared to extend for as much as two miles.

Television scene designers today use the same method. On (Continued on Page 49)

(Andor Foldes, widely known concert pianist, recently completed a successful tour of South Africa and neighboring countries. He has written a highly interesting account of the tour which ETUDE feels privileged to present to its readers.—Ed. Note.)

ON A SUNNY morning early in May of this year after making the usual contractual arrangements, we left London on a shiny, new Constellation for our first stop: Nairobi, Kenya. (Mrs. Foldes, as always, accompanied me on the tour.)

After what can hardly be described as an uneventful trip (the right wing of our plane was hit by lightning between Khartoum and Nairobi and for a few minutes it was touch and go), we arrived in Nairobi and within an hour of our landing I sat on the stage of the newly built Kenya National Theatre to try out the piano for my recital which was scheduled for the following evening. Here the first of many surprises awaited me; it turned out that I had played the D minor Concerto of Brahms on this very instrument only two years before in London's Albert Hall. The instrument was very familiar to me and upon inquiry I learned that it was purchased from the Steinway house in London about 18 months previously and I finally identified it beyond a shadow of a doubt as the piano I had played upon. Very soon I was further surprised by learning that Nairobi had other claims to fame, outside of the rapidly deteriorating Mau-Mau situation. I met Mr. Nat Kofsky, a very fine violinist and former student of Carl Flesch, who since 1951 is head of the East Africa Conservatoire of Music and who told me amazing things about the musical life of this interesting city. The Conservatoire, started in 1944 with a small teaching staff mainly composed of members of the British Forces stationed here for the duration of the war, has grown by leaps and bounds and now boasts over 250 students. Although the greater percentage of the pupils are Europeans, there is a growing interest for music among the young people of other races too. Indians, Africans and Goans study here peacefully side by side and a short while ago a 14 year-old African boy, Ambrose Nyange, received no less than 95% of the available points in a theory examination held by the Associated Board of the Royal Schools of Music in London. Several native students, who received their initial training into Western music at the Conservatoire have subsequently gone to Europe to finish their education there and have returned as music teachers to help their own people.

I was very pleased to learn all this and was most happy to find that both of my recitals in the lovely new theatre (seating

Impressions of a Musical Journey to Africa

One of the foremost pianists of the present day has a rewarding experience concertizing in this far away land.



Mr. and Mrs. Foldes enjoy afternoon tea served by a native in Nairobi

by Andor Foldes

about 450) were sold-out and that the American music I programmed by Copland, Thomson and William Schuman, in addition to the steady fare of Bach, Beethoven, Schumann, etc., was very cordially received by a representative audience, which included Lady Mary Baring, the wife of the Governor of Kenya, who is an accomplished clavichord player herself.

After this pleasant and unexpectedly delightful overture we left for Salisbury, Southern Rhodesia, where I also gave two recitals. Here I wasn't so fortunate with the piano, as the first time I had to play on a rather unsatisfactory instrument, but was rewarded for the next concert with a fine Steinway, which it seems was not available for the night of my first appearance. My concerts were sponsored by the Salisbury Classical Record Club, an amateur society of music lovers, which through the enterprising spirit of its secretary, Miss Bettie Templar, is rapidly becoming Southern Rhodesia's leading concert managing society. Artists who have appeared here since the war include Claudio Arrau, Eileen Joyce, Mischa Elman, and the English

singer Isobel Baillie. The Classical Record Club also sponsored a Rhodesian tour of the Cape Town University Opera Company, which gave successful performances of six operas (including Menotti's "The Medium") which I believe is now about the most-performed American opera.

In Southern Rhodesia everybody was excited about the forthcoming visit of the world-famous Halle Orchestra of Manchester which was to give a series of concerts in Bulawayo, Southern Rhodesia's second largest city, which in the Summer of 1953 celebrated the Rhodes Centenary. Also in Salisbury I was able to hear a concert of the Salisbury Municipal Orchestra, founded a year ago and now giving its sixth or seventh public concert. It struggled valiantly with Mendelssohn's Italian Symphony and did very well, considering all the handicaps which the players had to overcome.

I had an opportunity to meet the Rhodesia Herald's (Salisbury's only newspaper) very excellent music critic, Mr. M. B. Collingwood, a fine amateur pianist himself, with whom we (Continued on Page 57)



Lithograph of Ole Bull presented in 1842 to the great-great grandmother of Inez Bull.

One hundred years after the ignominious failure of his colonization project on the same site, the spirit of

Ole Bull returns to Pennsylvania

by Gunnar Askland

WITH the decree of Gov. John S. Fine of Pennsylvania that the Ole Bull Music Festival shall henceforth be a regular part of Pennsylvania Week, the spirit of the great Norwegian violinist returns in triumph to Pennsylvania, 100 years after the ignominious failure of his colonization project on the same site. The Governor's decree and all that followed it, was made possible through the devoted idealism of Inez Bull, internationally known coloratura soprano, and great-grand-niece of the violinist.

The story began in 1852. Fired with the hope of launching a colony where men of good will would be free to live in liberty and work for the furtherance of their ideals, Ole Bull purchased 11,144 acres of land in Potter County, Pa., in the section now known as the Susquehanna State Forest. He bought the land from one John F. Cowan, for the sum of \$100,000 (of which \$80,000 represented Bull's own funds and his personal contribution to the project); and began negotiations for the purchase of from 30,000 to 40,000 more acres. With him, he brought 800 of his fellow Norwegians, eager to settle a New Norway.

Bull believed that this mountainous region, "consecrated to a new freedom," resembled his beloved homeland, and he held high hopes that the settlement would become the Land of Plenty of pioneer dreams. He even thought there might be natural gas on the land, a notion which won him ridicule. Work began on the colony; churches and schools were built, snug farmhouses appeared, and on top of the highest promontory rose Ole Bull's Castle, which he named Walhalla.

About this time, Bull's concerts took him on a tour of South America where he fell ill, and it was many months before he was able to return to his colony. When at last he got back, he found havoc, with the land in dispute and the colonists about to lose their homes. It turned out that Cowan's land sale had been a fraud. Cowan himself had neither deed nor title to the property Bull had bought from him; Bull's tenure was valueless, and the "artistic foreigner" found himself the victim of callous dishonesty. The colony broke up; the settlers, discouraged and angry, left for other parts (the many Norwegian settlements in the Northwest springing, in part, from this ill-starred migration), and all that was left of the once-promising colony were reminiscent names, such as Ole Bull Run, Lysoe Spring, Oleana Township, which still remain. As for Bull himself, his money was lost, he became involved in bitter court battles over the land, and saw his illustrious name tinged with disgrace. Hurt and broken, he devoted the rest of his life to clearing his integrity, playing endless concerts to pay back those who had lost through his project. And that is the story of Ole Bull's colony—until 1948.

In that year, Inez Bull was asked to serve

as Adjudicator in the National Piano Auditions, of the National Guild of Piano Teachers. The contest took place in Lycoming College, Williamsport, Pa., and while Miss Bull was there a citizen of the town, Mr. Jerome Bosworth brought her an old violin, for her inspection and opinion. At first glance, Miss Bull knew nothing of this instrument but agreed to do research on it.

After fifteen months of intensive work, Miss Bull established that the violin was a Maggini, worth about \$25,000, which had once belonged to Ole Bull and had been lost to her family for 96 years. After the failure of his colony, Bull, stranded at the Van Buren Hotel in Wellsville, N. Y., had been unable to pay his hotel bill. His violin was taken in payment by the local Justice, and he never saw it again. Later, a relative of Mr. Bosworth, one Isaac Gunn Hoyt, obtained the violin by paying Bull's hotel bill, and his family took it to Williamsport.

Miss Bull's identification of the violin was made in January of 1950 in an address before the Williamsport Music Club in which she also spoke of Bull's original colony and the injustice done him. The occasion was widely publicized and, as a result, the State of Pennsylvania allotted \$9,000 to rebuild the colony section of Ole Bull State Park. New roads were begun, swimming pools, parking areas, and camping sites were made, and campers were provided with excellent facilities at the minimum cost of forty cents a night. Out of this initial step in the belated honoring of the efforts of Ole Bull, grew Miss Bull's idea for a Centennial Celebration for 1952. Accepting her idea, Governor Fine invited Inez Bull to lay a wreath at the old Castle site, and asked her advice in arranging the full Centennial ceremonies. Thus the Bull Centennial Celebration, the State Bill for the restoration of Ole Bull's Castle, and the Ole Bull Music Festival came into being.

August of 1952 drew further attention to the Bull colony, with the celebration of its Centennial by the Potato Growers Association of Potter County (formerly called the Oleana Project). Inez Bull was deputed to meet the Scandinavian airliner bringing a box of soil from Ole Bull's home, Valestrand, in Norway. Later, she used this soil to plant a tree at Ole Bull State Park, before an assemblage of dignitaries including Dr. Milton Eisenhower, brother of the President, and Dr. E. L. Nixon, uncle of the Vice President.

The accidental finding of the Maggini violin had inspired Miss Bull's efforts thus far; another odd chance was to carry them further. On their drive home, after the ceremonies at Ole Bull State Park, Inez Bull and her mother, Mrs. Aurora Stewart Bull, stopped at a drugstore in the village of Galeton, Pa., the first town they entered. The man at the counter greeted Miss Bull and asked if she was a stranger. She had hardly uttered her name when the man cried, "Bull? Do you (Continued on Page 63)



Austrian dancers rehearse a folk dance in the streets of Llangollen.

Spanish musicians play for a dance rehearsal in a Llangollen courtyard.



Ukrainians, in national costumes, practice their sword dances on the hills above the Dee valley.

A Rare Bit of Singing and Dancing

The International Eisteddfod is the Olympic Games of Music—a race of rhythms and voices.

by George Kent

FOR ELEVEN months of the year the sedate little Welsh town of Llangollen is as gray as a cocoon and as sleepy and as dull. But in July out comes the butterfly—and for five days there is no spot on earth more lively, more full of sound and color.

These are the days of an annual event called the International Eisteddfod (pronounced is-teth'-vod), when singers and dancers from Europe and America take over the town. There is wild dancing in the streets, top-of-the-lungs singing by men and women dressed to the last silver button in their native costumes—and not a professional among them. Austrians yodel, Spaniards beat out rhythms with their heels, Irishmen fife, Dutch, Norwegians and Americans put their heads together in close harmony. And Welshmen roll out their hymnlike tunes from a hundred doorways, up and down lanes bright with flags and bunting.

What happens in the street, however beguiling, is not the real business of the meeting, which is competition—lighthearted, but competition for all that. The International Eisteddfod is the Olympic Games of music and from 8 a.m. until dusk it is nation against nation—a race of rhythms and voices in an arena under the largest tent in Europe.

This year more than 2,000 men, women and children, representing 22 countries, competed against one another. There were 130 choirs, 30 dance groups, close to 100 soloists. Nations back of the Iron Curtain were represented by refugees living in England. As accurately costumed as before they fled, and performing with perhaps greater fervor, were Ukrainians from Manchester, Czechs from London, Latvians from Leeds, Poles from Wrexham.

The cash prizes were trivial; the trophies were not made of gold; there were no

medals. But the contestants took away with them something far more precious—a warm feeling of fellowship with the peoples of other nations.

You could not fail to see it if you stood in the railroad station on the last day and watched them say good-bye. Everybody, it seemed, was crying. Spaniards were giving away their castanets. I saw a woman dancer putting her high, tortoise-shell comb—and they're expensive even in Spain—into the hair of the gaunt old woman who had been her hostess. Ukrainians, all mill workers from Lancashire, were tearing the ribbons from their costumes and winding them about the arms and necks of Dutch and Breton friends.

Then the train came in and everybody was kissing everybody else, wiping their eyes and saying things in their own language. The words few understood, but the sentiment was the (Continued on Page 20)



New Records

Reviewed by
PAUL N. ELBIN

High-Fidelity Notes

THE CHRISTMAS season presents a deadline for decision for many families that are considering new record playing equipment. According to indications, more people are comparing models, makes, types and prices preliminary to Christmas purchases this year than ever before.

One authority with nation-wide contacts said recently, "This year for the first time since television invaded the country's living rooms dealers find customers more interested in new phonographs than in television sets."

After seven or eight years of talk about high-fidelity, the principal goal of most buyers seems to be that vague thing known familiarly as "hi-fi." But while the average buyer gradually becomes aware of the term, the enthusiasts who created the movement and spurred a vast buying boom are throwing up their hands in dismay.

This is because the high-fidelity reproduction of music by radio, television and records means something definite to the men and women who are confirmed "hi-fi" practitioners. While their object is not so ambitious as the exact sound of the Philharmonic-Symphony re-created in a 15' x 20' living room, the object is nothing less than the re-creation of the *feel* of live music.

To be sure, given the finest records and the best playing equipment, certain performances may be reproduced so faithfully that a distinction between the live and the reproduced is difficult. This can scarcely be true of a large pipe organ or a symphony orchestra, but it is true of a human voice or a string quartet.

Music lovers by the hundreds of thousands know that it is possible to hear in the home reproduced music that either sounds very much like the original or gives an authentic concert-hall illusion. In either

case, what is heard does not continuously suggest that a listener is hearing a record or a radio.

When anyone asks me how to recognize high-fidelity, my answer is, "When you can listen and forget that you are hearing reproduced music."

The difference is the difference between a human voice heard across the desk and heard over a telephone line. In either case you recognize the voice, but over the telephone you are always aware of distance. "Presence" is the first characteristic of "hi-fi."

High fidelity has nothing to do with anything except quality of musical reproduction. Unfortunately, this kind of quality is and always has been expensive.

It is true, happily, that new designs and quantity production are tending to lower prices of "hi-fi" components. A hundred



Dr. Paul N. Elbin

dollars will buy a better amplifier today than some that sold for two or three times this amount only a few years ago. Good speakers, the bottleneck of many record players, are numerous but really good ones are still expensive. With their enclosures, first-quality speakers cost several hundred dollars. There is really no point in discussing genuine high-fidelity in terms of one or two hundred dollars for a complete outfit.

On the other hand, it is possible to pay a lot of money for a phonograph and get little more than a handsome piece of furniture. A buyer has to make up his mind whether he wants record-playing equipment that is essentially a musical instrument or whether he is merely interested in a cabinet that makes sounds. Both kinds of playing equipment are on the market.

It is the ear test that should determine what you buy this Christmas, if your interest is music. I have heard table models with surprisingly good tone and expensive console phonographs that sound like jukeboxes. Whether you choose an assembled job or whether you select one of the new "high fidelity" commercial models for 1954, by all means let your ears help your pocketbook to decide. The criterion for judgment, of course, is the real article—music as it comes from a piano, an orchestra, or a human being.

Moussorgsky-Ravel: *Pictures at an Exhibition*
Stravinsky: *Firebird Suite*

Columbia is advertising this new LP as the company's "greatest hi-fi achievement." Though Columbia has produced many "hi-fi" triumphs, this may well be the greatest. Certainly the tone is characterized by everything music lovers have asked of record manufacturers: "presence," unstrained high frequencies especially for the strings, rich and clean base response, overall balance of

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Much To Do About Conducting

by WILLIAM D. REVELLI



IN THE OCTOBER issue of ETUDE, a discussion devoted to the responsibilities of the instrumental music educator was presented to our readers. Among the responsibilities mentioned were those required in the field of *conducting* and their influence in the final success of our school instrumental program. In the following discourse we shall be concerned with the problems relating to the training and preparation of school band conductors as well as means for improving our present conducting standards.

There is perhaps no assignment in the entire field of music education that is more demanding or challenging than is to be found in the program as administered by our present day school band and orchestra conductors.

Unlike the conductors of our major symphony orchestras, whose responsibilities are concerned chiefly with program building, score study, repertoire, tours, recordings, personnel, and other such details related to actual concert performance, the conductor of the school band and orchestra finds himself confronted with countless details which are only remotely related to the public performance of his organization. In the case of the professional symphony conductor, most of the administrative and organizational problems are in the hands of the management. Such items as concert schedule, publicity, budget, ticket sales, tours and innumerable other time consuming details are for the most part assumed by personnel other than the conductor. Not so with the school conductor, who must be organizer, personnel manager, publicity agent, teacher, and finally—con-

ductor.

Since these differences of responsibility exist and as they are highly important to the training and background of the conductor, it is only logical that we give proper emphasis to the development of conductors in each of these respective fields and particularly to the conductors of our school bands and orchestras.

Musicianship is a primary requisite and of paramount importance in the training and background of any musician, be he singer, pianist, instrumentalist or conductor.

In this particular phase of his training, it is essential that the school conductor pursue his studies just as assiduously as the student who is preparing for a professional symphony career.

Too frequently such is not the case; often we find the music education student and school band and orchestra conductor as well, who have established standards in their minds which might well be termed "music education standards" and which fall far below the musicianship standards obtainable by others in their field. I am reminded of an incident which occurred only last summer, when following a rehearsal of our summer session band I was approached by a member of the band, a conductor of a high school band in a southern state. It seems the gentleman was of the impression that my standards were not in keeping with those he had conceived as being appropriate for the band. Hence he remarked, "Dr. Revelli, you expect us to sound like the Philadelphia Orchestra." To which I replied, "The Philadelphia Orchestra sounds very fine to me!" His reply:

"Surely you don't expect us to sound as good." My answer: "Perhaps we shall never sound as good, but suppose all of us keep trying to do just that." He seemingly remained unconvinced. Incidentally, we presented a concert two weeks later, and following the concert the same gentleman approached me and said, "This was the greatest musical thrill I have ever experienced!" Let's never compromise our musical standards. Whether it be on the grid-iron, the parade, or in the concert hall, we should strive for the highest possible standard always.

Musicianship is in itself an endless study, one which through its various facets is unceasing in its demands. Among the elements necessary to the proper growth of our musicianship is the development of performance upon a major instrument to a high degree of proficiency. From such skills much is gained; it is here that the musician through hours of serious study and practice disciplines himself to the arduous task of acquiring patience, perseverance, perfection, and other study habits which are indispensable to the ultimate achievement of musicianship.

Unfortunately this phase of the music education student's training is too frequently neglected. Here perhaps is the first and most important turning point in the musical background of the student of music education as contrasted with the serious student of music, whose primary aim is the realization of musicianship and his willingness to sacrifice in order to achieve it.

Today we find many students in the music education (Continued on Page 61)

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easy language of simple affection.

Llangollen is a lovely place in the Berwyn Hills, about 200 miles northwest of London. It has an old ruined castle, a wooded canal and the frisky River Dee from which fishermen take salmon within view of the main street. It is the town of the world's most famous lamb—who followed Mary to school. There actually was a Mary—Mary Hughes, nee Thomas, who died in 1931 at the age of 90. What the lamb did amused Jane Burls, a British writer visiting Llangollen, and she wrote the poem. It is also the home of the Yale family, and Elihu Yale who founded Yale University is buried 14 miles away.

The International Eisteddfod is Llangollen's party and nobody from the outside helps with money or services. More than 300 men and women—a full ten percent of the population—give all or part of their time every day of the year; and except for permanent office help not one of them is paid a penny.

The housing of visitors was handled by a committee of housewives, schoolteachers, store clerks. They knocked at every door in Llangollen and in towns in a 20-mile circle, and listed every bed and spare mattress. With an attendance often exceeding 130,000, these were not enough so they converted schools, churches, union halls and county offices into dormitories, to which truck owners, asking no pay, hauled cots and bedding. The women were on hand to do the unloading, make the beds and give the large bare places a homey look by hanging curtains in the windows, arranging flowers in vases.

Throughout the year there were thousands of letters to type and multigraph, thousands of pamphlets and pieces of music to tuck into envelopes—and more thousands of telephone calls to answer. Anybody who had an afternoon or evening to spare reported at the offices for work. And when the desk work was over, the men took off their coats and climbed the hill to roll and level the town's one flat five acres where the big tent was to stand.

In every garden men and women potted their loveliest flowers and brought them to the Eisteddfod ground to stand on shelves in front of the big stage, where they became a solid bank of living color. When the foreign teams arrived, townspeople were at the station in London or at the docks in Liverpool to escort them to Llangollen. When the Eisteddfod opened, townspeople were selling tickets, acting as ushers and guides; and when it closed, and the streets became a whirl of Mardi Gras gaiety, they were still there cleaning up the inevitable debris of crumpled programs and ice-cream wrappers.

Shopkeepers and hotel owners naturally made money out of (Continued on Page 43)

What Is Your Carol I. Q.?

by MAYMIE R. KRYTHE

1. Which carol says that the shepherds saw the star?
2. Who wrote the words for *Joy to the World*?
3. Which carol is a Negro spiritual?
4. What carol is called the *Crusaders' Hymn*?
5. Give the title in Latin for *O Come, All Ye Faithful*?
6. What carol has the Latin refrain, "In Excelsis Deo?"
7. What carol tells of the Angels' message?
8. What girls are to "bring a torch"?
9. Is this a French or an Italian carol?
10. From what people does the carol, *Deck the Halls* come?
11. What carol has words written by Phillips Brooks?
12. Who is referred to as the "Rose" in *Lo, How a Rose E'er Blooming*?
13. Who wrote *He Shall Feed His Flock*?
14. *Cantique de Noel* is the French title for what carol?

Complete the titles of these carols:

15. The _____ and the Ivy
16. March of the _____ Kings
17. Good _____ Men, Rejoice
18. What _____ Is This?
19. Once in Royal _____ City
20. While Shepherds Watched Their _____

Select correct answers from following:

- A. Angels We Have Heard on High
- B. *O Little Town of Bethlehem*
- C. French
- D. David's
- E. *Go Tell it on the Mountain*
- F. Three
- G. *O Holy Night*
- H. Isaac Watts
- I. Holly
- J. Jeannette, Isabella
- K. *Fairest Lord Jesus*
- L. Flocks
- M. Child
- N. *The First Noel*
- O. Welsh
- P. *It came Upon the Midnight Clear*
- Q. *Adeste Fideles*
- R. Handel
- S. Christian
- T. Virgin Mary

ANSWERS

	15.	16.	17.	18.	19.	20.
A	13	12	11	10	9	8
B	14	13	12	11	10	9
C	15	14	13	12	11	10
D	16	15	14	13	12	11
E	17	16	15	14	13	12
F	18	17	16	15	14	13
G	19	18	17	16	15	14
H	20	19	18	17	16	15
I	21	20	19	18	17	16
J	22	21	20	19	18	17
K	23	22	21	20	19	18
L	24	23	22	21	20	19
M	25	24	23	22	21	20
N	26	25	24	23	22	21
O	27	26	25	24	23	22
P	28	27	26	25	24	23
Q	29	28	27	26	25	24
R	30	29	28	27	26	25
S	31	30	29	28	27	26
T	32	31	30	29	28	27

Who Was This Christmas Outcast?

by VINCENT EDWARDS

NO STRANGER tale has probably ever been told than that which recounts what happened to a famous American over one hundred years ago on Christmas Eve. In London, where he had lately been highly popular as an actor and song-writer, he suddenly found himself in a desperate plight.

Once the toast of the matinee crowds, he was so reduced in funds that he had been turned out of his lodgings. He was both hungry and penniless, and in his sad distress he had taken to walking about the streets of the big town.

Quite by chance, on the night before Christmas, his wanderings led him into one of the finest residential districts. It was an evening when there was much festivity go-

ing on, and those magnificent homes were the scene of many happy family reunions.

In front of one fine mansion, the exile from America came to a sudden halt.

Looking through the lighted window, he beheld a spectacle that seemed to climax all the rest. There stood a tree with shining tapers whose reflection fell invitingly on the dark pavement. In that cosy, warm interior, a group of youngsters were playing with their new toys, while a group of admiring elders looked on.

The children danced and clapped their hands, and their cries of glee even penetrated through the casement to the stranger. Finally, there came a lull amid all the merry goings-on. (Continued on Page 47)

FOR A CHANGE, why not give yourself a Christmas present? . . . For a book more fascinating than the Kinsey reports, tell your book-store to gift-wrap for you a copy of Andre Maurois' "Lelia," the new, extraordinary and enlightening biography of George Sand. Don't open it until the day after Christmas, for I'll guarantee that you won't put it up on the shelf until you have read it from cover to cover . . . What an astounding character she was!

Or, try Max Winkler's engrossing story of his life, "A Penny From Heaven;" or Beatrice Landeck's indispensable "Children and Music" which you could use afterward as a lending library book for all your children's parents to read; or John Burk's irresistible biography of Clara Schumann; or Ernest Hutcheson's "The Literature of the Piano" which every pianist should own; or if you want a keen yet entertaining insight into present day composers, get "Modern Music" by Max Graf who knew nearly all of them.

Some Moderns

If you are looking for interesting contemporary music for your students, try the new little volume, "Prokofieff is Easy," twelve pieces arranged and edited by Denes Agay, an excellent intermediate grade introduction to this composer.

Do you search for dashing, effective "modern" pieces? Try Bartók's Suite Opus 14—especially the *Scherzo* and the *Quasi-Toccata* which follows it . . . Krenek's eight short pieces named "1946" are tasty and not too tough nuts for mature players to crack . . . Carlos Chavez's new sonata is, I think, his best piano composition to date. Dissonant of course, but short and full of sharp, crackling flames. Like the familiar Bartók sonata this Chavez work is one of the few contemporary piano pieces with solid musical substance.

For more conservative items, give your favorite students "Your Liszt Book" which offers a fresh lyric approach to this master's music . . . For reading pleasure and holiday atmosphere I recommend Henry Levine's "Themes From the Great Oratorios" . . . Carissimi, Bach, Handel, Haydn, Mendelssohn, Verdi, Rossini, Steiner, Gaul—they are all there in sensitive, beautiful arrangements.

For the Youngsters

Easy, attractive duet books make perfect gifts for children, especially if a member of the family will play at home with the youngster. Some good duets have just appeared like Marion Bauer's little "Classics as Duets," short, tasteful arrangements (second and third year) of Scarlatti, Bach, Haydn, etc.; also Mark's "Piano Duet Album" (second year) a delightful set of twelve recital pieces. Michael Aaron, too, has produced a set of original four-hand

Holiday Gift Suggestions

for Teacher and Pupil

by GUY MAIER



pieces, (first and second year) "Duet Book" . . . sure-fire for youngsters of all ages. June Weybright's "Duet Book" (first year) also offers fine recreational material. She calls it "entertaining," an apt title!

Class piano teachers know the value of duets and ensemble music, but many private teachers do not. When they are not insistent enough in assigning ensemble music throughout the year, they deprive the student of much of the social pleasure which piano study should offer. A good way to start regular ensemble routine is to present the student a duet book at Christmas time.

The Best Gift

The best gift you can give yourself is one of the modern electric or electronic "spinnet" organs. If its price seems prohibitive you will find that all the organ manufacturers offer easy, enticing terms. If you use such an instrument as an adjunct to your piano teaching, I believe it will repay you many times in terms of increased and sustained pupil-interest, ensemble pleasure, general musical stimulation and new pupils . . . Any teacher can quickly learn to play these instruments with the minimum of time and maximum of enjoyment . . . Treat yourself this year to an organ!

Above all, take a week's vacation from your pupils at Christmas. Most of them don't want to "take" at this festive time, and you certainly need a "breather" . . . Go to some large center and enjoy yourself . . . take in the shows or an opera . . . window shop . . . make this a loafing holiday!

"Hot Cross Buns"

The recent article, "A Unique Piano Pedagogy Course" stirred up some academic staffs. Several took exception to my

slighting reference to those schools still teaching class piano in the "dreary Hot Cross Buns manner" . . . Sorry I did not make myself clear!

About thirty years ago when class piano first felt its oats it was the custom to promise everyone that he would be able to play a piece after the first lesson. *Hot Cross Buns* was usually the "piece." Why? It was familiar, used only three tones and could be played on the black keys. To this day *Hot Cross Buns* has persisted in spite of the unwisdom of teaching a beginner a tune which required him to play a succession of repeated notes:

Ex. 1



One a-pen-ny, two a-pen-ny, Hot cross buns

Everyone knows that extended repeated notes—even slow ones—require a more skilled mechanism than a beginner possesses. In other words, serious muscular contraction is almost invariably set up at the first lesson by the effort required to play those repeated F's and G's. If the tune is used it should be used in this way.

Ex. 2



But why use this threadbare tune? It's silly; no one cares to sing or play it; 'teen agers despise it . . . and why, pray, is it necessary to painfully play a whole "piece" at the first lesson? It would seem to me that the first playing experiences should be joyous, fearless, relaxed. To this end I recommend that the beginner be taught to locate the three blacks and two blacks without looking at the keyboard. Then he plays short snatches—one or two measures—of well known tunes on these black keys. Titles and examples are given at the lesson. He goes home and returns playing (softly!)

(Continued on Page 61)



TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc., gives advice about the study of form, wrist trouble, some faults of teachers, and other interesting questions.

THE STUDY OF FORM

I would greatly appreciate it if you would give me some details on how to teach Sonatas to a young student—such as the form, sub-divisions, etc. Is there an edition which explains thoroughly the expression, accents, etc.? Thank you in advance for the information.

P. L. L., (Maine)

Years ago in Germany the Litolf edition brought out a number of volumes annotated by Heinrich Germer. Another edition was published in Paris and if I remember correctly the commentator was Georges Spork. But in recent years I found no trace of them anywhere and it is probable that they have disappeared from the catalogues. But I have a suggestion:

Since your chief concern seems to be form, with explanations as to the different sections, developments, recapitulation, coda, etc., why not use the excellent arrangement of Haydn and Mozart symphonies by Percy Goetschius? I believe you could use Haydn's "Surprise" and "Military" symphonies, for instance, to great advantage. These reductions sound much like easy sonatas or sonatinas, any way, and the annotations stem from the pen of a real expert whose authority will be questioned by no one.

WRIST TROUBLE

My sixteen year old son practiced octave exercises and pieces for about two hours a day last fall. As a consequence, his wrists are very loose and if he plays even for a short time they become worse and start to hurt. A doctor told him to use hot and cold

applications. I hope you can give me a personal answer to this problem, which perhaps is more widespread than we think.

(Mrs.) R. A., Ohio

Apparently your boy's trouble was caused by over-practice of octave pieces and wrist exercises. Two hours a day is entirely too much. One must be exceedingly careful in dealing with the wrist. Exercising it at an early age is necessary, of course, and young students should begin as soon as possible, using sixths, fifths, or even thirds if their small hands cannot reach an octave. But look out and ponder on the French proverb "L'excès en tout est un défaut"; for indeed, excess in everything is harmful, particularly in that one delicate, complicated joint. Think of tennis or golf players, and the heart condition they may develop if they remain too many hours, too often, on the course; of such drugs as arsenic or iodine, of which a few drops will cure but too many will cause great damage. Still, one can practice a lot of octaves if one does so a few minutes at a time, alternating with other branches of technic which immediately relieve the fatigue.

Your doctor's advice is good: hot bath (15 seconds) and cold (5 seconds) repeated ten times, twice a day. This treatment is indicated by the eminent Detroit orthopedic surgeon, Dr. William E. Blodgett. I know of various cases when it worked remarkably well. It strengthens the ligaments and stimulates the blood circulation. Have your boy follow this treatment faithfully and patiently, and I am confident the final result will be gratifying.

TEACHERS OF TEACHERS

The woods are full of them and every

spring the mails bring a new crop of attractive circulars in which the features of forthcoming courses are advertised in dithyrambic terms. Equally superlative adjectives are used concerning the merits of those holding them, whose number increases with each new season. When questioned about the advisability of attending such or such event I invariably give this answer: use as much discrimination as you would in selecting a doctor for a serious case, or an attorney for an important law suit. While some of the courses are offered by musicians of unquestionable competence, others are conducted by self-styled "teachers of teachers" who rely on bluff and aggressiveness to conceal their pedagogic vacuum and who ought to go to school rather than pretending to teach those more talented while more humble. It is wise to thoroughly investigate the background of each "master teacher" in order to determine if the claims to supremacy are justified. Time and money will thus be saved.

Personally I am allergic to these appellations of "teacher of teachers" and the like. They make me think of Hollywood hyper-productions or week-end specials at the supermarket. A delightful French saying applies well to the wording of certain folders: "Le papier ne refuse pas l'encre". The paper never refuses to take the ink. How true!

Publicity hungry "would-be-ers but never-can-ers" should remember that Debussy simply called himself "Musicien français"; and Isidor Philipp, greatest of all living piano pedagogs, modestly refers to himself as a teacher of . . . piano.

ALLA CODA, PLEASE

"Will you please write a short article in your elucidative column," writes Novellino Fiaccone of Atlantic City, N. J., "explaining that it is 'Alla Coda,' not 'Al Coda.' Every time I read 'D. C. al Coda' it gives me the shivers. Coda in Italian is feminine and the article 'al' is masculine. Thank you very much and best regards."

Absolutely right! I am happy to mention this grammatical error which I have noticed many times myself even in supposedly correct and authentic editions.

The same happens often with the French language. Some people, for instance, spell the famous Debussy number "Claire de lune," arguing that "la Lune" is feminine, which it is. But here the adjective "Clair" is used as a substantive meaning "light" (from the moon, or of the moon).

Amusingly enough, I sometimes have discussions on that point with people who want to teach me my own native tongue!

Thank you, Mr. Fiaccone, and as a coda . . . let's be correct!

THE END

QUESTIONS AND ANSWERS



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

WHY DID THE SOUNDING BOARD CRACK?

The sounding board on my piano is cracked, and I hope you will be able to tell me what could have caused this. The instrument has had good care, with regular tuning, so I am puzzled.

—Mrs. E. E. M., S. Dakota

When a piano sounding board (more properly called "soundboard") cracks, this is usually due to abrupt changes in temperature or humidity. I doubt whether the tuning had anything to do with your trouble, for a tuner does not ordinarily touch the soundboard. A good tuner will, however, be able to make some minor repairs on the soundboard of your piano, even though when it is once cracked the tone is never as good again. The moral is that a piano ought to be kept in a place where the temperature is as even as possible, and where the humidity remains approximately normal.

—K. G.

EARLY AMERICAN MUSIC

I wish to organize a study unit for high school of the music in the American Colonies and I find myself needing all sorts of information which I do not have. So will you tell me where to secure the following: A film about early music; a songbook of the early American songs, a chart to show the growth of music in America; some pictures of early instruments; a play or operetta demonstrating early American music.

—Mrs. L. T., Conn.

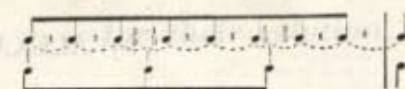
Your "order" is essentially too large for this department, but I can give you some bits of advice: (1) Look up a copy of John

EIGHT AGAINST THREE!

How does one master the problem of playing eight notes in the right hand against three in the left? The pieces I am interested in which contain this problem are Chopin's Waltz in C-sharp minor, Op. 64, No. 2, Chopin's Nocturne in E-flat, Op. 9, No. 2, and Beethoven's Bagatelle in E-flat, Op. 33, No. 1.

—Mrs. R. W., Canada

The only real way to master eight-against-three (or any other similar rhythmic problem), and to obtain an absolutely steady flow in both hands, is to practice each hand alone until it is absolutely steady, and then put the two hands together, trying to maintain the independence of each hand. It is, of course, possible to work out a mathematical relationship, as



thus allotting two and two-thirds notes in the right hand to each single note in the left hand. But such a mechanical calculation never makes for a truly musical flow. In two-against-three, perhaps, and possibly in three-against-four, one can do the thing fairly well mathematically, but the result almost invariably sounds calculated, and I myself have never thought much of any sort of mathematical playing. It is far better to feel the rhythm of each hand in larger groups, and to keep each part moving independently of the other.

Since the Beethoven Bagatelle moves along at a fairly rapid pace, the eight notes in the right hand must be absolutely even. This should not be difficult to manage in this piece, especially since the troublesome measure is preceded by three measures with triplets and groups of four sixteenth-notes in the right hand, which set up a feeling of momentum. In the two Chopin numbers, however, many performers divide the eight notes into three groups, the first group consisting of two notes in the right hand against one in the left hand, and the next two groups consisting of three notes in the right hand against one in the left. This, of course, makes the problem very simple.

In the Waltz this is justified on the grounds that it maintains a simpler waltz figure, also that since the next measure of the right hand begins with a triplet figure, closing the preceding measure with two groups of triplets makes for consistency. In the Nocturne the uneven distribution can be justified on the grounds that the group of eight notes sounds much like a trill, and that it is conventional to begin a trill more slowly and speed up as the trill progresses. In both cases, however, it is perfectly correct to maintain the group of eight even notes in the right hand against three in the left.

—R. A. M.

Enlarging the Repertoire

Organists should make use of the fine new works being produced by contemporary composers both native and foreign.

by ALEXANDER McCURDY

EVERY NOW and then readers write in to say that they have found helpful the repertoire suggestions made here, and to ask for more of the same.

I once drew up a list of suggested repertoire which was sent to readers upon request. The list is no longer available because (a) every copy has long since been mailed out and (b) many fine new works, worthy of inclusion, have appeared since the list was first prepared.

Among these items should be listed the Flor Peeters Miniatures. Mr. Peeters, who currently is making a transcontinental concert tour of our country and Canada, is himself a working organist and choir-master, acquainted at first hand with the choir-master's problems. His Miniatures fill a constantly recurring need, that of a short prelude, offertory or interlude when one is called upon to "play just a little longer."

At such times organists who have a flair for improvisation simply elaborate upon the material already heard. But there are players who cannot improvise. It is a knack which eludes them. However, no one should despair if he is not fluent at improvisation. Not being adept at improvisation is like not having perfect pitch—inconvenient sometimes, but nothing to be ashamed of.

Careful advance preparation can always serve instead of improvisation. A good knowledge of works like the Peeters Miniatures will enable the organist to fill up almost any gap in the service.

Peeters' music may be considered "advanced" by some, but if the organist and his congregation will give the music a fair trial, in all probability they will find it richly rewarding. Peeters has also set many well-known hymns and chorale tunes in a musical framework which is new,

original and striking.

The Peeters works are a sample of the sort of material available to the venturesome organist. It is material which can be effective on any sort of instrument, whether it is a small two-manual electric or pipe organ or an impressive four-manual installation.

It has been my experience that, despite laments over the dearth of "good new material," there is always plenty of fine material available if one is patient enough to look it up and conscientious enough to get it well under his fingers. Obviously, a good work will suffer if it is not given a first-rate performance.

Organists in search of new material who have not yet acquired "The Parish Organist" should by all means do so. The four volumes, edited by Heinrich Fleischer,



Alexander McCurdy

have just been published by Concordia. Its 120 selections include chorale preludes, postludes, offertories and voluntaries. The list of composers represented is an immensely varied one, ranging from the early works of Frescobaldi, Pachelbel and Buxtehude to Bach and his relatives, Johann Christoph Bach and Johann Michael Bach; Brahms, Reger and their contemporaries; and later composers like Healey Willan, Camille van Hulse and Richard Weinhorst.

All these works are usable church music, of suitable length for the service. In addition, the material is classified and cross-indexed according to its fitness for the various festivals of the church year, and for special occasions such as weddings, funerals and confirmations. "The Parish Organist" is above everything else a practical book for the working organist. I believe it will be found to be one of the most useful compilations in the organist's library.

The music of Everett Titcomb, especially his fine Gregorian improvisations, have been mentioned here before. His music is striking and always practical for the service. An interesting new work by Mr. Titcomb is his Organ Toccata, published by H. W. Gray.

Ruth Barrett Arno Phelps' second volume of "Sacred Hour at the Organ" is a new collection of twenty organ works. Like the first volume, it contains music which has been selected with taste and carefully edited.

Richard Purvis, already well-known for numerous compositions, has created music of unusual effectiveness in his "Four Prayers in Tone," subtitled "Repentance, Adoration, Supplication and Thanksgiving." These are among Mr. Purvis' finest efforts and will amply repay the time spent in mastering them.

A new "Little Organ Book" from C. C. Birchard Co. contains thirteen short pieces by thirteen British composers. Included are works by Harold Darke, Walter G. Alcock and H. Walford Davies. All the compositions are usable pieces which will add variety to the service.

Organists in search of further material ought also to investigate the hymn-preludes of Mr. Purvis, Carl McKinley and Seth Bingham. Mr. Bingham's set of canons also is well worth trying over.

If the reader thinks that in this article, and in others on the same topic, I have been trying to encourage use of music by today's composers, he is absolutely right. Fine music is being written by men like Van Hulse, Bingham, Titcomb, Sowerby, Carl Parish and others. Why shouldn't we play it? All of us ought to be working constantly with new American music, not only as a means of adding variety to the service but also as a service to music generally. If organ literature is to be enriched with new works, we must encourage composers to write new works for organ. THE END

"... I wonder if you could give us some information about the 'Bariolage-stroke.' The term was used by a critic reviewing Yehudi Menuhin's recent concert here, particularly in reference to the performance of Bach's E major Preludio. We have sought for the term in a number of books on violin playing, but have found no reference to it. ... Is there published in America any magazine especially for violinists?"

Mrs. J. K. B., Holland

To answer your second question first, there is an excellent little magazine called "Violins and Violinists," published at 30 East Adams Street, Chicago, Illinois. The subscription is \$2.50 per annum. It is an informative magazine, having articles on violins and on various aspects of violin playing.

As regards the bariolage, the term is rarely used any more, except in France. Essentially, the bariolage is the rapid alternation of two or three strings, legato, one of the strings being open. It was frequently used by eighteenth and early nineteenth century composers for violin, and had occasionally been used earlier. Your critic to the contrary, the three-part arpeggio passages in the Bach E major Preludio are not true bariolage, in that the bowing is détaché and not legato. The real bariolage, well played, gives the effect of great difficulty, whereas it is actually not difficult at all. For this reason it was popular with composers of exhibition solos for violin.

Warming-up Exercises

"... Two years ago I moved to Minnesota, and I find the winters very cold for violin playing. It takes me a long time to get my fingers warm enough to play easily. ... I was told I should play scales as fast as possible, but this does not help. ... Can you suggest some exercises I could use that would help me warm up more quickly?"

F. R. R., Minnesota

Cold hands may, of course, be caused by poor circulation; so it might be a good plan to exercise briskly, though not strenuously, for about five minutes before you begin to practice. Then your first few minutes of playing should be thoughtfully planned to develop both warmth and flexibility in your fingers.

The most important point to remember is that slow practice will condition the fingers much more quickly than fast practice. A little experimenting will prove this. If the hands are cold, fast playing will inevitably cause the fingers to stiffen.

Begin your practice with some easy finger-exercise, such as is given in Example A:

A Rarely Used Bow Stroke



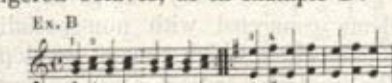
Various questions of interest to violinists are here discussed and suggestions given for their solution.

by HAROLD BERKLEY



Play it as though the notes were slow quarter-notes; put each finger down as strongly as possible; maintain the grip consciously throughout the duration of each note; and keep your mind keenly concentrated on what you are doing. Repeat the exercise six times, then go to the second position and do the same exercise beginning on F-sharp. After this, go to the third, fourth and fifth positions, always remaining in the key of A.

At first your hand may tire quickly and tend to stiffen. When you feel the first sign of this, at once shake your hand loosely downwards for about ten seconds. Never try to "play over" fatigue or tension. After the hand has been shaken out, resume practicing just as slowly and thoughtfully. The element of mental concentration is every whit as important as the motions you make. If after five minutes of this sort of practice, your fingers are still cold, turn to slow scales and arpeggios and play them with the same care. If the fingers have not warmed up after another five minutes, practice some slow thirds and fingered octaves, as in example B:



There are violinists who swear by the practice of thirds as a warming-up exercise; others are equally enthusiastic about fingered octaves. Experience, however, seems to teach that for the majority of players both are too strenuous for a beginning exercise. They tend to numb the hand rather than warm it. But when the

fingers are warming satisfactorily yet still feel a little inflexible, then thirds and octaves should certainly be practiced.

When a gentle glow is felt in the fingers and a sense of flexibility is apparent, then is the time to play something fairly rapidly. The 8th study of Kreutzer (in E major) or the Paganini Moto Perpetuo are both excellent finishing material in the warming-up process.

So far we have considered only the left hand, and usually that is the hand that needs to be considered, for the two hands generally warm up together. However, if the right hand should remain cold, practice the Whole Bow Martelé (see ETUDE for October 1951) for a few minutes on some such study as the 11th of Mazas or the 7th of Kreutzer—a study that skips strings, in other words. Follow this with about two minutes of the Wrist-and-Finger Motion at the frog, and the right arm and hand should then be feeling completely limber and under control.

The above suggestions are intended to be general only: as soon as you acquire the habit of deliberate practice backed by mental concentration, you will soon discover the types of exercises that work most quickly for you personally. But do discard at once the thought of rapid playing for warming-up purposes.

The Grand Détaché

"... Can you tell me what the Grand Détaché is? ... I always thought the Détaché was a short bowing near the point, but the word Grand should mean broad, so I am not quite sure what I should do. ... Is the Grand Détaché anything like (Continued on Page 52)



A Plenary Session of the Conference in the Palais des Beaux Arts, Brussels.



A committee of Americans who met daily for luncheon discussions.

Music to Unite Nations

Highlights of a conference of immense importance in the field of international relations

by Esther Rennick

(Mrs. Esther Rennick, musician and teacher of Birmingham, Alabama, who attended the International Conference on the Role of Music in the Education of Youth and Adults, has written a most interesting account of the various meetings and the problems discussed.—Ed. Note.)

THE INTERNATIONAL Conference on the Role of Music in the Education of Youth and Adults which met in Brussels last summer was convened by Unesco and the International Music Council, in collaboration with Belgium authorities.

All professions and specialized activities concerned with music education were represented by the more than six hundred registered participants, representing forty countries and twelve national and international musical organizations.

The aim of the organization is "to stimulate music education throughout the world as a profession and as an integral part of general education and community life, in accordance with the right of all men, as set forth in the Universal Declaration of Human Rights, to take part freely in the cultural life of the community and to enjoy the arts."

The conference was convened for the purpose of transforming these aims into experiences and actualities by providing opportunities for the exchange of information between nations, increasing cooperation between music educators, musicologists, composers, teachers, professional and non-

professional musicians, and publishers.

With the search for peace foremost in the minds of our leaders, and with faith and vision that music is of infinite importance in the understanding of nations, the predominant idea in every discussion emphasized the effectiveness of music education on international relations as a means of developing esteem and brotherhood between the peoples of the world.

In this day of turmoil and unrest when men are afflicted with hate, and many things affecting man's welfare are warped by war and selfishness, we were faced at the conference with the realization that faith and vision are not enough to stifle the dreams each country has of dominating the others. We banded together beneath the standard of music to consider what constructive part music, art, and education can play in abating antagonism and oppression between nations, and how best to work together to achieve our goals.

A great deal of study was given to the problems connected with non-specialized music education, which aims at developing sensitivity, taste, critical sense in music, and to help listeners understand and appreciate the wealth, beauty, and diversity of the world's store of music.

International music education, which was discussed in the broadest sense, should be conducive to genuine understanding between nations because the Council kept in mind the characteristics of each nation's

musical idiom, and the need of having works from each country performed in international festivals, thus bringing together musicians from all parts of the world.

The Council constantly stressed the necessity for encouraging the interchange of musicians in all branches, and the creation of facilities regarding materials, such as printed music, recordings, instruments, and books.

The fact that one civilization no longer ignores the people of other civilizations was most evident as musicians from all parts of the world listened to recordings of Balinese gamelans, Chinese Drama, American Folk Songs, Gregorian Chant, Byzantine melodies, and Arab singing. That modern man is intellectually interested in the whole world, and seeks to break away from parochialism, was evident by the eagerness of the teachers from every country to know those from all the other lands.

Many of life's differences yield to the enormous strength and infinite power of music just as differences of creed yield to the great musical masterpieces which are beloved by churches throughout the world. The Council made use of a truly universal repertoire to foster the ideals of understanding and brotherhood among all men, and to help unify all nations.

The meeting gave us a kaleidoscopic view of music education the world over. It gave us a better awareness of where we are in music, and a (Continued on Page 58)

No. 110-40264

Grade 3

The Spinning Wheel

RICHARD WALKER

Allegretto con grazia (♩ = 120)

PIANO

pp con facilità *p* *simile*

mp *mf* *mp*

p *simile*

mf *dim.* *p Fine*

Un poco meno mosso

mp *mp* *mf* *mp*

Tempo I

mf *mp poco a poco accel.* *mf* *dim.*

D.S. al Fine

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Grade 5

Hallelujah!

(Chorus from "The Messiah")

GEORGE FRIDERIC HANDEL

Arr. by Henry Levine

Allegro moderato (♩ = 80)

The first system of the musical score for 'Hallelujah!' consists of two staves. The right staff (treble clef) begins with a forte (f) dynamic and features a series of chords and eighth notes, with fingerings 3, 4, 5, 4, 3, 4, 2, 3, 4, 3, and 3 indicated. The left staff (bass clef) provides a steady accompaniment of eighth notes. The system concludes with a repeat sign.

The second system of the musical score continues the piece. It features more complex chordal textures and melodic lines in both staves. Fingerings such as 2, 1, 3, 2, 2, 2, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, and 4 are marked. The system ends with a repeat sign.

From "Themes from the Great Oratorios," arranged and edited by Henry Levine. [410-41021]

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29

5 2 4 1 4

f

L.H.

cresc.

ff

ff

Adagio

ff

Bagatelle

Beethoven brought a new voice to music. The sheer force of his personality and the power of his imagination created the bridge between the classical attitudes he inherited from Mozart and Haydn and the pure romanticism of Schubert, Schumann, and Weber. In his struggle with "form," Beethoven found a deeply personal expression in his large orchestral *scherzi* and also in two sets of Bagatelles he composed for piano. The second set, "Eleven New Bagatelles," came out of his late maturity and clearly point the way to the fanciful, short pieces of Schumann. (Turn to Page 3 for a biographical sketch.)

LUDWIG van BEETHOVEN, Op. 119, No. 1

Edited by Eugen d'Albert

Allegretto

PIANO *p*

From "Piano Compositions of Ludwig van Beethoven," Vol. II edited by Eugen d'Albert. [430-40003]
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3) Play the variation of the theme carefully but unpretentiously.

Two Christmas Melodies

Arr. by A. GARLAND

SECONDO

Andante maestoso (♩=84) "O HOLY NIGHT"

The musical score for the SECONDO part of "O Holy Night" is written in B-flat major, 4/4 time, with a tempo of Andante maestoso (♩=84). It consists of five systems of piano accompaniment. The first system features a strong fortissimo (sf) dynamic in the right hand with triplets, while the left hand plays a simple harmonic accompaniment. The second system continues with a piano (p) dynamic in the right hand. The third system features a fortissimo (f) dynamic in the right hand. The fourth system is marked piano-piano (pp) in the right hand. The fifth system features a fortissimo (f) dynamic in the right hand. The piece concludes with a final chord in the left hand.

Two Christmas Melodies

Arr. by A. GARLAND

PRIMO

Andante maestoso (♩=84)
"O HOLY NIGHT"

The musical score for the PRIMO part of "O Holy Night" is written in B-flat major, 4/4 time, with a tempo of Andante maestoso (♩=84). It consists of five systems of piano accompaniment. The first system features a strong fortissimo (sf) dynamic in the right hand with triplets, while the left hand plays a simple harmonic accompaniment. The second system continues with a piano (p) dynamic in the right hand. The third system features a fortissimo (f) dynamic in the right hand. The fourth system is marked piano-piano (pp) in the right hand. The fifth system features a fortissimo (f) dynamic in the right hand. The piece concludes with a final chord in the left hand.

SECONDO

Two Christmas Melodies

dim. *f*

a tempo *rit.* *ff*

Maestoso (♩=96)
"ADESTE FIDELES"

mf

p

p *cresc.* *ff* *rit.*

PRIMO

Vom Himmel Hoch Komm Ich Her

dim. *f*

a tempo *rit.* *ff*

Maestoso (♩=96)
"ADESTE FIDELES"

mf

p

p *cresc.* *ff* *rit.*

Vom Himmel Hoch, Da Komm' Ich Her

JOHANN PACHELBEL

MANUALS

PEDAL

C.F.

From "The Church Organist's Golden Treasury," Vol. III, edited by C.F. Pfatteicher and A.T. Davison. [433-41005]

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ETUDE - DECEMBER 1953

Vom Himmel Hoch, Da Komm' Ich Her

JOHANN GOTTFRIED WALTHER

From "The Church Organist's Golden Treasury," Vol. III, edited by C.F. Pfatteicher and A.T. Davison. [433-41005]

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ETUDE - DECEMBER 1953

Santa Brought Me Choo-Choo Trains

(But Daddy's Having Fun)

Music by
BOB SADOFF
A. S. C. A. P.

Moderately

PIANO

VOICE

Piano introduction in 4/4 time, marked 'Moderately' and 'p' (piano). The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

First vocal line starting with 'SAN-TA BROUGHT ME CHOO-CHOO TRAINS'. The melody is in the right hand, and the piano accompaniment continues in the left hand. Chords G7 and F are indicated above the staff.

Second vocal line starting with 'pret-ty I could cheer;'. The melody continues in the right hand, and the piano accompaniment continues in the left hand. Chords C, C7, F, and F# dim. are indicated above the staff.

Third vocal line starting with 'Dad-dy got there first, so I can kiss my trains good-bye'. The melody continues in the right hand, and the piano accompaniment continues in the left hand. Chords C, F# dim., C, G7, and C are indicated above the staff.

Fourth vocal line starting with 'made me, oh, so glad; But I can't get to play with them, I can't get rid of Dad;'. The melody continues in the right hand, and the piano accompaniment continues in the left hand. Chords G7, C, and C7 are indicated above the staff.

Fifth vocal line starting with 'San-ta brought them here; I wish he'd let me play, but there is lit-tle chance I fear. I asked for trains, I What a mess he'. The melody continues in the right hand, and the piano accompaniment continues in the left hand. Chords F, F# dim., C, F# dim., C, G7, and C are indicated above the staff.

Sixth vocal line starting with 'begg'd for trains, But Dad-dy just shook his head;'. The melody continues in the right hand, and the piano accompaniment continues in the left hand. Chords Em, Dm, G7, C, C7, F, Em, and Cm are indicated above the staff.

Seventh vocal line starting with 'Dad-dy runs them in- stead. SAN-TA BROUGHT ME CHOO-CHOO TRAINS, but Dad-dy's hav- ing fun; I She'. The melody continues in the right hand, and the piano accompaniment continues in the left hand. Chords D7, G7, C, and G7 are indicated above the staff.

Eighth vocal line starting with 'wish that he would leave them for a min-ute, on- ly one;'. The melody continues in the right hand, and the piano accompaniment continues in the left hand. Chords G7, C, C7, F, and F# dim. are indicated above the staff.

Ninth vocal line starting with 'run my trains that San-ta brought on Christ-mas Eve this year. year.'. The melody continues in the right hand, and the piano accompaniment continues in the left hand. Chords C, F# dim., C, F# dim., C, F, G7 Gaug., C, G7, C, Dm7, and C are indicated above the staff.

On Wings of Song

Solo for B \flat Clarinet

FELIX MENDELSSOHN
Arranged by N. Clifford Page

B \flat CLARINET

PIANO

Andante tranquillo

p ben cantando e dolce

pp sempre p e legato

con pedale

f

cresc.

dim.

p

pp

From "The Ditson Clarinet Player's Repertory," edited and arranged by N. Clifford Page. [434-40079]
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a piacere a tempo

poco rit.

p

a tempo

poco rit.

p

colla parte

p

cresc.

f

dim.

1. 2.

p

cresc.

p

mf

p

cresc.

cresc.

f

cresc.

dim.

p

pp

poco rit.

pp

pp

No. 130-41089
Grade 2½

Come All Ye Shepherds

Arr. by LOUISE CHRISTINE REBE

Moderato

PIANO

mf Shep-herds were watch-ing their flocks in the night, Un-der the
Let us be glad like those shep-herds of old And the wise

stars that were shin-ing so bright. An-gels pro-claim the birth of the Christ Child
men with their gifts, frank-in-cense and gold. Let our ad-o-ra-tion and love—

p Born in a man-ger oh so low-ly *f* Un-der a heav'n-ly light. *p* *molto rit.* *pp*
with hu-mil-i-ty be our gift un-to Him. *rit.*

Last time only

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No. 110-40275
Grade 2½

Corn Huskin'

MARGERY McHALE

With humor ($\text{♩} = 88$)

PIANO

mf

To Coda

L.H.

L.H.

L.H.

CODA

poco rit.

R.H.

L.H.

D.C. al Coda

8va bassa

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No. 110-40272
Grade 1½

Follow the Leader

(A Little Canon*)

CLEO ALLEN HIBBS

Moderato ($\text{♩} = 116$)

PIANO

mf

p

cresc.

mf

D.S. al Fine

* A canon is a piece in strict imitation. In this little canon, the melody in the right hand is imitated exactly by the left hand melody two counts later.
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No. 110-40273
Grade 2

"Let's Play Leapfrog"

HUBERT TILLERY

Fast and lively ($\text{♩} = 66$)

PIANO

mf

1st time only

Last time

Fine

mp

D.C. al Fine

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No. 110-40251

Grade 1

The Dinner Party

FRANCES M. LIGHT

Allegretto (♩=120)

PIANO

mf You have a nick-el, I have a dime; Lets have a par-ty and we will dine. *f* Ap-ples, can-dy, bub-ble gum too;

mp Come to my house, and don't you be late; We will start eat-ing at half-past eight.

mf Oh, such a par-ty for just we two. *f* Eat-ing can-dy, blow-ing our gum; *mf* Oh, such a par-ty and such fun. *rit.*

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No. 110-40271

Grade 1 1/2

To a Daisy

WILLIAM SCHER

Andante con moto (♩=76)

PIANO

p

p

Fine

mp

f

D.C. al Fine

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WHO WAS THIS CHRISTMAS OUTCAST?

(Continued from Page 20)

It was then that a young lady in the home, gracious in manner and really beautiful in feature, stepped to the piano. Her fingers had hardly touched the keys before the whole family, recognizing the familiar strain, gathered around her, joining their voices in words to the music.

Never did a family look happier on Christmas Eve or a song seem more suited to the occasion!

Clear to the wanderer outside came the refrain:

"Home! home! sweet, sweet home!
Be it ever so humble, there's no place like home."

Together, the singers and their accompanist made a perfect picture, symbolizing what the song really meant.

As the outcast turned once more to face the lonely streets, his eyes were blinded by tears.

How surprised that happy family would have been if they could have known who heard them sing that song on Christmas Eve. As their voices died in the last note, the man who wrote the words moved off again into the night. The homeless author was John Howard Payne!

THE END

NEW RECORDS

(Continued from Page 18)

registers and instruments, and quiet surfaces. As to the performance, Ormandy and the Philadelphia orchestra can play this music as well as any orchestra in the world. Ormandy has cooperated with Columbia's "hi-fi" intent by giving the color and drama of the music full sway. Despite the number of duplicate recordings available, the new Philadelphia recording of these popular works easily glides into first place. (Columbia ML 4700)

Mozart: *Flute Concerto No. 1 in G Major, K. 313*
Flute Concerto No. 2 in D Major, K. 314

Though Mozart called the flute "an instrument which I can not bear," he was willing for a price to write two flute concertos. These concertos are scarcely major Mozart, but they are pleasing works which flutists delight to play. Vox has gone to Vienna to record Camillo Wanaussek, flute, and the Pro Musica Chamber Orchestra under Hans Swarowsky in performances of both concertos, each complete to an LP side. The Mozart style is impeccable, the soloist more than adequate, the balance of flute and orchestra good, and the recording entirely satisfactory. (Vox PL 8130)

Schubert: *Piano Quintet in A, Opus 114 ("The Trout")*
(Music Minus One Series)

With this favorite chamber work well played by the Classic String Ensemble, Classic Editions launches an ambitious project to provide amateur and professional musicians with an invaluable practicing aid. Utilizing the advantages of the long-playing record, Classic has made five different recordings of the "Trout" quintet, each with a different missing part. An idea that had limited value in the 78 rpm days is now practical and successful. Complete even to a Peters edition score for the missing

instrument, the recording gives the pianist or string player everything he needs for a home rehearsal. Planned for future release are the Brahms and Schumann quintets and the Ravel quartet. (Classic Editions CE MMO 11 to 15)

Music of the Middle Ages

Here is an indispensable record for the class in music history or for anyone who seeks illustrations of secular music of the Middle Ages. The *Minnesanger* and troubadours left little written record of their art, but Vox Productions has assembled on one disc 14 examples that are as authentic in source and performance as you are likely to find. Otto Pingel, tenor, does most of the vocal work, and a splendid troubadour he shows himself to be. Erika Metzger-Ulrich, soprano, despite top billing, has a part in only one number—enough to reveal her unsuitability for the type of music. Instrumental numbers and accompaniments are provided by the Collegium Musicum, Krefeld, under Robert Haas. Unusual "presence," glassy surfaces, and complete lack of distortion make this disc a technical as well as artistic success. (Vox PL 8110)

Villa-Lobos: *Nonetto and Quatuor*

From the fifteen hundred works of Heitor Villa-Lobos the record companies in their search for unrecorded music are culling novelties of unusual interest. These two, newly recorded by the Concert Arts Players and the Roger Wagner Chorale conducted by Mr. Wagner, are played with understanding and recorded with remarkable fidelity. Both call for unusual instrumentation, mostly woodwinds supplemented by wordless choral effects. The *Nonetto* is jungle-like. The *Quatuor* suggests Brazil in more placid mood. (Capitol, one 12-inch LP disc.)

(Continued on Page 62)



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If we could supply sound effects with this picture, you would know how rich Wurlitzer tone is. To make this tone possible, Wurlitzer uses the Pentagonal Sound Board which provides greater sound board area. Ask your dealer to show you this Wurlitzer exclusive. Model 2155 illustrated \$591.00 (bench included).

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A RARE BIT OF SINGING AND DANCING

(Continued from Page 20)

the event; deposits of some \$75,000 above average were recorded in the town's two banks. But for the great majority money was not the incentive. Scores of home-owners, for example, refused to accept payment from their foreign guests and when checks came by letter they sent them back. The show appealed to the strong streak of idealism in the Welsh character and was done for the sake of that intangible something called "international good will."

The multilingual affair at Llangollen, now seven years old, is an offshoot of the National Eisteddfod, a purely Welsh institution going back perhaps 800 years. *Eistedd* in Welsh means to sit; *fod* is a place. Together they make a word for a meeting of people to listen to poetry, to singing and the playing of musical instruments. Hundreds of Eisteddfodau take place in Wales every year. Abroad, wherever Welshmen live there are others. We have them in America. There was a huge Eisteddfod at the Chicago World's Fair before the turn of the century and this year Utica, N. Y., celebrated its 98th.

The Llangollen gathering, because it has more color and variety and includes singers and dancers from foreign countries, has attracted more attention and has grown more rapidly. Today it is second only to the Royal National Eisteddfod, a festival of all the arts and a focal point of Welsh culture and Welsh national aspirations. Here there is only one language—Welsh. Even operas like "Carmen" and readings from Dickens—are done in Welsh and, of course, every word spoken from the stage is in the national tongue.

The two main prizes, a crown and a chair, are awarded to poets; one for an original set of verses in the old Welsh meter, the other for one in more modern tempo. The *crowning of the bard* and the *chairing of the bard* are climactic moments. The other prizes are for soloists of the harp, piano and violin, for individual singers and singers in choruses, for writers of essays, short stories, novels and plays, for painters, sculptors, potters, knitters and embroiderers.

To me the most unusual feature of the Royal National Eisteddfod is the attitude of the Welsh audience. These people who in private life are miners, farmers and shopkeepers listen with intense and intelligent interest to the poems and essays. They follow the judges' literary and technical criticism as people in America might follow a sports commentary, and when they leave they go on arguing with one another about the merits of this poem against that one.

The most moving moment is the "Welcome to the Exiles," and by an

exile is meant any Welshman who returns to the old country after a sojourn abroad. The names are read and, as anywhere from 300 to 500 expatriates come to the platform, the huge audience sings, as only Welshmen can, the lovely hymn of welcome. Last year there were businessmen and their wives from the United States, wool growers from Australia, men and women from New Zealand, Canada, Patagonia, Borneo, Hong-kong and other places.

"This is your hearth," said the chairman. "Here we speak the same language, think about the same things and at times quarrel with the same kind of anger. So poke up the fire, move the cat out of the way and sit down in the old chairs."

The International, upstart among the Eisteddfodau, was the brain child of a Welsh miner's son—a stocky, 40-year-old newspaper man named Harold Tudor. The idea came to him, he told me, during the war. One day when bombs were falling and ack-ack guns chattering he heard a farm boy singing undisturbed by the noise and the danger.

The song outlasted the bombardment and it seemed to Tudor that here, symbolically, was the answer to the problems of the world. Music, the one language all people understood, might make a chorus that would silence the guns for all time.

After the war Tudor, living 15 miles from much-visited Llangollen, enlisted the interest of Gwynn Williams, who had quit the practice of law to become a composer and publisher of music. Together they talked to George Northing, mayor of Llangollen. He too liked the idea of an Eisteddfod on broad, international lines and he called a meeting. Llangollen then and there decided to launch the International.

A little figuring showed that such a gathering would cost the town not less than \$40,000. For Llangollen, with a population of 3000, it was an enormous sum. The committee passed the hat. A garage owner tossed in \$150. A housewife gave a dollar. A schoolboy dropped in a penny. Everybody gave something and that first year there were contributions from citizens of Llangollen living abroad. Finally there was a fund of \$5000. Hardly enough—but the credit of Llangollen was good. Tudor and his associates sent out invitations.

For a discouragingly long time no foreign group responded. Then the first entry—from Kalmar, Sweden. Others came in a rush: from Belfast in Northern Ireland, Oporto in Portugal, from Florence and Milan in Italy, from Winschoten in Holland. There were 14 altogether, enough to begin. Ohio State and Yale wanted to compete but the date of the first Eisteddfod con-

flicted with the school term.

Llangollen discovered it had no money to rent chairs for the big tent. The committee put out an urgent call for something to sit on—enough to accommodate 8000 people. In response came upholstered chairs out of parlors, sturdy oak ones out of kitchens, cane-bottomed settees, milking stools, even a few creaking Morris chairs. Pews were unscrewed from churches, benches came from the schools.

But disaster threatened again when French railroad workers went on strike. The Spaniards came in a ramshackle bus. The pre-Communist Hungarians, singing as they went and passing the hat, raised enough money to get to the Channel in rented automobiles. The Italians walked and hitchhiked. Everybody arrived on time, a little battered but somehow a little happier because of the difficulties overcome.

The first year was an enormous success, spiritually and financially. Not only did the Eisteddfod cover all expenses, it had made a profit of \$6000. And it has continued to return a profit. Last year's show, for example, cost \$165,000 but cleared \$18,000. The profit goes into a fund for improving the festival and into a sinking fund against the day when the International will have a permanent structure as a gathering place instead of a tent.

Competition in the singing follows rigid rules. All groups sing three songs: one in Latin, one a set piece assigned by the Eisteddfod, and a third of their own choosing. Listening to 100-odd choirs sing the same piece of music may sound monotonous, but it is astonishing how different it sounds when rendered by a group of London policemen and by Austrian store clerks.

Evenings are pure entertainment: the soloists and choirs sing, the various groups dance, and always there is either a fine symphony orchestra or a ballet company from London.

The great attraction at Llangollen, however, is indefinable—the spirit of both audience and performers. On both sides of the footlights, they are simple people. This year, for example, the Dutch singers were all factory workers, the French dancers vineyard hands, the women's choir from Bergen, Norway, were all office employes or housewives.

Of all this the audience is aware and intensely sympathetic. Once listeners were informed quite casually by the chairman that Luigi Castolozzi, conductor of the Milan group, had sold his piano in order to defray expenses. The audience began to whisper and after a while there was \$450—"to help pay the cost of a new piano."

In villages near Llangollen, where many of the contestants are quartered, the choirs sing again after the big tent has gone dark. They sing

in churches and on river banks. In Cefu-Mawr, the Spanish singers of Almaden and a choir of the local workers of the Monsanto plant sang to each other until 4 o'clock in the morning. In Glyn, the Schleswig-Holstein group strolled up and down the lanes singing while the Welsh at windows and in doorways responded. I remember particularly one Dutch group singing on a night that was so black you could not see the faces of the choir. Their conductor donned white gloves, and it was thrilling to watch those apparently unattached hands marking the beat.

These village songfests have a dual purpose. The villagers want to hear more singing but, more important, they want the visitors—invariably poor youngsters—to have enough money to purchase a few souvenirs to take home. The Austrian singers two years ago were presented with \$200 or about \$10 for each man in the troupe. Out of such thoughtfulness has come many enduring friendships, kept alive by letters and by exchange of gifts. A Welsh family may send to a Spanish visitor a few yards of cloth. Back will come a ham, a doll or a wicker bottle of wine.

Last July's meeting was rendered memorable by the visit of Queen Elizabeth and the Duke of Edinburgh. Long before the royal couple arrived the tent resounded with the singing of hymns. The big canvas enclosure holds 8000 people. On lawns and slopes outside there is space for 25,000 more who can listen to the music through the many loudspeakers. Below, in the town itself, there are other amplifiers so that the music from the Eisteddfod stage becomes easily audible to not less than 50,000 persons.

On the stage to welcome the Queen were ten choirs—about 800 voices—and when she made her way to the stage the massed singers rolled out Bach's "All Honor, Praise and Blessing." The song was taken up by the audience and by thousands outside the tent. Down in Llangollen buses stopped and activity in the stores ceased as people in the streets and houses added their voices to the welcome. Beyond doubt it was the loveliest musical ovation the ruler of a people has ever received.

Tudor's idea grows larger each year, even spreading to other countries. Spain now has its own dancing Eisteddfod. Visits back and forth among groups in Norway, Sweden and Denmark is a development directly ascribable to the International which may in time evolve into an all-Scandinavia musical assembly.

The idea born in war has yet to silence the guns. Yet the wealth of high spirits that pours through the little market town on the Dee and over its bridge is creating a final but lovely bond between alien peoples.

BACKSTAGE WITH THE TV SCENE DESIGNER

(Continued from Page 14)

March 9th this year, Miss Hilde Gudden appeared on "The Voice of Firestone" show. For her final song she sang *Czardas* from "Die Fledermaus" for which I had designed a ballroom setting in perspective. By having the floor design become smaller and smaller toward the back wall of the stage, as well as scenery on each side of the set gradually diminish in height, an impression of nearly 250 ft. was achieved on the NBC Center Theatre Stage, which is actually only 40 ft. deep and perhaps

not more than 150 ft. long.

Floors obsess the TV designer in general, and the designer for personality-musical shows in particular. Not only are they a key means of creating a desired space impression, as already indicated, but they must receive some decorative treatment to create a realistic scene. Rugs are ruled out, for they would catch in the camera's rollers and impede its freewheeling action. On a permanent set it's possible to paint the floor, but for a show where each week's

setting is different or where a number of scenes are involved in each program (such as Firestone) this is impossible.

Floors become even more important on programs that involve vocalists, a fact I have come to realize sharply, having done the sets for "The Voice of Firestone" since May 1951, with frequent additional assignments to NBC's TV Opera Series, as well. No matter how attractive a singer may be under other circumstances, caught full-on by the camera in the act of singing, most of them look singularly unattractive. Consequently a large percentage of

shots are made from above, with the camera pointing down and bringing the studio floor into prominent view. My own solution to this problem has been to use "photo" paper which comes in wide rolls, spread it on the floor, paint my design on it, and after the show, have it removed.

Lighting plays as important a rôle in achieving successful perspective effects as correct painting. A set can be painted in perfect perspective, but under the wrong light the hoped-for effect will be nullified. To achieve depth illusion on a set painted in perspective, the upstage area

(Continued on Page 51)

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Know These Violinists?

by OLIVE WEAVER RIDENOUR

1. Beethoven dedicated a sonata to, and named it for, this violinist and composer.
2. At seven, he appeared as soloist with the San Francisco Orchestra, at eight in a recital at Manhattan Opera House, New York.
3. American violinist, born in Chicago, who made his concert debut in Paris in 1905 and in 1908 with New York Symphony.
4. Famed violin virtuoso who lost a fortune attempting to found a Norwegian colony in Pennsylvania in 1832.
5. First great violinist to play a Stradivarius and recommend it to his friends.
6. Played so-called transcriptions of old masters which later proved to be his own compositions.

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Answers to Know These Violinists?

1. Ole Bull, 5. Arcangelo Corelli, 6. Fritz Kreisler, 4. Rodolphe Kreutzer, 2. Yehudi Menuhin, 3. Albert Spalding.



"George, guess who Junior brought home for dinner."

Musical Man

by E. H. COSNETT

This queer looking mister you see pictured here,

Has a shell-like Bass Clef for each ear.

Bass Clef dots are his freckles fair,

A Mordent forms his wavy hair.

His up-turned nose is an accent mark,

And not for a slur, but just for a lark

He wears his tie round neck and chin,

While his mouth shows a whole rest, silent and grim.

Each steadily staring eye is a pause,

His beringed fingers are sharps like claws.

An arpeggio cane he twirls in his hand,

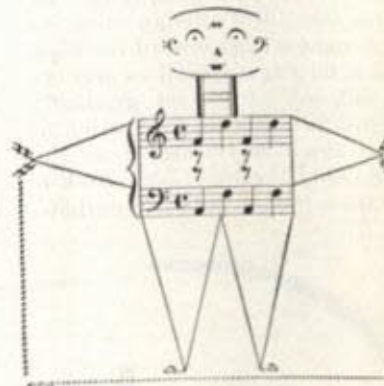
He sports a high collar, the C Clef Brand.

Staves and clefs adorn his vest,

Each button crest is a quarter rest.

A graceful brace supports his side,

His timepiece and notes denote his pride.



His arms are crescendo and decrescendo,

(Louder, still louder—not loud, no, no!)

Simply decrescendo are his legs.

Which should make him tip-toe as if on eggs.

But he walks flat-footed down the street,

Because he has two flats for feet.

The level street you see near by,

Is known far and wide as the Octave High.

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the music magazine

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GREETINGS TO ITS MANY FRIENDS

IN ALL PARTS OF THE WORLD

BACKSTAGE WITH THE TV SCENE DESIGNER

(Continued from Page 49)

must be more brightly lit than downstage. The Bibienas, limited to using massed candles, achieved a diffused lighting that enhanced their perspectives, but the TV camera requires brilliant stage lighting all over and its needs lessen to some extent the illusion the same set would create on, say, a proscenium stage.

It is axiomatic in stagecraft that "Mood cannot be created without shadows." When a stage is flooded with light an uninteresting picture is presented, and the actors look like their own passport photos. From this unfortunate effect comes the derogatory backstage expression, "passport lighting." Correct or incorrect use of shadows on-stage can make or mar the mood of a production. And here again, the need for bright light, inherent in TV, poses special problems, which have to be resolved as best they can by make-up or the placement of props, or hangings to cast shadows.

"Spectacle" plays practically no part in TV designing. The sole purpose of the setting is to aid and support the play and players so that it enhances and never overpowers mood or action. In the Benjamin Britten Opera "Billy Budd" (which had its American premiere via NBT, incidentally), a bleak, almost barren stylized set was used because the work is fundamentally based on the interaction of characters, not on the fact that the action takes place at sea. A realistic setting complete with nautical minutiae would have pulled attention away from the actors. For this reason we refrained from putting the set into motion like a ship rolling on the high seas, though mechanically this would not have been difficult. The fact that it would have distracted the viewing audience was enough reason to discard the idea. Everything in the performance was subordinated to the characters. On the other hand, the opposite is true in presenting Strauss' "Der Rosenkavalier" which NBT performed in 2 installments, last April and May as the final opera of its season. Lightweight in plot and characters, "Rosenkavalier" depends for its flavor to a great extent on the setting and costumes of the Maria Theresa period of 18th Century Austria. The grand stairways, panelled walls, glistening chandeliers, costumes of satins and brocades all suggest the spirit and temperament of the time.

Light travels in a straight line, a theoretical bit of information that has an immediate practical connotation for a designer who is "dressing" his set for a show. Pictures, if photographed from the side, for instance, must be hung off-center to appear centered in the image on the TV screen. Foreground furniture must

be placed on a platform if it is to be seen in shots focused for close-ups of the actors. To have to pull the camera far enough back to include furniture not thus elevated would emphasize the furniture and minimize the actors—never good design philosophy. The actor is always the important element. By jacking up the foreground furniture so that it can be seen even when the camera is close in on the actors, reality, depth and fullness are achieved.

In one respect Television because of the camera's scope, as well as the number of sets generally called for on a musical variety program and pressed by the twin tyrannies of time and space (or lack thereof on stage), borrows from the regular theatre, when it occasionally paints one setting on the back of another. Thus a travel office background need merely be reversed on castored wagons to serve as a banquet hall.

Finding props can entail hours of time and miles of foot-work. When we were planing the sets for Puccini's "Suor Angelica" on NBT's opera series we wanted cypress trees in the cloisters. Our budget for props had been pretty well exhausted and the imitation ones in local prop shops cost a pretty penny. Wondering what to do I found myself grimly thinking "Only God can make a tree" and a great light dawned. Why not try real ones? Eventually we imported 4 live cypresses from upstate New York at a fraction of the cost of imitations. All was well till we came up against the Fire Department which insisted we fireproof them. Spraying them with the proper solution had the unfortunate effect of turning them white, an unhappy circumstance remedied only by painting them green. So by the time we used them our real trees were fairly ersatz anyhow.

Some of the other prop-problems that have to be kept in mind include the fact that they must have differentiating light values. A wooden cigarette box on a table of similar wood would not be sharply defined in the gray and black tones in which TV comes over. A ceramic or silver box would be better, though if silver is used it has to be waxed to dull it and eliminate shine. Mirrors must be treated the same way, and costumes with light-catching sequins, or paillettes are strictly *verboten*.

All in all, while a sound technical background in the principles of architecture and design are musts for a TV scene designer, and it helps if he starts with, instead of acquiring on the way, an understanding of the laws of optics and color values, basic to all this is the need for a strong back, an active imagination and the improvisation gifts of the mother in "Swiss Family Robinson." And if he doesn't have them when he starts, he'll soon develop them. THE END

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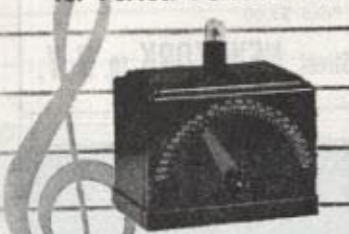
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Violin Questions

By HAROLD BERKLEY

Value of a Lupot Bow

E. G. T., British Columbia. In my opinion, you paid too much for the violin branded "Violin d'Artist—Wieniawsky." Such instruments are factory products, and are usually worth less than \$200. (2) The bow stamped "Lupot" is almost certainly not a genuine Lupot. If it were it is not likely that it would have been sold for \$55—a genuine Lupot bow, in good condition, is worth between \$250 and \$400. But if the bow and the violin please you, why worry?

A Certified Claim

Q. V., Montreal. The violins of Tomaso Carcassi sell today for anything between \$900 and \$1500—if they are genuine! The trouble is that some unscrupulous copyists have inserted genuine-looking Carcassi labels in thousands of inferior violins. But if you have a certificate from Hill's of London you can be pretty sure your violin is authentic.

Price of Genuine Strads

T. C. McL., Ontario. The handful of great, historic Strads would be worth between \$75,000 and \$100,000 apiece if they ever came on the general market. There are some two or three hundred Strads that sell for between \$25,000 and \$40,000, and

the rest are worth between \$10,000 and \$20,000.

An Average Maker

G. M. v.D., Oklahoma. Dominique Salzard was born about 1810 and died about 1875. He lived for a while in Paris but most of his work was done in Mirecourt. His instruments are typical of the average French work of the period, and are worth today about \$200 if in good condition.

A Guitar Question

E. L., Massachusetts. I am sorry to have to disappoint you, but guitars are quite outside my territory. Perhaps you could get some information if you wrote to the Manager, The Rudolph Wurlitzer Co., 120 West 42nd Street, New York City. The firm sells guitars, and it has a good reputation for all its instruments.

In Appreciation

Mrs. J. W. B., California. C. N. Collin-Mézin was a member of a large violin-making family in Mirecourt, France. His instruments are usually well made and are worth between \$150.00 and \$200.00. I am glad that my writings are helping you so much with your renewed violin practice.

VIOLINIST'S FORUM

(Continued from Page 25)

what you call the Whole Bow Martelé?"

Mrs. C. B., Nebraska. The Grand Détaché and the Whole Bow Martelé are closely related—you might call them cousins—but there is one important difference between them: there is no stopping of the bow stroke after the individual notes of the Grand Détaché, while in the W. B. Martelé each note is sharply staccato. The essential effect of the Grand Détaché is a pronounced accent followed by a sustained tone that connects with the following note, which is also accented. See Ex. C:

Ex. C



Most accents are produced by the bow resting motionless but firmly on the string and then being rapidly drawn. As this is possible only on the first note of a passage of Grand Détaché, the accents on the succeeding notes are produced by drawing or pushing the bow very rapidly in-

deed for some six or eight inches and then sustaining it more slowly for the duration of the note. The change of bow is made quickly and without breaking the tone, and the process repeated.

The Grand Détaché is not necessarily a full-bow stroke; the effect can be well obtained by using only half the length of the bow, particularly on the two lower strings. Probably the most familiar example of this bowing is the opening of Kreisler's *Praeludium and Allegro*, and in this passage the tempo will not permit a full-length stroke on the G and D strings. A good rule for the passage is to take about half the length of the bow on the lower two strings and almost the full bow on the upper strings.

The Whole Bow Martelé is not frequently encountered in solo work, but as an exercise for developing control of the bow it cannot be bettered. The bow is placed firmly on the string at the frog—one might almost say by way of emphasis, that

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Organ Questions

Answered by FREDERICK PHILLIPS

Can you refer me to a Hymnal or a book that gives metronome tempo marks of the standard protestant hymns? Or can you advise me on the proper tempo for such hymns. I play the organ at our church; some say I play the hymns too slow, others say too fast. How can I determine just what would be the right tempo?

R. G.—Iowa

The very fact that some say too slow, and others say too fast, is almost proof that you are not far from being right—neither one extreme nor the other. We do not know of any metronome marked hymnal or of any book giving such markings. The reason undoubtedly is that tempo is largely a matter of individual taste, and the leanings and "bringing up" of varied congregations. A personal allusion might help to clarify this.

Quite a few years ago the writer played in a church whose service called for the Long Metre Doxology each Sunday morning. For several months he played it at the same tempo he had been using in other churches, without any question, but after a long interval the minister of this particular church suggested that the Doxology was being played a little too slow. The following Sunday the tempo was increased just a little, and after a couple of weeks of this, he heard from others that it was being played too fast. Where there is uncertainty, we believe the best plan would be to confer with the minister and accept his advice on just what would be most satisfactory. Even if the minister is not too musically inclined himself, he would probably be well qualified to pass on a question of this sort. As a partial guide, the writer referred to a set of standard hymns sung and recorded by St. Peter's Episcopal Choir, in Philadelphia, and recognized by the best musicians as among the leaders in this field. There are of course

some deviations from rigid tempos for purposes of interpretation and expression, but the following are the basic metronome tempos of these six hymns: *The Church's One Foundation*, ♩=100; *Come Thou Almighty King*, ♩=88; *Eternal Father Strong to Save*, ♩=76; *Lead Kindly Light*, ♩=60; *Now the Day is Over* ♩=69; *Onward, Christian Soldiers* ♩=120.

I play a one manual and pedal Connsonata Electronic Organ (Model 1 E), and am interested in organ studies and pedal studies for practice purposes. Please suggest studies suitable for one manual. I have "Pedal Mastery" by Dunham, and it has been a great help to me. I am still taking piano lessons, and am working on fifth and sixth grade music.

L. S.—Mich.

The limited pedal keyboard (18 notes) on this model Connsonata makes it a little difficult to get the best advantage from pipe organ pedal studies like Dunham's, which are, of course, designed for the full pedal range of 32 notes, but the principles given by Dunham can be applied with its limitations to your instrument, and this is evidently what you are doing with fair success. G. B. Nevin has two books which may help—"First Lessons on the Organ" and "Twenty-five Advanced Pedal Studies," and the pedal studies in Stainer's "The Organ" are also good. For manual work, we suggest reed organ publications, since most pipe organ music calls for two or more manuals. There is not much in the way of studies, but the following reed organ collections will be found quite useful—Classic and Modern Gems; Murray's One Hundred Voluntaries; and Reed Organ Selections. All the books mentioned here may be had on approval from the publishers of ETUDE.

THE END

it is "hooked" on—and then drawn as rapidly as possible to the point. The moment that the bow begins to move, the pressure is relaxed and the bow drawn lightly. At the point it rests motionless on the string for a second, then pressure is re-applied, and the bow leaps towards the frog, the pressure relaxing again as soon as the bow is in motion. To maintain a steady bow stroke requires a high degree of control, which is acquired only through constant and critical practice. The bowing, however, is eminently worth studying, for every

minute spent on it cannot but improve the player's general bow technique. Furthermore, it is a bowing which, if practiced over a period of time, often awakens and gives life to a temperament that has hitherto remained dormant. The concentrated nervous energy required for each stroke of the Whole Bow Martelé has an animating effect on nearly every student, and is especially beneficial for those players who tend to be lethargic in the important matter of their expression.

THE END



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Junior Etude

EDITED BY ELIZABETH A. GEST

Christmas Charade

By Leonora Sill Ashton

"IT'S ALL RIGHT to have Handel and his music for the subject of the Club's December program," said Charles. "We can tell something about his work and play a record of his great Christmas oratorio, 'The Messiah,' but I wish we could think up something different for our Christmas meeting."



"I have an idea!" exclaimed Hugh. "Listen—" and he explained his idea to the group.

The evening of the meeting the club members waited expectantly for the program committee to appear. Charles came in first. He carried a wooden box and a hammer. Jack followed, and announced: "As you know, the subject tonight is George Frederick Handel, but first we are going to act a charade which will represent the title of one of his well-known compositions. You are to guess what the title is."

Clinton placed the box before him and struck it with the hammer using strong, slow taps, at the same time he whistled a tune to the rhythm of the taps. *The Harmonious Blacksmith*, everyone said at once.

Jack held up his hand for quiet and Hugh came hurrying in. He wore a white wig and a white ruffled shirt, both of which were wet, and drops of water trickled down his face. As he looked about him, the blacksmith, wearing heavy shoes and a leather apron, followed him whistling, then singing. As he looked at Hugh he noticed how wet he was, picked up a cloak and wrapped it around the boy, then led him to the anvil to dry himself.

Hugh silently bowed his thanks and made motions requesting pen and paper. When the smithy brought them to him he sat down and began to write.

When the charade was over Jack said to the audience, "You guessed the title, *The Harmonious Blacksmith*. But what about the rest of the charade?"

No answer. "Who was the old man?" asked George.

"That was the composer himself. One of the legends about this composition is that Handel was caught

(Continued on next page)

When Wise Men travelled on their way
With gifts, to where the Christ Child Lay,
The Angels, who buy not, nor sell,
Asked "What can we give?" None could tell.

One Angel, newest of them all,
Just come from Earth, with wings so small,
Spoke softly, "Babies love a song."
Then joyfully, the Angel throng



Deaf Children Like Music, Too!

By Elizabeth Searle Lamb

HERE at the Escuela de Sordomudos (School for Deaf Mutes) in Panama City, the capital of the Republic of Panama, deaf children crowd around the piano twice a week. Many of them can hear nothing; others can hear only very high or very low sounds, but no ordinary speech or music, yet they are eager for the pianist to play. Can you guess why?

It is because they feel the vibrations, the same vibrations which produce sound when they reach your ears. These vibrations, in different rhythms, and in varying strength from different registers of the piano, are a new experience for them, and make a new contact with their silent world. At first, placing their hands on the piano, they close their eyes and just feel; then they open their eyes when the music stops. Even this small response makes them smile, and soon they begin to sway in rhythm with the music as they watch the teacher who shows, through face and motion, the mood of the music—sad and slow, or fast and gay. Later, feeling vibrations through their feet, they begin to march, and even to dance. They learn to distinguish between two-four, three-four and four-four meter. Sometimes they have a rhythm band of percussion instruments.

Put cotton in your own ears to

shut out all sound, and lay your hands, palm down, on the back of a piano while someone plays. Feel the vibrations; try to distinguish the rhythm; notice the difference in strength of the vibrations that come from the bass, the middle register and the top octaves. This is what music means to a deaf child!

Those who are learning rhythm from musical vibrations learn to walk with a smoother step; the flow of rhythm aids their speaking, which is so difficult to learn for those who have never heard a spoken word! And through the rhythm-bands, and the exercises which are done to music, the drills and simple dances, these children experience real happiness and they can thus release inner feelings that have no other means of expression.

Yes, deaf children love music, even though they have never heard a sound!

See photograph on next page

Mendelssohn's Big Laugh

In January, 1845, the drama *Antigone* (music by Mendelssohn, words by Sophocles) was produced in London and two weeks later the English "funny" paper called *Punch* printed a pen-and-ink sketch of the performance. Concerning this illustration Mendelssohn wrote, in a letter to his sister: "See if you cannot find *Punch* for January 18. It contains . . . a view of the chorus which has made me laugh for three days. The chorus-master, with his plaid trousers showing underneath is a masterpiece . . ."

WORDS-IN-MUSIC GAME

Each word begins with the final letter of the preceding word. 1. The fifth tone of a major or minor scale; 2. Rapid alternation of two adjacent tones; 3. Very slow; 4. A drama set to music; 5. A sacred choral composition; 6. The passing from one established key to another by means of accidentals; 7. Neither sharp nor flat in notation; 8. Short line above or below the staff; 9. Symbol of rhythmic silence; 10. A chord of three tones.

(Answers on next page)

No Junior ETUDE Contest this month

CHRISTMAS CHARADE (Continued)

in a rain storm and took refuge in a blacksmith's shop. He was so impressed with the smithy singing and whistling at his work that he sat down and wrote this piece at once."

Charles took up the story. "*The Harmonious Blacksmith* is part of a Suite Handel wrote for the harpsichord. We are going to pass over his Suites, operas and other compositions and play for you the recording of the great *Hallelujah Chorus* from his most famous Christmas Oratorio, '*The Messiah*.'" (All listened attentively.)

"That sounds just the way I feel at Christmas," exclaimed Meg, as the music ended. "And do you know, I believe if everybody were as kind to others as the blacksmith was to Handel, and if everybody liked their work so much they sang while doing it, people would feel every day the way they do at Christmas."

"You've got something there,

Meg," said Hugh. "There's a lot more to music than just learning to play."

"I would like to make a motion," continued Meg, "that we all try to develop a great love for our work, no matter what our work may be, and that we develop a spirit of joy and happiness so that we feel like singing all the time."

"That sounds like a swell motion," said Hugh, "but it's rather complicated. Will you please repeat it?"

Meg repeated it slowly and distinctly. "I second the motion," said Jack. "All in favor say Aye," said Charles. And amid much noise of aye-aye, the motion carried unanimously. "And," said Hugh, "although we cannot make motions for other music students and friends who are not here, we can wish them all a very merry Christmas, and hope they too, will feel as happy, cheerful and kind at all times, as they do on Christmas."

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I play piano, trumpet and French horn. Among my hobbies are electronics and getting acquainted with other people. I would like to hear from boys about my age who are interested in music.

John Irving McLeod (Age 12),
South Carolina

I have been a church organist for four years. Accompanying oratorios, such as "The Messiah," "The Seven Last Words of Christ," etc., with choir and orchestra has been a most pleasant part of my duties. I regularly play for other church services, weddings, etc. I would like to hear from other readers who are interested in this type of work.

Lloyd Davis (Age 16), Illinois

Answers to Words-in-music Game

1. Dominant; 2. Trill; 3. Largo; 4. Opera; 5. Anthem; 6. Modulation; 7. Natural; 8. Leger; 9. Rest; 10. Triad.



Totally deaf children
feeling music
through
vibration

Photo by Jean Bailey

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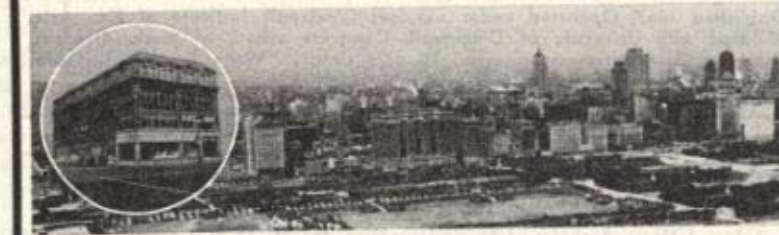
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MESSIAH SUNDAY

(Continued from Page 13)

an area-wide meeting with someone from this office, the area manager and the choir directors and ministers. By the way, the area manager is chosen because of his organizational ability, personality and standing in the community, also his interest in such community projects. We don't choose a manager if he is not really enthusiastic about the project itself. Each area is as autonomous as possible, so that each area manager has as much leeway as possible. At this first meeting a publicity director is chosen and whatever other officers are necessary. At this meeting or at a later one, the conductor is chosen. I do not make the selection.

"At still another meeting, called by the area manager, the conductor will discuss tempos, the choruses to be used, editions, pronunciations and any special interpretations which he might wish to employ. Also plans are made for from three to five massed rehearsals and the directors go back to their individual choirs and set to work to learn the score.

"There are no color lines; black, yellow, red and white join in this effort, and there is no distinction as to creeds. We have had choirs from Negro, Spanish-American, Japanese and Chinese churches.

"Soloists who have sung acceptably in the preceding years are automatically invited to return. New soloists are selected in a general audition so that we always have a back-log of available singers. The general auditions are held in September before a committee selected by the Music Commission. We provide accompanists and the auditionees come in and sing a work from 'The Messiah' and are judged according to their merits. I work with the area manager and the conductor in selecting the soloists for each area—these being chosen from our master files.

"They are, as much as possible, singers from within the area. The organists and accompanists are chosen between the area manager, the conductor and myself. We try our level best to avoid any ill feelings; for instance, the soloist auditioning committee is as frank as possible. If they feel that a singer is not quite ready (and we have had people come in and audition year after year for three or four years and finally make it) they tell them where they are weak and why they are weak, and so with that advice they can and do grow and become beautiful singers.

"The individual choir furnishes its own music scores. We use all published editions as we found in years past that the editions are enough alike that we can do so. When there is a question, we decide in the music office the procedure to be followed. Many of the 41 performances last year employed orchestras or string

ensembles for the accompaniment. The publicity is handled from one office through the area publicity director. We send material to the publicity managers who in turn see that their local papers get the facts.

"Many times I am asked: 'What is gained from these presentations?' And I always answer that there were 34 denominations represented in the 1952 productions. Thirty-four church bodies joined together in one massed viewpoint: singing praise to the King of Kings. I know of no other situation in which 34 denominations got together; this cooperation alone is worth the effort. The impression on the unchurched is tremendous. It shows the fact that Christians can sit down together, unite and sing and get along without fighting. Also, it helps unify endeavor in many other lines; throughout the year these same groups get together for other performances of other works. It helps the individual choir and choir member a lot. They get to meet directors they haven't met; they get to sing under direction that they haven't had; they get the inspiration of singing with a large group and of singing to a larger group of people than they would normally reach.

"These are not concerts. They are presented as worship services, and wherever possible, in churches. We always begin with an invocation; we have an offering and end with a benediction.

"'Messiah' Sunday has grown each year . . . and it will not be long before all of Southern California will be singing 'The Messiah'—on the same date and at the same hour. That is our goal! And this year, of course, the date will be December 6th, at 4 o'clock. Often on these Sunday days we have telephoned from one area to another during the performance to find that all are just about at the same place in the music.

"I wish 'Messiah' Sunday could spread throughout the state and then throughout the nation and I believe that our church music leaders have vision to see it brought about in time. Each year the performance has risen musically; the choirs know the music better and the conductors can get more out of the choirs, and each year our soloists are getting more of a grasp of what is in the music. I think when I think what it can be like ten years from now. One sidelight on the 1952 'Messiah' . . . a recording made in one area was sent to Korea, where it was welcomed enthusiastically by Chaplain Peter Holmes, whose wife sang in the chorus. The Chaplain played it over and over again at the front lines.

GLORY TO GOD IN THE HEAVS
EST AND ON EARTH PEACE
GOOD WILL TOWARD MEN
THE END

IMPRESSIONS OF A MUSICAL JOURNEY TO AFRICA

(Continued from Page 15)

exchanged views about various musical topics. (From many sources I heard the complaint that so little contemporary American music was available here because of the existing dollar-restrictions. In order to help in this matter I wrote to several of my publisher friends in the U.S. and asked them to send out sample copies of some of their recently published piano music and teaching material, which will form the nucleus of a Salisbury Musical Library, which will be available to all serious music students and music-lovers throughout the Colony.)

Our next and final stop on this musical journey was the Union of South Africa, where I gave altogether 14 concerts and had a truly exciting time traveling around and seeing a great deal of this very beautiful country in the comparatively short time of three weeks. On the day after my arrival from Salisbury I gave my first recital in Johannesburg for the Johannesburg Musical Society, whose spiritus rector is Mr. Hans Adler, a gentleman of German origin, who has lived in South Africa for over 20 years and contributed a great deal to the flourishing musical life of the largest city of S.A. Although a businessman by profession, he is a musician at heart and only recently completed a series of three broadcasts playing the harpsichord for the South African Broadcasting Corporation. I greatly enjoyed meeting some of the leading musicians of South Africa. First I think I should speak of Adolph Hallis, a really excellent pianist, who was born in Port Elizabeth and after studies in Europe settled in Johannesburg, where he is now considered to be the leading pianist and pedagogue of South Africa's largest city. He played for me excerpts of Eric Chisholm's Piano Concerto which interested me tremendously. Dr. Chisholm, Glasgow-born and English-trained, is head of the Cape Town University's music department and one of the leading South African composers today. I met him later on in Cape Town and was glad to learn that he is planning to come for a lecture tour to America in the Fall of 1953, when I hope he will have an opportunity to meet some of our leading musicians in the various musical centers he will visit and also to have some of his fine music performed in our country.

My two orchestral appearances in Johannesburg were both with the South African Broadcasting Corporation Orchestra and I was very lucky to have the fine cooperation of their two leading conductors, Mr. Jeremy Schulman and Mr. Anton Hartmann. With Mr. Schulman it was my great pleasure to introduce on the African continent the 2nd Bartók Concerto, which proved to be tremendously successful, if somewhat puzzling to

part of the listening audience, while the G major of Mozart (K.453) which I played under the baton of the young Afrikaans conductor Anton Hartmann went over very well, although we had only a short rehearsal on the morning of the concert. I also tape-recorded a variety of short pieces for the permanent transcription library of the S. A. B. C. and was very glad that they asked for some American pieces too—including Copland's charming *Story of Our Town*.

In Cape Town I met, beside Dr. Chisholm, Mr. Alfred Van Wyck, another of South Africa's fine, young composers who promised to write something for me. So far he has mostly written for orchestra and he also has a fine string quartet, which unfortunately I wasn't able to hear.

One of my most pleasant musical experiences was the concert in Cape Town in which I played the G major Concerto of Beethoven with the Cape Town Municipal Orchestra under the inspired leading of Enrique Jorda. Mr. Jorda who recently had such a wonderful success with the San Francisco Orchestra is an exceptionally fine conductor, who will go very far I am sure. We got along marvellously well and I have to think very hard if I want to recall when I had a finer accompaniment in the Beethoven Fourth Concerto than the one I received here.

It was most interesting for me also to tour inside South Africa a little further away from the big centers of Johannesburg and Cape Town. I played in several smaller cities, including Port Elizabeth, Queenstown, Umtata and Kimberley. In most places I had fairly good pianos and most enthusiastic audiences, who were grateful for every encore and asked invariably for the more demanding and musically heavier program of the two I gave them as choices. I enjoyed giving the first local performance of Beethoven's Sonata in E major, Opus 109 in several cities of South Africa and was gratified to read the next morning that the local critics appreciated my efforts and thanked me for once not having "played down" to the audiences who were sick and tired of hearing the Chopin A-flat Polonaise and the "Moonlight" Sonata on almost every concert of visiting pianists.

Thinking back on the African tour, which provided me and my wife with so many pleasant experiences, I am very happy that I did accept this engagement. When signing the contract I never realized that it would mean such a pleasurable experience and I hope that sometime in the future I shall have another opportunity to go and play for the eager audiences of this great and so far musically not quite explored continent.

THE END

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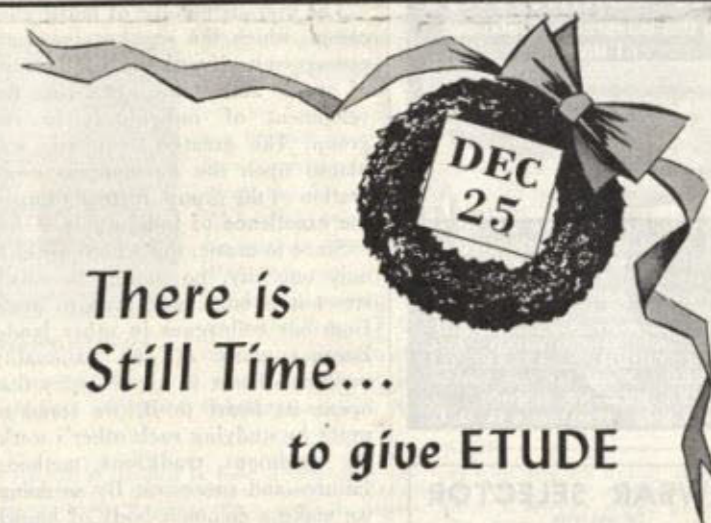
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MUSIC TO UNITE NATIONS

(Continued from Page 26)

preview of where we hope to go.

Realizing at long last that music is no longer only for the talented and well-to-do, but is a spiritual necessity for the common man, the conference speakers stressed the problems connected with non-professional music education; extra courses outside school hours for students who have left school; adult music education; the training of specialized teachers; international exchange of ideas, information, personnel, and teaching materials.

Such outstanding speakers as Dr. Walter Arnold, from Toronto; Miss Vanette Lawler, Washington; Dr. Dragotin Cvetko, Yugoslavia; Georges Duhamel, Paris; Professor Tomojiro Ikenouchi, Tokyo; Sir Stewart Wilson, London; and other noted musical leaders brought into focus the value of every form of music from which we derive benefit and by which our minds and souls are constantly enlarged.

The part music actually plays as an aid to international understanding, what is expected of music education, and whether or not we ought to set other aims for music, and whether the aims are obtainable, and other thought-provoking questions were threshed out in two languages, with exceptional interpreters, and were later presented in mimeographed form to all delegates and visitors.

The over-all picture of music education, which the speakers gave us, concerned itself with music of groups of people and at the same time development of individuals in the group. The greatest emphasis was placed upon the harmonious cooperation of the group, instead of upon the excellence of individuals.

Since to music, the whole world is only one city, no matter in which street it is born, we stand to profit from our colleagues in other lands. Because music of any nationality makes its home in any country that opens its heart to it, we stand to profit by studying each other's working conditions, traditions, methods, failures and successes. By so doing, we make a common body of knowledge available to all, and a help to all.

Many theories expressed by the speakers turned into experience and actuality as we listened to the performance by the orchestra of young

people's music clubs consisting of a hundred instrumentalists from twelve different countries.

Another living example of understanding through music was the performance of fifteen choral societies from many countries of the United Nations. The members of the choral groups were not, for the most part, professional musicians. They ranged in age from sixteen to seventy-five and represented occupations from farm women to business executives. The value of their art depends neither on quality nor variety of their musical activities, but on the intensity of their artistic experiences.

Those two evening concerts were musical feasts that will never be forgotten by those who heard groups of music-loving world-citizens performing some of the world's greatest musical compositions with an excellence unsurpassed by groups of professionals.

In the words of Mr. Pierre Harmel, Belgium Minister of Education, "Music knows no frontiers either of time or space. Through it men's minds shed their differences and find communion in the oneness of human nature. I think I can say that if Unesco wants to create harmony between the nations, it will not find a better language than the language of music."

The question of placing musical education on a democratic footing as an integral factor in all-round education was paramount throughout the conference sessions. Many questions were brought out for discussion: Should Music Education transform listeners into active music lovers by acquainting them with various forms of harmony, structure, style, and historical background? Are our great musical resources such as radio, television, recordings, festivals, films, and artist concerts wasted unless the mass of listeners get some basic knowledge of music, some training of taste and judgment which well planned music education provides? Does man serve art, or does art serve man? Is making music an art or a craft? How is music to become an influential contributing factor in the life of its neighborhood and a spiritual force in the personality of the individual?

Many such questions were raised and discussed in plenary sessions, lecture halls, demonstrations, concert intermissions, over the coffee cups;

at the Embassy tea, and on sight-seeing excursions.

It remained for Dr. Leo Kesten-berg, Principal, Music Teachers Training College, Tel-Aviv, Israel, to have the final say on the possibility of placing music education on a democratic footing as an integral factor in all-around education, and I quote him: "A prosaic, pragmatic observer may be skeptical and incredulous as to the practical effect of an international conference on the rôle of music in education. In this godless world, in which the scars left by two world wars are not healed, in which mechanism divorced from the arts rules all, and dogmas seem to hold undisputed sway, it would seem to be unrealistic, utopian idealism to conceive of the very idea of international music education. But it is the reaction against mechanically empty desolation, against the neglect of the soul, against the anguish, distress, and danger of man, that become every day more evident, that gives us our faith, our confidence, our belief in artistic creation. Moreover, this Conference, as the solemn prelude to the future, continuing work of the International Association for Musical Education, in which our hopes are placed, binds us to confirm and put into practice the guiding principles of music education."

A solemn and inspiring climax at the close of the Conference was the first performance, by the orchestra and the choruses, of the "Hymn of Hope," written especially for the Conference by Paul Hindemith, who conducted it, and the French poet Paul Claudel, who was in the audience listening.

It seemed as if the Conference was promising hope to the world through music and poetry, that those who went to Belgium had mobilized their ideals and put their art at the service of the world's cause, with vision and high purposes to use music as a powerful link between nations.

Out from under the spell of the Conference we realize that it will take more than hope! We know it will take more than vision and high purpose. It will take the united efforts of musical leaders, educators, and teachers the world over working together to forge the musical link strong enough to bind men's minds and hearts together in brotherhood.

Standing shoulder to shoulder with the musicians who are involved in this work, is the greatest of all organizations dedicated to the betterment of mankind: OUR UNITED NATIONS!

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PERFORMER—OR ARTIST?

(Continued from Page 12)

I adored singing, longed to sing, felt that singing was the work for which I was born. But my voice was too small for professional aspirations, and my friends discouraged me. However, I persisted in studying, and had the great good luck to find a teacher who gave me the principles of *bel canto*, and kept me for several years on nothing but scales, vocalises, and the Marchesi exercises. At the end of that time, my voice had developed, without the least forcing, into professional proportions.

With this sound technical preparation behind me, I went to Paris where I studied with Jean De Reszké, then past seventy but still capable of remarkable teaching. From him I got my finest training in interpretation and style. Which brings us to the second element in a vocal career!

The singer must give pleasure through her interpretations—but how, exactly, does one learn to interpret? Again, one's studies must be built on a foundation of inherent good taste. In this field, the most that teaching can do is to give you facts and examples. Their mastery and application must be your own. For instance, you observe examples of fine style, and try to duplicate them—not in the sense of imitating another singer's interpretations, but by copying characteristics of line, of phrase, of style, of approach, all based on the style and times of the composer.

The classic style of Mozart, Pergolesi, Cimarosa, Gluck, has its roots in the principles of *bel canto* singing—in its complete purity of tone, its smooth legato, its simplicity, its absolute exactness of rhythm. In the case of these older classics, interpretation means letting the music flow forth on pure, free tone, exactly as the composer wrote it. Never may there be the least attempt at "effect" through emotionalism, dramatics, impulsive *rubati*, the holding of notes, etc. Only the pure music! The Romantic composers require a different style—so do Wagner and Strauss—so do Debussy and Ravel—so do the moderns. The artist must know and master them all.

There is no single set of rules for facing an audience. One's entire approach varies with the kind of work one does. Operatic singing requires the ability to project a large variety of moods, together with the talent for portraying not only individual characters but also the basic types they represent. For instance, you learn to submerge your self in the character of *Mimi* (or *Violetta*, or *Suzanna*, or *Butterfly*), bringing out not only the portrait of a very definite young girl but also a recognizable type of the times and conditions in which she lived. To do this, one must again

possess an aptitude for dramatic portrayal which is developed by study and practice. And once you get as far as actual performance, you find yourself greatly helped by the costumes, the stage-sets, the cooperation of the other members of the cast.

Concert work is more difficult! You must project the same sense of reality, you must please your audience vocally and interpretively, and you have nothing whatever to aid you by way of effects. There you stand, before a piano on a bare stage; you wear your own dress; and you may permit yourself no histrionics—even your facial expression must remain controlled. Each shade of emotion, in each song, must be projected through your voice and your inner intention. That is all you have to work with.

This means, of course, that both voice and inner intention must be under full control. A further secret lies in projecting from inside out. It is a great mistake to imitate an effect, whether you learn it from your teacher or from observing a fine artist. For better or worse, you must rely on your own interpretation of the songs you sing. This, in turn, means intensive study of the words, for meaning and moods; the blending of these meanings and moods with the music; the planning of phrases, and the calculating of the framework of emotional scope (for instance, you would place *Erkonig* into a very different frame from *Estrellita*). And, finally, you must convey the complete interpretation you have planned, through pure tone.

These points, though briefly stated, cover pretty well everything the singer can learn from the outside in. The effectiveness of their application depends on the inner, inborn powers with which she can project her meanings. And this brings us back to the third (possibly the chief) element in giving pleasure—personality.

The most successful personalities are those who charm people into opening their hearts. A merely "big" personality doesn't always do this—we have all had the experience of coming under the influence of personalities which are not only big, but aggressive; they leave us with a sense of being choked, swamped. They may command our attention but they seldom touch our hearts. The most pleasing personality flows forth from a kind, human, understanding heart. When it is combined with sound techniques and steady hard work, its possessor stands a good chance of becoming not only a performer but an artist, that rare individual who gives more pleasure than can be measured by a mere listing of techniques!

THE END

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MUCH TO DO ABOUT CONDUCTING

(Continued from Page 19)

programs of our colleges whose musical background was limited to class lessons in a heterogeneous ensemble which met for a semester or two, and followed by participation in the school band or orchestra.

Many of these young men and women are possessed of considerable talent and if given the opportunity of receiving proper instruction would eventually develop into excellent musicians. Unfortunately, however, frequently their entire musical background is devoid of a single private lesson under a competent instructor. Nevertheless, even with such deficiencies they attend colleges whose staff and curriculum are inadequate to provide for a thorough musical training. Yet, these same students will graduate and many are certain to be our music educators of tomorrow.

It is ironical that though these young folks are intelligent, industrious and talented, they have little or no opportunity to develop their musicianship because of the requirements imposed by the music education curriculum. Methods, courses, philosophy, psychology, and other important and vital academic courses are steadily being increased in number and content; as a result the musical content of the curriculum is being constantly curtailed and to the detriment of the student's musical progress.

Unfortunately, we frequently find in the field of music education a curriculum so demanding in its related and non-music requirements that the student finds little or no time for the pursuance of study that is pertinent to his field of specialization.

Certainly the vast majority of the subject matter which formulates our present music education program is important and vital to the student's over-all development; on the other hand, the fact remains that its inclusion is depriving music education students of a sufficiently adequate musical background to properly perform their lifetime duties as musicians and teachers.

Another basic requisite of musicianship and so essential to the development of the school band and orchestra conductor is a knowledge of the representative literature of the major instrument. Only by such means can the prospective conductor achieve the training necessary to the effective and musically satisfying performance, and only through the serious study of such repertory can the performer or conductor achieve a proper knowledge and concept of style, phrasing, expression and tempi, and thus render an effective interpretation of the composer's score.

Here again, frequently we find a serious deficiency on the part of school band and orchestra conductors whose shallow background in

their college training is in evidence when we observe their conducting at various state festivals and contests.

Correlated Instruments

In addition to a thorough background upon the major instrument, the high school band conductor must acquire a solid foundation upon the various woodwind, brass, percussion and string instruments. This does not imply a semester of class instruction of heterogeneous instruments meeting twice weekly for twenty class sessions as is so often the case, but rather a serious and prolonged study of the instruments under the direction of a competent teacher.

Naturally, such a program of study could not be accomplished in the normal four or five years of college; but if carried on through a period of years following graduation, the conductor will eventually acquire proficient technique and adequate teaching skills upon these instruments. At any rate, he should not be teaching those instruments of which he has no training or knowledge.

Another indispensable requisite of the well trained school conductor is his knowledge of baton technique. Here the student should seek individual assistance, since the instruction presented in many music education classes, while ample for the elementary stages, fails to provide the necessary skills and background required in the field. Also, frequently the classes are large and thus afford little opportunity for individual attention. The laboratory instrument frequently consists of either a piano, recording, or voice; seldom is sufficient or proper instrumentation provided the student for conducting rehearsals.

Because of these conditions the conducting experience and rehearsal techniques so necessary to the student's development are often bypassed. Hence the elements of form, baton technique, facility, clarity, control, co-ordination, grace and fluency are seldom adequately presented in such classes. The problem is a difficult one, but where it remains unsolved we again find our prospective conducting student being "short-changed" as are certain to be the thousands of students who perform under his direction in the years ahead.

Perhaps a partial solution to this problem lies in a remodeling of our music education requirements and a thorough job of evaluating the subject matter of present day method and technique courses. Undoubtedly, much condensing, streamlining and elimination of much repetition now found in many courses could be accomplished by such a survey.

Another aid in solving this problem would seem to be found in a revision or overhauling of the applied music requirements. Perhaps we

should place more emphasis upon performance, teaching techniques, conducting, and actual applied experience such as is to be found in the modern trends of our progressive schools of medicine, dentistry, science and engineering, where lectures are gradually giving way to actual demonstrations, and student participation under competent supervision. Certainly it is difficult to conceive of programs and curricula which attempt to produce teachers and conductors by means of the "lecture method" although many such courses exist. An example of such was cited by a student in my own conducting class who had recently been granted an "A" in a previous conducting class which consisted of sixteen lectures on baton technique, although not a member of the class was called upon to conduct a single composition.

If we are to produce conductors who are trained and prepared to efficiently rehearse our school bands and orchestras, we must provide an instrument upon which they may have an opportunity to practice their conducting and rehearsal techniques. Certainly, we would never think of attempting to develop pianists, violinists, clarinetists, or singers by the "lecture method," yet that seems to be the pattern of many "conducting" courses as "conducted" in some programs. Let us profit from the program of "internship" as conducted by our schools of medicine and dentistry and apply these ideas to our students of conducting.

Such participation under proper supervision is certain to assure us of better school conductors in the future.

Another field of preparation that must be included in every conductor's background is that of theory, harmony, ear training, counterpoint, analysis, instrumentation and arranging; only through such study and experience can the conductor come to understand the content of the score, and while such knowledge does not necessarily improve his baton technique, it is of valuable assistance in his interpreting and projecting the composer's musical score. In this phase of the conductor's preparation, he must concentrate and apply his knowledge with every composition he would perform.

Score-reading is another requisite that is basically essential to the equipment of every conductor. It is here that his musicianship, performance ability and theoretical back-

ground are put to the supreme test.

The most effective and practical means for acquiring score-reading ability is to begin with the study of the scores of the string quartets of Beethoven, Mozart and Haydn. Next we could follow these with the study of woodwind and brass quartets, quintets, sextets and thence to the larger ensembles.

By means of these procedures the student of conducting will acquire facility in transposition, voicing and cueing. The fact that the score includes a minimum number of parts is an advantage to the inexperienced conductor, as it will provide ample opportunity to read each individual part.

As facility is gained, the student should seek scores of more extended instrumentation and form. The rehearsing of the small ensemble is also a valuable experience for the young conductor since it enables him to test and improve his rehearsal techniques, baton control and facility as well as offering opportunities for development of style, interpretation and phrasing.

In the school music field the conductor is concerned with so many factors that the opportunity for the conducting and interpretation of a musical score becomes a treasured experience. In the usual school band or orchestra rehearsal the conductor remains a teacher much of the time; on the other hand, he must be such a sterling musician and superb conductor that he can inspire his young musicians when the opportune moment arises.

In conclusion, may I again emphasize that the art of conducting is one of music's most demanding assignments, filled with hours of discouragement and moments of reward. However, if the student has the necessary musicianship and leadership ability and is willing to accept the disappointments with the pleasures, then conducting can be one of life's most musically satisfying and thrilling experiences.

Finally, may I add, if our school bands and orchestras of the future are to improve, we must first find means for providing a more adequate and complete background for the student in our music education programs. This objective must be accomplished, of course, without sacrifice to the broad scope of the cultural and academic program so vital to his total equipment as a musician, scholar and individual.

THE END

PIANIST'S PAGE

(Continued from Page 21)

the excerpts with either hand, on the black keys, all over the keyboard, and without looking.

The opening measures of the following are some typical "snatch" examples: *Cuckoo*; *Three Blind Mice*; *Il Etait Une Bergere*; *Blow*

the Man Down; *Old Oaken Bucket*; *Morning Mood* (Grieg); *My Bonnie Lies over the Ocean*; *Holy Night*; *Old Folks at Home*; *How Can I Leave Thee?*; *Over the Fence is Out*; *Star-Spangled Banner*. . . and of course, *Hot Cross Buns*! THE END

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NEW RECORDS

(Continued from Page 47)

Franck: Quintet in F Minor

The present status of César Franck is suggested by the fact that Capitol's new recording of the piano quintet is the first domestic recording on long-play. Fortunately, the first is good. We have grown accustomed to excellent chamber performances by the Hollywood String Quartet, and there is no let-down with this Franck recording. Victor Aller's piano rôle is properly coordinated with the quartet, and the instrumental arrangement around the microphone is so well-contrived that the balance is better than we usually hear in concert. Tonally the disc is equally successful. (Capitol P 8220)

Chopin: Sonata No. 3 in B Minor, Op. 58, et al

With each American release of recordings by Dinu Lipatti, the stature of the young Rumanian pianist who died in 1950 increases. The LP disc (Columbia ML 4525) with his performances of the Grieg and Schumann concerti has become a classic, forming the base for the feeling that Lipatti was incapable of making an ugly sound at the piano. From the slim store of his English recordings, Columbia has compiled a Chopin disc with the B Minor Sonata, and three shorter works: Barcarolle in F-sharp major, Op. 60; Nocturne No. 8 in D-flat major, Op. 27, No. 2; and Mazurka No. 32 in C-sharp minor, Op. 50, No. 3. While these recordings of 1947 and 1948 do not have the tone quality of more recent discs, the art of Dinu Lipatti is faithfully represented. (Columbia ML 4721)

Brahms: Rinaldo, Op. 50

The amazing searchlight of the LP disc continues to discover music far from the beaten path. Brahms' *Rinaldo*, for instance, with words by Goethe, is known to music historians largely as an indication of the kind of opera Brahms might have written. Opus 50 is a cantata for tenor solo, male chorus, and orchestra, and though genuine Brahms in style and calibre, is far below the "German Requiem" and "Song of Fate." Vox has released *Rinaldo* in an excellent performance by Joachim Kerol, tenor; New Paris Symphony Association Chorus, and the Padeloup Orchestra conducted by René Liebowitz. (Vox PL 8180)

Schumann: Concerto in A minor for 'Cello and Orchestra, Op. 129

J. C. Bach: Concerto in C minor for 'Cello and Orchestra
Bruch: Kol Nidrei, Op. 47
"What this world needs," remarked a music lover, "is more

string tone like Joseph Schuster's." But Schuster is more than master of the heart-warming romantic tone. Schuster, first 'cellist of the New York Philharmonic-Symphony for eight years and now a concert 'cellist, manages his rich tones with versatility and art. Capitol Records has recently added Schuster to its roster and has launched his recording career with an interesting recital of three contrasting works. Performing with the Los Angeles Orchestral Society conducted by Franz Waxman, Schuster reads Bruch's *Kol Nidrei* sensitively and gives the familiar Schuman concerto a splendid rendition. For record collectors the unfamiliar Johann Christian Bach 'cello concerto is the chief value of the Schuster disc. This work by J.S. Bach's youngest son deserves to be better known. (Capitol P 8232)

Khachaturian: Gayne and Masquerade Ballet Suites

Since the "Sabre Dance" craze of a few years ago, the world has moved from the atom to the hydrogen bomb which may possibly account for the decision of Fabien Sevitsky and his Capitol advisers to play down the dance in the new Indianapolis Symphony recording of the Gayne suite. But Sevitsky's competition is not only with the H-bomb; it is with Efrem Kurtz and his Philharmonic-Symphony recording for Columbia. For the *Masquerade* suite, there is competition on records with Stokowski and the Philharmonic. In both cases the Indianapolis recording comes off second best. Sevitsky's Khachaturian lacks incisiveness, sometimes to the point of insipidity. Moreover, Capitol has recorded the performance with a myopic microphone that results in clouded tone at low level and tone without body at high level. (Capitol P 8223)

Mahler: Symphony No. 1 in D Major

When William Steinberg had the opportunity to present the Pittsburgh orchestra in New York's Carnegie Hall last winter, he chose this symphony to demonstrate the talents of the steel-city orchestra. Capitol's recording shows not only that Steinberg understands and respects the score but that his orchestra is able to interpret the conductor's conception. Mahler's first symphony, known as "The Titan," was written when the composer was only 28. Like other Mahler symphonies, the First has strong enemies and loyal friends. The Pittsburghers have provided a recorded performance characterized by affectionate regard for every detail. Recorded clarity is good, so faces fair. (Capitol P 8224)

THE END

OLE BULL RETURNS TO PENNSYLVANIA

(Continued from Page 16)

happen to know anything about the plans of the Ole Bull Castle? We have the money to rebuild it, if we can do it accurately . . ." The man, Rodney Heymann, President of the Caledon Chamber of Commerce, was as amazed by Inez Bull's identity as she was by his offer, and together they discussed what looked like an extremely vague proposition. Miss Bull had no idea of rebuilding the Castle—all plans and pictures had been lost for nearly a century—and the most she could promise was to communicate with her grandfather, Theodore Bull, in Norway. Then, in considerable excitement, Miss Bull and her mother continued their trip home.

When they arrived, they found awaiting them a letter from Governor Fine, inviting Miss Bull as guest of honor to the Bull Centennial in October, and, further, asking her to name any token she wished the Commonwealth of Pennsylvania to present to her, as representative of the Bull family. Miss Bull chose the reactivating of the Ole Bull colony as a public music center; and the Ole Bull Scroll, specially prepared of Pennsylvania buckskin, and consisting of fifteen paintings, fourteen of which represent events in the life of Ole Bull, and the fifteenth, showing Inez Bull receiving the scroll.

Next, Miss Bull wrote to her grandfather, who is President of the Norwegian Historical Society, in Oslo. He sent her documents including a drawing of the Castle, and a general idea of the plans, which, with further research, yielded sufficient data to begin rebuilding the Castle.

Then, on October 18, 1952, Governor Fine called Inez Bull from her concert engagements in Europe to be guest of honor at Pennsylvania Week. State Forest Rangers escorted Miss Bull and her mother to the old Castle site. It was at that time only an empty pit on the crest of the mountain, and surrounded by the trees Ole Bull had so loved—as well as by six natural gas wells (from only one of which the State of Pennsylvania drew over \$600,000 in revenues in a single year!) There, in the presence of state dignitaries, Miss Bull received the Scroll, laid the State of Pennsylvania wreath on the Castle site, and listened to speeches which credited her with bringing to honorable fruition the project which had ended so disastrously for her famous ancestor. Later, Miss Bull sang the Ole Bull song, *Chalet Girl's Sunday*, accompanying herself on a zither which had belonged to the family of Abraham Lincoln at the time Ole Bull was in America.

On May 4, 1953, Inez Bull was asked to appear before the Pennsylvania State Legislature at Harrisburg, at which time Senator James

Berger presented the Bill calling for (1) the rebuilding of Ole Bull's Castle as part of the Bull Centennial Celebration, and (2) the reactivation of the colony in the form of an annual Music Festival, to be held during Pennsylvania Week and to be known as the Ole Bull Music Festival, under the personal direction of Inez Bull. This Bill passed the Senate unanimously, 49-0, the first Bill in Pennsylvania State history to be thus passed. It was passed by the House 205-1.

Thus, the Ole Bull Colony has returned to life in Pennsylvania. All of Inez Bull's suggestions for the Centennial were carried out; and the Music Festival, sponsored by the Department of Commerce, was held for the first time in October of 1953, following Miss Bull's return from Norway where she was sent as Governor Fine's Goodwill Ambassador to present commemorative documents to King Haakon VII. The aim of this Festival is to encourage fine music, and no money is to be involved in any form.

"Enough money and tears have been involved in that project," says Miss Bull. "The Park is henceforth to be used for the happiness of the people, reminding them of the word JUSTICE in America, and what it stands for—reminding them that Pennsylvania, one of the original thirteen colonies, stands as a leader in this respect and has, after 100 years, shown justice to a man and his ideals. Ole Bull paid for the land, lost it through fraud, and now it is again to serve his purposes, bringing enjoyment to many people. The Music Festival will carry out the same idea—planned for the people, used by the people, and made up of the people."

Any chorus, band, orchestra, choir, soloist, etc., may perform at the Ole Bull Music Festival, and awards will be made for the best vocal and instrumental performances in the State of Pennsylvania each year. Anyone wishing to gain a hearing may communicate with Miss Inez Bull, 172 Watchung Avenue, Upper Montclair, New Jersey.

In addition to improving the Park and launching the Festival, Miss Bull is carrying forward her plans for the Castle. Through the unclear title of a century ago, the State of Pennsylvania took over the land and made it into a State Park. Now that Inez Bull has fully established Ole Bull's claim to the property, the State will rebuild the Castle, turning it over to Miss Bull who, in turn, will give it back to the State of Pennsylvania as a Museum. Thus, the site of New Norway has at last come into its own. Ole Bull's lost land has been returned to idealistic service through the vision of Inez Bull, his distinguished descendant.

THE END

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ARTICLES

Companions: The Dance	Askland	Nov.
African, Impression of Musical	Foldes	Dec. 15
Journey to	Foldes	Dec. 15
Albanese—Preparation for	Heibaut	Sept. 11
Appoggiaturas, Faulty Rendering of	Rosenman	Aug. 24
Artist, Place of Non-Consent in	Brant	Sept. 24
America's Music	Heibaut	Jan. 13
Ball, Musicians of	Heibaut	Sept. 11
Hells, A Symphony of	Cocchia	June 6
Hells, Legends of Ancient	Cocchia	Each Month (except March)
Berlioz { Violinist's Percus		
{ Violin Questions	Medio	Jan. 14
Bohemian, Imperial		
Boy Choir, Why Not a Community?	Bragg	Apr. 17
Brezhnev—You Must Be the	Brant	Mar. 14
Song as You Sing It		
Bull, Old, Returns to Pennsylvania		Dec. 14
Russet, Ferruccio, Piano Art of Paddock	Sept.	
Cadence Infection	McDonough	Jan. 13
Carol I. Q., What Is Your	Krythe	Apr. 14
Canto, Public Gratitude of	Eastman	Aug. 24
Cello, Mastering the	Paristol	Aug. 24
Chamber Music, Audience	Sagol	Mar. 14
Education for	Roller	July 17
Child Is Father to the Man		
Children Designed This Opera	Gutwals	Aug. 17
Production		
Chorus Search of	Medio	Aug. 17
Christmas Outcast!, Who Was	Edwards	Dec. 24
This		
Church Organ?, What About Staining	Brant	Mar. 17
Community, Music Should Serve the	Harbin	Apr. 17
Composer of the Month		Each Month
Copland—America, Involved in Music,	Brant	Apr. 17
Becoming Great in Music		
Cerrell, Aracange, Master of		July 13
Music—Tribute to	Eckertson	July 13
Coronation Service, Music of Howes		July 13
Creative Genius—Wim Knows?	Dugle	Feb. 13
Crying, Heavy Habit of Southern		Feb. 13
Drums, Drama of	Rieder	Oct. 13
Revival at the Opera		Each Month
Dumais { Teacher's Houndable		
{ In Memoriam		Nov. 5
Elman—Road to Musicianship	West	Nov. 5
Music Composer, Back Stage	Thamlin	Feb. 13
With		
Flowers That Bloom in the Spring		Mar. 13
Flutist's Technical Problems Wanner		June 13
Gehrke—Questions and Answers		Each Month
"Genius Begins With Maturity"	Brant	Each Month
Music—Tribute to	Brant	Each Month
Gudowsky, Leopold, Genius of Cooke	Alf	Apr. 24
Goldschmidt—"Your Musical Down in		
It Hand"	Brant	Feb. 14
Griffith, As I Knew Him	Bull	June 14
Hawaii, Music of Old	Rodriguez	May 14
I Like Teacher	Cooke	May 14
Technical—Part 1	Newmark	Oct. 24
Technical—Part 2		Oct. 24
It Isn't Alone	Miller	Oct. 24
Justitude	Gast	Each Month
Just Supp'n	Cooke	Jan. 11
Korea Concerto	Elkins and Jennings	Oct. 11
Music, Bright	Aug. 11	
Lesson That Cancelled	Schwartz	July 11
Letters to the Editor		Each Month
Listen to Yourself	Johnsen	June 11
Lost, Frame, Last Living Poet	Weich	Apr. 11
—Don't Look for Short Cuts	West	May 11
Lord, To the Glory of the	Harrison and Luckhead	May 11
Lolly—Master Musician	Buckingham	May 11
MacDonald—If You Hope for a Film		Nov. 13
Career	Heibaut	
MacDonald, Mrs.—"America Is		
Coming Alive Musically"	Brant	Jan. 9
Master Lesson—Chopin's	Brant	Mar. 24
"Norwegian in B-Flat		
Meter { Pianist's Page		
{ Pieces of the Year		Each Month
Musician, Marketing the Music	Sept.	
Taylor		Sept. 21
An Outstanding Organ		Aug. 24
Installation	Aug. 24	
Basic Repertoire Problems	June 24	
Enlarging the Repertoire	Dec. 24	
In Case of Emergency—	Mar. 24	
Part 1		
Part 2	Apr. 24	
McCurdy { New Vitality in the		
{ Church Service		Oct. 24
Problems of Registration	Oct. 24	
Rebuilding a Great	Oct. 24	
Cathedral Organ	Oct. 24	
Small Pipe Organs Can be	Sept. 24	
Effective	Feb. 24	
"Strange Variations"	Jan. 24	
The Hammer Pipe Organ	Jan. 24	
The Practice Problem	Oct. 24	
Melchior—An American Way of Life	Fellows	Oct. 11
in Art		
Melody Do You Put the Words		Oct. 11
Across?	Comfort	June 12
Messiah Sunday	Freese	June 12
Music, Many Out of Old	Henderson	July 12
Midland Makes Its Own Music		July 12
Herrington	Feb. 12	
Ministry of Fine Arts, Should We	Brant	Mar. 12
Music at Christmas (Poem)	Cooke	May 12
Music, Decentralization Is Necessary		
In	Skaggs	Apr. 24
Music Development Process in	Aug. 24	
Music Lever's Bookshelf	Anderson	Each Month
Music, Making Friends Through	Cooke	Aug. 13
Music, Mirrored	McVicker	Aug. 13
Music Teacher, Security for	Cooke	Feb. 11
Music Therapy—A New Occupational		
Horizon	Larson	Aug. 11
Music to Live By	Arlin	Aug. 11
Music to Unite Nations	Rennick	Dec. 24
Musical Critical Assault and		
Bastion	Cooke	Nov. 11
Musical Culture in America, Problems		
of a Genuine	Moosnick	Nov. 11
Musical Education, Filling the Gap in	Collier	Nov. 11
Musical Heritage, America's Rich		
Musical Officials	Buchanan	Aug. 10
Musical Officials	Sienkowsky	Each Month
Musical Officials	Gauguin	Each Month
Musical Officials	Ebbin	July 10

Dr. Doctor, Fly Throat!	Verkes	Jan.
\$100,000 Saved From the Scrap Heap	Lincoln	Aug.
Orchestra, The Little	Scherman	May
Organ Question	Phillips	Each Mon.
Organist, Mortuary, Career As Drickell		July
Paderewski As I Knew Him Henderson		Nov.
Parents, "De's" and "Doe's" For	Grossman	Aug.
Pennies in the Tansourine	Cooke	July
Pervall—Discovers the Organ	Edlin	April
—Part 1		May
—Part 2		
Piano Lessons Begin! When Should	Sartor	Jan.
Piano Playing, Grand Manner in		June
(William Sauer)	Jansson	
Piano Teacher in America, Pioneer	Edlin	Oct.
(Eugene Mason)	Antelm	
Piano Teacher's, Who Are World's		Feb.
Piano Teaching, Some Characteristics	Edlin	
of Good	Gibbs	Nov.
Piano Triumphs, The	Edlin	June
Pizzicato—Know Your	Hiderson	June
Pizza—Ability and Training	West	Feb.
Pipe Organ Tone from an Electronic		June
Practicing a Piece, How to Begin Rapid		Aug.
Practicing, The Role of Parents in		Jan.
Pupil's Interest in Piano Study	Montman	
—Part 1	Kirkham	June
—Part 2		July
Pupil's Mother, Letter to My	Clark	May
Practice, Mental	Cleeland	Sept.
Radio City's Unseen Experts	Hepburn	Oct.
Revoli—Band and Orchestra		Apr. & D.
Department		
Savoy—Performer—or Artist?	Hepburn	Dec.
Sight Reading, Importance of	Neak	Sept.
Sing! Must You—Part 1	Williams	Dec.
—Part 2		
Singing and Dancing, A Bare Bill of		Oct.
Singing, Attack and Emulsion	Balieu	Aug.
Singing, Good Health May Assist to		July
Song Sharks Are At It Again	Poler	July
Sound, New World of	Reichberg	Jan.
Sonus Marches On	West	Jan.
—Well-Tempered Piano	Hepburn	July
Students Want to Practice, Let's		Mar.
—Tuner	Farier	
Swedish Music, Grand Old Man of		Mar.
(Hugo Alfreid)	Kuhl	Mar.
Tanquerod, Ten Years at	Berkowitz	Feb.
Teaching a Student, Make	Woliner	Mar.
Teaching Rhythm to Instrumental		Mar.
Beginners	Babitz	
Television, Challenge of Operatic		Nov.
Performance on	Heldt	
TV Scene Designer, Backstage		Dec.
With the	Molyness	
Templeton—Exercises in Musicianship	Hepburn	Mar.
—Amazing Versatility of		June
American Nibon	Went	Oct.
Tradition, A Century of	Hepburn	
Varnay—Impressions of Bayreuth		Aug.
Vocal Success, Steps to Artistic Waters	Hepburn	Aug.
Wedding Bells and Harp Strings Lash		June
What Have You Got to Sell?	Cook	June
What the Junior Music Festival Can		Sept.
Do for Your State	Gracia	
Whittemore and Love—Singing		Sept.
Whittemore and Love—Singing		Sept.
World of Music	Comfort	May
You Can Play by Heart	Temienks	May

MUSIC

	Piano	
Back-Lerine	In Deepest Grief O Sacred Heart Sore	Apr.
Balderson	Song and Dance	Aug.
Beethoven	Bagatelle, Opus 119, No. 1	May
Beethoven	The Metronome	Dec.
Hodson	Andante (from "Smuting")	Jan.
Berget	Third Movement (from "Smuting")	Mar.
Diakolo	A Sentimental Song	Aug.
Elow-Maxim	Alman	Sept.
Ross, arr. by	Chopiniana	May
Brahms	Andante (from De Xeres La Linda Gitana)	July
Brooklyn	Rhapsody in G Minor	June
Bull	Steandering Mendorian	July
Burnam	Ride a Mountain Goat	June
Bush	Galliard	Sept.
Byrd-Maxim	Rocking Chair Trio	May
Carlsaint	A Roundelay	Sept.
Lerine	Woe Is Me	Feb.
Chopin	Valze	Feb.
Chopin	Mazurka	Feb.
Chopin	Nocturne, Op. 9, No. 1	Mar.
Coffey	Clavichord (from "Master Lesson")	Oct.
Cramm	Spider Dance	Mar.
Davidson	Birds of the Columbia	Apr.
Davis	Off the L'Alen	Aug.
De Cola	Space Port	Aug.
De Vito	The Jolly Juggler	Sept.
Donato	A Holiday Song	May
Drakik	Prudicing Fawns	Nov.
Erb	The Wistful Little Princess	June
English	Polka Grecuiana	Sept.
Federer	Little Shadow	June
French	Tag of War	June
Gibbs	Dance Antique	Feb.
Gilbert	A Winter Prelude	Mar.
Goward	On Silver Skies	Aug.
Grey	Smoke Dreams	Jan.
Handel	Twoson	Aug.
Henderson	Parade	Feb.
Hepburn	Servise at Sea	Feb.
Hiderson	Caravans in A Minor	Jan.
Kirkham	Visions of Sleep	Oct.
Kuhl	Gavotte	July
Lincoln	Rond Valse, Op. 56	Aug.
Molyness	Memory of Maytime	Oct.
Montman	Sonatina in B-Flat	Feb.

Handel	Hallelujahs	Dec.
Levine	"I Know That My Redeemer Liveth"	Mar.
Haydn	Finale (from "Sonata in D")	Mar.
Haydn-Bampton	Andante	Jan.
Hibbs	Follow the Leader	Dec.
Hofstad	A Little Red Cab Goes The World on His Own Flying Squirrels Play- time	Apr. July
Joyner	The Little Steamer and The Little Two	May June
Kata	Echo Our Maple Tree Husnet Songs	Sept. Sept.
Kotterer	A Harp Song March of the Gnomes The Racecourse	Jan. July July
Koyan	The Floodings The Whirlpool	Jan. Feb.
McKee	The Little Tumbler The Little Train April Mood	July July Nov.
King	Bells of Normandy Dance of the Clocks Star Magnifier Pearls of the Night Springtime in Sarcenic Star Dreams Vivacious Echoes	Nov. Nov. Nov. Nov. June Jan.
Klobb-Schaum	The Hillbrow (March) My Young Bent	Apr. Feb.
Kreutzer	The Dinner Party	Dec.
Malipiero, ar. by	Minuetto in G	Aug.
Marceline	A Prayer	Aug.
McDonald	Prélude on a Hebrew Melody	Sept.
McNiff	Corn Huskins	Dec.
McKay	Navyin Lullaby	Feb.
Mendelssohn-Levine	But the Lord is Mindful Hear Ye, Israel, Op. 78 O Rest in the Lord Flirtation	July Nov. May Sept.
Moore	Meditation	Apr.
Mortenson	Andante from Sonata, K. 553	Jan.
Mozart-Archey	Gavotte Gracieuse	Apr.
O'Donnell	Pastorale	Nov.
Pach	Colossus St. Peter's Cathedral Study in Field	Nov. Oct. Oct.
Rachmaninoff	Come All Ye Shepherds Camellia Ride	Dec. Mar.
Rebe, ar. by	Diving	Jan.
Richter	Allegro Nikbik Monie The Tortoise Has Won	Apr. May Apr.
Richter, ar. by	Turkey in the Strain Cloven Antlers The Devil's Tea Party	July Jan. Nov.
Robinson	The Irish Tea Party The School Bell Argentine Etude	Nov. Nov. Nov.
Roff	Waltz A Spring Breeze	July July
Rogers	On a Hobby Horse Topsy-Turvy Toss	Nov. Apr.
Rutind-Malipiero	Minuetto	Mar.
Sacchini-Malipiero	Sonata per il Cembalo Allegretto Black Ebony	Feb. July July
Scazzola	Jim Dolan, Private Eye An Impromptu Polka Sabbath Ride	Mar. Aug. Oct. Aug.
Scher	The Skyscraper A Brownie Dances Dance of the Green Grosbeaks Midnight Riders To a Daisy In Memoriam A Little Canoe Song The Wild Horseman Whims	Sept. Apr. Apr. Dec. Nov. Nov. Aug. Aug.
Sousa-Richter	Stars and Stripes For- ever	June
Stainer-Levine	God So Loved the World At the Zoo The Circus Band The Wise Old Owl	June Nov. Nov. Nov.
Strauss, J. Jr.	Artist's Life	Oct.
Strauss-Richter	Acceleration Waltz Barcarolle Theme (from 6th Sym- phony)	Jan. Jan. Jan.
Tchakovsky-Bampton	Let's Play Leapfrog Silver Shadows Flying an Airplane The Tambourines Drifting	Jan. Nov. Mar. Mar. Aug.
Travels	Cowboy Charley The Spinning Wheel Caval Street Boogie My Goin' Out West Red Iron Ore Rock Me	Feb. Feb. Feb. Feb. Mar. Mar.
Westervelt	The Wild Horse Race The Grenadiers (from "Mardi Gras")	Sept. Nov.
Westervelt-Flory	Poor Little Zizi Holiday in Holland The Frog's Tale Wind and Glee Nod Over the Pines	Apr. Sept. Aug. June June
Wigham		
Wright		
Piano Duets		
Beethoven	Contra-Dance	Sept.
Balnes-Hodson	The King's Review Mister Policeman	Aug. Jan.
Comperin	Bigonand The Dark-kiss Dance Hugon's Song	Nov. Nov. Nov.
Beer-Domashin	Two Christmas Melodies	Dec. Dec.
Garland, ar. by	Dance of the Rosebuds Dance of the Little Wooden Shoes	Feb. June June
Kettler		

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