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### Volume 74, Number 10 (December 1956)

Guy McCoy

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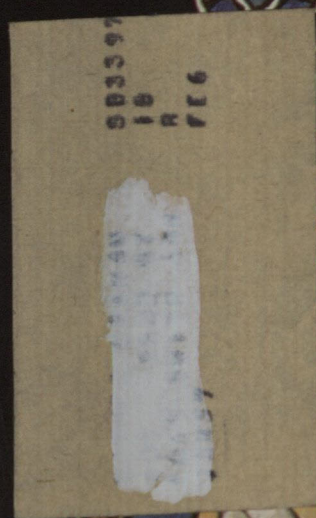
# ETUDE

*The Music Magazine*

December 1956 / 40 cents



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PEACE GOOD WILL

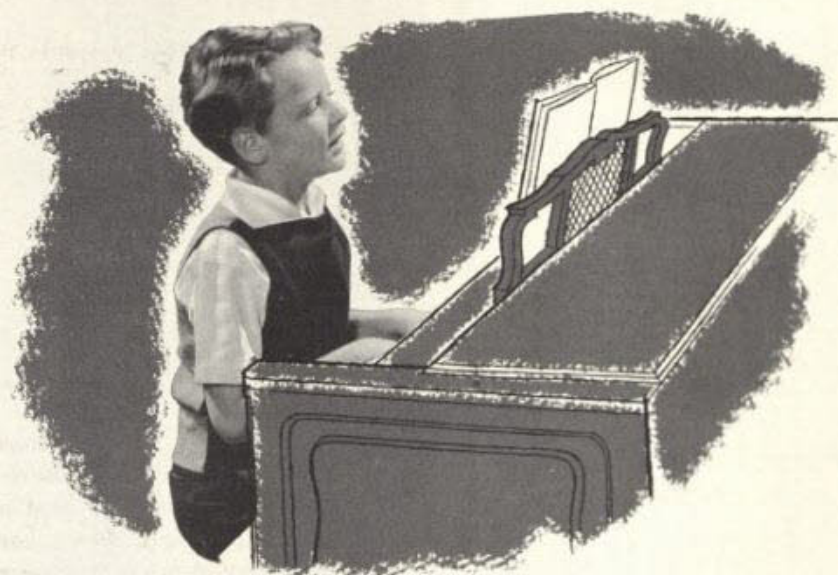


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# ETUDE

THE MUSIC MAGAZINE

Founded 1883 by  
Theodore Presser

December 1956  
Vol. 74 No. 10

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Contributing Editors: Harold Berkley, Theresa Costello, Maurice Dumesnil,  
Albert J. Elias, Elizabeth A. Gest, Rose Heylbut, Alexander McCurdy, William J. Mitchell,  
Ralph E. Rush, Nicolas Slonimsky

## LETTERS to the Editor



### I Like Judging Piano Auditions

Sir: This is the second week of my Judging Tour throughout the state. I feel it is a great privilege to be chosen as an Audition Judge, since it involves a great responsibility to the piano students and their teachers.

I have listened to scores of young pianists of all ages and in all levels of advancement and it does my heart good to see their enthusiasm and interest.

I've heard the 6 and 7-year olds—very serious and determined to make their small hands play chords and scales. Then the 9, 10 and 11-year olds—very sure of themselves—but the rhythm and flow of music doesn't mean very much yet. Also, we have 12, 13 and 14—teenagers—in all stages of development. Then the final stage when the diploma students hold forth—high school seniors getting ready to graduate. They have found time in their busy days of school activities to keep up their piano practicing. They have a flair for technic but have to be guided into thinking of fine tone production.

They are all doing their bit to contribute to our world of music. Not many want the concert stage but they do want the satisfaction of making music for themselves and their friends.

Hazel B. Dorey  
Williamsport, Pa.

### Accordion Page

Sir: In glancing through your February issue, I came across your section devoted to the accordion. Since I am an accordionist, I was naturally very much interested in the article written by Theresa Costello. We do not see many articles of such caliber, and I believe an article of such informative and instructive nature published each month, would certainly help to educate the public and also some musicians, regarding the tremendous possibilities of the instrument. Your issue could actually help foster accordion literature. True, the instrument has been recognized to a certain degree, but it is not enough, and articles such as the one in your February issue should continue to be a stimulating factor to our young and upcoming artists who need the backing of those interested in them.

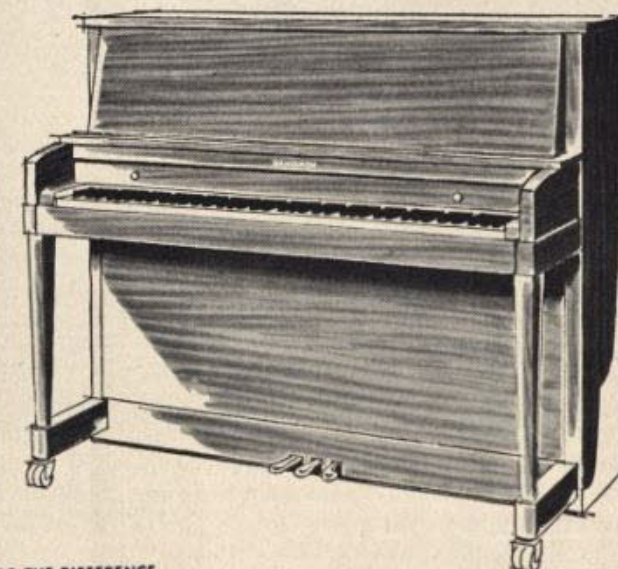
Elsie K. Buchl  
Philadelphia, Pa.

(Continued on Page 5)

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# Musical Oddities

By NICOLAS SLONIMSKY

THE ITALIAN TENOR Enrico Tamberlik was famous for his high C-sharp which was required in the rôle of *Otello* in Rossini's little known opera of that name. The public expected this high note with feverish anticipation, and Tamberlik never failed to oblige. So notorious became his high note that a parody was presented at the Variety Theater in Paris under the name *Ut dièze*.

When Tamberlik chased Mme. Barbot as *Desdemona*, she stumbled and fainted which provided a realistic touch to the murder scene. She was revived after the curtain went down.

Verdi wrote "La Forza del Destino" with Tamberlik in mind. The first performance of the opera took place in St. Petersburg. Tamberlik was extremely successful and continued to sing in Russia every year. For several years he lived in Madrid where he owned an arms factory. In 1883, an erroneous dispatch announcing his death was widely published in the press. He lived another six years, dying in 1889 in his seventieth year.

Among Tamberlik's admirers was Napoleon III. He used to say to Tamberlik: "Je vous félicite de votre succès, mais la musique ne me procure aucun plaisir."

During his operatic years in London, Handel had a mighty rival in the person of Bononcini. Music dictionaries have a question mark for the place and date of Bononcini's death. It is only recently that the story of Bononcini's last days has come to light. After his London debacle Bononcini played at various occasions in Paris and then went to Vienna to seek employment at the Austrian court. The text of his petition to the young Empress Maria Theresa tells a tale of misery; "Giovanni Bononcini, in his declining years, beset by grave ailments and by

molestations of his numerous creditors and many other misfortunes, prostrates himself before the Most August Throne of Your Royal Majesty in supplication of benevolent condescension to relieve his lachrymose condition." On November 21, 1742, Maria Theresa granted to Bononcini a pension of 15 gulden a month. Bononcini lived on this pension for five years. He died in Vienna on July 9, 1747, nine days before his 77th birthday.

A pianist was asked by his manager about the timing of a sonata he was going to play. "With feeling, 15 minutes; without feeling, 10 minutes," he replied.

The double-bass is not a likely instrument for virtuoso performances, and it is not voluntarily selected by its practitioners. All three double-bass virtuosos of modern times—Domenico Dragonetti, Giovanni Bottesini and Serge Koussevitzky—chose

## STORY OF THE COVER

The cover of ETUDE for December shows three panels of the Nativity window in St. John's Episcopal Church, Cynwyd, Pennsylvania. The window was donated to the Church by Strawbridge and Clothier department store in Philadelphia, in memory of their president, the late Dr. Herbert J. Tily, who was also organist of St. John's for 44 years. The window is the work of the D'Ascenzo Studios in Philadelphia, the designer being Ralph E. Ohmer and the artist being David Bramnick, painter at the studios for the past 40 years. The style of the window is of the 15th century English Gothic period, just prior to the Renaissance.

ETUDE appreciates the courteous co-operation of the D'Ascenzo Studios.

the instrument for economic reasons: tuition is free for the double-bass in most conservatories.

Domenico Dragonetti was the first to achieve virtuosity on the big fiddle. When the celebrated violinist Viotti met Dragonetti, he took it for granted that the other was a violinist, too, and suggested playing some violin duets that he had just written. Dragonetti appeared at the appointed time, carrying his huge instrument. Viotti was puzzled. "What joke is that?" he inquired. "No joke at all," replied Dragonetti. "This is my violin, and I assure you that I will play my part to your entire satisfaction." As they began to rehearse, Viotti was amazed by the beautiful tone that Dragonetti was able to coax out of the upper register of his big fiddle. "You had better play the first violin part," he said. "I can hardly hope to match the brilliance of your playing."

Dragonetti was a man of uncommon strength; musicians called his left hand "Mano monstro" (monster hand). He set the pegs of his double-bass so that the strings were twice as high from the fingerboard as on the ordinary instrument. Other players who tried to use Dragonetti's double-bass cut their fingers badly by pressing down the strings.

For all his prodigious artistry Dragonetti was mentally a child. He could never learn to speak any language; even his Italian was a dialect. When he was received by Napoleon, he tried to make a speech. "Play, play," shouted Napoleon. "It is easier for me to enjoy your big violin than your unintelligible conversation."

Among Dragonetti's eccentricities was his collection of life-size gorgeously dressed dolls. He never played a concert without his favorite dark-haired doll, whom he called Signora Dragonetti, being placed in a box seat. Apparently he was perfectly satisfied with his inanimate but beautiful companions, for he never married.

Giovanni Bottesini was a more versatile musician than Dragonetti. He was a magnificent player on the double bass; it is interesting to note that he used an instrument with only three strings, eliminating the lowest string, which he regarded as too coarse for solo playing. Bottesini wrote operas and other works, but his historic accomplishment was the fact that he conducted, at Verdi's invitation, the world première of "Aida" in Cairo.

## LETTERS TO THE EDITOR

(Continued from Page 3)

### Music in Home Life

Sir: I feel compelled to write to express my interest in your story of musical life at Sunnybank. ("The Sunnybank Quintet," June, 1955.)

You so fully expressed my thoughts about music in home life that it was indeed a joy to be able to read such an enlightening experience. While my thoughts as to home entertainment may be the same as yours, I am afraid my musical experience is not very well developed. I am at the present time trying to spend whatever free time I have picking up the loose ends of my limited musical instruction for a two-fold purpose. I, myself, do appreciate music and enjoy creating some hours of personal entertainment, but my main purpose is to be in a position to start either, or both, of our young daughters along the road to a rewarding musical hobby.

If my friends and neighbors can tolerate listening to discords from our piano and if the people in the vicinity of our church can persevere with an amateur trying to coax smooth tones out of the organ, I am sure both groups will be rewarded at a later date if I can fulfill my wish that my daughters will appreciate music enough to make it an important part of their lives.

William T. Smith  
Bloomfield, N. J.

### ETUDE, the music magazine

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# world of music

"Susannah," a new American opera by Carlisle Floyd, was given its first performance on September 27, at New York's City Center Opera. The principal rôles were sung by Phyllis Curtin, Norman Treigle, Jon Crain and Eb Thomas. It was well received and in the words of "The New York Times," "impressed one with its dramatic power and sincerity." Erich Leinsdorf was the conductor. The composer, Carlisle Floyd, is a teacher at Florida State University.

The winners in the Eighth Annual competition of the Northern California Harpists' Association were Mr. Arkadie Kouquell of New York City with his *Poeme* for harp and violoncello, and Mr. Lex Van Delden, of Amsterdam, Holland, with his harp solo, *Impromptu*.

Berl Senofsky, 1955 winner, the only American violinist ever to win the Queen

Elizabeth of Belgium Award, made his début on the American concert stage in October when he appeared with the Chicago Symphony, under the direction of Fritz Reiner. He is engaged to appear with other leading orchestras in the United States.

Marian Anderson, noted contralto, was soloist and Alfredo Antonini, staff conductor of CBS, was guest conductor with the Oslo (Norway) Philharmonic Orchestra in September. The concert, given by the University in Norway, was the first in a series of world-wide exchange programs for music and musicians.

Hugo Grunwald, musician, teacher, last surviving founder of the Bohemians New York Musicians club, died October 2, in New York City, at the age of 87. He was also founder and director of the



## Guy Maier

1892—1956

Guy Maier, internationally known pianist, teacher, writer, died suddenly in Santa Monica, California on September 24, at the age of sixty-four. For more than twenty years he was a member of the staff of ETUDE, first as editor of The Teacher's Roundtable, later conducting the Pianist's Page. It was only last February that failing health compelled him to relinquish his work with ETUDE. Through his writings in ETUDE and his special classes for teachers, which he conducted annually in all parts of the country, he became known nationally as an authority on piano playing and piano study. He was one of the earliest artists to feature two-piano playing, joining with Lee Pattison, a pianist of equal ability, in giving recitals of two-piano music throughout America. Their educational recitals in schools and colleges were especially noteworthy.

Guy Maier was born in Buffalo, New York, and studied at the New England Conservatory of Music. He also studied privately with Artur Schnabel. He made his début as a concert pianist in Boston in 1914, then toured the United States, Europe and Australia both as a soloist and in duo-piano recitals with Lee Pattison. For a number of years he was on the faculty of the Juilliard School of Music, New York City. He was a lecturer and teacher of advanced piano at UCLA for ten years. He also taught for a number of years at Stephens College, Columbia, Missouri. Among many well known students was Leonard Pennario, concert pianist.

The editorial staff of ETUDE experiences a deep sense of personal loss in the passing of Guy Maier.

Musicians Foundation. He was formerly on the faculty of the New York College of Music.

John Brownlee, baritone of the Metropolitan Opera Company, has been appointed Director of the Manhattan School of Music. He succeeds Dr. Janet D. Schenck, founder of the school, who as Director Emeritus will have the title of "Trustee's Representative to the Administration." Mr. Brownlee has been head of the school's voice and opera departments for the past three years.

Lewis James Howell, baritone, choral director, teacher, for a number of years president of the Philadelphia Music Teachers Association, died suddenly in Philadelphia on October 14, at the age of 77. Mr. Howell was widely known through his activities in the music world. He was a former opera singer and was active as a teacher, at one time being head of the vocal department of Temple University. He also appeared with the Philadelphia Opera Company. A member of the National Federation of Music Clubs and a founder of the Pennsylvania State Music Teachers Association, Mr. Howell was actively interested in promoting the careers of young musicians. He was the composer of two operettas and appeared with his own concert company throughout the United States and Canada.

Boris Christoff, Bulgarian-born basso, made his début in America in September when he sang the title rôle in Mussorgsky's "Boris Godinov" with the San Francisco Opera, William Steinberg, conducting. According to the "New York Times" Mr. Christoff's performance in this opera is a "portrayal of Boris Godinov that must evoke comparisons with that of the fabulous Russian, Feodor Chaliapin."

Randall Thompson, American composer, member of the Harvard University Department of Music, has been commissioned by the Jamestown (Va.) Festival of 1957 to write a choral-symphonic work in honor of the celebration next year of the 350th anniversary of the founding of Jamestown. During the past summer Thompson was in Switzerland working on the project. He has selected as the text the "Ode to the Virginian Voyage," by the Elizabethan poet Michael Drayton. It was this poem which did much to encourage the first successful English settlement in the New World, at Jamestown, Virginia, in 1607.

Darius Milhaud's biblical opera, "David," was given its American premiere on September 22 when it was presented in Hollywood Bowl before an audience of 19,000. The opera was com-

missioned by Serge Koussevitzky to commemorate the 3,000th anniversary of the founding of Jerusalem. The title rôle was sung by Harve Presnell, with other important parts being taken by Herva Nelli, Mack Harrell and Giorgio Tozzi. Isler Solomon was the conductor.

## COMPETITIONS

(For details, write to sponsor listed)

The Church of the Ascension annual anthem competition. Award of \$100 with publication and first performance at an Ascension Festival Service May 27, 1957. Deadline March 1, 1957. Details from Secretary, Anthem Contest, 12

West 11th Street, New York 11, N. Y. Mu Sigma, honorary music society of Washington Square College and Graduate School of Arts and Sciences of New York University—second annual composition contest. Winning work will be played in May 1957 at the Marion Bauer Concert. Deadline: December 1, 1956. Details from Mu Sigma, Room 318 Main Building, New York University, New York 3, N. Y.

Friends of Harvey Gaul tenth annual competition. A \$300 prize for an anthem with piano or organ accompaniment or a cappella, plus publication by Volkwein's, Pittsburgh. Also a \$100 (Continued on Page 10)



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## Debussy, Musician of France

by Victor I. Seroff

Reviewed by Arthur Darack

In his foreword, Seroff states that his "... portrait ... differs from the accepted Debussy legend. But I hope that my readers will judge the man for what he has given the world as much as for what he took from it."

Seroff is concerned principally with detailing what Debussy "took from it." He has sought out every scandal and every folly of Debussy in an effort to create a personality for the edification and delectation of the general reader who might not be interested in harmonic, melodic or rhythmic analysis. Seroff has great skill in the rendering of dry fact into color, restlessness and scandal.

He begins by questioning the legitimacy of Debussy's birth. Just who were his parents? Seroff finds several possibilities. We may accept the official record, he says, but if we do, no scandal attaches to it. On the other hand, we may "leave false respectability aside and face the simple fact that this extraordinary being may have been a product of an extraordinary union." This suggestion appeals to Seroff, who unfortunately is unable to supply more than a thin tissue of supposition.

Seroff gives us a remarkably complete picture of the amorous nature of Debussy. Naturally this makes for interesting reading. Gradually a personality picture of the subject emerges of a man possessed of genius and women's favors. Debussy became a problem because his facility with women was not always matched by his virtuosity in composition. This caused him to become hostile to women.

Writing biography is difficult, as Seroff is aware. When you set for yourself the course of dealing with a man's life—his psychology and chronology but not his works—you lay yourself open to various kinds of criticism, not the least of them sensationalism. For Seroff can create vivid pictures. In the final analysis, Seroff has given us a provocative, fresh insight into the character of Debussy the man. Is it true? False?

One may say only that it is consistent. When one attempts, as Seroff has here, to reconstruct a man's psychology as well as his life, one can hope only for persuasiveness by the writer. Seroff is an unusually persuasive writer.

G. P. Putnam's Sons \$6.50



## THE BOOKSHELF

### Mozart

by Annette Kolb

Reviewed by Dika Newlin

Here for the Mozart Year is a translation of Annette Kolb's "Mozart: sein Leben" (Vienna, S. Fischer Verlag, 1937; this translation is evidently based on a later French edition.) The author, a pianist and novelist, did not intend her work to be an original musicological contribution, but, rather, an appreciation. Accordingly, the emphasis is not on detailed technical analyses of musical works, but on the events of Mozart's life, and on his spiritual and emotional development. This is not really fictionalized biography, but Miss Kolb often uses a novelist's license in imagining the influence which Mozart's life-experiences might have had on his music. For instance, she speculates about certain events of 1776 in Salzburg: "Let us linger a while longer on the days which in his memory perhaps seemed the happiest of all. His dreams—who is there to forbid him them? The magic of youth has lifted him out of his humdrum existence. He is *Tamino*! The golden notes of the aria *Dies Bildnis ist bezaubernd Schön* is (sic) an echo of the pulsing of his own heart at this time. For whom does it beat, if not for Louise? What maiden else? Who else is there whose memory could have endured so wondrously?" "Louise" was Louise Lodron, an aristocratic pupil of Mozart. As Miss Kolb herself admits, there is not the slightest objective evidence for Mozart's having been in love with the young lady; the author bases her conclusion solely on "the new fresh inspiration apparent in his music, its intensified light." This type of highly subjective treatment is characteristic of the book throughout. The judgments on Mozart's friends and family are extremely personal, with poor Constanze (who has been somewhat better treated by other biographers) coming in for the lion's share of criticism. There are many digressions from the main theme. Thus, the selection devoted to *La Clemenza di Tito* suddenly turns to nostalgic reminiscences of pre-war musical life in Munich, where *Tito* was presented once or twice; and Mozart's return to religious music at the close of his life inspires a disquisition on the ugliness

of the modern "restorations" to which so many of the famed European cathedrals have fallen prey. In personal viewpoints of this sort, the book is rich; as previously indicated, it is not equipped to fulfill the demands of the musical scholar, nor was it designed for this purpose. There are attractive illustrations, but no bibliography, list of the composer's works, or even index; these must be sought in books of a less impressionistic character.

It is unfortunate that the (unnamed) translator often writes in a rather stilted style, and has been tripped up by a number of linguistic pitfalls (for instance, "séculaire" stained glass in cathedrals is "ancient," not "secular"). But Miss Kolb's sensitive appreciation of her subject does manage to shine through, and to give the book its chief value, that of a sympathetic, rather sentimental presentation of Mozart for the layman.

Henry Regnery Company \$4.00

### Das Werk Beethovens, thematischbibliographisches Verzeichnis seiner samtlichen vollendeten

#### Kompositionen

(Thematic Catalog of  
Beethoven's Works)

by George Kinsky

Reviewed by Otto Albrecht

George Kinsky, one of the really great music bibliographers of our time, unfortunately did not live to bring this imposing and badly needed work to completion, but we are lucky that so able a scholar as Dr. Hans Halm, of the Bavarian State Library in Munich, was able to finish it with the same meticulous attention to detail that Kinsky's catalogs of the Heyer and Foch-Floersheim collections have led us to expect. The book is published by the Henle Verlag, which in the past few years has brought out a series of volumes of classic and romantic composers in Urtext editions.

The earlier thematic catalog of Beethoven, which first came out in 1851 and was revised by Nottebohm in 1868, has long been unsatisfactory as well as very difficult to obtain. Kinsky's work, containing over eight hundred quarto

pages, devotes about half that space to the treatment of Op. 1 to 138 in that order, giving more than three times as much information as Nottebohm offered. Kinsky offers a detailed discussion of the circumstances of composition of each work, its first performance, the location of manuscripts, first publication and other editions during the composer's lifetime, references to books and articles dealing with the work, etc. An example of the thoroughness with which a major work is treated is the twenty-four pages devoted to "Fidelio" and its overtures.

Perhaps even more impressive is the information brought together on the works without opus number (which from now on will inevitably be referred to by the strange-looking symbol WoO). The progress of Beethoven scholarship since Nottebohm's day is reflected in the 290 pages taken up by these 205 works (remember Kinsky is dealing only with completed compositions), as against only 52 pages in the earlier catalog. The *Anhang*, without which no such catalog would be complete, is blessedly limited to eighteen spurious or doubtful works.

The various indexes will be of particular service, since in several cases no such lists existed previously. There is the usual systematic list of compositions, and in addition lists by date of

composition and of publication. Then there follow alphabetical lists of publishers, of the objects of Beethoven's dedications, of the location of autograph manuscripts, of song titles (including first lines and the individual numbers in "Fidelio"), and finally an index of persons and things referred to in the body of the work.

It should be clear that this is a basic volume for any music library, and that all Beethoven specialists will have constant use for it. The average musician who occasionally turns to it will be rewarded by the same kind of detailed and reliable information which he finds in that other similar monument of modern musicology: Einstein's revision of Koechel's Mozart catalogue.

G. Henle Verlag 88 Deutsche Mark

### The Perspective Music Listener

by Hans Tischler

Dr. Hans Tischler, a distinguished musicologist, has written an unusual book of 458 pages with numerous notation examples, discussing outstanding compositions in the following classes:

- I Short Single Pieces
- II Composition Works
- III Large Single Pieces

IV Large Instrumental Books.  
The volume will be found valuable as a text book in college, particularly in those institutions which have a large collection of records accessible to students.  
Prentice-Hall, Inc. \$5.75

### Success in Piano Teaching by Julia Broughton

For many years, Miss Broughton has conducted large classes of pupils in New York City, and during this time she made notes of certain principles which she found helpful and pertinent in the average teacher's success. Many young teachers starting out in the profession do not realize that keyboard fluency and musical knowledge do not in themselves make one a practical teacher. There are so many little things that the teacher is obliged to find out. These matters Miss Broughton presents in a homely fashion that young teachers will find valuable.

Such chapters as "Anecdotes in Several Keys"—"Quotations for Recital Programs"—"The Parents and the Music Teacher"—"Self-Analysis for Teachers"—"Sight Reading and Playing"—give an insight to the intimate practical nature of the volume.  
Vantage Press \$2.75

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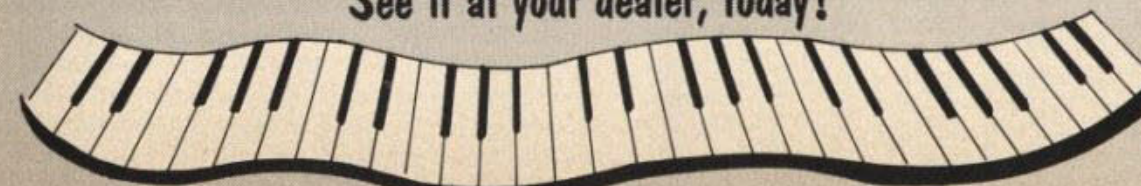
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## COMPETITIONS

(Continued from Page 7)

prize for a composition for two harps. This prize limited to Penna., W. Va. and Ohio. Deadline: December 1, 1956. Details from Mrs. David V. Murdoch, 315 Shady Avenue, Pittsburgh 6, Penna.

St. Mark's Church, Philadelphia, third annual composers' competition for a "Festival Voluntary" for organ. Award of \$100 and publication by St. Mary's Press, New York. Closing date January 31, 1957. Details from Wesley A. Day, St. Mark's Church, 1625 Locust Street, Philadelphia 3, Pa.

Benjamin Award of \$1000 for a "restful" musical composition offered through the North Carolina Symphony Society. Closing date December 31. Details from North Carolina Symphony Society, Box 1211, Chapel Hill, N. C.

Pennsylvania Federation of Music Clubs nineteenth composition contest, 1956-1957. Awards of \$50.00 in each of three classes: 1. A Song for Wedding; 2. Two Strings and Piano; 3. Piano Suite (3 numbers). For native or resident Pennsylvanians only. Closing date January 15, 1957. Details from Mrs. M. Jack London, 5627 Callowhill Street, Pittsburgh 6, Pennsylvania.

Northern California Harpists' Association ninth annual competition. Two cash awards of \$200 each for new harp compositions. Deadline: December 31, 1956. Details from Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

National Federation of Music Clubs twenty-second biennial Young Artists Audition. Cash prize of \$1,000 or a debut recital, with various supplementary awards. Prize awarded in each of the following categories: male voice, female voice, piano, violin and chamber music. Details from National Federation of Music Clubs Headquarters Office, 445 West 23rd Street, New York 11, N. Y.

American Guild of Organists competition. Prize of \$150 offered by the H. W. Gray Company, Inc., plus publication, for an anthem for mixed voices. Deadline: January 1, 1957. Details from the American Guild of Organists, 630 fifth Avenue, New York 20, N. Y.

National Association of Teachers of Singing second annual Young Artists Auditions. Three prizes of \$500, \$100 and \$50 respectively for winner, second and third place. Winner promised auditions by the Metropolitan, the Lyric Theatre of Chicago and the San Francisco Opera Company. Details from NATS Singer of the Year Contest, Charles Pearson, Nat'l Audition Chairman, Waban 68, Massachusetts.

## Béla Bartók and Hungarian Folk Music

by Bruno Nettl

THE YEAR 1956 is the 75th anniversary of the birth of Béla Bartók, whose contribution to 20th century musical style and to our understanding of folk music cannot be overestimated. It is proper for a magazine devoted to music and musicians to review Bartók's folkloristic activities, for he is music history's outstanding example of the integration of artistic creativity with thorough, deep understanding of one's folk music heritage.

According to the authoritative biography by Halsey Stevens, Bartók first discovered Hungarian folk music in 1904. Earlier Hungarian musicians, notably Liszt, had been interested in this material, but they had mistaken the popular gypsy music of the towns for true Hungarian folk music, a belief which Bartók disproved. Bartók, together with his colleague Zoltán Kodály, is responsible for unearthing a type of folk music in Hungary which was unknown to the world at large, music which is quite different from that of the gypsies, and which is extremely appealing in its austere, ornamented, modal and pentatonic tunes, its melodic sequences, its energetic rhythms, its compactness. This music existed only in the relatively isolated countryside, and from this fact stems Bartók's definition of folk music as peasant music, a definition which is accepted by many scholars today.

Bartók began to incorporate some of the elements of the Hungarian folk style into his compositions. He began writing themes which sound like folk songs (although they are original with Bartók), and to abstract elements and devices of the folk style and use them in his own pieces. He also began to arrange and harmonize folk songs in order to present them to the public in an acceptable form, but without changing the tunes as he had recorded them from peasant singers. Instead of catering to prevailing musical taste, he strove to mold it to accept the archaic Hungarian folk style.

Bartók did not confine his folkloristic work to Hungary. In addition to many extensive field trips in his native country, he collected Rumanian, Slovak, Yugoslav, Turkish, and Arabian music, and engaged in detailed studies of the recordings he had made. His main research activity was transcribing — setting down in musical notation — the recordings, and he did this with unexcelled accuracy and thoroughness. His notations show every fluctuation of the voice, every slight deviation from the intonation. He was not content with putting down the notes so that they would look like a piece of ordinary music, because he believed, correctly, that in order to find out the essentials of a folk music style one must put down what sounds the singers are actually producing, not what one thinks they are intending to produce. Much of Bartók's research remains unavailable, and we hope that it will be edited and

(Continued on Page 57)

## ETUDE

# The Story of Roy Harris— American Composer

by Nicolas Slonimsky

THERE IS SOMETHING providential about the Americanism of Roy Harris, for he was born in a log cabin on Lincoln's birthday in Lincoln County, Oklahoma, in 1898. His grandfather was one of the early homesteaders of the Cimarron Rush, who came from Kentucky and married a Scotch woman from Ohio. After the Civil War, grandfather Harris became a circuit rider, preaching salvation. He had a fine singing voice and a commanding presence. At the age of 63 he won a rail-splitting contest.

Roy Harris, whose full name is Leroy Ellsworth Harris, is half Welsh, quarter Scotch, and quarter Irish by racial stock. He weighed 12 pounds at birth, and grew to be a sturdy boy. His early childhood was spent in pioneer surroundings. His parents lived by barter rather than by monetary exchange. Mother Harris would take a tin bathtub full of eggs to the town of Chandler and bring back a bolt of gingham dress goods. But despite their frugal life, the Harrises were hospitable to strangers. This hospitality remained the outstanding trait in the life of Roy Harris. A typical Harris household, whether in California, Princeton, New York, Colorado Springs, Nashville or Pittsburgh, always harbored a number of amiable transients. There was, for instance, a young married man, who wanted to study composition but had no money. His wife was a good cook and she gave her services around the house in exchange for music lessons for her husband. Other pupils have often acted as babysitters for the growing family of Roy Harris and his wife, the pianist Johana Harris. Some of these domestic helpers later became musicians well known in the profession.

The Oklahoma days of young Harris came to an end in 1903, when his father auctioned off the homestead, prepared a huge basket of fried chicken and sandwiches, and took his wife and the boy to California on the Santa Fe coach. They bought a small piece of land and settled down as farmers. At the age of 10, Roy Harris cultivated a vege-



ROY HARRIS

table patch. Soon he was delivering eggs and corn to nearby communities, driving a horsewagon.

At the age of fourteen Leroy Harris enrolled in high school in Covina, California. In the same year the family acquired an old upright piano. This was a great event in the boy's life. "All the neighbors came in to see the piano," he recalled later, "but only Mother could play it. When she pressed the keys, it sounded wonderful, but when I tried to play, the notes seemed to quarrel among themselves like the kids in school." But gradually he learned what keys, when pressed together, produced a pleasing sound and he spent more and more time trying out the newly found harmonies. His schoolmates looked askance at

this pastime as fit only for girls. To prove himself, Roy played a rough game of football, breaking his nose and his left arm. He also jammed the fourth finger of his right hand so that he had to abandon piano playing. Another change was imperative: the name Leroy sounded too precious to the young roughneck, and he shortened it to plain Roy. No longer was he The King, but just King.

The education of Roy Harris was interrupted by the outbreak of World War I. He enlisted in heavy artillery but did not see action. He was still in training camp on Armistice Day. Out of uniform, he had to earn a living. He took a job as a truck driver for a dairy company. His daily load to deliver was 300 pounds of butter and 300 dozen eggs. His work began at the first gleam of dawn. This habit of early rising has remained with him all his life. His best hours for work are still between five and seven o'clock in the morning.

Harris drove the milk company truck, off and on, for four years, and his experience has become part of the Harris legend. A Boston dowager, reading the program notes of a concert featuring Harris work, was heard to say: "I don't believe I want to hear this. How can an ex-truck driver write symphonies?" (Continued on Page 62)



# A Cradle of Music

by Louise Armstrong

A brief visit to one of the most interesting of old-world music publishing houses.

In Schott's engraving room three generations of a family often work side by side.

A winding staircase in the oldest part of the publishing house.



Historic Wagner Hall houses manuscripts and letters that trace the development of music from 1770 to present.

THE LAST WORDS UTTERED by Ludwig van Beethoven, "what a pity — too late", were whispered out of gratitude to his publisher and friend, Bernhard Schott of Mainz, Germany, who had sent some Rhine wine to Beethoven's sick bed.

Today, almost 150 years later, the world is still enjoying the music of the immortal Beethoven and the white wines of Germany's Rhine Valley.

But few are aware that the influence of the music publishing company founded by Bernhard Schott also has lasted nearly two centuries and even today plays a leading rôle in shaping musical tastes and modern composers in America as well as Europe.

B. Schott's and Sons music publishing house was founded in 1770, the year of Beethoven's birth, and its association with the great musicians of the world has made it the scene of music history for the past 185 years. Most of the company's priceless collection of historical material has been preserved although it almost was lost to the world during a World War II bombing raid.

The company is still located on its original site on a narrow, out of the way street, in an old quarter near the Mainz cathedral that is rich with the 18th century French architectural influence. Its name, known to musicians everywhere, is still *B. Schott's Söhne* (B. Schott's and Sons).

Today the company is owned by brothers Ludwig and Wilhelm Strecker and Ludwig's son-in-law, Heinz Schneider-Schott. The Streckers' father was an heir of the last Schott and acquired the company in 1874. Both Ludwig and "Willy" Strecker, aided by a family trait of longevity, have guarded the company's heritage of playing a quiet but profound rôle in contemporary music.

Willy Strecker, a spry gentleman whose study is filled with greetings and signed pictures from such friends as Paul Hindemith, Fritz Kreisler, George Gershwin and Igor Stravinsky, refuses to entertain the idea of writing a memoir about his associates.

"I know most everything about these music chaps," he comments with a twinkle, "but we're all such close friends that we'd never tell."

In private, however, he enjoys recounting tales of three-week walking tours with Paul Hindemith and souvenirs of the days of Debussy, Ravel, de Falla, and Diaghilev when Paris and London were the

(Continued on Page 50)

## Some Basic Issues In Music Education

I HAVE BEEN INVITED by the Editors of *ETUDE* to express my position on some of the basic issues raised by Wm. Schuman in his address, "The Responsibility of Music Education To Music," delivered at the Music Educators National Conference in April, 1956, and printed in the September issue of *ETUDE*. The reader might profitably refer back to this address before reading my comments.

There is a small point which should be made at the outset. Mr. Schuman delivered his address, which, as certainly was expected, was critical of certain aspects of the program of music education, at the invitation of the officers of our Conference. I do not feel that one should ask a person for criticisms and then immediately try to refute them, however great the temptation may be to do so, particularly when it may seem perfectly clear that some of the criticisms are based on the flimsiest kind of evidence. In other words, the aim here is not to enter into a debate but rather to add further viewpoints to those already expressed by Schuman concerning issues he has delineated. To this end, I have selected four such issues from his address which appeal to me as being the most significant.

1. "... school music is often regarded as a social force and, if you wish, as a therapeutic agent. These uses are often considered more important than musical excellence itself."

Contemporary educational philosophy has placed great stress on the importance of developing within our students those skills and understandings which are necessary for working with other people. Such skills will include not only the development of a co-operative spirit which enables people to work together towards the attainment of common goals but the ability, as well, to disagree during the democratic process in setting such goals without being disagreeable! This is quite generally accepted as a valid educational objective of the utmost importance.

Music, as part of our system of public education, must make specific contributions to the overall objectives of this educational program; and it must be taught in such a fashion as to show full realization of these objectives. Some readers will remember that about thirty years ago, educational content revolved around the

seven cardinal principles of education. Music education, just getting its foot well inside

the curriculum door, was challenged to show how it contributed to each of these objectives. But, as inevitably will happen, objectives are modified or changed as conditions change, and with these changed objectives go changed procedures and emphases. So now, in a world shrunk by science, attention must be focussed on the development of socially adjusted persons. This has created a fine opportunity to lay claims for special emphasis on music, since the conditions under which music is produced are so ideally suited to the development of desirable social attributes. There is no doubt in my own mind that we have overstressed these virtues to the point where some individual music teachers have used the socializing benefits as a justification for a program which fails to realize valid musical objectives.

However, in none of the literature of music education do I find anyone taking the position that social values in music training are primary and that musical values are of secondary importance. There is, moreover, an emphasis on the position that unless valid musical objectives are realized, social values will be quite difficult to obtain. My own position on the primacy of objectives has been stated previously and it might be more effective to quote than to establish a position at this time which might be considered to be the result of Schuman's criticism:

"As music teachers we must maintain our faith in the belief that the study of good music can be immensely rewarding to those who will exert some effort to understand it and that, therefore, our primary function is to teach music."

"Many laymen, administrators, and even some music educators, regrettable as that may be, have advanced the curious idea that quality of performance is of secondary importance, or even of slight importance, just so long as the members





of a performing organization are being exposed to musical 'masterpieces.' What happens to these 'masterpieces' under such thinking can hardly be described as a musical experience or an educational one for the performer."

2. "Would you not agree that no musical performance should be given in public which does not meet acceptable standards . . . a poor performance of a piece of music does a disservice to the art of music regardless of what developmental benefits may accrue to the students taking part in such a performance. Any performance of a piece of music which is unmusical in its projection and which falls below acceptable technical and aesthetic standards does harm to the art of music."

These statements, emphasizing very specifically the exact meaning carried in the title of the address, really raise two basic issues: (a) Why is music taught in our schools; and (b) Are standards of performance important? Both of these issues are so important that I hesitate to try to answer them in a brief space for fear that the result will be inadequate, but I do want to take a very definite position on them.

(a) Why is music taught in our schools? Very simply, because of its human values. It is an important part of our school curriculum and will remain so only so long as it serves human needs. The teacher's obligation is to see that music serves these human needs rather than to consider the obligation of his students to music. This is true of all segments of our educational program, be it dramatics, history, science or music. I find nothing in the literature of music education from its first inclusion in the school curriculum to the present time which fails to support this viewpoint. Morgan states it this way:

"I have been usually interested in making as thoughtful a study as possible of what some of the aims in school music should be. It is very easy for the instructor to say, 'Why, yes, I know what I am trying to do,' but when asked why he believes in some particular thing and how he regards its importance in comparison with other objectives, he is apt to become more and more uncertain as to just exactly what he is trying to do.

"In the first place, the usual answer to the above question is, 'I am trying to perfect an organization that can play or sing good music.' That is in itself a fine thing to do, but why do it? In other words, is the objective the production of beautiful music, using our young people as so much raw material in the process, or is the real answer that such activity will bring richer appreciation into the lives of the participants? It should be definitely established that our music program, vocal and instrumental,

is set up primarily for the student and only incidentally for the music. This is the fundamental difference between professional and school music organizations."

(b) Are standards of performance important?

Most certainly they are of vital importance. I have already given my viewpoint on this problem in the discussion of the first issue, therefore I will now concentrate on explaining why they are important.

First of all, to begin negatively, let me make it clear that I do not share Schuman's concern that a poor performance (in public) does harm to the art of music. Music has survived poor public performances by all conceivable types of amateur and professional groups for centuries and I have no doubt that it will continue to do so during the lifetime of man; it is good that this is so for no "agreements" nor legislation will change the condition. Education will do it gradually over quite an extended period of time. I believe that the performance standards of our professional and amateur groups are today at the highest level in the history of our country. We not only have more amateur musical organizations in our schools than we did twenty years ago but many, many more of them are meeting high standards of performance. We have not only been making progress quantitatively but also qualitatively, and to imply otherwise is to indicate that education has been neglected in favor of promotion.

While music as an art has survived countless poor performances, many of the performers and listeners who participated in such performances have not. They never come to know the essential qualities of music under such conditions. Music, under such presentations, does not possess the human values which set it apart from other experiences in the educational program. Here then is the reason that I am interested in the highest possible standards of performance, be they in public or in private. The job of the teacher is to bring the student into contact with those aesthetic qualities which will make music an important part of his life; the student is the loser when this fails to happen, be it due to low standards of performance or for other reasons.

3. ". . . Using music without a fundamental concern for its merits as an artistic enterprise is nothing short of exploitation."

The human values which can be derived from experience with music are primarily based on its aesthetic qualities. Experience with music which contains such aesthetic qualities will lead to the development of taste and discrimination, a basic aim of music edu-

cation. Use of material which has no aesthetic value makes the attainment of this aim impossible. Again, in none of the literature of music education do I find any deviation from this viewpoint. Mursell has written as follows:

"Perhaps the first and most obvious point to have in mind is that we must use only artistically worthy music. Material made to order, for the sake of illustrating, or affording drill upon some technical point, cannot, in the nature of things, have any cultural significance. As music, it is essentially meaningless. For it is precisely not a direct emotional expression on the part of the composer."

The obvious problem here is that each teacher must determine, in the light of his own experience, training and sensitivity, which music is artistically worthwhile. For instance, I like Schuman's arrangement of The Orchestra Song (for voices), but would there be general agreement that it has artistic merit, particularly when compared to other music that might be used? The problem is easier to talk about than it is to solve. It is a problem about which those of us in the field of music education have been concerned, are concerned, and will be concerned. By looking back, we can again see that progress has been made but a realistic appraisal of present practices in choosing music for use with our school groups indicates that the road still to be traveled is a long one; and no single factor is more important in our efforts to help our students appreciate the human values which can be realized from musical experiences.

4. "MENC should use its great prestige and strength to convince the appropriate state and teacher training institutions that the music teacher must first and above everything else be trained in music."

My position stated very directly is that you can't teach what you don't know, therefore training in music must be given the primary place in the training of the music teacher. But it also is true that if you can't impart to others that which you know, you will fail in the teaching profession, and that you have other duties as a citizen which make a general education essential to all. Therefore, our training programs have been divided into three areas; general education, professional education and specialization, all of which must be given attention within a four year span. Cutting the four year pie into three parts results in portions that please no one and results in a product which is criticized for its shortcomings in each. Those who are interested in general education say that our students do not have a sufficient background in general education. Others say that our students don't know how to

(Continued on Page 42)

# THE OPERAS OF HUGO WEISGALL



by Abraham Skulsky

ONE OF THE VERY few to have emerged recently as a first-rate opera composer is Hugo Weisgall. Offhand it must be emphasized that the scope of this composer's imagination in his three dramatic works has a universal aspect; they are not to be considered from any national or regional viewpoints.

Weisgall's principal achievements are his three operas and one of the most striking facts about him is that he has never approached any pure instrumental forms. For even his "Overture for an American Comedy", composed in 1942 and his ballets, indicate by their title and subject that their conception is dramatic. The really important works apart from his operas are all vocal. Thus Weisgall's creative personality is uncompromisingly dramatic.

The development of Weisgall's musical style can be traced in his vocal but non-operatic works. In his very first work, "Four Songs" Op. 1 on texts by Adelaide Crapsey composed in 1929 at the age of seventeen, Weisgall curiously goes over from a diatonic and consonant language in the first three songs, to a chromatic and more dissonant one in the last song. The composer's gift for lyricism is equally already apparent in this early work. The first important aspect of Weisgall's style is that while he seemingly developed from diatonism to chromaticism, he did not forego the former element but continued to use it when it seemed necessary to do so. There resulted a harmonic and melodic wealth in the composer's expressive language.

Weisgall's next important work to be considered is his song cycle "Soldier Songs" for baritone and orchestra composed much later during the years 1944 and 1945. This cycle which consists of nine songs on texts by various poets, reflects in an extraordinary way the tragedy of the second world war and reveals Weisgall as a dramatic composer of the greatest magnitude. It also shows him in full possession of his compositional powers and of all the particularities of his style as they will appear later in his operas.

In line with this song cycle, I have to consider here Weisgall's cantata "A Garden Eastward" which he composed in 1952 after the completion of his second opera. The work is written for high voice and orchestra and uses

a poem by Moses Ibn Ezra, adapted from the Hebrew by Milton Feist. The structure is that of a Symphony with voice and it consists of three movements: Fantasia, Scherzo, and Free Variations on a Synagogue theme. Here the composer combines in an extraordinary way a free flowing lyrical vocal line with the strongest formal structure of the symphonic texture. The writing is throughout chromatic. The Fantasia is mainly religious in expression. In the Scherzo elements of Stravinskian rhythm appear in the foreground but are rendered almost unrecognizable by the contradictory nature of the vocal line. In the Variations the writing is very figurative both for the voice and for the orchestra. This Cantata is certainly one of Weisgall's most expressive and urgent works.

In the course of his three operas, Weisgall develops in a constant manner towards the total unification of the musical and dramatic elements. Just as in his musical context he attains a very personal style through the combination of seemingly contradictory elements such as diatonism and chromaticism, the elements of Mahler and consequently Berg with that of Stravinskian classic rhythm, the almost Verdian quality of his melodic line with that of tight structure, so does he approach the operatic problem and through combination of various concepts he attains a marvelous unity. Thus the problem of the general structure of the opera is solved by the composer by combining the two basic forms of opera, that of the set aria form and that of the continuous leit motivic dramatic opera. Although each of the three operas is based on a few nuclear themes which are developed in different shapes and forms, set numbers such as arias and ensembles appear regularly and flow into recitatives in the most natural way. Another factor in Weisgall's successful approach to opera is his ability to establish a well defined mood either for the different characterizations or as basis for the entire work. This he does by various means; it may be a melodic turn, a specific harmony, a given rhythm or as is the case with "The Stronger", an original sound conception. In his general philosophy towards the theatre, Weisgall seems to adopt that of Shakespeare and of Mozart. Which means that each of his operas contain both the elements of comedy and of tragedy. They

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## Maurice Ravel's "Gaspard de la Nuit"

by IRWIN FREUNDLICH

(Irwin Freundlich has been a member of the piano department of the Juilliard School of Music since 1936. In addition he has, for several summers, conducted Master Classes in Piano on the campus of Bennington College.)

He has also served as an adjudicator for the National Music League, the Griffith Musical Foundation, the Concert Artists' Guild, and similar organizations. With James Friskin, he prepared "Music for the Piano," an extensive handbook of concert and teaching material from the seventeenth century to the present. —William J. Mitchell

IN 1908 Maurice Ravel completed a set of pieces for piano: *Ondine*, *Le Gibet* and *Scarbo*. He grouped them under the heading "Gaspard de la Nuit" and subtitled them "Three Poems for Piano after Aloysius Bertrand." In 1835 the poet Aloysius Bertrand completed a set of fifty-one prose poems similarly called "Gaspard de la Nuit" and subtitled them "Fantasies in the manner of Rembrandt and Callot." Since *Ondine*, *Le Gibet* and *Scarbo* are more in the manner of the little-known Callot rather than Rembrandt, it must be mentioned that the 17th century French etcher Jacques Callot concluded his life's work in 1635.

Painting, poetry, music—something there was in the etcher's fiery burin that sparked the poet's imagination some two hundred years later; something there was in the poet's imagery that caught the ear of the musician almost another hundred years later. The connections are fascinating and serve to highlight the pianist's, and in a larger sense, music's relationship to the sister arts.

Louis Bertrand, better known by the romantic pseudonym of Aloysius, flourished in the early nineteenth century (1801-1841). Although a minor literary figure, he nevertheless created a genre, the "poème en prose,"



William J. Mitchell

that found favor later in the century with the French poets Baudelaire and Rimbaud.

An introduction by Bertrand, himself, opens the volume. It is a romantic fantasy in which the poet creates the character of Gaspard. Seated one day on a park bench in the medieval town of Dijon, the poet's reverie is disturbed by the cough of a passerby. "He was a poor devil whose appearance bespoke only miseries and sufferings. I had already remarked, in the same garden, his tattered frock coat buttoned up to his chin, his deformed hat that brush had never brushed, his hair, long as a willow and combed like bushes, his skinny hands like dead bones, his sharp, pitiful and sickly physiognomy that tapered to a Nazarene's beard."

Now there are two on the bench. The old man fingers a manuscript from which a withered flower falls. Gallantly the poet retrieves this favored symbol of romantic yearning and seizes the occasion to open a conversation. Quickly the discussion turns to matters of art; the search for art, the meaning of art. The old man holds forth at great length and, as the cathedral clock strikes six, rises to his feet and says, in words that might apply to the meticulously styled music of Ravel, "This manuscript will tell you how many instruments my lips have tried before finding the one which renders the pure and expressive note, how many strokes of the brush I have used on the canvas before I saw the vague glimmer of chiaroscuro come into being. In it there are, perhaps, new procedures of harmony and color . . . Read it; you will return it to me tomorrow." With that he disappears into the dusk and the poet is left standing with a manuscript in his hands entitled "Gaspard de la Nuit." "Fantasies in the manner of Rembrandt and Callot."

Next evening he returns to the ap-

pointed spot and searches at great length for Monsieur Gaspard. Nowhere is he to be found. Nowhere does anyone know of him. A neighbor suggests he is in Hell. What, the Devil himself? "If Gaspard de la Nuit is in Hell, let him roast there. I'll print his book."

Follows then a short preface by the mythical Gaspard. Rembrandt and Callot he says are two main antithetic poles of art; Rembrandt, the philosophising sage, white-bearded, meditative, withdrawn; Callot, on the other hand, the blustering soldier-type, strutting in the square, noisy in the tavern, enamoured of the girls, swearing only by his rapier, with no other concern than the care of his moustache.

Most of the fifty-one prose poems that comprise the collection consist of six paragraphs of a few lines each. *Ondine* is No. IX in a section called "Night and its Enchantments" while *Le Bibet* and *Scarbo* are Nos. XI and XII respectively in an additional group of thirteen "pièces détachées" that close the volume. Within the confines of this limited genre the poet paints a series of word pictures from the medieval past. Quiet Haarlem, old men with great beards, alchemists, spirits of the night, dwarfs, demons and swashbuckling soldiers pass in quick review, molded in a play of light and shade with accent on the grotesque.

Grotesquerie provides the link to Callot. Leaf through "The World of Jacques Callot," the slim volume assembled by Howard Daniel. What a world does this 17th century etcher reveal! Here are the *Balli*, fantastic dance characters from the *Commedia dell'Arte*, the Italian people's theatre that Callot saw in Italy; gypsies en route, a series of four plates that inspired Baudelaire to write *Gypsies on the March* in "Fleurs du Mal," the strange *Gobbi*, dwarfs belligerent, comical, satiric and macabre, bowing, scraping and plucking on many a musical instrument in the most outlandish attitudes; the huge battle scenes of *Les Misères . . . de la Guerre*, with every detail of pillage, plunder, torture, mass hangings on huge gibbets, all unerringly delineated; the monumental *Baroni* or street beggars, one or two of whom might very well serve as portrait for Bertrand's verbal image of Gaspard: not to mention the surrealist *Temptation of St. Anthony* swarming with demons that Poe would have relished. (Continued on Page 56)

## VENICE— City of Music

*A brief visit to the city which  
has always held an eminent  
place in affairs of music*

IN VENICE, nobody minds the coming of winter. In fact, they even look forward to it. For in November each year, the curtain goes up at the Teatro la Fenice and the winter-long season of Grand Opera begins. There are not many towns which would regard a season of music as adequate compensation for the weeks of sleet and cold ahead. But in Venice they take their music enthusiastically, today as they have done for centuries. It is, without exaggeration, an integral part of the city's life: a joy not only for the expert and musical student but for the ordinary Venetian.

Venice has always occupied an eminent place in affairs of music. The city stood at the forefront of new musical trends as long ago as the late Middle Ages. She gave to the world its very first public opera house. The first commercial music-publishing firm was established in Venice in 1498 by Petrucci da Fossombrone. The singing gondolier was not just a legend of 19th century romanticism, but a real-life figure with a remarkable music technique and tradition. If we are to believe the evidence of contemporary reports by prominent foreign critics, in the 18th century, some of Europe's finest singers were no more than children, young orphan girls and foundlings trained in the music schools attached to the city's charitable institutions. Less than a century ago, the great philosopher Nietzsche was able to say—"If I try to find a new word for Music, I can never find any other than Venice." And today Venice is still in the forefront with her yearly International Autumn Festival of Contemporary Music, where may be heard the very latest works written by the world's leading 20th century composers—often specially commissioned.

Venice received most of her earliest and important influences in music and art from the Eastern Church, centred on the great city of Byzantium. Its chief characteristic consisted of antiphonal chanting by two small choirs in their churches, and this became the favoured style in the magnificent Venetian cathedral of St. Mark's. In 1527, Adrian Willaert from the Netherlands was appointed maestro di cappella (Master of the Chapel) at St. Mark's; and from about that time the Venetian Style developed along its own individual lines, making the city and St. Mark's one of the major music centres of the late Middle Ages. There were two organs in the cathedral, one choir assigned to each organ. Willaert and his successors brought the double-choir double-organ technique to its highest point until, with the two Gabriellis at the end of the 16th century, the interior of St. Mark's rang to the stirring sound of intricate compositions involving three and even more small choirs at a time.

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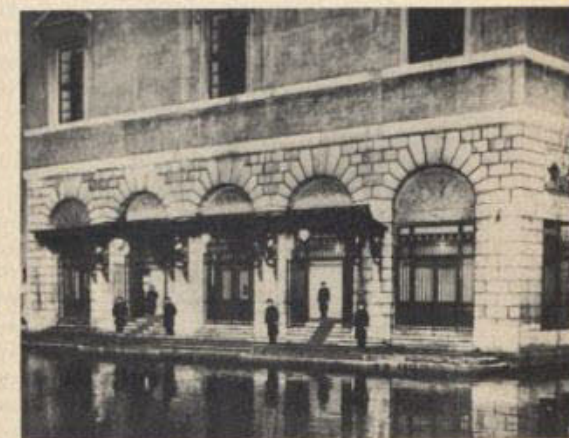
by S. Gordon Joseph



Close up of interior of La Fenice Theatre.



General view of interior showing the great curtain and the tiers of boxes.



The canal entrance to La Fenice, reached only by gondola or other water craft.



Grand Hall in La Fenice.



# NEW RECORDS



## Hindemith: *Symphony "Mathis der Maler"; Symphonic Dances*

The opera "Mathis der Maler" was composed more than twenty years ago. The three episodes drawn from it and known as a symphony have become Hindemith's most popular score. And justly so; taken as a whole it is stirring music. The composer is at his finest in the quieter portions: the brooding and tender "Entombment" and the "Angelic Song." But the work's substance is strong and wears well. The "Symphonic Dances," on Side Two, are minor Hindemith. The performances by the Berlin Philharmonic, led by the composer, are competent, but lack vibrancy. (Decca DL 9818)

—Bernard Rogers

## Brahms: *Double Concerto for Violin and Cello, Op. 102; Variations on a Theme by Haydn, Op. 56a; Tragic Overture, Op. 81*

Bruno Walter's authority is conspicuous in these three examples of Brahms. The soloists, Isaac Stern, violin, and Leonard Rose, cello, are finely matched and play with true musical feeling and sensitive balance. Well played also are the familiar variations on the Haydn chorale and the noble but relatively neglected "Tragic" Overture. The recording of the concerto is marred by the occurrence of a continuous groove in the opening section. This nuisance—the untamed gremlin of LP—can sometimes be exorcised by employing a heavier pickup—at the expense of the remaining grooves. (Columbia ML 5076)

—Bernard Rogers

## Ibert: *Escala; L'Amour de Jupiter*

Jacques Ibert is a remarkable technician and man of parts. His orchestra speaks perfect French—Parisian French. He likes to travel: in his early success "Escala" he saunters through the "Ports-of-Call" of Palermo, Tunis, and Valencia. He stays only briefly; long enough to set up his easel and with dextrous strokes produce sunny sketches, quite lifelike. With Saint-Saëns, he is fond of the exotic. The outcome is a tourist's record, sleek and seen with the transient's eye. The Spanish sketch contains castanets, the African augmented seconds (played by an expert oboist). There are outstanding debts to Ravel and Chabrier. The "Loves of Jupiter" suggests the idioms of The Six: Milhaud et Cie; very fashionable

and good. The music is perceptively played by the Orchestra of the Paris Opera under its composer's direction. (Capitol P 18004)

—Bernard Rogers

## Fauré: *Sonata No. 1 in A Major for Violin and Piano, Op. 13; Sonata No. 2 in E Minor for Violin and Piano, Op. 108*

These are nobly conceived performances—finely carved and delicately incised—by the violinist Zino Francescatti and pianist Robert Casadesu. The first sonata, which goes back to 1876, offers affectionate tributes to Fauré's spiritual sponsors, Schumann and Brahms. Yet something of the finest of France is here; the moderation, the sensitive and patrician line, the lyricism and ardor, the loving craftsmanship. Thirty years after came the second sonata, with its more shadowed moods and deeper broodings. The same hand guides the pen, but the spirit takes a wider flight. These are high examples of French musical thought; the playing does honor to their romantic beauty. (Columbia ML 5049)

—Bernard Rogers

## Chopin-Nocturnes, Guiomar Novaes

Listening to Mme Novaes' new recording of the Chopin Nocturnes, one realizes how difficult it must be to present works which have already been well recorded by other artists. Perhaps this is the reason why we sometimes find her version of the Nocturnes only satisfactory. Mme Novaes' musical phrasing is neither too spontaneous, nor too calculated. She avoids mannerisms, but hesitates to tell us what she is thinking once she has learned the thoughts of the composer. At times her playing is therefore somewhat academical. The dramatic element is achieved by means of dynamics alone rather than by artistic intuition.

Exceptions are: the 7th Nocturne, where her dramatic effects seem to have a more spontaneous quality; the 4th where her approach has a less conventional character: discreetly directed voices in the left hand intensified the rôle of harmony; the 18th in which Mme Novaes doubled the meaning of the *Agitato* by combining the voices with such freedom that her left hand almost created a new Nocturne.

The trills and runs were not precise enough in Nocturnes 5, 8, 9, and 17, but

the technical precision of the embellishments in the last part of the 11th makes us wonder whether Mme Novaes' occasional technical imperfection is not the product of her artistic nonchalance. With the present convenient tape-system of recording, when the artist is able to correct every piece (and every scale) before the record is released, technical shortcomings are more disappointing than ever.

Anyone who admires Chopin will admire Mme Novaes' new recording. Only those who prefer the piano playing itself to the music might have some reservations. The label is marked Ultra High Fidelity. Not always is it ultra. (Vox PL 9632)

—J. Holman

## Tomaso Albinoni: *12 Concerti in Op. 9*

Vittorio Negri Bryks conducting the Italian Baroque Ensemble, with Cesare Ferraresi, violinist, and Michele Vici and Fiorentino Milanesi, oboists.

Tomaso Albinoni is a vivid archetype of an era musically so healthy that it spawned the first prima donnas and virtuosos, lesser musicians in large numbers and a vast reservoir of music that could hardly have happened had no men found music-making a pastime almost as natural as life itself. In Albinoni's fortieth year he still professed amateur status, but was already fluent enough to have composed numerous operas and instrumental works.

The concertos bear no trace of the dulling blight that sometimes goes with expert craftsmanship. Fast themes have an engaging naïveté, and are impressively, if conservatively, manipulated. Consummate ease flows through slow movements, which tend either toward the traditionally pastoral or the pensive, seldom if ever striving for the grandeur of Corelli or Handel.

There is particularly graceful writing for soloist in the four violin concertos of Op. 9. Albinoni was not so carried away by the comparatively new concept of writing for the virtuoso that he sacrificed musical substance. Inventive figurations abound, but are used with tasteful restraint, never reaching the mechanical excess that on occasion invades less inspired pages of Vivaldi and Torelli.

The same affection permeates string accompaniments in the four concertos for solo oboe. One's attention tends to wander from the rather *sec* lines for oboe to the verdant background of violins, viola, and cello, which seem to wait for each *tutti* chance to color and liven things up a bit. Challenge and wit of live conversation characterize the parts for two solo oboes in the four remaining concertos of Op. 9, and Albinoni again composes with the first inventiveness of his writing for strings.

The first-rate performances are well recorded here, and their freedom from fanfare is beautifully apposite to the music. (Vox DL 193)

—Frank C. Campbell

## Giuseppe Torelli: *Twelve Concerti Grossi, Opus 8*

Played by Louis Kaufman (Violin), George Alès (Violin), Roger Albin (Violoncello), Ruggero Gerlin (Harpichord with L'Ensemble Orchestral de L'Oiseau-Lyre conducted by Louis Kaufman).

Up to the present time the name of Giuseppe Torelli had no meaning to most musicians and music lovers. True, scholars, history books and dictionaries dealt with Torelli and his importance for the evolution of the concerto. Some of his works were even made available in modern reprints. But they hardly appeared on the programs of concerts and recitals and their creator remained an unknown quantity to the general public. This state of affairs has changed considerably in the past years thanks to the phonograph record. Torelli's Opus 8, his chief work as far as his published compositions are concerned, ceased to be a library or archive item.

Contradicting the title "Twelve Concerti Grossi," Torelli's Opus 8 contains only six *Concerti grossi*, two solo violins and one violoncello forming the *Concertino*, and six concertos for one violin. The anonymous author of the accompanying notes offers an incredible definition of *Concerto grosso*. He describes it as "a combination of the trio sonata and the string Orchestra, brought into use by opera composers." This is not the only case of remarkable confusion to be found in these notes. Giving 1658 as the year of Torelli's birth and 1684 as the date of his election to the academy, the anonymous author tells us that Torelli was then "in his middle thirties."

Torelli's Opus 8 is the achievement of a mature artist. Captivating by the freshness of the musical ideas, vitality and fine workmanship, these pieces are by no means inferior to compositions of Vivaldi. Judging from this collection, it would certainly be rewarding to know some of Torelli's *sinfonie* which are still hidden in the archive of San Petronio. We can see why Louis Kaufman who had lent his energy, patience and artistry to the popularization of Vivaldi, was attracted by Torelli. As soloist and leader of a well-known ensemble devoted to the cultivation of Baroque music, Kaufman approached his task with sincerity and expert musicianship. The tempi are fresh, the playing energetic. And the performance as a whole spirited. The recording is clear which also makes for enjoyable listening. (London OL 50089-90)

—Joseph Braunstein

## Granados: *Goyescas, part 2 (Los Majos Enamorados)*

## Mompou: *Impresiones Intimas Alicia de Larrocha, piano*

Alicia de Larrocha is a superb pianist. She plays this florid music of Granados better than anyone by the simple device of following the composer's indications accurately and explicitly. Of course in *Goyescas* this is far from easy. The pages are black with complicated patterns, minute playing directions; the performer is asked to control a large variety of dynamics and accents and must sustain a melodic line through an overwhelming jungle of elaborate figuration. Miss de Larrocha does all of this effortlessly and in addition, reveals an intensely musical nature.

The novelty on this recording is the group of *Impresiones Intimas* (1911-14) by the minor Spanish composer, Mompou. His tiny salon pieces are useful for pianists with no technique, but his music has no personal cast or pianistic interest. At best it contains dim reflections of Satie or Ravel or Debussy or Fauré with surprisingly few Spanish characteristics. This particular set is quite long and contains mostly slow, gray pieces. The total effect is soporific in spite of the exemplary performance. (Decca DL 9815)

—Joseph Bloch

## Bach: *Organ Works Helmut Walcha, organist*

This magnificent collection, containing almost all of the music Bach wrote for the organ, is a musical treasure of the rarest quality. Not often will anyone hear, in a musical lifetime, these greatest of all organ pieces played so superbly, or on such ideal instruments. Walcha is at least as good as anyone performing on the instrument today, and as a Bach interpreter he is greatly superior to most. His playing is lucid, intelligent, sensitive and—perhaps rarest of all—rhythmically accurate for the most part, and his registrations are chosen with both imagination and taste. They do not demand attention as "effects" (which is what too many performers seem to seek, even in Bach) but serve to clarify the linear structures, while attaining a sufficient (but not exaggerated) contrast of color.

The organs on which Walcha has recorded are ideal for the music of Bach, and indeed give us an idea of what the organ at its historical and musical best was and should be. Most of the works were played on an instrument built by Arp Schnitger in the late seventeenth century, for a church in Hamburg. The organ is now in Cappel. The remaining works were performed on the smaller of two organs, also of the seventeenth century, in the church of St. Jakobi in Lübeck. The sound of both of these instruments is quite beautiful. The Schnitger organ is, I should say,

the most completely satisfying organ sound I have ever heard, on or off records. Its stops have great variety, and each is of extraordinary subtlety. One cannot well describe the beauty of the combinations, but one may remark that the Schnitger organ is less "extreme" by quite a bit than most of the modern "baroque" organs, although it has every bit as much clarity. The small Lübeck organ is more nearly what modern exponents seem to fancy as typical for baroque sound and texture. Walcha tends to exploit its more acid qualities, but even here he is not extreme, and many of his registrations are extraordinarily effective.

As to the music itself, what is there left to say? These are without dispute the greatest of all works composed for the organ; and beyond that, are one of the great achievements of our civilization. The set is a glorious enterprise, realized with a success seldom attained in recording efforts. Archive Productions is to be congratulated. These records which may be purchased singly, offer a truly great musical experience. (Archive ARC 3013-30)

—Richard F. Goldman

## Antonio Vivaldi: *The Four Seasons*

The Philharmonic String Orchestra under the direction of Carlo Maria Giulini; Solo violin, Manoug Parikian; Harpsichord, Thurston Dart. Angel Records 35216.

Antonio Vivaldi: The Seasons, I musici with Felix Ayo, solo violin. Epic, Monumenta Italicæ Musicae LC 3216.

There are already nine LP recordings of Vivaldi's stimulating cycle, "Le quattro stagioni," on the market. The recordings under consideration are excellent in every respect. A short time ago only a small fraction of music lovers knew Vivaldi's "Four Seasons." Today we can indulge in the luxury of choosing between different interpretations. Listening to the orchestra directed by Carlo Maria Giulini, one can feel the guiding hand of an opera conductor. The performance of the superb Musici is perhaps a bit less dramatic but nevertheless splendid in the tonal balance and marvellously polished in detail. The delivery of the slow movement of the fourth concerto "The Winter" is particularly enchanting because of the treatment of the pizzicato accompaniment. This reviewer has not the courage to express a preference. Both recordings are recommended highly.

—Joseph Braunstein

## Anton Bruckner: *Symphony No. 3 in D minor. The Vienna Symphony Orchestra, conducted by Volkmar Andreae*

The symphony is presented in the Viennese Bruckner tradition and the sound of the recording is clear and well.

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The Little Singers of Paris arriving for the start of another tour.

by P. S. HSIANG

## France's Little Ambassadors

*the story of an amazing group... The Little Singers of Paris*

ALL THOSE who have heard the Little Singers of Paris have been fascinated by the skillful way in which they used their sweet and seraphic voices and have felt at times as if they were lifted up to the "seventh heaven" by the songs of this "angelic" chorus.

Through their singing, the little French boys have served their country as ambassadors of good will to peoples of many lands. They have been missionaries, as it were, of their Gallic culture to peoples of different cultural background and have preached about France's religious fervor as registered in their songs. Since the founding of their organization, the little singers have given more than ten thousand concerts on every continent except Australia.

They are the most popular choristers in France. No French public celebration or ceremony is considered complete without the appearance of these songsters. They have sung for heroes and heads of governments. They sang, for example, at the funeral of General De Lattre de Tassigny, a hero of the Indo-China war. They sang at the reception of Cardinal Leger, Archbishop of Montreal, given by Mr. Pierre Mendes-France when he was premier of France. Moreover, back in the war years, the Little Singers sang *The Londonderry Air* for Field Marshal Montgomery of Great Britain. The British hero of World War II was so much pleased with the song of the Little Singers that he asked them to be his personal ambassadors to President Eisenhower and to sing that song for him on their visit to America. The Little Singers fulfilled their mission in 1953 when they came to the United States.

Throughout France and the Latin countries the little artists of Paris are known as *Les Petits Chanteurs a la Croix de Bois*. Whenever this name is mentioned, a Frenchman would unfailingly give an exclamation of admiration and words of praise for the Little Singers.

In the United States and other English-speaking countries, the French choristers are known as the Little Singers of Paris. The Little Singers was founded in 1907 by a small group of Parisian students, who were impressed by the great potentiality of children's voices. They gathered a small number of boys from poor families in the Vaugirard section of Paris and trained them in Gregorian chant and in Palestrinian music. For lack of funds (they had only twelve dollars to begin with), they had to hold their



The Little Singers as they appear on the concert platform.

first rehearsal in an abandoned store on January 10, 1907. The youngsters were dressed in simple white robes and led by a wooden cross. That was why they called themselves in French the Little Singers of a Wooden Cross.

Soon this group of young singers attracted public attention and aroused the ardent interest of the Parisians in their singing. In that very first year they were asked to sing in more than 120 churches. Besides singing at churches in France, the Little Singers traveled to other countries in Europe to give concerts. By 1909 they had traveled more than 1,600 miles. In the following year the total mileage increased to 4,000.

In spite of the splendid achievement within so short a time, the Little Singers ran into the twin difficulties of getting enough recruits for their choir and of finding a permanent home for themselves. Fortunately at this time a similar group of little singers, called *Petits Maitres de Belleville*, or The Little Choir of Belleville, came into existence. It was founded by a priest, Father Fernand Maillet. Under the ingenious direction of this priest-musician, the little choir of Belleville gained quick fame in Paris. Very much impressed by the success of the newly organized choral group, the directors of the Little Singers decided to have their group merge with it. They suggested the merger to Father

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## School Music Must CHAMPION Co-operation

by RALPH E. RUSH

FOR THE BENEFIT of readers who may be wondering about the change in format of the School Music Page, the editor would like to begin with an announcement that starting in the January, 1957 issue, a special article concerning choral music in schools will be given the entire space. Then in February the column will present a full article on the orchestra, while in March the total space will be devoted to the band. Following this cycle, each month there will appear articles emphasizing only one of the three areas in turn, so that all will receive equal attention over the year and there will be no competition or attempt to overemphasize any one type of musical performance. On the other hand the central concern of this department will be to emphasize what the music department can do when a united staff seems to have one teaching task, that of bringing the best music to children and youth in American Schools. To answer a question which may frequently be asked: "What is the purpose of the School Music Page?" this writer is pleased to state that he hopes to make it occupy a distinctive place of its own. Its field should be the area of common musical interest for all music teachers and patrons of school music. It should be limited to the field of inter-music department co-operation and of a united effort in behalf of better school music programs. An effort will be made to deal with what music departments and performing groups can do together, in local communities, in states, regions and in the nation. The primary focus of attention will be on choral and instrumental music programs at elementary, secondary and higher levels that give vital expression to music of the finest quality anywhere and everywhere, and of the unity that must exist among music teachers and music patrons to make such results possible for school children, youth and adults.

It is hoped that the label School Music Page will signify at least two things about the column. First it should provide an opportunity for laymen and music teachers alike to survey objectively all the various musical activities found in school programs from month to month, giving equal emphasis to chorus, orchestra and band. And secondly it should offer suggestions that in a sense may interpret the policies of the Music Education Profession as evaluated by experts who administer these programs.

Our two objectives for 1957 will be to truly reflect the co-operative movement now sweeping the country in school music departments and to reach the laymen, parents and

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school administrators who support the school music program. If there is a season during the school year when choral and instrumental music groups should join together and share their finest efforts for their schools and communities, it is probably at Christmas time. There is such an abundance of beautiful choral music to be sung during this festive period and there is an almost equally impressive store of inspiring and thrilling instrumental music that should be played that it is indeed a high tribute to fine music when all music performers join in such a cele-



Wichita, Kansas, All-City Orchestra and Band, with All-City Chorus in *The Battle Hymn of the Republic*, finale of Spring Music Festival.

bration together. Another excellent time for co-operative performance is at the Spring Music Festival, so popular in many areas.

As music educators have developed the concept of the over-all school music program, they have come to realize more and more that each media of musical performance, band, orchestra and chorus, has a real contribution to make in the growth and development of children, youth and adults in their communities. And it has also been a growing realization that when all phases of the music program are given equal opportunities to develop that a greater community-wide support can be gained for the total music program since it is everybody's concern, rather than a specialized segment and of interest to only a part of the community. In many com- (Continued on Page 60)



Let's take a look at . . .

# RADIO and TV POLLS and PROGRAMS

by ALBERT J. ELIAS •

THERE ARE NO DOUBT many who have been curious about why, how and by whom radio and television programs are given a rating. Behind the statistics concerning these programs, as published in newspaper columns, moreover, there is a story that is of particular interest to music lovers who often are disheartened by the low "rating" their favorite music hour has received in a certain poll. Many viewers take it to mean either that the program's existence is at stake, or that there's no future for the kind of music they like best. After looking into the why's and wherefore's of the various rating bureaus, however, it is easy to see that these bureaus are a business necessity, though the statistics they release are deceiving to the untrained eye.

To the trained eye of the advertisers and network officials, estimates of audiences as tabulated by the bureaus

or opera over the air, it is hardly likely that they are doing so only in order to sell their goods or services on a wide scale. It is more likely that they are selling prestige. And however small it is, their audience is almost universally grateful and happy one.

These sponsors—if their aim was to reach a vast audience—would turn to the comedy, quiz and the other higher-rated shows. But since their programs have a limited audience to begin with, the advertisers are simply intent on appealing to all those in that audience. It is clear, therefore, why they are not disturbed by "low" ratings. Similarly, it was clear to the drug firm which recently sponsored a program on medicine that it well have reached the audience it was after, though the rating indicated few viewers. For doctors, after all, represent a small segment of the population!

If we read that such-and-such a percent was tuned in to "I Love Lucy" last week, while only a relatively few people made up the audience for "The Voice of Firestone," one can see, now, that the music program should not be considered doomed. The "Voice's" sponsor in all likelihood is fully aware of the size audience it can reach through this program. Setting out to sell its product in this instance, by creating good will among devoted listeners, it does not expect a "high" rating any more than it expects to sell tires in volume on the morning after its program. And, besides, high ratings do not guarantee continued sponsorship. For while "Lucy" had regularly been rated as one of the "top ten," economic reasons of one kind or another forced Philip Morris, recently, to drop its sponsorship of the popular comedy. Thus, it is easy to see how statistics can deceive some of us who read rather than deal with them.

To understand what the rating statistics mean, it is important for us to know, first of all, that the ones we read about represent a percentage figure designed to give each program a standing among all programs. If, say, ten out of a hundred homes with TV sets were tuned to a certain program, then that program has a 10 rating. And so on up and down the line.

To arrive at statistics, the national rating systems use a variety of methods. One, which frequently issues reports the morning after a show, gets its results by making phone calls during a program. It functions in fifteen cities where the three major networks are represented, and it makes a total of eight hundred random calls for each half-hour a show is on the air. Another system depends on diaries kept in roughly two or three thousand homes across the

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from an interview with Bozidar Kunc,  
brother of the noted soprano

ZINKA MILANOV

## My Sister Zinka

Secured by Rose Heylbut

(One of Yugoslavia's most distinguished musicians, Bozidar Kunc [pronounced Kunz] has won recognition as pianist, composer, and coach. He is Professor of Academic Music at the Conservatory of Zagreb. He is also the brother of the noted soprano, Zinka Milanov.—Ed Note)

MY SISTER ZINKA has sung since her babyhood. I took pleasure in listening to her when she was tiny, and in working with her as soon as her voice began to require earnest work. That occurred when she was around fifteen. Before that, she sang sheerly for the joy of it. As a small girl of six or eight, she had a tremendous alto voice—rich, deep, powerful—which became the chief means of celebrating family occasions. On Christmas and our parents' birthdays, the little girl would give presents of songs which she had studied, weeks ahead, with loving enthusiasm.

When Zinka was thirteen, this deep voice changed to a fine soprano. Her endowments are a gift of nature; what she has done with them is the result of hard work. In her early 'teens, my sister entered the Conservatory at Zagreb, where she remained five years, not only learning but mastering the use of her voice, at the same time studying general musical subjects. She has never believed in what may be called the hurry-up techniques of singing—studying two or three years and immediately accepting engagements, or working solely in order to fulfill the demand of some public performance. She early realized that the purpose of studying singing is to learn to sing well.

I have always had a hand in Zinka's coaching; together, we have worked at more than thirty operatic rôles, and some hundred-and-fifty songs in all languages. Zinka's first teacher was Milka Ternina, the eminent Yugoslav soprano, who appeared at the Metropolitan Opera, singing the first *Tosca* to be given there. After two years with Mme. Ternina, Zinka studied with Maria Kostrencic. These two great teachers saw to it that my sister's voice developed gradually, freely, without forcing of any kind. As a result, her work progressed without the need to unlearn errors.

Today, exactly as in her student days, my sister's morning work begins with a thorough and gradual warming-up

of the voice. She sings scales (sung on all vowels and with all attacks) and exercises. These drills are begun by humming; and then sung in the middle of the voice, lightly and flexibly, as a preliminary to working up to greater range and power. She goes through the same careful and gradual process of warming-up before appearing on the stage, also, of course, working on the most tricky passages from different operas and songs.

In working together, we give full respectful attention to breathing and breath control. Each breath should be full and deep, supported by the strong muscles of the abdomen, and controlled by the diaphragm. There is nothing new in this, certainly, yet many young students tend to forget it, concentrating on their music to the point where they breathe superficially, let air rush out unvocalized, or improperly supported. Effective singing begins when breath-control has been so thoroughly mastered that it becomes second nature. This is one of the advantages of the gradual, unhurried, careful training which my sister enjoyed.

We Yugoslavs have this in common with Americans: we cannot sing our way into a career with our own language alone. And the language in which one sings is extremely important. Whether in song literature or in opera, the words reveal not only plot and meaning, but the actual character of the music; and the singer needs more than a slight acquaintance with them. Hence, the various languages of international music must be learned—more, their individual characteristics must be mastered as a necessary part of vocal equipment. Approaching Italian, Spanish, French, German, and English as foreigners, my sister and I have discovered a number of linguistic individualities which have helped us. Italian and Spanish, like our own Croatian, are made up of pure, open vowels and hence are easier to sing. French requires special care, so that its fine forward resonances may be kept in the masque and not allowed to become nasal in sound. English, like German, contains diphthongs (which, to the foreigner of a pure-vowel language, must be learned as carefully as pure vowels must be learned by the American!). Once my sister and I tried to work out the number of sounds (both plain and diphthong) represented by each German vowel; and E, if I

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Mildred Miller,  
brilliant mezzo-  
soprano of the  
Metropolitan Opera,  
guest soloist on the  
Christmas program  
on the Telephone  
Hour, December 24.



are dearly needed. For, to the latter, ratings reveal how their programs stand in relation to the other networks' fare. And, to the advertisers, they tell whether the program they are sponsoring is a worth-while investment. While all advertisers want to reach as many consumers as possible, nonetheless those that sponsor radio and television's few serious music programs do not expect to stimulate mass response. For their public is, indeed, a relatively small one—and they know it. Consequently, if the Firestone Tire and Rubber Company, the Bell Telephone Company, and the Texas Company (Texaco) sponsor concerts



# Perky Pete

The rhythmic lilt of this gay music comes from the clean-cut  $\frac{3}{8}$  meter which at several points is quickened into  $\frac{2}{8}$  time. Two modal scales on E form the basis of the first section. At first at (A) the Dorian form (with C#) is used. Four bars later the C natural replaces the C#.

The second section at (B) begins in the Dorian form of G minor. Hence only one flat is used in the signature.

LEO KRAFT  
edited by Isadore Freed

Allegretto

PIANO



# Rock and Roll Lullaby

GERALD MARTIN

Moderately (with a steady beat)

The first system of the musical score for 'Rock and Roll Lullaby' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a common time signature. The first staff begins with a fortissimo (ff) dynamic and a triplet of eighth notes. The second staff has a piano (p) dynamic and a 'sub.' (sustained) marking. The third staff has a mezzo-piano (mp) dynamic and a 'cantabile' marking. The fourth and fifth staves continue the melody and accompaniment, with various dynamics and markings including 'mf' and 'f'.

The second system of the musical score for 'Rock and Roll Lullaby' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a common time signature. The first staff begins with a mezzo-piano (mp) dynamic and a 'cantabile' marking. The second staff has a mezzo-forte (mf) dynamic. The third staff has a fortissimo (f) dynamic. The fourth and fifth staves continue the melody and accompaniment, with various dynamics and markings including 'mf' and 'dim. sempre'.

from Presser "Pops," Volume 1, Compiled and arranged by Denes Agay  
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# In Modo Ostinato

ARTHUR SHEPHERD

Allegretto comodo (♩ = 76)

PIANO

The first system of the musical score for 'In Modo Ostinato' is written for piano in 7/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto comodo' with a quarter note equal to 76 beats per minute. The dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano). The melody is characterized by a steady eighth-note pattern in the right hand, while the left hand provides a harmonic accompaniment with longer note values.

The second system continues the musical piece. It features a dynamic marking of *p* (piano) at the beginning. The right hand maintains the eighth-note rhythmic motif, while the left hand introduces more complex harmonic textures with chords and moving lines.

The third system introduces a new section with a dynamic marking of *f* (forte). The right hand (R.H.) and left hand (L.H.) parts are clearly delineated. The R.H. continues with the eighth-note pattern, while the L.H. features a more active, chordal accompaniment.

The fourth system shows a change in dynamics to *mp* (mezzo-piano). The right hand part becomes more melodic, with some notes beamed together, while the left hand continues its harmonic support.

The fifth system concludes the piece with a dynamic marking of *mp*. The right hand features a final melodic flourish, and the left hand provides a steady accompaniment until the end.



*L.H.* *R.H.*  
*p*  
*a tempo*  
*f* *poco rit.* *pp*  
*espress.*  
*dim.* *L.H.* *p* *ppp*

# Winter Wind

Grade 3½

ARTHUR EISLER

*Fast*  
*PIANO* *p* *R.H.* *f*  
*espress.*







# Hark! the Herald Angels Sing

for Hammond Organ

F. MENDELSSOHN  
arr. by Anthony Candelori

*f*

1. Hark! the her - ald an - gels sing, Glo - ry to the new-born King; Peace on earth and  
2. Christ, by high - est heav'n a - dored; Christ, the ev - er - last - ing Lord; Late in time be -  
3. Mild he lays His glo - ry by, — Born that man no more may die, Born to raise the

Gt. *f*

*Ped. 42*

mer - cy mild, God and sin - ners rec - on - ciled! Joy - ful, all ye na - tions, rise, —  
hold Him come, Off - spring of the Vir - gin's womb. Veil'd in flesh the God - head see; —  
sons of earth, Born to give them sec - ond birth. Ris'n with heal - ing in His wings,

Sw. *f*

Join the tri - umph of the skies; With th'an - gel - ic host pro - claim, Christ is born in Beth - le - hem!  
Hail th'In - car - nate De - i - ty, — Pleas'd as Man with man to dwell, Je - sus our Em - man - u - el!  
Light and life to all He brings, Hail, the Sun of Right - eous - ness! Hail, the heav'n - born Prince of Peace!

Gt. *f*

*Refrain, after each Stanza*

Hark! the her - ald an - gels sing Glo - ry to the new - born King. A - men.

from "Carols for Christmas" arr. by Anthony Candelori  
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# Angels, from the Realms of Glory

for Hammond Organ

H. SMART  
arr. by Anthony Candelori

Hammond Registration  
A# 20 7654 321

*mf*

An - gels, from the realms of glo - ry, Wing your flight o'er all the earth;  
Shep - herds in the field a - bid - ing, Watch - ing o'er your flocks by night;  
Sa - ges leave your con - tem - pla - tions; Bright - er vis - ions beam a - far:  
Saints be - fore the al - tar bend - ing, Watch - ing long in hope and fear,

Gt. *mf*

Ye, who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ahs birth:  
God with man is now re - sid - ing, Yon - der shines the in - fant light:  
Seek the great De - sire of na - tions, Ye have seen His na - tal star:  
Sud - den - ly the Lord, de - scend - ing, In His tem - ple shall ap - pear:

Come and wor - ship, come and wor - ship, Wor - ship Christ, the new - born King.  
Come and wor - ship, come and wor - ship, Wor - ship Christ, the new - born King.  
Come and wor - ship, come and wor - ship, Wor - ship Christ, the new - born King.  
Come and wor - ship, come and wor - ship, Wor - ship Christ, the new - born King. A - men.

from "Carols for Christmas" arr. by Anthony Candelori  
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## Waltz of the Peppermint Sticks

BOBBS TRAVIS

Tempo di Valse

PIANO *mp*

*rit.* *p* *mf* *rit.* *D.C. al Fine*

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Grade 2

## The Humming Bird

THUSNELDA BIRCSAK

Allegro (♩ = 152)

PIANO *mp* *L.H.*

*1st time* *Last time* *dim. e poco rit.* *Fine* *mf* *ff* *D.C. al Fine* *dim. e poco rit.*

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Grade 2

## Shepherd Hey

Morris Dance  
arranged by Mischa Portnoff

Allegro moderato

*mf* *p* *cresc.* *f* *mf* *f*

The Morris Dance in  $\frac{2}{4}$  or  $\frac{4}{4}$  time, was the most popular dance of the 16th century. Originally part of a colorful pageant, the bells on the costumes of the dancers, sometimes as many as two hundred fifty, were tuned in regular intervals which enhanced the music greatly.

from "Tunerama" compiled and arranged by Mischa Portnoff

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# Jiminy Jingo

JEAN REYNOLDS DAVIS

Sprightly

PIANO



## THE OPERAS OF HUGO WEISGALL

(Continued from Page 15)

appear in different ways in each one of them and thus demand different solutions which the composer solves every time in the most successful manner.

Weisgall composed his first opera, "The Tenor" in 1949 and 1950. The libretto is by Karl Shapiro and John R. Allen and is based on Wedekind's play of the same title. There are six characters: the *Valet*; a *Bell Boy*; *Gerardo* an opera singer; the *Young Girl*; the *Manager* and *Helen*. The elements of comedy (even satire) and drama are very well defined in this work and we go over from the first to the second in a gradual way. The first half of the opera is characterized by the prevalence of rhythmic elements. The atmosphere is scherzo-like and the entire first scene between the *Valet* and the *Bell Boy* is based on a rhythmic motif and its derivations which becomes one of the principal elements of the entire opera. With the entrance of *Gerardo* and his ensuing scenes with the former characters the Scherzo element still prevails but all the musical ideas of the work present themselves in quick succession in one form or another. With the entrance of the *Young Girl* right after the short Tristan scene, the atmosphere changes completely. The dramatic element comes into the picture and the music becomes predominantly lyrical, foreshadowing the last dramatic scene of the work. The Aria by the *Young Girl* strikes by the beauty of the lyrical line and by the figurative accompaniment. The center point of this scene is the short duo between the girl and *Gerardo* in the form of a canonic chorale which goes over directly into a developed scherzo-like section and uses the material of the very beginning. When the *Manager* appears the character of the work becomes pronouncedly more dramatic. In the ensuing scene one has to note particularly the trio between the *Girl*, the *Manager* and *Gerardo* which has a Verdian quality about it and is written in contrapuntal fashion. After the departure of the *Girl* the scene between the *Manager* and *Gerardo* combines many of the opera's previous elements, in a changed atmosphere of dramatic tension. From the entrance of *Helen*, through her big scene with *Gerardo* and to her ultimate suicide, the music is of extreme lyricism and Weisgall proves his great ability to handle slow dramatic progression in the big operatic way.

Weisgall's second opera "The Stronger" was composed in 1951. The libretto was adapted by Richard Hart from the play by August Strindberg. The opera consists of a long monologue

by the principal character *Estelle*. In an alcove in a Park Avenue cocktail lounge, on a Christmas Eve she addresses this monologue to her friend *Lisa* who remains silent throughout the opera. There is a very fast succession of moods. Starting from an apparently superficial mood, *Estelle* talks about Christmas, about the presents she has bought for her children and her husband and goes on talking about the characteristics of the latter. More and more irritated by *Lisa's* silence, *Estelle* comes to realize that she is talking to her husband's mistress and that he is influenced by her in every walk of life. The monologue grows in passion, irritation and dramatic tension. At the very climax however *Estelle* realizes that she is still the stronger as his possessor. In the atmosphere of the beginning she leaves *Lisa* sitting in the lounge.

Weisgall has marvelously succeeded in creating the quick succession of various moods, while giving the work a structural unity by means of three basic ideas which appear throughout under diversified aspects. There is first of all a melodic idea, treated contrapuntally and stated at the very beginning. Then there is a basic rhythmic motif in 5/8 with contrasting accents which appears first when *Estelle* talks about one of her husband's other mistresses. There is finally the Waltz motif which is itself a transformation of the first melodic element. The harmonic language has a greater variety in this opera than in previous works. An ensemble of nine instruments which include clarinet, saxophone, trumpet, piano and strings create a very colorful and specific atmosphere throughout the work.

Weisgall's third opera, the full length "Six Characters in search of an Author" was finished in 1955. Denis Johnston and the composer wrote the libretto which is based on Luigi Pirandello's famous play of the same title. The original plot of the play is followed very closely but the action takes place on the stage of a provincial opera house instead of the original theatre in the play. The cast is a very large one. It consists first of the "Real People," namely, the *Director*, the *Basso Cantante*, the *Coloratura*, the *Tenor Buffo*, the *Mezzo*, the *Prompter*, the *Stage Manager*, the *Accompanist* and the *Wardrobe Mistress*. Then there are the characters, namely, the *Father*, the *Stepdaughter*, the *Son*, the *Mother*, *Madame Pace*, a boy of twelve and a child of five, the latter being silent rôles. In addition there is a chorus of the Seven Deadly Sins. In this work comedy and drama are combined con-

tinuously, and thus the problem for the composer was that of pace. Constant changes of mood and involved interwoven situations result in an opera which is almost breathless in its pace and of which the only precedent examples are Verdi's "Falstaff" and Mozart's "Marriage of Figaro." As the stage itself presents an opera rehearsal, Weisgall uses all the possible operatic forms; every type or technique of singing and of ensemble is present. There is no rest, for the planes are changing in such rapid succession that one cannot dwell on any given situation. Weisgall's music itself presents all varieties of mood and expression, but is stylistically strong and personal. It has great rhythmic vitality, expressive chromatic lyricism and rare contrapuntal ingenuity. There is a sharp musical differentiation between the unreal and tragic quality of the characters and the real and somewhat ironic quality of the actors. While the first are musically fully realized, the actors are much more vacillating and only their Director is musically well defined. This differentiation is also to be found in the sound color scheme of the work. Although the basic musical idea of the opera is the theme of the *Dies Irae*, each of the three acts has a different musical content.

Few composers have ventured in our time to approach an opera of such complicated nature as this one. While the problems were great, Weisgall has succeeded in solving them and in creating a work of real stature. As such he must be considered as being in the first rank of today's very few opera composers.

THE END

## RADIO AND TV POLLS

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country—diaries in which viewers are supposed to keep track of the shows they tuned in; how many men, women or children looked on; when they changed to another station; and other notations depending on the householder's diligence, his memory—and willingness.

One rating system, however, boils the human element down to a minimum and, consequently, narrows the margin for error. That's the Nielsen Company, which goes about obtaining its facts and figures with a device called the Audimeter. A special tape recording machine, it automatically records the time a TV set is turned on, how long it is kept on, and to what station it is tuned at any moment.

Having been selected at random, roughly one thousand of the nation's forty-seven million "TV homes" are equipped with the instrument. These persons with an Audimeter attached to their set have only one duty to perform

—and only every two weeks, at that. Then, they must simply insert a new tape into the machine, after having taken out the old one, which is to be sent to the Nielsen headquarters in Chicago for analysis.

With all this minute-by-minute information on film—processed by a number of IBM machines in over two hundred different operations—the analysis can give the advertisers and networks as accurate a measurement as there exists of the size and habits of any one program's audience.

One of the more important aspects of research into TV viewers' behavior is the study of the flow of an audience out of one program into another. How long does it remain with the first? Then, what does it switch the dial to? The answers to these questions shed light on the effect of fore 'n' aft programming and of opposing shows—the competition. In a Thursday evening period not so long ago, for instance, it was found that more than half of "Dragnet's" audience stayed tuned to NBC and the program that followed—thereby making up three-quarters of the Ford Theater's audience. Meanwhile, most of the remainder switched to "Big Town" on their CBS stations—and thereby constituted more than half of that program's audience. Almost undoubtedly, these were mystery fans, as they have a rec-

ord in the trade for taking the trouble to get up and switch the dial to another program—if it's a mystery tale. If their loyalty, indeed, had not been so strong, the situation might have been different. Also, since the advantage of following a high-rated show is obvious, if "Dragnet's" rating had been, say, ten points lower, the Ford Theater might have suffered proportionately.

The Audimeter, at this point, seems to give the most detailed picture of when and where TV sets are in use. But another kind of meter for rating programs turned up in the news a few weeks ago. It's a Poll-O-Meter, by name, and a group of business men in Los Angeles are hoping it will provide a "100% accurate" TV rating system. According to eye witnesses, the Poll-O-Meter is mounted on a truck chassis, and, cruising the streets, records the oscillations of household TV sets. And the oscillations provide the number of the channel tuned to in each home!

Well—whatever the method used to estimate a program's popularity, we might do well to remember that the sponsor of music programs marked by high calibre but low ratings is in the same position as a publisher of magazines that are popular but that haven't the largest circulation. He knows one thing: They have appeal.

Having sponsored its program for

twenty-eight years, Firestone brings us on Monday evenings (ABC-Radio and TV) this month: Cesare Siepi (Dec. 3), Dorothy Warkentien (Dec. 10), Jerome Hines (Dec. 17), Eleanor Steber (Dec. 24), and "The Voice of Firestone" Choir (Dec. 31). Later on the same evenings (NBC-Radio), The Bell Telephone Company—in its seventeenth year as sponsors of music on the air—presents Lucine Amara (Dec. 3), Brian Sullivan (Dec. 10), Robert Casadesu (Dec. 17), Mildred Miller (Dec. 24), and Igor Gorin (Dec. 31).

Another "Festival of Music" is due on Monday evening, Dec. 10 (NBC-TV), again under the supervision of Sol Hurok. Marian Anderson, Artur Schnabel and Andres Segovia head the list of artists featured on this venture which will have RCA and Buick as sponsors.

The New York Philharmonic Symphony continues its season of Sunday afternoon broadcasts (CBS-Radio) this month, while the Metropolitan Opera is brought back by the Texas Company for the sixteenth consecutive year on Saturday afternoons (ABC-Radio), beginning Dec. 5.

"Amahl and the Night Visitors," Gian-Carlo Menotti's Christmastime opera, will be repeated on Sunday, Dec. 16, by the NBC Television Opera—which, unfortunately, still lacks a sponsor.

THE END

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## UNIVERSITY EXTENSION CONSERVATORY



## SOME BASIC ISSUES

(Continued from Page 14)

teach while musicians quite naturally say that the graduates are not good musicians.

The MENC has anticipated Mr. Schuman's criticism by some several years through the establishment of its Commission on Accreditation and Certification in Music Education. This Commission has suggested the following allocation of time in the four year undergraduate program:

General Education	33%
Basic music and performance	47%
Professional education	20%

Because of various pressures involved, I do not believe that these percentages can be re-shuffled to any great extent and even if they could, I am not at all hopeful that it would solve the problem under discussion, that of producing teachers who are better musicians. All that we can do for a student in a four year period is to give him the start of a general education, develop in him the first elementary skills in transmitting what he knows, and set him on the road to the development of musicianship. The full development of these areas must continue for the thirty to forty years a teacher spends practicing his profession after graduating from college. Whether this development takes place and to what degree is pretty much dependent on each individual, his aptitudes, ambitions, and needs. I will add this note: a music teacher rarely fails in his first years of teaching because of lack of musicianship. Failures for this reason usually come later when the teacher wants to step up into more important positions where musicianship of a more advanced type is required.

My suggestion for improving this situation is to unite in back of a movement to encourage high school seniors with high innate ability in music and good training to enter the teaching profession. Let's start from a higher level in our training programs. If this is to be accomplished we will have to revise our present tendency to encourage the best material to enter the fields of performance, musicology, and composition.

In conclusion it would seem that there is no great divergence in the aims which the critics of music education set up for us and those which we have long been attempting to achieve. There are some significant differences in why we consider these goals to be important. It also is quite obvious that we fall short of achieving some of our goals but that is not surprising. Every baseball player who approaches the plate has an objective—to hit a home run; every composer who sets out to compose a piece of music hopes to turn out a masterpiece; every school which forms a chorus hopes

to have a fine one. But somewhere between this zenith of ambition and complete failure lies a point beyond which human limitation will not permit us to go. Eventually we recognize these limits and the 300 hitter is considered a superior batter, the composer who turns out an occasional masterpiece is considered superior—and the high school which really turns out a superior chorus had better keep that teacher, because, he too, is superior in his field!

1. From an address, "Are We Losing Faith in Music," delivered at the New Jersey Music Educators Association annual meeting in 1955.

2. From "The Development of Musical Understanding Through Performance," Music Educators Journal, April-May, 1955 (Reprinted by permission of Music Educators Journal).

3. Morgan, Russell, V. "Music—A Living Power in Education," Silver Burdett & Co., New York, 1953, Chapt. 3. (Reprinted by permission of Silver Burdett & Co., owners of the copyright).

4. Mursell, James L. "Human Values in Music Education," Silver Burdett & Co., New York, 1934, Chapt. 2. (Reprinted by permission of the Silver Burdett & Co., owners of the copyright).

THE END

## NEW RECORDS

(Continued from Page 19)

balanced. The introductory notes by George Jellinek contain some inaccurate statements. The version of the present recording is not the one published in 1877 after the first performance. It is the revised version of 1890. Jellinek mentions some of the outstanding Bruckner interpreters, past and present, but omits the two foremost Bruckner Apostles, Ferdinand Löwe and Franz Schalk. This unpardonable omission is an achievement which in another direction matches the fine quality of the recording. (Epic LC 3218)

—Joseph Braunstein

Francesco Durante: *Concerti for Strings, No. 1 in F minor and No. 5 in A major*. Antonio Salieri, *Overture to the Opera "Axur, Re d'Ormus."*

Antonio Vivaldi: *Sinfonia in B minor Al Santo Sepolcro; Concerto for Orchestra in C major*, edited by Alfredo Casella. *Scarlatti Orchestra conducted by Thomas Schippers.*

Angel Records offer us a real treat with this selection which revives pieces that are charming, beautiful and interesting. One reservation must be made, however. The Durante concertos are edited by Adriano Lualdi, and one does not know how far the editor went in adapting the pieces which are written for quartet only, for string orchestra. Be that as it may, Durante's music is fresh and enjoyable. The same holds true of Antonio Salieri's overture which shows perhaps more affinity to Mozart than to Gluck.

The two Vivaldi items once more eloquently display the versatility and originality of the Prete rosso. The *sinfonia* entitled *Al Santo Sepolcro* shows Vivaldi's bold harmonic idiom in the

opening *Adagio* and fine part-writing in the *Allegro* section while the concerto in C major is a masterpiece in orchestration. Yet the presentation under review is not an original but a modernized Vivaldi. How far the editor, Alfredo Casella, went can not be judged without knowledge of the original. For instance, who is responsible for the exact repetition of the opening ritornello of the first movement, the editor or the conductor. In view of the tremendous effort made by the Istituto Italiano Antonio Vivaldi and the firm of G. Ricordi in publishing a Complete Edition of Vivaldi's works it seems incredible that Angel Records used the arbitrary Opus numbers of Mario Rinaldi in the citation of these two compositions. The Scarlatti Orchestra, led by Thomas Schippers, does very well with the music and the achievement of the recording engineer is on par with the artistic accomplishment. (Angel 35335)

—Joseph Braunstein

History of the Dance Form, Vol. 2: *Bourrée and Courante*. Erna Heiller, *Harpsichord*.

This continuing project will interest music-history students desiring to concentrate on a particular dance form. The Bourrées are by LeBègue, J. C. F. Fischer, Krieger, Pachelbel, Kuhnau, Telemann, Fux, Muffat, Richter, Wenkel, Krebs and Bach; the courantes, by Frescobaldi, John Bull, our friend Anonymous, "Sergeant Major Kennedy," Chambonnières, Loeillet, Fux, Buxtehude, and Bach. On my copy, the labels on the two sides were reversed. A courante in B-flat major, played between the Fux and Buxtehude dances, is omitted from the listing on the jacket; the Fischer Bourrée in D minor is mislabelled "G minor." (The keys of the Muffat and Wendel Bourrées, not stated here, are G minor and G major.) Reproduction of the harpsichord sound is faithful. Erna Heiller's performances are sturdy, earnest, and plodding. ( Unicorn UNLP 1027)

—Dika Newlin

Shostakovich Plays Shostakovich: *Six Preludes and Fugues, From 24 Preludes and Fugues, Op. 87*, Dmitri Shostakovich, piano.

Shostakovich composed the set of preludes and fugues in all keys as a result of the inspiration he received at the Leipzig Bach festival (1950). All honor to the contemporary composer for attempting to come to terms with the baroque master—but, listening to the long stretches of bleak pseudo-academic counterpoint, one feels that perhaps this work should have remained in the musician's study. Occasionally, as in the mildly jocose F-sharp minor prelude, or in the C minor prelude with its haunting air of an old Russian chant, we get a faint (Continued on Page 46)



IN THE FIRST ARTICLE of this series, which appeared last September, there were comments on and examples of the modern technique of shifting to the fifth position, the present-day system of fingering for three-octave scales and arpeggios, and the more frequent use of the second position. We are continuing here our discussion of the last topic.

A striking example of using the second position to avoid clumsy string crossings occurs in the last line of Kreisler's *Sicilienne and Rigaudon*.



The traditional fingering for this passage would be to remain in the first position, taking the second B in the third group with the first finger, which makes for clumsy bowing, or with a fourth finger extension—usually resulting in a B that is too flat. The fingering given in the example eliminates both these shortcomings without posing any new difficulty, for the shift from the 1st finger F-sharp to the 2nd finger D should give no trouble to anyone advanced enough to play the piece.

Another instance of the preferred use of the second position is to be found at the beginning of the 3rd movement of the Brahms G major Sonata. See Ex. B



In this example the lower (older) fingering has two noticeable shifts: with the second finger from the C to the E-flat and from the next E-flat (2nd finger) to 3rd finger D. Both of these shifts are too wide to be in keep-

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etude—december 1956

## VIOLINIST'S FORUM

# Some Aspects of . . . Modern Left-Hand Technique Part 2

by Harold Berkley

ing with the simple and tranquil mood of the music. But the modern (upper) fingering, with its use of the second position, eliminates these shifts, keeps the simplicity of the music, and allows only one shift of noticeable width—from the E-flat to the B-flat in the second measure—which can easily be made without any suggestion of a slide.

For Ex. C let us take the first four measures of the Romance from the Wieniawski D Minor Concerto.



The upper (modern) fingering is certainly an improvement over the lower (old) fingering: the slide between the B-flat and the F in the second measure is practically eliminated, as is the slide to the A-flat at the beginning of the third measure.

Then there is the opening of the first movement of the Mendelssohn Concerto. Too many editions have it fingered and phrased as in Ex. D, lower fingering and bowing, whereas the essential content of the music is much better brought out by the upper bowing and fingering.



Any number of examples could be cited to show the increased use of the second position, but those given above should stimulate thinking about it and help towards an understanding of its value. Whenever a passage is fingered to go back and forth between the first and third, generally it will be found that a little thought will evolve a fingering utilizing the second position, making the passage sound much smoother and more even.

The use, or rather the non-use of natural harmonics is an important aspect of modern technique. The feeling today is that a harmonic used on an

important melodic note is a cold and expressionless sound. Yet the editions most used today are bespattered with just this sort of fingering. For example, the edition of the Mendelssohn Concerto most widely sold gives the lower fingering in Ex. D as well as the lower bowing shown in the same example. The upper bowing and fingering are obviously more in keeping with the character of the music. In this edition of the Concerto, the fingering for the first two measures of the slow movement calls for similar criticism. Ex. E



Unquestionably the upper—Modern—fingering expresses better the mood and meaning of the music—the ugly, lifeless harmonic being replaced by a stopped note capable of taking the slight vibrato needed by the phrase. The upper fingering for this example will be discussed in the third article of this series when Extension Fingering is examined.

The late August Wilhelmj was in many ways a good editor, but he was a great believer in melodic harmonics. Why, goodness only knows, Ex. F, from the Wilhelmj transcription of the *Prize Song* from "Die Meistersinger," is typical of his thinking.



Perhaps two harmonics in the first four notes of a melody that is supposed to throb with warmth was satisfying to the audiences in the eightennineties, but to present-day listeners the effect is cold and unexpressive—which is the reason the upper fingering in Ex. F is now preferred by all players and teachers with the exception of a few diehards.

(Continued on Page 43)





# Studio forum

## TEACHER'S ROUNDTABLE Maurice Dumesnil

### Temporary Disability

*Q. Because of an operation, the result of a burn, one of my pupils will not be able to use her right hand at the piano for a year. Do you think she should discontinue her lessons for that time, or keep up her music with the left hand? She can do third grade work. I am not familiar with much left hand material, so would appreciate any suggestions as to what studies and pieces she could use. Would you advise giving her material in which the left hand predominates, and adding the right hand later? I shall be grateful for any help you may give me.*

*(Miss) T. H., Kentucky*

*A. Your pupil should by no means discontinue her lessons. I can speak from experience since I was in the same predicament the first year of my admission to the piano classes of the Paris Conservatory. With a broken right wrist, this is what I did:*

*I took the volumes of Czerny and Cramer ETUDES, and selected those written for the left hand, in which the right hand is only a side issue, an accessory. I worked on them faithfully, slowly, then gaining speed, and using different rhythms. For pure technique I practiced scales, exercises, arpeggios, octaves, double thirds and sixths. About one hour a day proved to be sufficient. All the time my left hand progressed.*

*Like in the case of your pupil it took my wrist one year to recover. But when it did, how gratified I was to find my two hands equal in every way! Besides, my playing had acquired greater flexibility and ease, due to that work by the left hand alone.*

*There is little literature for the left hand alone and what exists by Scriabine, Leschetitzky, Saint-Saëns or Max Reger is difficult and way above the third*

*grade. But may I suggest that you, or one of your other pupils play the right hand with the little girl playing the left, in Mozart, Clementi, Haydn, Beethoven sonatas or sonatinas, as well as properly selected teaching pieces. If you can do that twice a week for instance, it will keep her interest alive and she will have something to look for, a refreshing half hour and an encouraging experience after her faithful left hand work.*

### Hand Motions

*Q. One of my pupils, twelve years old, is bright and intelligent, and she is doing very well but doesn't seem to be able to control her hands and keep them quiet. I tell her that it spoils her playing, but repeating this over and over is of no avail. Are there any exercises you could suggest, or anything else I could do to conquer this trouble? Thank you very much for your help.*

*(Mrs.) C. W. J., New York*

*A. First of all you ought to analyze that trouble, and find out whether it is natural, or artificial. By this I mean: are you her first teacher, or did she come to you from someone else?*

*The best way to overcome that trouble is to give the girl some exercises in held-down notes with the hand extended widely, let's say over one octave, the "Exercises for the Independence of the fingers" by I. Philipp, for instance. The position of the hand will prevent motions while the fingers are in action.*

*There is also the old psychological approach. You say that the girl doesn't heed your repeated advice . . . I heard that years ago some teachers got results through placing a penny on top of the pupil's hand, which would become her property if it didn't fall. You might try it. But don't forget that these are inflation times. Make it a nickel instead of a penny; or even a dime, if you can spare it. What child could resist the lure of that shiny little coin?*

THE END

## ORGAN AND CHOIR QUESTIONS

Frederick Phillips

*Q. Our church has purchased a new Baldwin electronic organ Model 5. When it was being demonstrated the young lady put on several showy differences in tones by combinations that she used. I have studied pipe organ, and am efficient in the changes for classical and sacred music, but the drastic tone changes I heard have me puzzled. Can you enlighten me?*

*E. M.—Ill.*

*A. It is part of both the art and the technic of a demonstrator to bring out all the possibilities of an instrument, and the ability to do this comes from long and persevering experimentation with all the stops singly and in every conceivable combination. From your experience with the pipe organ you have discovered almost endless tonal effects. When the organ was installed the Baldwin Company probably left with you a pamphlet entitled "Registration Hints for the Baldwin Electronic Organ." This will give you many basic principles on which to build. Then, the Company puts out a very clever Registration Chart, suggesting various combinations of stops in varying volumes, and on the other side suggestions for solo stops with suitable accompanying stops. This, too, will give you a working start. Then, simply get to the organ as often as possible and experiment on your own until you are able to develop the full capacities of the organ. This process may continue indefinitely, and you may still find other tone combinations available. If you do not have the two articles mentioned your local Baldwin dealer will supply them, or you may obtain them by addressing the Baldwin Piano Co., Cincinnati, Ohio (Organ Division).*

## ORGANIST'S PAGE

# Quality, Not Quantity

by Alexander McCurdy



*T*HERE IS an old story concerning the international panel of writers who set out to make a study of the elephant. Each writer's approach to the subject was revealing of his nation's mentality. The German wrote a scholarly work, "An Introduction to the Life of the Elephant—in Three Volumes." The Englishman wrote on "Hunting the Elephant with Gun and Camera." The Frenchman described the "Love Life of the Elephant." The Russian produced a brooding metaphysical work called "The Elephant—Does it Exist?" The Pole discussed "The Elephant and the Polish Corridor." And the American's book was entitled, "Bigger and Better Elephants."

The cult of "Bigger and Better" is the curse of our national life. We have the world's biggest buildings, the biggest collection of automobiles, superhighways, refrigerators and television sets, the most widespread network of communications. At a recent exposition in Australia, one of the exhibits which attracted most attention was a New York City telephone directory. The idea of so great a concentration of telephones in one city was staggering in thinly-populated Australia.

Bigness is identified in our minds with progress. Because a thing is bigger, we tend to assume that for that reason it is better. That this is not always the case may be seen by anyone who weighs the relative merits of closing a rip in his trousers with a safety pin and with a Stillson wrench.

These thoughts came to my mind the other day when a young organist-choirmaster showed me around the "operation" (I use this military term because it reminded me of a troop movement) which he was conducting at the First Denominational Church in downtown Parishville.

One's first impression was that

there was an immense amount of activity going on. In addition to the regular choir, there were young people's choirs, junior choirs, novice choirs, sub-novice choirs and possibly a few others which have slipped my mind. To schedule rehearsal times for all these groups was in itself something of a feat.

The church kept elaborate statistics on attendance at each group. To do this it was necessary to maintain an elaborate filing system which listed every chorister's name, address and telephone number and the group to which he or she belonged.

Another, no less elaborate card index covered repertory. The choir prided itself on never repeating a number within two years. Accordingly, a filing system was maintained which showed when each work had last been performed.

The church made a specialty of first performances of new works, revivals of old works, or music which was in some way unusual. Special services were presented at all important seasons of the church year. For these were prepared, under the choirmaster's supervision, programs which were marvels of the printer's art.

The young choirmaster, having shown me about, waited expectantly for my comments.

I have a habit of plain speaking of which I have never been able to break myself. Also, as it happened, I had attended one of his services not long before.

I asked the young man what he supposed his function as a Choirmaster to be.

Somewhat taken aback, he replied: "To provide music for the worship of the church."

I told him to stick to that, and forget about double-entry bookkeeping.

The point is that every one of the projects undertaken by this choir-

master is a sound idea—within reason. It is a good thing to have auxiliary choirs in addition to the main one; this stimulates interest in the church program and gets people to come to church. A varied repertoire is something all of us should aim at. On behalf of contemporary composers, we ought to present new works as often as possible; besides which, no congregation wants to hear the same anthems and offertories week in and week out.

We need to know how many members are in our choirs, how many we may reasonably expect at rehearsal, how many anthems we plan to do and have done. It is important that our programs be neatly and attractively printed, since they are part of the impression the church makes upon its worshippers.

But this young choirmaster had bitten off more than he could chew. He had launched a program suited to Riverside Church, say, which he could have run quite successfully with six or eight assistants. Single-handed, however, he was so snowed under with the minutiae of filing and card-indexing, and dashing from one rehearsal to another, as to have insufficient time for the really important business of preparing music for Sunday worship.

Generally speaking, it is better to do a simple anthem well than to attempt "Elijah" or "The Messiah" and make a hash of it. Congregations are more sophisticated musically than they used to be. Thanks to radio, television, movies and Music by Muzak, we are so saturated in music nowadays that it is next to impossible to find a listener who does not know what well-performed music sounds like.

Aspiration is fine, and I would be the last to discourage it. We all ought to strive to make our performance better year by year. On the other hand, we must keep realistically in mind the capacities and limitations of our choirs, to say nothing of ourselves.

During the past year my concertizing has taken me from one coast to the other, and from Canada to the Gulf of Mexico. It has been my impression that often the choirmasters who are doing the best work are those who make the least fuss about it. They do modest services, and do them well. Riverside *Continued on Page 50*



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### NEW RECORDS

(Continued from Page 42)

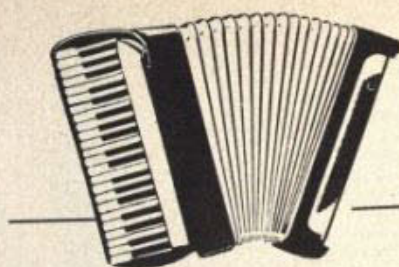
whiff of Shostakovich's personality. He is a generally competent interpreter of his music, though his tone often sounds harsh and bangy, and he sometimes gets into technical difficulties (especially in the brilliant D minor fugue). (Capitol P 18013)

—Dika Newlin

**Franck: String Quartet in D Major.** Loewenguth Quartet (Alfred Loewenguth and Maurice Fueri, violins; Roger Roche, viola; Pierre Basseux, cello).

Replete with melting melodies and luscious sequences, this quartet, at its best, typifies Franck's noblest inspiration. Structurally, the strongest movements are the elfin Scherzo, with its mysterious muted flurries, and the poignant Larghetto. These sections also receive the best interpretation from the Loewenguth Quartet, which throughout performs intelligently, with careful attention to nuances. A richer, warmer tone might be desired, especially in the soaring opening phrases, where the violin sound seems unnecessarily wiry, even nasal. But at least this interpretation successfully avoids the over-saccharinity which can spoil Franck for the modern listener. The first and third

(Continued on Page 51)



## the ACCORDION

Edited by Theresa Costello

### THE REAL VALUE IN ACCORDION ENSEMBLES

From an interview with  
Anthony Galla-Rini

(Anthony Galla-Rini is a well-known concert accordionist, instructor, composer and arranger of many important works—Ed. note)

HAVING BECOME active as a judge and adjudicator of accordion competitions in recent years, I am very gratified to find that good musical literature is being adapted more and more for the instrument, both in respect to original and transcribed compositions.

What is particularly noticeable though is the importance and prominence given to accordion ensembles in these competitions. Also, the formats of accordion school recitals are featuring ensembles as well as solos in recent years and the better type of selections are in evidence on these programs.

In turn, concert accordionists are often being presented in professional recitals as guest artists on programs that include a concert accordion ensemble of symphonic proportions. The artists have even been accompanied by the ensembles in concerto movements and other selections of concert calibre.

The solos and ensembles are both important for the development and recognition of the accordion on a plane of equality with other accredited instruments, but I believe there is a slight difference in the basic functions of the two.

Fine ensemble selections skillfully played cannot but help convince serious musicians of the genuinely musical qualities of the accordion and we may hope that our outstanding contemporary composers will consider writing original works for accordion ensemble as enthusiastically as they would write for a woodwind ensemble

or a choral group.

However, the accordion will prove its equality with the pianoforte or organ (its nearest comparables) only when played as an instrument unaccompanied.

Nevertheless, without minimizing the uplifting effect of accordion ensembles performing before audiences, I would like to point out the pedagogical advantages of ensemble activity even though an ensemble may never appear before an audience.

The priceless training of ensemble work involves many details, of which these may be emphasized: (1) DISCIPLINED THOUGHT, required in group playing, a deterrent to the inclination in solo work of choosing a radical tempo as against the composer's indication; (2) INDEPENDENCE OF THOUGHT, developed especially in polyphonic compositions and not difficult for accordion students to achieve since accordion parts are mostly for one hand; (3) SIGHT-READING, developed with more ease perhaps than in solo work, again due to single-handed parts; (4) MUSICAL APPRECIATION, developed through playing compositions of wide and complicated scope, which is possible in ensemble but not in solo work. Appreciation of any type of ensemble, as such, is promoted; (5) ALL-ROUND MUSICIANSHIP, which may cover any musical detail conceivable and which is imparted to the ensemble participant in due time. THE STUDENT WHO PERFORMS CAPABLY IN AN ENSEMBLE IS BOUND TO DEVELOP INTO A CAPABLE SOLOIST.

In short, it is our thought that every accordion school should have graded ensemble activities in its curriculum and every student of that school should be encouraged to take part for the basic purpose of pedagogical and cultural development. Of course, the ensembles should not be denied the opportunity to play for audiences, as desired.

THE END

### FRANCE'S LITTLE AMBASSADORS

(Continued from Page 20)

Maillet, who was pleased with the proposal and gladly accepted it. Thus the Little Singers gained not only new recruits for their organization, but also an able director in the person of Father Maillet, who, in the subsequent years, was to bring them greater fame and glory.

Once Father Maillet took charge of the Little Singers, a new day dawned on them. He established a regular school for the youngsters and made it a center of religious as well as secular training. Thus in this school the boys are trained not only in singing but also in moral principles and religious piety. It is Father Maillet's intention to train the children to be good singers so as to inspire others to take interest in singing and to generate a love for songs.

Somewhat like the boarding schools in this country, the school of the Little Singers provides them with daily needs and keeps them there all year round for four years until they reach their fifteenth birthday. When they are fifteen, they usually leave the school. A few of them, however, remain with it as instructors or staff workers. The eligible age for admission to the school is eleven. In order to be admitted, each boy has to take a competitive examination. The competition is very keen, for there are 150 youngsters taking the examination each year, and only thirty are admitted. Selections are made on the basis of voice, intelligence, and temperament. The admission does not, however, put an end to difficulties, for there is a period of probation. Thus a boy admitted to the school does not become a permanent member of the institution until he passes the probation period successfully.

Father Maillet devotes all his time and energy to the education and training of the Little Singers. He is constantly watchful of their well-being, both spiritual and physical. He has taken them far away from France and thus has spread their fame to almost every part of the world. Moreover he made the organization of the Little Singers in Paris a nucleus for other choirs in France and in other countries. A worldwide organization came into existence in 1943 under his creation. It is now well known as "The International Federation of Little Singers." This Federation embraces more than 2,200 member choirs throughout the world. In the United States alone there are over 280 choirs which have joined the Federation since 1952.

Owing to his great accomplishments, Father Maillet was elevated by the Holy

See in 1951 to the dignity of papal domestic prelate. Thus Father Maillet became Monsignor Maillet.

From six to eight months of the year, Monsignor Maillet takes his little singers to a foreign country on a concert tour. However, he would not let the tour interrupt the boys' education. He brings the faculty members along with the Little Singers so that their studies can be continued.

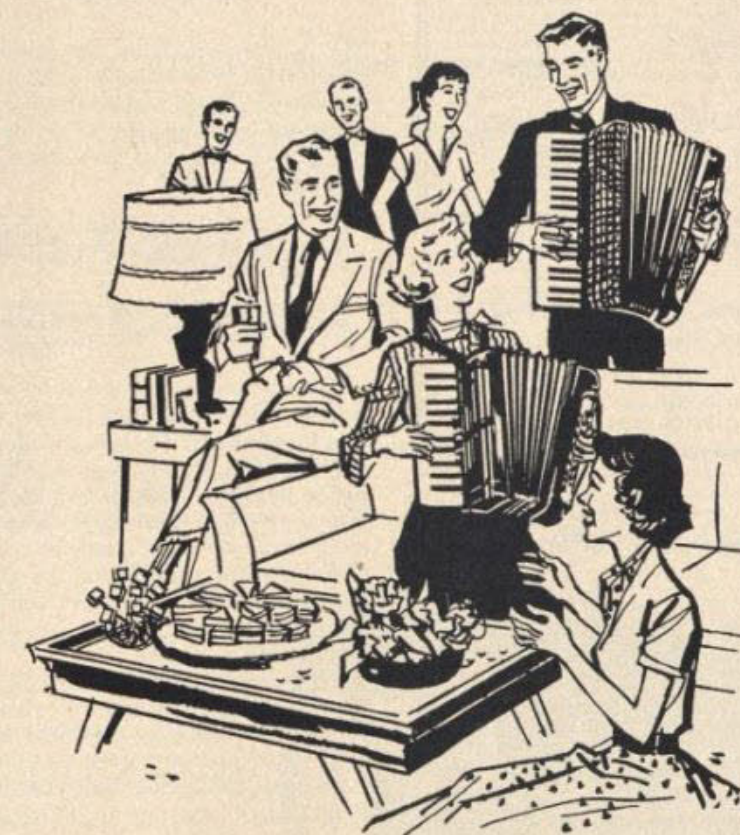
Although they live away from their families, the Little Singers seldom feel homesick, for they enjoy the companionship of their fellow-singers. Under Monsignor Maillet's fatherly supervision, the Little Singers conduct themselves

well. They are heroes of France and "idols" of French youth.

The repertoire of the Little Singers usually consists of two parts; namely, religious and secular music. In religious music they sing pieces taken from Gregorian chant, Palestrinian masterpieces and contemporary religious works of French composers. In secular music they sing folk songs, French madrigals and Christmas carols from many lands—all sung in their original languages.

The Little Singers are, indeed, France's best ambassadors, for they have given peoples of other nations good impressions of French culture and of French youth.

THE END



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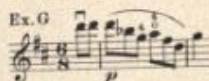
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## SOME ASPECTS OF LEFT HAND TECHNIQUE

(Continued from Page 43)

Of course, not all melodic harmonics are bad. Where the note in question is passed over quickly (Ex. G) from the Beethoven Concerto, or where the music calls for a certain playful charm (Ex. H), from the Pierné Serenade, a harmonic often adds considerably to the effect of the passage.



The modern fingering for chromatic scales is another example of the trend towards fingerings that result in greater clarity of technique. In Ex. I, the upper is the modern and the lower the old fingering.



There is no doubt that the lower fingering, with its half-tone slides, is an excellent exercise for strengthening the fingers. There is also no doubt that the upper fingering, with its avoidance of slides, gives an infinitely cleaner and more musical effect. Students should be taught the modern first, so that it may become natural to them, and later given the old fingering if they need a strengthening exercise.

In the February 1957 issue of ETUDE there will be a discussion of what are probably the two most significant developments of modern left-hand technique—Advance Fingering and Extension Fingering.

THE END

## MY SISTER ZINKA

(Continued from Page 23)

remember correctly, offered at least five different values (exemplified, for instance, by the words *Jaeger*, *oede*, *Meer*, *endlich*, and *haben*). We had much fun working our way through all the various vowel sounds—and when the fun was over, we practiced singing them, sending the tone freely, without constriction, through all the different patterns.

Whether as student or as international prima donna, Zinka has never been without a capable teacher and coach. Today, she does not need to learn how to sing; yet wherever she goes without me she puts herself in touch with the

leading coach. His task is simply to listen to her and to tell her, sincerely, truthfully, how her tones sound to an impartial judge. This is extremely important. Every singer needs to keep on checking tones and techniques of emission. Don't ever think you are so good that you don't have to learn, is one of my sister's favorite maxims. Constant care, not only in learning how to sing, but in keeping one's singing up to standard, builds a reserve of security which is indispensable in a public career. One should not study merely to learn a part, but to sing correctly, under all circumstances or emergencies.

And emergencies can arise! At this very moment, my sister and I are facing one. In giving this interview for the admirable magazine, ETUDE, I am very conscious of the fact that less than an hour ago, and within seven hours of performance time, my sister has been called upon to substitute her *Tosca* for an indisposed colleague's *Aida* at the Metropolitan Opera. She is perfectly familiar with the rôle, having sung it in Europe, Central America, Chicago, and Cleveland, but never in New York. While I am speaking, Zinka is warming up her voice, reviewing the score, and familiarizing herself with the individualities of the Metropolitan Opera production of the work. I am certain that her long training in preparing for emergencies will be of assistance to her. (Editor's Note—On the morning of February 17, the New York papers gave enthusiastic praise to Mme. Milanov's first Metropolitan *Tosca*, prepared within a few hours of curtain time.)

So far, we have discussed singing, but my sister has also put much work into the dramatic aspects of her career. Stage *tourneur* was an important part of her studies at the Conservatory and we have often talked together about it. The secret of good operatic stage work, she feels, is to approach each character as a separate and individual entity. Operatic acting is different from (and perhaps more exacting than) stage acting because every move and gesture must be geared to the demands of good vocal emission. Operatic actors must reject any movement which might hamper good tone; they must always watch the conductor; yet their acting must seem natural, easy, and unconstrained. My sister often says that one does not learn how to walk on the stage—there is no one way of walking. One walks and moves only as the character one is portraying, and each portrayal must be different from the others, revealing the individualities of the person in the play. Thus, *Tosca* walks with the security and training of a great stage star who is also a great lady. *Fidelio*, who has been masquerading as a man to save her husband's life, walks like a man. San-

tuzza, a peasant girl, walks and moves in a different manner from the personages who are queens or princesses. It is therefore easy to see that no one way of behaving on the stage can be of much help. Each character must be studied in its own right, and thoroughly investigated—not only as to cues and entrances, but as to background, tradition, habits.

An excellent way to help master operatic acting is to study *Lieder*! The essence of good *Lieder* singing is to project the significance of the song without any acting whatever, only through words and music blended into a single expressive whole. The singer who is able to effect such projection develops skills in expressiveness which are of enormous aid in opera. Not only does the complete stage routine build the part, but the ability to express meaning through words and music alone, actually helps with the added action. When my sister was a student, I recall that Mme. Ternina kept her one month on Schubert's *Der Neugierige*. She sang it charmingly when she began—but one charming performance was not enough. Ternina kept her at it, perfecting phrases, deepening meanings, most of all building a fund of security and relaxation in the work which made her performance a month later not only entirely right, but seemingly as easy as second nature.

That, in the essence, is the secret of good artistic projection. It comes through hard work. All the elements of good vocal emission are important, but the one my sister considers the most important is never to force the voice, in any way, for any reason whatever. Some times, a young singer feels panic the first time he is on the stage of a large theatre; he wonders how he can fill it with tone. The answer is, he should not—indeed, he cannot—fill it through forcing. Well focussed tone projects itself through the largest theatre. It is the carrying power of tone, not its volume alone, which counts; and, properly focussed, a naturally smaller voice will go further than a large voice which is badly used. When we work together, my sister Zinka and I always remember two wise old vocal proverbs: One sings out of the throat, but never with the throat. One sings on the breath, never with it.

Good vocal emission is the basis on which must rest that seeming ease of singing which makes the audience feel they could go home and do just the same thing. People are so kind as to compliment my sister on the ease with which she sings. After, she often wonders whether they would be pleased or disappointed to know that it isn't easy at all—that it comes only as the result of years of hard work!

THE END

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## QUALITY NOT QUANTITY

(Continued from Page 45)

Church or the Salt Lake City Tabernacle can do no more.

These men of whom I speak have no fancy programs or elaborate announcements nor do they have hundreds of people making large shows of music programs in the Church.

They also do not distress themselves overmuch about repetition of the same work. As one of them observed, regarding the no-repeats-under-two-years rule: "If the congregation likes a piece of music why make them wait two years to hear it again?"

Why, indeed? Common sense ought to rule here. One extreme is as bad as the other.

It sometimes happens that a choir-master fritters away his time and energy in unrewarding directions not of his own accord, but as the result of pressure from his ecclesiastical superiors. There are numbers of church positions in which the choir-master is virtually punching a time-clock. Music committees and ministers are constantly checking up to see whether Mr. So-and-so is "on the job" that day; meaning, whether he is physically present in the church building. He is expected to be around the church doing what amounts to secretarial work, unimportant teaching

and other duties which distract him from his real purpose.

If these worthy gentlemen only realized it, their choir-master would be better employed in the privacy of his studio at home, trying to prepare something worthwhile for next Sunday's service.

The sardonic title of "numbers game" has been applied to this feverish quest for big choirs and lots of statistics, with no regard to quality.

Because a chancel or choir loft seats fifty, the choir-master ought not to be obliged to operate a fifty-voice choir. Twenty good voices who know their business are better than fifty who do not.

No one ought to feel obliged to do a given work simply because it "looks well" on the program.

Why do anything merely for effect? More to the point is careful preparation, day in and day out, striving for well-organized services with as many people taking part as can reasonably be handled in the church.

What we need above all in our profession is the hard-working, sincere, dedicated man who puts himself in the background, getting the work done and not greatly caring who gets credit for it.

THE END

## A CRADLE OF MUSIC

(Continued from Page 12)

centers of music circles.

A well preserved room in the oldest section of the firm houses the manuscripts of music's great, and might well be called Europe's cradle of music.

Beethoven, Mozart, Rossini and Liszt are but a few of the immortals represented in the manuscript filled museum. In this room Wagner gave the first reading of "Die Meistersinger," and it was here that Humperdinck sat in front of the small square window and composed "Hänsel and Gretel," especially beloved by every German boy and girl. Also to this room, and to adjoining studies, came Chopin, Paganini and Schumann, followed later by 20th century music leaders.

Despite its glories, the Streckers are not content to let *B. Schott's Söhne* live in the past. They continually develop new composers and introduce new ideas to the music world. This is a slow process, but the Schott firm is in no hurry. The Streckers work on the basis that the reputation and acceptance of even the greatest composer comes only after the test of years.

For instance, Stravinsky's first orchestra piece, "Fireworks" went completely unnoticed. But when "Firebird" was produced by Serge Diaghilev and his Ballet Russe, Stravinsky became an in-

stant success.

Rachmaninoff's first symphony and piano concerto were such failures he was plunged into a despair from which he recovered only after several years' time and extensive medical care.

Willy Strecker commented, "Most of our great composers were failures for many years because the best music is always ahead of the taste of the general public." Even Wagner was caricatured as driving a chisel into the ears of listeners, although passing years have made him seem less fierce.

An outstanding contemporary example of fame after failure is Carl Orff, whose music was "discovered" in America two years ago, 17 years after his first European success and almost 30 years after his first music was published by Schott's.

Orff's predicted success in America is one more step in a climb to fame that began with a rejection slip. He submitted his first work to Schott's in 1911. But it was refused and not until 1925 did the company publish any of his music.

Dr. Ludwig Strecker, the grey haired senior chief of Schott's, is the picture of a dignified European who has the

\*[See "Carl Orff's Musical Theatre World" in the November Etude—Ed. Note.]

sense of history to know unnecessary haste is as distasteful as it is wasteful. This belief is applied in a practical way at Schott's.

From the 20 or 30 manuscripts that arrive each day, the firm chooses a work because it shows promise rather than just because it might sell. If the composer is unknown to the firm, he is asked to submit other works so a line of development can be traced. If reaction to the work is still favorable after further review, he is asked to visit the Schott firm. The Streckers consider personal contact especially important in determining the knowledge and potential of a composer.

The golden age of Schott's was during the period when it was known as the "Wagner House." These were the productive years of the mid-1800's that brought "Die Meistersinger," "The Ring" and "Parsifal."

Inheriting the company when the last Schott died, the elder Ludwig Strecker developed a friendship with Wagner although the composer was something of a belligerent.

Following the Wagnerian period came the popular French and Italian composers, and more recently new leaders such as Hindemith, considered by many as potentially the most profound influence in modern music.

During the fire that destroyed most of Mainz in World War II much of the publishing plant was demolished. But the bombing raid that started the fire was directed away from the area around the Schott firm in order to avoid the ancient Mainz cathedral. Because of this fortunate location and feverish efforts to save historical material, many priceless manuscripts and letters were preserved.

It seems in keeping with its rich historical tradition that the Schott's company still does its own printing and engraving.

Schott's music engravers can turn out but one plate a day, working completely by hand upon a tin and lead form. Since it takes a minimum of four years' training to develop this skill, most of today's music is printed by a cheaper process rather than from such quality engraving as is found at Schott's. Schott's engravers, often grandfathers, fathers and sons working side by side, fashion the metal plates with the grace and dexterity of a silversmith.

Rows upon rows of books of music at *B. Schott's Söhne* are kept ready to supply grade school children and entire opera companies with music. If placed side to side on library shelves the music books would stretch 33 miles. They stand in eloquent tribute to the men who continue to bring great music to the world from the composers to the public.

THE END

## NEW RECORDS

(Continued from Page 46)

movements could go slightly faster, though—after all Franck did write "Poco lento" and "Larghetto."

My copy displayed slight pitch-wavering in the long D major chord closing the first movement. (Epic LC 3227).

—Dika Newlin

Following is a list of additional new recordings.

Offenbach: *Gaité Parisienne*. The Philadelphia Orchestra (Ormandy). COLUMBIA (KL 5069)

Schumann: Symphonies No. 1 and No. 4. Israel Philharmonic (Kletzki). ANGEL (35372)

Strauss, Johann and Josef: *Champagne for Orchestra*. The Philharmonia Orchestra (Von Karajan). ANGEL (35342)

Mozart: Sonata No. 11 in A Major, K. 331; Sonata No. 12 in F Major, K. 332; Beethoven: "Moonlight" Sonata. José Iturbi. ANGEL (35378)

Mozart: Symphony No. 41 in C Major; Symphony No. 39 in E-Flat Major. Philharmonic-Symphony Orchestra of New York (Walter). COLUMBIA (ML 5014)

The Genius of David Oistrakh. Oistrakh, violin; Yampolsky, piano. COLOSSEUM (CRLP 249)

The Sound of Genius. Philharmonic-Symphony Orchestra (Walter). COLUMBIA (WZ 1)

Music of the 17th Century. (Ancient String Instrument Ensemble). AUDIO-PHILE (AP-36)

Dvořák: Symphony No. 5 in E Minor, Op. 95. RIAS Symphony Orchestra (Fricsay). DECCA (DL 9845)

Brahms: Symphony No. 4 in E minor, Op. 98. Philharmonia Orchestra (Von Karajan). ANGEL (35298) THE END

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# A Christmas Serenade In War Time

by Vincent Edwards

OF ALL THE STORIES that  
have been told of armies being  
pinned down in warfare during the  
Christmas season, one of the strangest  
and most moving concerns a platoon  
of French soldiers who were fighting  
the Germans in the Franco-Prussian  
War of 1870.

Unquestionably the most celebrated  
member of this company was young  
Henri Regnault, the brilliant artist  
who, stirred by patriotism, had laid  
down his brush to fight for his country.

The Prussian army was then at the  
very gates of Paris. On this cold,  
snowy Christmas Eve Regnault and  
his comrades were stationed with the  
outposts on the banks of the Seine.  
The men lay, two or three yards apart,  
in trenches, exchanging shots with  
the enemy on the opposite shore.

The night advanced cold and  
gloomy. The falling snow hushed all  
sounds, save the occasional rattle of  
the German and the French guns.

Suddenly a church bell in the near-  
by village of Suresnes began to toll  
the hour. Then, in the distance,  
another began to ring, and another.

From one of the trenches the for-  
lorn, cheerless voice of some soldier  
spoke up, "Midnight! It's Christmas!  
But what a Christmas!"

Only Regnault seemed to realize  
what the hour signified. In the thought  
of the day that was being rung in, the  
young artist was deeply moved.

He forgot all about the horrors of  
the war, his surroundings and the  
guns of the Germans. He remembered  
only that it was Christmas.

To the consternation of his com-  
rades, he suddenly stood up on the  
beastworks, in full sight of the enemy.  
Heedless of the bullets that splattered  
around him, he began to sing *O Holy  
Night*, the Christmas song of Adolphe  
Adam:

*Midnight, Christians,  
It is the solemn hour . . .*

With his full, clear voice he sang,  
and defied the enemy with a different  
kind of a challenge. His song carried  
the everlasting message of "Peace on  
earth, good will toward men." It told  
that, in spite of hatred and violence  
and death, there was still love and  
beauty on this earth, and that as long  
as the heart of the singer beat, it  
would beat for all that was lovable  
and beautiful—for art, for family, for  
country, and for mankind.

When he ended his song, Regnault  
was surprised to find that the shooting  
had halted. A great silence reigned  
over both shores of the Seine. His  
comrades had stopped fighting to  
listen to him, and so had the enemy.

Then from across the river another  
voice broke the stillness. It was that  
of a German soldier, and he was sing-  
ing a Christmas hymn of his native  
land:

*Silent night, holy night,  
All is calm, all is bright;  
Round yon virgin Mother and child!  
Holy Infant, so tender and mild . . .*

As the words rose in the darkness,  
the French listened as respectfully and  
as attentively as their enemies had  
listened to Regnault. There was a  
solemn stillness over both lines on this  
memorable Christmas Day.

When the song finally died away,  
the silence continued for a few min-  
utes—like a reverent hush to com-  
memorate the occasion. But all too  
soon the guns took up their former  
exchange.

It was not long after this that a bul-  
let found its mark, and Henri Reg-  
nault paid the price of patriotism.  
When he fell, France lost one of her  
most promising artists and one of her  
most lovable sons.

His comrades in arms never forgot  
how his beautiful nature had found  
full expression in the song he sang on  
the banks of the Seine on Christmas  
Eve!

## VOLUME I

### PATRIOTIC SONGS AND MARCHES

America the Beautiful  
Battle Hymn of the Republic  
Cannon Song  
Dixie  
Semper Fidelis  
Stars and Stripes Forever, The  
Star-Spangled Banner, The  
When Johnny Comes Marching Home  
Yankee Doodle

### FOLK TUNES—USA

Blue-Tail Fly, The  
Carry Me Back to Old Virginia  
Drunk Sailors, The  
Erie Canal, The  
Home on the Range  
I've Been Workin' on the Railroad  
On Top of Old Smokey  
Red River Valley  
She'll Be Comin' Round the Mountain

### FOLK TUNES FROM OTHER LANDS

Frere Jacques  
Greensleeves  
Loch Lomond  
Londonderry Air  
Mexican Hat Dance  
O Tannenbaum

### OLD FAVORITES

At Dawning  
Auld Lang Syne  
Band Played On, The  
Bicycle Built for Two  
By the Waters of Minnetonka  
Come Back to Sorrento  
Jeanie with the Light Brown Hair  
Narcissus  
O Promise Me  
Old Folks at Home  
Sidewalks of New York  
To a Wild Rose

### DANCES

Adios Muchachos (Tango)  
Dun Giovanni (Minuet)  
Frankie and Johnnie (Boogie Woogie)  
Polka from Golden Age Ballet  
Skater's Waltz  
Turkey in the Straw (Square Dance)

### SACRED SONGS

A Mighty Fortress Is Our God  
Abide with Me  
Deep River  
First Nowell, The  
Prayer of Thanksgiving  
Rock of Ages  
Silent Night  
Swing Low, Sweet Chariot

### NOVELTY SONGS

Alouette  
Go Get an Axe  
Johnny Schmoker  
Man on the Flying Trapeze, The  
Pop! Goes the Weasel  
Schnitzel Bank  
There is a Tavern in the Town



### THEMES FROM STANDARD LITERATURE

A Minor Concerto—GRIEG  
Arioso—BACH  
Bb Minor Concerto—TCHAIKOVSKY  
C Minor Concerto—BACHMANINOFF  
Die Fledermaus—STRAUSS  
Fantasia in C Minor—CHOPIN  
Firebird—STRAVINSKY  
Flowers That Bloom in the Spring, The  
Goin' Home (New World Symphony)  
—DVOŘAK  
Love of Three Oranges (March)  
—PROKOFIEFF  
Mazurka's Waltz Song—PUCCINI  
Pavane—RAVEL  
Peter and the Wolf—PROKOFIEFF  
Polonaise in Ab—CHOPIN  
Polovetzian Dance—BORODIN  
Prayer from Hansel and Gretel  
—WUNDERLICH  
Romeo and Juliet—TCHAIKOVSKY  
Vesti La Giubba—LEONCAVALLO

## VOLUME II

### PATRIOTIC SONGS AND MARCHES

America  
Captain Jinks  
Chester  
High School Cadets March  
Hot Time in the Old Town Tonight  
Thunderer, The  
We're Tenting Tonight

### FOLK TUNES—USA

Blow the Man Down  
Buffalo Gals  
Camptown Races  
Down in the Valley  
Froggie Went A-Courting  
Poor Wayfaring Stranger  
Shenandoah (Wide Missouri)  
Skip to My Lou

### FOLK TUNES FROM OTHER LANDS

All Through the Night  
Ay-Ay-Ay  
Frere Jacques (Brother John)  
How Can I Leave Thee  
John Peel  
Le Cucaracha

### OLD FAVORITES

Beautiful Dreamer  
In the Gloaming  
Lost Chord, The  
Melody of Love  
Oh, My Darling Clementine  
Rosary, The  
Silver Threads Among the Gold  
Sleep  
Viennese Refrain  
When You and I Were Young, Maggie

### DANCES

Arkansas Traveler  
Gavotte (Classical Symphony)  
Hungarian Dance No. 5  
Minuet in G  
Waltz of the Flowers (The Nutcracker)

### SACRED SONGS AND HYMNS

Confess Jehovah  
Deck the Halls  
Fairrest Lord Jesus  
Go Down Moses  
Heavens Are Telling, The  
My Lord, What a Morning  
Nobody Knows the Trouble I've Seen  
O Come, All Ye Faithful  
O Holy Night (Cantique De Noel)  
Old Hundred (The Doxology)  
O Little Town of Bethlehem  
Palm, The

### NOVELTY SONGS

Girl I Left Behind Me, The  
Old MacDonald Had a Farm  
Reuben and Rachel  
Row, Row, Row, Your Boat  
Three Blind Mice



### THEMES FROM STANDARD LITERATURE

Andante (E Minor Violin Concerto)  
—MENDELSSOHN  
Ave Maria—SCHUBERT  
Barcarolle (Tales of Hoffman)  
—OFFENBACH  
Celeste Aida—VERDI  
Children at Play—BARTOK  
Choral (Symphony No. 9)—BEETHOVEN  
Etude—CHOPIN  
Finale (Symphony No. 1)—BRAHMS  
Great Gate of Kiev, The (Pictures from  
an Exhibition)—MUSSORGSKY  
Gymnopedie (No. 1)—SATIE  
Gypsy Love Song (The Fortune Teller)  
—HERBERT  
Last Spring—GRIEG  
March Militaire—SCHUBERT  
Meadows in the Moonlight  
—PROKOFIEFF  
Notturmo (String Quartet No. 2)  
—BORODIN  
Pilgrim's Chorus (Tannhauser)  
—WAGNER  
Promenade (Pictures from an Exhibition)  
—MUSSORGSKY  
Reverie—DEBUSSY  
Romany Life (The Fortune Teller)  
—HERBERT  
Sabre Dance—KHACHATURIAN  
Scene (Swan Lake)—TCHAIKOVSKY  
Two Themes (Pictures from an  
Exhibition)—MUSSORGSKY  
Valse (Petrouchka)—STRAVINSKY  
Vissi D'Arte (Tosca)—PUCCINI

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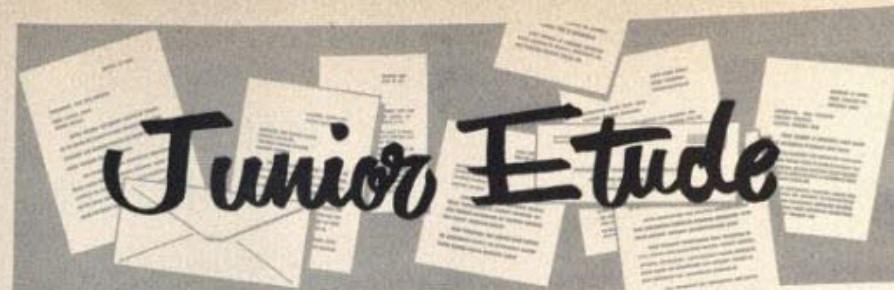
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Edited by Elizabeth A. Gest

## Great Composers and Young Musicians

by Wilburta Moore

MANY PEOPLE who are not musicians themselves, seem to think that the world's greatest composers wrote long, complicated and difficult compositions only, but they overlook the fact that many of these great composers also wrote delightful, simple compositions, not difficult, and intended for young players and beginners.

Bach wrote his "Fifteen Two-part Inventions" for the instruction of his son, Wilhelm Friedmann; and many of the Preludes in the "Well-Tempered Clavichord" were intended to be "for the use and profit of the musical youth desirous of learning, as well as for a pastime for those already skilled." He also wrote "Six Little Preludes" "for the use of beginners." Bach prefaced some of his Preludes with these words: "A plain introduction by which the lovers of the clavier are taught a clear method of playing correctly in two parts." (And he was very particular about having his pupils practice lots of finger technique!)

Mozart, himself a child prodigy, wrote little minuets and such when he was only about eight years old, and these are played by most young pianists today.

Haydn wrote his very amusing and popular *Toy Symphony* for young musicians to perform, some of the instruments being whistles, cuckoos, etc.

Schumann had young players in mind when he wrote his "Album for the Young," and "Three Sonatas for the Young."

Brahms, who was a great friend of the Schumann family, arranged some folk-songs for Schumann's children to play. He also arranged a number of choruses for the young girls in an orphanage to sing.

Grieg composed many short, simple pieces which are played by most young pianists of today.

It is true that many composers did write music for young people which was too difficult for them to play, but such compositions were intended to be listened to by the young musicians. Among such are Tchaikovsky's famous "Nut-Cracker Suite," which more or less tells fairy stories to the listeners. But Tchaikovsky also wrote simple pieces for young people to play in his "Album for the Young." Debussy, in his "Children's Corner" gave the young people some listening pieces, such as the *Serenade for a Doll*, *The Snow is Dancing* and the *Golliwog's Cakewalk*. The French composer Milhaud wrote a set of pieces which he called "The Household Muse," some of the titles being *Cooking*, *The Son Who Paints* and *The Cat*. MacDowell wrote musical stories in "Of a Tailor and a Bear,"

(Continued on Page 55)



Merry Christmas

## Men Named from Towns

by Geraldine Trudell

Everyone knows of towns which were named for men, such as Georgetown, Brownsville, Watsonburg, etc., but can you name two famous composers who are known by the names of the towns where they lived and did most of their composing?

One famous musician, born in 1525, was Giovanni Pierluigi. During the sixty-nine years of his life he composed many madrigals (part songs or glees) and much church music, whereby he gained the reputation of being the greatest composer of contrapuntal music of his time. You do not know him by his name of Pierluigi, but by the name of his town in Italy, Palestrina!

Do you recognize the name Giovanni Battista Draghi? He was also born in Italy (in 1710) and during his brief life of twenty-six years he gave to the world fifteen operas, twelve cantatas and much church music, by which he is known today. His "Stabat Mater" is still in frequent use. Draghi's father was a shoemaker and the family lived in the town of Pergole. Thus the great composer, Giovanni Battista Draghi's surname is forgotten to all but a few people, but he is known everywhere as Pergolesi (sometimes spelled Pergolesi).

## Christmas Game

Did you ever play "Little Boy's Pocket" or "I Packed my Trunk"? This game has several names, one of which is the "Christmas Game."

Example: First player: Santa brought me a book of Bach's music. Second player: Santa brought me a book of Bach's music and a guitar. Third player: Santa brought me a book of Bach's music, a guitar and a recording. Fourth player: Santa brought me a book of Bach's music, a guitar, a recording and a book of arpeggios, etc., etc. See how far you and your friends can go without a "forget," because a "forget" puts you out of the game. The player staying in the longest is the winner.

## My Piano

by Elsa Land

My piano may be made of wood, but wooden things can't sing; it may be made with steel and wire, but it's a wondrous thing. I love it as I love a friend, in fact, that's what it seems, for it can share my very thought; I tell it all my dreams. And I can tell it lots of things that I just love to hear. Oh, we're the very best of friends; it always gives me cheer.

## Who Knows the Answers?

(Keep Score. One Hundred is Perfect)

1. How many whole steps are there in an augmented sixth? (10 points)
2. Name three operas by Verdi. (5 points)
3. In what country did the type of singing known as Gregorian Chant originate? (10 points)
4. To which class of instruments do the castanets belong? (5 points)
5. Many of you have studied etudes for piano by Stephen Heller. Was he French, English, German or American? (15 points)



6. Which of the following words relate to music: collude, coloratura, contraband, contra-bass, colla parte, collate, choler, choral, calando, caloric? (10 points)
7. If a major scale has five flats in its signature, what is the letter-name of its leading-tone? (10 points)
8. Was the collection of piano pieces known as *Songs Without Words* composed by Schumann, Grieg, Mendelssohn, or MacDowell? (10 points)
9. Which of the following composers was born before 1750: Bach, Mozart, Domenico Scarlatti, Haydn, Gluck, Rossini? (20 points)
10. From what is the theme given with this quiz taken? (15 points)

Answers on this page

## From the Mailbag

The following would like to receive letters, and we regret space does not permit printing their letters in full. Patricia Culpepper (Age 13), Mississippi, collects stamps and foreign coins, plays accordion and piano; Doris Ann Sweigart (Age 17), Pennsylvania, studies piano and voice and is pianist for Sunday School; Esther Schleifer (Age 11), California, studies piano and voice, hobbies are horseback riding, playing piano and reading Junior Etude; Marilyn Kay Bader (Age 9), South Dakota, studies piano, likes to work out the Junior Etude quizzes.

## Answers to Quiz

1. Five; 2. Aida, Rigoletto, Trovatore, Traviata, Otello, Falstaff; 3. Italy; 4. percussion; 5. German; 6. coloratura, contra-bass, colla parte, choral, calando; 7. C; 8. Mendelssohn; 9. Bach, Gluck, Scarlatti, Haydn; 10. Sonatina No. 5, by Beethoven.

## NO CONTEST THIS MONTH

### Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8 cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Dear Junior Etude:

I play the piano and accordion and am taking piano lessons. My father is a dentist. I like Junior Etude very much and like the pieces in Etude. I hope you will print my letter and I do not mind being last in a long waiting list of names. I hope some readers will write to me.

Robin Lim Kok Wah (Age 10), Malaya

Dear Junior Etude:

I play accordion, piano, violin, organ, ukulele and I sing. My brother plays cornet in the College Band and the viola in the All-Valley Symphony Orchestra. My second brother plays cornet, baritone, ukulele and piano. My older sister plays organ, piano, cornet and bass viol and sings in the High School Choir. My younger sister plays violin in the orchestra and also the piano. One of my younger brothers plays cello and piano and the other plays violin and piano. My father has played band instruments and my mother plays organ and piano. I am enclosing a picture of us.

Ingrid Norquest (Age 15), Texas

Norquest family  
Edinburg, Texas



Mark, Eric, Ingrid, Carrol, Jr., Marie, Dixie, Neil (Age 8 to 21)

### GREAT COMPOSERS

(Continued from Page 54)

and "Of Br'er Rabbit," and Mousorgsky wrote a little piece called *The Child's Joke*!

The American composer John Alden Carpenter wrote a novelty for orchestra which he called "*Adventures in a Perambulator*," supposed to describe the "emotions of a baby being wheeled about." (Who knows what babies think when they are being wheeled about?)

Probably the greatest composition ever written for children is Humperdinck's opera, "*Hänsel and Gretel*," which he wrote originally to amuse his sister's children. Later he enlarged it and turned it by magic into an opera, one of the most popular operas of the present time.

If you do not play compositions by the world's great composers, do not wait until you are more advanced; start on some of those mentioned and add them to your repertoire, or add some records of the more difficult compositions to your record collection, just for listening pleasure.

Dear Junior Etude:

I like music very much and play piano, fluteophone and I sing in the Church Choir. My hobbies are bicycle riding, dancing, and music. I would like to hear from other readers.

Sue Palmer (Age 9), New York



See letter above



See letter below

Dear Junior Etude:

I have studied piano for six years and have just been accepted at the Juilliard School of Music in New York as a student. I won a medal at the Irish Feis at Fordham University in May and won a plaque at the CYO Talent Show. I am very fond of opera and have an extensive collection of opera recordings. I would like to hear from people in Europe and the Orient as well as from America.

Francis A. Gannon (Age 13), New York



## RAVEL'S "GASPARD DE LA NUIT"

(Continued from Page 16)

Night plays a great part in Bertrand's imagery. *Ondine* deals with the story of the water sprite denied by her mortal lover. In a moonlit atmosphere the poet delicately suggests the splashing, running, showering and surging water whose equivalents in shimmering sound delighted Liszt and Debussy as well as Ravel.

Both the harmonic sonority and the rhythmic grouping of the figuration with which Ravel opens *Ondine* serve to create, with the utmost technical precision, the "vague harmony" and "mur-

mur" of these lines. "Listen! Listen! It is I, Ondine." And Ravel unfolds her song now below, now above, now interlaced with the wavelike figuration in ingenious pianistic transformations. For seven pages the murmuring song proceeds within a context of *p* to *ppp* and only then develops to a great climax along well-planned lines of a modified classic tonal structure. Then the music, rooted around C-sharp major, comes to a questioning halt in remote D minor. An unaccompanied recitative follows and a cascade of arpeggios dissolves

into an evocative transformation of the opening figuration that fairly evaporates under the pianist's fingers. It is almost a literal tonal equivalent of Bertrand's closing lines: "And since I replied that I loved a mortal . . . she wept a few tears, uttered a burst of laughter and vanished in showers that streamed white, down the length of my blue stained-glass windows."

The gibbet, a kind of gallows, is a frequent sight in Callot's huge series of etchings on the "Miseries of War." It is usually adorned by numerous corpses in the midst of huge public squares crowded with masses of curious onlookers. But Bertrand's gibbet is a lone spectacle, deserted, a grisly and mournful image. A line from "Faust" prefaces the prose poem: "What do I see moving about this scaffold?" Bertrand poses a series of five questions, asking—What do I hear: the sighing of the corpse, a grasshopper, a horn beetle, a fly, or a spider weaving a cravat of muslin for this strangled neck? No, none of these. "It is the bell sounding on the walls of the town, below the horizon, and the corpse of a hanged one reddened by the setting sun."

The tolling bell finds its tonal realization in a remorseless, unyielding pedal point on B-flat in the middle register of the piano creating an uneven swinging effect by its insistence on a monotonous, syncopated rhythm. Everything is hushed, eighth notes throughout, with occasional dotted notes or languorous triplets in the melody moving within a low dynamic range, *una corda*. Ingenious spacings and doublings of a series of extraordinarily evocative sonorities achieve a hopeless, dull quality. Even the melody disappears for measures while the pedal point softly tolls in a setting of iridescent sound. At the finish only the bell tones remain, finally to fall away in the distance.

Now a comic, leering character makes a macabre appearance. Ravel slips him into the picture by a threatening motive in the very bowels of the piano. Surely Bertrand, who mentions Scarbo several times in his nocturnal poems, had in mind the daringly misshapen, distorted *Gobbi* of Callot: mostly head and torso on ridiculously stumpy legs, ready to draw sword or dagger, feigning beggary, amusingly gallant, furtively scraping a fiddle or morosely blowing a pipe while executing some wry step or striking some preposterous pose. A line from E. T. A. Hoffmann's *Nocturnal Tales* provides the springboard for Bertrand's fantasy. Hoffmann, himself, had written "Fantasy Pieces in the Manner of Callot" in 1814!

"He looked under the bed, in the chimney, in the chest—no one. He could not understand how he had entered or

how he had departed." But the poet has seen Scarbo, this dwarfed demon of the night, many times, heard his resounding laughter and his nails grating on the silken curtains of his bed. There—he descends from the ceiling, pirouettes on one foot and rolls about the chamber! Has he vanished? The dwarf grows to the enormous stature of a gothic cathedral tower, a small golden bell sounding on his pointed bonnet. But then his body wanes, becomes diaphanous, his visage pales and suddenly—he is obliterated.

Now the wonder of Scarbo, as of the entire "Gaspard de la Nuit," lies not only in the vivid musical analogues created by Ravel at the suggestion of the poet's images but also in the additional artistic experiences derived by the musician from the purely musical elaboration of his material. The three main motives are extremely compact, seemingly allied to physical movements of leaping, darting, twisting, spinning. The elaboration of these motives is sometimes suggested by the poem but more often gives the poetic image an added dimension by extending the experience in time. Scarbo's very opening motive is twice halted by a confused "buzzing sonority." Bertrand actually used this term in describing Scarbo's laughter. Only on the third try does it force its way, in a written out *accelerando*, to the top of the keyboard culminating in a piercing tremolo, a dead silence and the first full statement of Scarbo's theme, itself but a motivic development of the opening entry.

Scarbo's grotesque growth "to the height of a gothic cathedral tower," his diaphanous transformation and final obliteration are all stated on the final two pages in terms of a huge melodic augmentation stretching over the entire keyboard, a textural thinning out of the figuration and a quick, final broken-chord fragment analogous to the sensation we have when blowing out a candle.

Space forbids a more complete exposition of the many relationships of the musical structure to the poetic world of *Gaspard*. Ravel's *Gaspard* transcends the experiences provided by both painter and poet, for what Callot can only hint at by freezing a single instant of time at the tip of his etcher's burin or Bertrand can only evoke by highly concentrated verbal images in his tiny "poèmes en prose," Ravel elaborates into a more ample and more directly-shared experience. This is one of the magical attributes of tone. It is to Ravel's credit that his inimitable fantasy and masterly craftsmanship realized this possibility so completely in purely musical terms while freely nourishing his inspiration on the rich fare directly provided by Bertrand and, more indirectly, by Callot.

THE END

## HUNGARIAN FOLK MUSIC

(Continued from Page 10)

published in the future. His books on Hungarian, Serbo-Croatian, and Rumanian folk music, as well as his many articles and essays, are landmarks of scientific musicology.

Bartók's immigration in 1940 to the United States is also connected with his folkloristic research. He came as a result of being appointed Visiting Assistant in Music at Columbia University, a

position which enabled him to study a large collection of Yugoslav epic songs whose style is completely different from that of the ordinary Balkan folk songs, and whose tradition may go back to the Homeric epics. Bartók's stature in composition and research is still growing, and his influence is making disciples who try to perpetuate his unique integration of art and science. THE END

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## VENICE—CITY OF MUSIC

(Continued from Page 17)

Meanwhile, another important change was taking place. Both church and secular music had been predominantly for the voice; instruments were seldom regarded as anything more than mere accompaniments. But Giovanni Gabrieli began to write concertati (a sort of madrigal) in which the instrumental parts were of equal importance—or indeed for instrumental groups alone. The Venetian School thus led the way to the liberation and independence of instruments: a major step on the road to the orchestra.

So prominent had Venice become in this form of composition and performance that we find the traveller Thomas Coryst writing, in the year 1611: "I heard much good musick in St. Markes Church, but especially that of a treble violl which was so excellent, that I thinke no man could surpasse it. Upon St. Roches day, I heard the best musick that ever I did in all my life, so good that I would willingly goe an hundred miles on foote at any time to hear the like."

The next great step took place in 1637, when one of the world's finest operas was performed in a Venetian theatre, destined thereby to become the world's first public opera-house. A few decades previously, a Florentine group known as the Camerata had experimented with a different type of musical offering than the programme of madrigal singing—Il Drame per Musica (Drama through Music). But this New Music (Le Nuova Musica, as it was called) was usually written for private performance at the palace of a local prince or count. Long works would be commissioned for a special occasion or for select weekly musical gatherings of noblemen and friends, receive perhaps no more than a single performance, and be consigned thenceforth to oblivion.

Venice changed all that forever. With the opening of the Teatro di San Cassiano in 1637 for a public performance of Manelli's "Andromeda," opera was placed for the first time on a commercial and highly professional footing. Venice also made other important changes in the nature of opera. The first privately performed works had consisted almost entirely of a declamatory technique, which was really the ancestor of recitative. The Venetian audiences cried out for less story and more melody, more musical airs (the aria), and in the capable hands of the great Monteverdi, they got it. Monteverdi, too, had worked his stint as maestro di cappella at St. Mark's cathedral since 1613. He turned later to try his hand at opera and was one of the first to break away

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from the tradition of musical declamation. Where recitative had formed the bulk of an operatic work before, it now became the bit between the arias.

Over the following years, the Casiano theatre heard more works of Monteverdi, his pupil Cavalli, and Cesti until, before the century was out, more than a score of opera houses had opened in Italy, a dozen of them in the city of Venice alone! It was in Venice, too, that Giovanni Legrenzi developed the instrumental side of opera, taking away from it the typical thin plucked-instrument quality and replacing it with the fuller sound of a strings section and wind instruments in pairs.

The end of the 17th century, however, began to see the end of Venetian predominance in the operatic field. Like so many leaders of movements, Venice began to get above itself, and its opera relied more and more on sensational staging with fantastic mechanical gimmicks, until finally the singers, conductors and composers were of far less consequence than the theatre engineer.

Fortunately for Venice, its musical vitality rested in the ordinary citizen rather than superficially in a fashionable clique. Thus when the English Doctor of Music, Charles Burney, made his critical pilgrimage to report on music in Europe more than fifty years later, in 1771, he could write of Venice: "The first music that I heard here was in the street, immediately on my arrival, performed by an itinerant band of two fiddles, a violoncello and a voice, who performed so well that in any other country of Europe they would not only have excited attention but have acquired applause, which they justly merited."

The convents and charity institutions had become the prime sources of secular music ability in the city. Each of four institutions had its own music conservatorio (the word "conservatorio" originally meant a home for the poor or for those who needed to be looked after). These charitable institutions were financially endowed by wealthy citizens and the pupils were all young girls. Such places as these were the first of the world's conservatories or music schools which were not directly tied to the Church.

It was just over twenty years after Burney's visit that the next great event in Venetian musical prominence occurred—with the opening of the Fenice opera house on the night of May 16, 1792. The Fenice (pronounced "Fenechay," not as a rhyme with "Venice") was built in accordance with the Municipal Decree of August 8, 1787, authorizing the erection of a new theatre and enjoining that it should "be an ornament and decoration to the Great City." The present theatre dates from 1838.

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for the old Fenice was half destroyed by fire on the night of December 12, 1836. And further reconstruction took place in 1938, to bring the theatre in line with the latest ideas in stage production. Since its first programme in 1792 (a performance of Paisiello's "Games of Agrigento"), the Teatro has staged the works of Italy's leading composers; Cimarosa, Rossini, Bellini, Donizetti and the greatest of them all, Verdi, who wrote five works (including "Rigoletto" and "La Traviata") specially for the Fenice. And that tradition of putting on new works—symphony, opera, chamber music—continues to this day.

For in 1930, the idea was first proposed of making the Fenice a showcase of contemporary composition, in an annual season of modern music. The central aims were to present the best of new works—symphony, opera, chamber music—composed during each year; and to get the composer to conduct his own work where possible, so that it should have the best chance of receiving the truest interpretation. Since the 1930's, completely new works have been commissioned by the Fenice and given their first hearing in Venice—from such international composers as Stravinsky, Hindemith and Benjamin Britten; and the festival has also given a wider fame to modern works previously known only to the select few. For the world's contemporary composers, famous or relatively unknown, success at Venice has become a major goal—as it should be in a city whose name throughout history has been synonymous with music. THE END

### SCHOOL MUSIC

(Continued from Page 21)

munities will be found citizens who have participated in band, or choir or orchestra to the exclusion of all other forms of music to the extent that they have developed a strong feeling of loyalty and eagerness for their favorite medium and an apparent dislike or even antagonistic attitude toward other forms of music making. This is usually the result of a lop-sided or "one-group emphasis" school music program. However when all three groups, orchestra, chorus and band appear in the same program, or better still when one of the instrumental groups joins the choral group in the performance of a great musical opus for chorus and orchestra or chorus and band, this same confused and narrow-experienced person suddenly realizes that he has been cheated in his past experience and training, and that the great art of music embraces all forms of music, not just his narrow segment. Hence we state again the good school music program must include both choral and instrumental music and

the sponsors of really vital school music programs must champion the finest co-operation among all of the performing music groups, if school children and youth are to enjoy the broadest and most fruitful use of music in their daily living: "the music of tomorrow rests on the shoulders of the youth of today."

In the high schools, junior colleges and universities of this country there must be a common bond and a working together by their music teachers in every important aspect of their service. Co-operation should no longer be a sporadic and accidental affair but an accepted and well-recognized policy. During the past ten years there has been a tremendous growth in school music activities and most of us are aware of the fact that we have entered a new era. During the decade of the thirties there existed sharp controversies among school music leaders as to the superiority of the orchestra over the band or the higher value of the chorus as compared to the instrumental groups.

During the forties the age of controversy gave way to an era of toleration, but each clan held aloof from the other. Now in the fifties we can plainly see that if music is to occupy the place it so properly deserves in the school program that ours must be a generation of school musicians who might be described as living in an era of co-operation and of being willing to share in all matters that pertain to the music performance groups. With the spirit of joy and happiness that has become so much a part of the Christmas Festivities, there should be very little chance for a school orchestra, chorus or band to be neglected or slighted at the school Christmas Program, rather each group should strive to enhance and supplement all musical offerings to the greater enjoyment of the audience as well as performers.

Does your school use a brass quartet or string ensemble to play accompaniment for carol singing at the assembly period? Does a trio or quartet of instrumentalists join your small chorus to carol through the halls just before the Christmas vacation? Has your orchestra or band used "Three Songs for Christmas" by Grundman with your school choir or any of the other equally appropriate selections for chorus and orchestra or band as a climax for your Christmas program? If so, you have already experienced the thrill of a co-operating music department. If not, you are urged to make Christmas 1956 the starting point of such activity.

The editor wishes to take this opportunity to thank all contributors for their excellent help during past seasons and to solicit their continued interest and support.

THE END

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## STORY OF ROY HARRIS

(Continued from Page 11)

When the BBC Symphony Orchestra broadcast Harris' Third Symphony, an irate listener wrote to the London Radio Times: "Roy Harris should have stuck to truck driving instead of insulting music-lovers with his senseless noise."

Harris was twenty years old when he began to study music seriously. He attended music courses at the University of California, at Berkeley, and took lessons with Fannie Charles Dillon. Soon he was able to write simple music. His first complete piece was a nocturne for piano, in vague imitation of Chopin.

Then Harris met Arthur Farwell, the enlightened American teacher, composer and writer on music, whose enthusiasm fired the imagination of his students. Under Farwell's friendly tutelage, Harris wrote a set of variations on a folk-song for chorus, strings and piano. Arthur Farwell himself conducted this first opus of his pupil with the Pasadena Community Chorus.

There were other teachers and advisors, among them Modest Altschuler, the Russian conductor, then living in Los Angeles, who gave Harris some hints in orchestration, and the English composer Arthur Bliss, who was in California at the time.

Having absorbed the rudiments of musical science, Harris decided to try his luck in New York. He had no funds, and hitched rides in trucks and freight cars. He arrived in New York with a five-dollar bill in his pocket. In the big city, he eked out a meager livelihood doing settlement work and organizing school concerts. But the struggle was unequal and soon he was back in California looking for opportunities. His old teacher Arthur Farwell publicized a frank announcement: "I know of nothing that is likely to bring greater honor and achievement to American music through the work of an individual than to support Roy Harris in every possible way."

With Farwell's help, Harris got a job as a music critic with the Illustrated Daily News of Los Angeles, and taught harmony at the Hollywood Conservatory. He wrote an impressionistic suite for strings entitled "Impressions of a Rainy Day," and embarked on the composition of an American symphony, tentatively entitled "Our Heritage." A movement from this symphony was performed by Howard Hanson at the Eastman School of Music in Rochester. Harris borrowed money to attend the performance; this time he traveled by train as a paying passenger. His pioneer days were over and he was making good in the music world. A California paper announced his success with flamboyant headlines: FAME FORESEEN FOR ROY HARRIS.

His second foray in the east was much more successful than the first. He received a private stipend to study in Europe, and soon he was on board a transatlantic ship, bound for Paris and slated to take lessons with Nadia Boulanger, the musical nurse of a whole generation of American composers, who was famed for the exactness of her knowledge and severity of her requirements. For his first lesson she asked Roy Harris to write twenty melodies. He brought in one hundred and seven. Then she told him to write counterpoint on a given cantus firmus. He brought her a book of 128 exercises. At this rate he absorbed contrapuntal science in a couple of months. Under Nadia Boulanger's friendly supervision, Harris decided to write a full-fledged concerto. In his school days in California, he used to play the clarinet, and this was the instrument he selected for his first concerto, scored for clarinet, piano and string quartet. The work was presented by the Société Musicale Indépendante in Paris on May 9, 1927, and Nadia Boulanger, herself, played the piano part. Cahuzac, the famous French clarinetist, was the soloist, and the Roth Quartet took charge of the string parts. The Paris reviews were encouraging and Harris came back to New York with a sense of triumph. That year he was awarded a Guggenheim Foundation scholarship. The League of Composers put the Clarinet Concerto on its program for February 12, 1928, which happened to be Roy's thirtieth birthday. But on that day he was on his way back to Europe to fulfill the conditions of the Guggenheim grant.

The Clarinet Concerto was soon published, and it was followed by the publication of a piano sonata. In these works Harris already established his characteristic style, its strongly interwoven contrapuntal lines, broad diatonic melody, polychordal harmony and throbbing asymmetric rhythms. Rhythm, in particular, was important to Roy Harris as an American composer. "Our rhythmic impulses are fundamentally different from the rhythmic impulses of Europeans," he wrote: "rhythm comes to us first as musical phraseology, and our problem is to put it down into translatable symbols and consequent melodies." In his early works Harris tried to solve this problem by using asymmetric time signatures such as 13/4, 14/4, 5/2, 7/2, but later on he adopted a more functional system of notation, adjusting metrical divisions to the primary rhythmic pulse. Probably the most frequent time signature in his works of maturity is plain 4/4, but in his Seventh Symphony he has an important section in 15/8, because the musical phrase corresponds precisely to this metrical designation.

(To be continued next month)

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Music Committee Says "No!"		Feb.	24
Organ Builder's Art		Nov.	43
Quality, Not Quantity		Dec.	43
Reforming the Reformers		Mar.	24
Skull Session		Jan.	24
Starting the New Church Season		Oct.	43
When Pipe Organs Wear Out		Apr.	24
Milanov, Zinka, My Sister (Kune)	<i>Heyblat</i>	Dec.	23
Mozart and His Sonatas		Nov.	16
Student Pianist, Past & Present		May-June	15
Waltz and Brahms' Opus 39		Sept.	16
Moore, Gerald, About Unashamed Accompanying	<i>Heyblat</i>	Mar.	21
Mozart Bicentennial		Jan.	12
Mozart, Creative Contrast in	<i>King</i>	Jan.	11
Mozart, In Steps of	<i>Joseph</i>	Jan.	15
Mozart's Playing Like? What Was	<i>Broder</i>	Jan.	9
Music in American Wilderness	<i>Lourens</i>	Sept.	13
Music Camp—Educational Institution	<i>Huckins</i>	Apr.	19
Music, Contemporary, in Piano Class	<i>Moier</i>	Feb.	21
Music, Cradle of	<i>Armstrong</i>	Dec.	12
Music Education to Music, Responsibility of	<i>Schuman</i>	Sept.	10

Music Education to Music.	Normann	Nov.	13
Responsibility of—Reply			
Music Education, Some Basic	Van Bodegraven	Dec.	13
Issues in	Choate	Apr.	10
Music Educators Nat'l Conference	Felton	Jan., Feb.,	
Music in Focus		Mar., Apr.,	
		July-Aug., Sept.	
Music Lover's Bookshelf		Each Month	
"Music, Music Everywhere"	Joseph	May-June	12
Music, New World for	Larson	May-June	19
Music, New, for New Year	Mayer	Jan.	21
Music School, People's, in Sweden	Jacobs	Feb.	14
MTNA In Action	Kuersteiner	Apr.	15
Music They Build Democracy.			
Through Their	Graves	Mar.	26
Music, They'll Come Back to Good	Johnstone	Feb.	16
Music Wherever They Go, They Make	Antrim	Mar.	11
Musical Oddities	Slonimsky	Each Month	
Musical Revue in Student Life	Peterman	July-Aug.	21
Nat'l Assoc. of Teachers of Singing	Taylor	Apr.	29
Nat'l Catholic Music Educators Assoc.	Quigley	Apr.	23
Nat'l Federation of Music Clubs	Dougan	Apr.	17
Nat'l Intercollegiate Music Activities			
Commission	Harrell	Apr.	14
New Records		Each Month	
Opera for All America	Heyblut	Nov.	13
Opera, Inside Paris	Dumesnil	Feb.	10
Opera Today	Skulsky	Oct.	20
Opera Workshop, Idyllwild	Krone	Mar.	17
Orchestra, To Build an	Smith	May-June	21
Orchestra Picture Brightens	Fain	Nov.	21
Orchestras, Cleveland, City of	Riner	July-Aug.	21
Orff's, Carl, Musical Theatre World	Bergan	Nov.	11
Organ and Choir Questions	Phillips	Each Month	
Peters, Robert, Opportunity Needs			
Preparation	Heyblut	Apr.	27
Phi Mu Alpha	Jones	Apr.	18
Piano Lessons, Harmony Integral			
Part of	Mehr	Dec.	41
Piano Teaching, Factual vs.			
Subjective Approaches to	Newman	Oct.	16
Podium Perils South of Border	Lerine	July-Aug.	
		Sept.	
"Porgy and Bess" in Moscow		Mar.	14
Porter, Cole, You're the Top	Heyblut	Sept.	23
Ravel's, Maurice, "Gaspard			
de la Nuit"	Freundlich	Dec.	16
		Oct.	21
Revoli		Feb., Mar.	
Band's Equipment and Its Care			
Contestants vs. Musicians	Jan.	19	
Riegger, Wolfgang	Goldman	Oct.	11
Rosenstock, Joseph, Preparing Career			
in Opera	Heyblut	Mar.	13
Are Chamber Music Groups			
Helping Your School Orchestra?	Jan.	17	
Junior High School Orchestra	Sept.	21	
Organization Within School			
Orchestra	Feb.	17	
Percussion Ensemble	Apr.	21	
School Music Must Champion			
Co-operation	Dec.	21	
School Music Director and			
Individual Practice	Hutton	Oct.	21
Schreiner, Alexander, Church			
Organist or Concert Player	Haines	Sept.	48
Schumann, Rob't: Across			
the Years	Hempstead	July-Aug.	13
Schumann, Rob't: Daylight			
and Darkness	Beckers	July-Aug.	11
Schumann, Rob't: Piano Cycles of	Bloch	July-Aug.	19
Seefried, Irmgard, The Lieder Singer	Heyblut	July-Aug.	13
Siepi, Cesare, Caring for Voice	Heyblut	Jan.	13
Sight Reading All Important	Jones	Dec.	12
Sigma Alpha Iota, Story of	Anderson	Apr.	33
Sing, Boys Like to	Rangelier	Mar., Apr.	
Singer, Aims and Objectives for Young	Turen	Sept.	21
Singing, Diction in	Bollea	Apr., May-June	
Sound, Picture Painted in	Stark & Plummer	Sept.	15
Southpaw Solo Flight	Arnold	Mar.	12
String Study Problem in Toledo, Ohio,			
Solving	Vashaw	Apr.	20
Symphony Orchestra of Colombia	Lamb	Feb.	20
Tape Recorder in Music Room	Kuhn	Jan.	14
Teacher's Roundtable	Dumesnil	Each Month	
Tomkins, Thomas, Last of			
Elizabethan Virginalists	Sterns	July-Aug.	16
Tune Books, Tunemasters and Singing			
Schools	Lowens	Nov.	20
Tureck, Rosalyn, Learning to Learn			
Back	Heyblut	May-June	13
Turntable, Timeless	Rhines	Feb.	26
Venice, City of Music	Joseph	Dec.	17
Weingall, Hugo: Operas of	Skulsky	Dec.	15
World of Music		Each Month	
<b>MUSIC</b>			
<b>Piano</b>			
Anson	In a Contrary Mood	July-Aug.	34
Bayley-King	Long, Long Ago	Feb.	32
Beck	Skip to My Lou	Mar.	36
Bentley	Playing Tag	Sept.	38
Bircsak	The Humming Bird	Dec.	36
Brahms-Agoy	Finale	Jan.	

Chopin-Levine	<i>Theme from Polonaise</i>	Nov.	31
Davis	<i>Jimmy Jingo</i>	Dec.	28
Dungan	<i>Indian Summer</i>	Sept.	24
Eisler	<i>Winter Wind</i>	Dec.	31
Erb	<i>Wiggly-Wiggly March</i>	Jan.	28
	<i>Piccadilly Circus</i>	Sept.	29
Everett-Stevens	<i>Soft Rain</i>	Sept.	26
Freed	<i>Toccata</i>	Oct.	29
Gaynor	<i>Elf Man's Serenade</i>	Feb.	30
	<i>Solo for the Cello</i>	May-June	28
Ghys	<i>Amargilla</i>	Sept.	23
Hayes	<i>Skipping Along</i>	Jan.	25
Joyner	<i>Merry Little Milkchick</i>	Oct.	28
Kraft-Freed	<i>Perry Pete</i>	Dec.	21
Lewis-Mamlok	<i>Parakeet's Slumber Song</i>	Oct.	30
Lind	<i>Dark Night</i>	Oct.	26
Martin	<i>Rock and Roll Lullaby</i>	Dec.	20
Matthews	<i>The Pines</i>	Sept.	20
McHale	<i>The Jolly Giraffe</i>	Nov.	30
Mendelsohn-Agay	<i>Andante</i>	Jan.	31
	<i>Allegretto</i>	Apr.	21
	<i>Adagio</i>	May-June	26
Mozart-Broder	<i>Andante</i>	Jan.	27
	<i>Andante</i>	July-Aug.	22
	<i>Andante Amoroso</i>	May-June	22
	<i>Fantasy in D minor</i>	Apr.	30
	<i>Fantasy in D minor</i>	Oct.	30
Offenbach-Agay	<i>Barcarolle</i>	July-Aug.	21
Oldenburg	<i>Dainty Miss</i>	May-June	30
Portnoff, arr. by	<i>Shepherd Hey</i>	Dec.	31
Purcell-Portnoff	<i>Rigaudon</i>	Nov.	30
Read-Freed	<i>Day's End</i>	July-Aug.	26
Rebe	<i>March of the Cub Scouts</i>	Feb.	40
	<i>Dapple Gray</i>	Apr.	30
	<i>The Old Cellist</i>	Jan.	30
Scher	<i>Marching Marionettes</i>	Mar.	30
	<i>Album Leaf, Op. 99, No. 6</i>	Mar.	40
	<i>Album Leaf, Op. 99, No. 3</i>	May-June	29
Schumann	<i>Chopin, Op. 9, No. 12</i>	Mar.	29
	<i>Joyous Peasant</i>	May-June	31
	<i>Renerie</i>	Mar.	41
	<i>Valse Noble, Op. 9, No. 4</i>	Mar.	27
	<i>Elogue</i>	Oct.	21
Shepherd	<i>Lento Anobile</i>	Nov.	21
	<i>In Modo Ostinato</i>	Dec.	29
	<i>The Cuckoo</i>	Mar.	41
Siegmeyer, arr. by	<i>Railroad Boogie</i>	July-Aug.	28
	<i>When Johnny Comes Marching Home</i>	Mar.	40
Smith	<i>Prelude</i>	Feb.	27
Stairs	<i>Bunny Tracks</i>	Nov.	28
	<i>Morning Prayer</i>	Oct.	28
Starer-Freed	<i>Bugle, Drum and Fife</i>	Sept.	26
Steiner	<i>Rainbow Romanza</i>	Mar.	30
Stevens	<i>A Lively Dance</i>	Apr.	40
	<i>Tunes in Folk Style (I)</i>	Nov.	27
Strauss-Agay	<i>"Fledermaus" Polka</i>	Nov.	30
Tchaikovsky-Agay	<i>Waltz of the Flowers</i>	Mar.	30
Travis	<i>In Licorice Candy Land</i>	July-Aug.	30
	<i>Waltz of Peppermint Sticks</i>	Dec.	30
Verdi-Agay	<i>Celeste Aida</i>	Jan.	30
<b>Piano Duet</b>			
Dungan	<i>Dancing on Skates</i>	Feb.	31
<b>Organ</b>			
Barnby	<i>When Morning Gilds the Skies</i>	Sept.	21
Bartlett-Laub	<i>A Dream</i>	Nov.	33
Hendel-Felton	<i>Arioso</i>	May-June	30
Hanert, arr. by	<i>The Green Cathedral</i>	Jan.	34
Mendelssohn-Candelori	<i>Hark! The Herald Angels Sing</i>	Dec.	31
Nevin-Hanert	<i>Mighty Lak's a Rose</i>	Apr.	43
Schubert-Felton	<i>Andante Con Moto</i>	July-Aug.	30
Smart-Candelori	<i>Angels, from the Realm of Glory</i>	Dec.	35
Von Weber-Hanert	<i>Invitation to the Dance</i>	Apr.	43
<b>Vocal</b>			
Dungan	<i>New Day</i>	Feb.	38
<b>Miscellaneous</b>			
Fitzgerald, transcribed by	<i>Pastoral (Bb Trumpet) or Cornet</i>	Mar.	34
Kaufman	<i>Oh, Fairest Farmland (Violin &amp; Piano)</i>	Sept.	31
Latham	<i>Air (Trumpet and Strings)</i>	Jan.	36
Lieurance-Candelori	<i>By the Waters of Minnetonka (Accordion)</i>	Jan.	35
Sobotka, arr. by	<i>Easter Promenade (Accordion)</i>	Apr.	46
Tennaglia-Fitzgerald	<i>Aria (Bb Trumpet)</i>	Apr.	44
Walker	<i>Moment Musical (Bb Clarinet)</i>	Oct.	30



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