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Volume 75, Number 05 (May-June 1957)

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The Music Magazine

May-June 1957 / 40 cents



Ludwig van Beethoven

1857-1957

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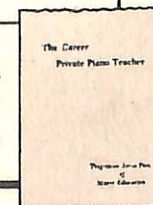
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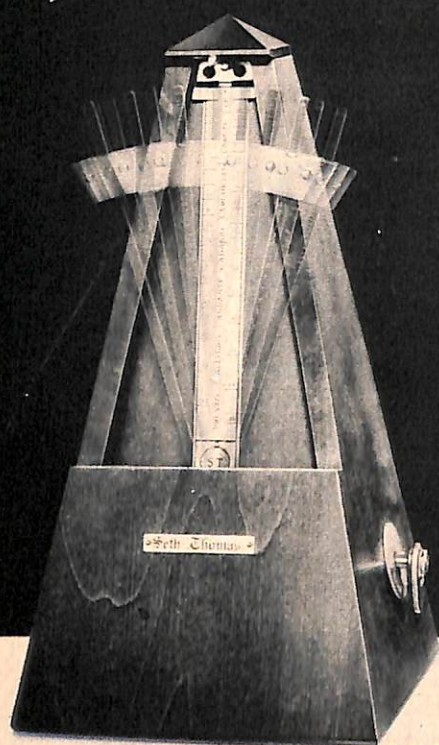
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ETUDE

THE MUSIC MAGAZINE

May-June 1957
Vol. 75 No. 5

Founded 1883 by
Theodore Presser

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

etude—may-june 1957

The need for creativity... never greater than today

Progress, great and necessary force that it is, is not without its penalty.

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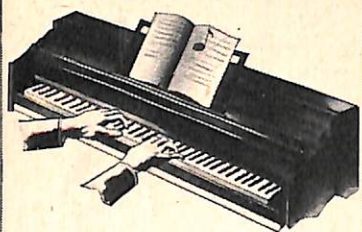
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THE BOOKSHELF

The Low Down on Music and Musicians

by Harry N. Malone, M.D.

Reviewed by Irwin Freundlich

Requirements for entrance into our medical schools are pretty tough these days. Could it be that a love for and a passionate interest in music will shortly be listed in our catalogs as an added prerequisite? Let us not fool ourselves. Everyone knows that medical men are great amateur musicians. We have all met them diligently engaged in chamber music or proudly scraping their bows in some "Doctor's Orchestra." It is no news to have your surgeon sit down with a few professionals and rip off a Beethoven trio to the amazement of the assembled guests. And how about those eminent M.D.'s who furtively contrive to apportion a precious hour a week for a piano lesson? These facts are not news, so why not just come out into the open and recognize the situation manfully and joyously: all future M.D.'s must continue the tradition and honor of their profession by displaying and cultivating (throughout their professional lives, mind you!) an aptitude and abiding devotion to music.

And here now is a doctor who has undertaken to write on music. A funny book. Or not exactly a funny book. Dr. Malone has undertaken a very personal mixture of whimsical essay, doggerel verse, serious or pseudo-serious criticism and assembled it into a book. His whimsy is sometimes heavy-handed, his doggerel sometimes dogged and his serious criticism sometimes open to serious criticism. But it is not easy to be funny and, after all, humor is a very personal thing. Who am I to deny him his fun? Lynnewood (distributors) \$3.95

Training the Boy's Changing Voice

by Duncan McKenzie

Reviewed by Arthur Darack

Though there are few subjects in the universe that could interest the present reviewer less than the topic of this small book, the fact is that it was read with some interest. Here then are impressions uncontaminated by any prior knowledge of the subject. A lively dispute appears to progress over the ques-

tion of whether the boy's changing voice should be used; the modern answer, fortunately, is "yes."

What kind of tone should a boy's choir aim to produce? It ought to be of the "big hearty type" in the seventh and eighth grade of English schools; in America the "floating" tone is the optimum.

The boy's voice changes to something called the alto-tenor, as a preliminary to further change.

During adolescence it is important to keep track of the individual boy's voice. Good choral singing depends upon careful classification.

There is a "comfortable range policy" in effect and this may be compared roughly to the "Good Neighbor Policy" of some years ago. No strain, stress or tension is the rule here.

Boys' voices ought to be tested and charted. Records are important. The planning and execution of a good chorus is the result of careful, methodical science as well as art. Choose your materials (for installing the "alto-tenor plan" or its alternatives); make good music and interest boys in singing. I should certainly recommend this book to every boy's choir director and, perhaps, to every parent of a boy.

Rutgers University Press \$3.75

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Musical Oddities

By NICOLAS SLONIMSKY

WAGNER WAS at his lowest ebb, financially and psychologically, in Paris in 1842, when he was put in a debtors' jail for three weeks. At that time he contemplated the composition of a new opera, "The Flying Dutchman." He broached the subject to Leon Pillet, the director of the Grand Opera in Paris, but the latter did not care to stage an opera by a starving and unknown German. However, Pillet liked the scenario that Wagner brought to him, and was willing to buy it for some other composer. Wagner sold the scenario for 500 francs, and Pillet commissioned the conductor of the Paris Opera, Dietsch, to write the opera on the subject. This Dietsch conscientiously did and presented "Le Vaisseau-Fantome" on November 9, 1842; it was a fiasco. By an ironic twist of fate, it was also Dietsch who was engaged to conduct the first Paris performance of Wagner's "Tannhauser" in 1861, which created the celebrated near-riot at the Paris Opera, forcing Wagner to withdraw the opera from the Paris stage.

Alexandre Boucher, the celebrated French violinist who flourished at the time of Napoleon, possessed a romantic cast of countenance: an aquiline nose, sharp black eyes, and a fine head of black hair, with a stubborn lock descending on the forehead. In short, he looked very much like Napoleon. This was a great advantage during the French Empire, but when Napoleon fell, Boucher found this resemblance very embarrassing. Once when he stopped at an inn in Belgium, the attendant approached him in the hall and whispered: "Sire, I knew that Saint Helena would not hold you—I was a grenadier at Waterloo—and I am still faithful to you. When you call again for arms, I will be ready."

Boucher was not only a precocious violinist, but also one of the youngest

soldiers in the army of the French Revolution. He joined the National Guard when he was only twelve, and received a certificate of valor from Lafayette himself: "We, undersigned, declare and attest that Monsieur Alexandre-Jean Boucher, native of Paris, age twelve, four feet and six inches tall, black eyes, aquiline nose, registered for service on February 15, 1790, and performed his duties with precision, zeal and energy that proves his patriotism."

The famous director Stanislavsky staged not only drama but also operas. He was ruthless with the singers who placed *bel canto* above the articulation of the words. He insisted on clarity of diction: "Vowels are the waters of the river; consonants are the river banks. Singing with feeble consonants is as soggy as a swamp." And he insisted that the quality of a vowel must be expressive of the meaning of the word. When a singer applied for an audition, Stanislavsky demanded: "Say Ocean!" The singer was baffled. "Ocean? Why?" "Because, according to the coloring of the vowel O, the ocean may be either calm or turbulent." One tenor argued with Stanislavsky that when he had to sing the high B-flat he could not think of anything but voice production. "All right," observed Stanislavsky, "I will not ask you to articulate when you are up on B-flat, but when you are in lower regions, I have a right to expect clear enunciation."

THE COVER THIS MONTH

For its cover subject this month, ETUDE is privileged to present a reproduction of a painting of Ludwig van Beethoven by the German artist Wolff. The painting is used with the kind permission of the copyright owner, Franz Hanfstaengl, and with the cooperation of the New York Graphic Society, American agents for Hanfstaengl.



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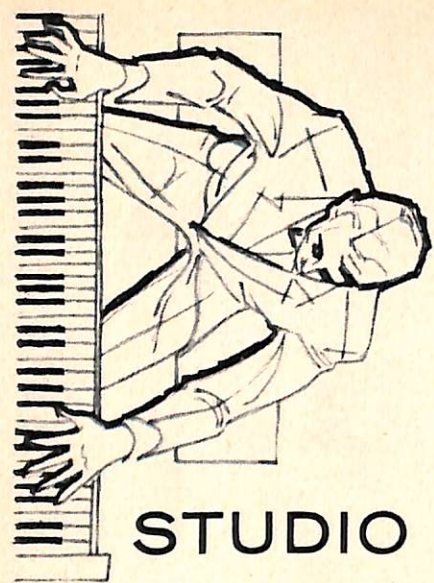


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National Music Week will be celebrated this year from May 5 to 12, theme being "Life Means More with Music." Folk music will be highlighted in recitals, concerts and community sings throughout the country. Last year more than 3,700 communities in all parts of the nation participated in the observance. A program announcement and list of books and pamphlets available to help in planning Music Week events may be obtained by sending a self-addressed stamped envelope to the National Recreation Association, 8 West Eighth Street, New York 11, New York.

Niels Viggo Bentzon, distinguished Danish composer-pianist, arrived in New York in February for a three-month lecture-recital tour of America under the auspices of the American-Scandinavian Foundation, on a Denmark-American Fund Fellowship. His *Variations Breve* will be premiered by the New York-Philharmonic Symphony Orchestra. Later Mr. Bentzon will go to Louisville, Kentucky, for the premiere and recording of a new work, *Pezzi Sinfonici*, commissioned by the Louisville Orchestra Society.

The International Festival of Music at Lucerne, Switzerland, August 17 to September 7, will feature the Swiss Festival Orchestra and the Vienna Philharmonic Orchestra. Guest conductors will include Herbert von Karajan, Carlo-Maria Giulini, Ernest Ansermet, Dimitri Mitropoulos, Rafael Kubelik and Andre Cluytens. Soloists will include Yehudi Menuhin, Nathan Milstein, Artur Schnabel, Marcel Dupre, Robert Casadesu and Irmgard Seefried.

Gene Buck, song writer, theatrical producer, from 1924 to 1941 president of ASCAP, died in Great Neck, Long Island, on February 24, at the age of 71. He was credited with the discovery of many stage stars including Ed Wynn, Eddie Cantor, Will Rogers and others. With Victor Herbert, Nathan Burkan and other composers, he founded ASCAP in 1914.

The Third Annual Competition conducted by the Arcari Foundation, resulted in a tie, the \$1000 award being divided equally between Gregory Stone

of Van Nuys, California, and John Fortis, Philadelphia. The composition required was a one movement concerto for accordion and orchestra.

The North Carolina Symphony Orchestra is currently on its twelfth annual tour, having given its first concert on February 5 in Roxboro. The orchestra will play a total of 113 concerts before the season is concluded on May 22 at Fort Bragg. One of the highlights of the season's concerts will be the premiere of the winning Benjamin Award composition for 1956, *Nocturne for Orchestra in F major*, by Gerhard J. Wuensch of Indianapolis, Indiana.

The Chautauqua Summer Schools will conduct its 84th season at Chautauqua, New York, June 30 to August 25. In connection with the school activities there will be a full program of orchestra concerts, operatic productions, lectures, recitals and various other educational and religious projects. The Chautauqua Symphony Orchestra will again be conducted by Walter Hendl. The Chautauqua Opera Association's activities will be directed by Alfredo Valenti of the Juilliard School of Music.

The second annual "Accordion Day," sponsored by the American Accordionists' Association, will be held on May 19 in Detroit, Michigan. Three events will occupy the time of those in attendance: first, a teacher-dealer convention; second, an Olympic Accordion Contest to select the American representative to the World Accordion Competitions in Saarland, Europe; and third, an accordion evening, featuring some of the leading artists of this instrument in the country, including Carmen Carrozza, Eugene Ettore, Joseph Biviano, Daniel Desiderio, and Charles Magnante.

William Strickland is the first winner of the newly established award of \$1000 given by the National Federation of Music Clubs "to the individual or organization which accomplished the most for American music in other countries during 1955-1956 season." Mr. Strickland, former conductor of the Nashville Symphony, later was conductor of the Vienna Symphony, and is now
(Continued on Page 49)

etude—may-june 1957

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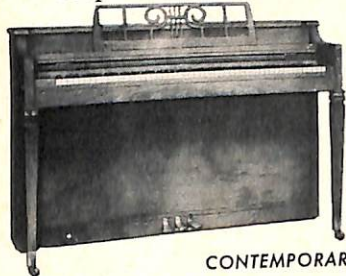
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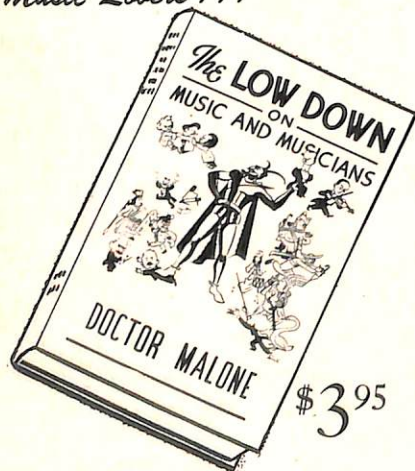


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Josef Hofmann

1876-1957



JOSEF HOFMANN, noted pianist, died in Los Angeles, California on February 16, at the age of 81. He had lived in California since 1939, following a long residence in the East. The career of Josef Hofmann was one of the most spectacular in all music history. He was one of the select few who have successfully bridged the precarious passage between child prodigy and mature artist.

Josef Hofmann was a precocious child prodigy. He was born in Cracow, Poland, January 20, 1876. His father, Casimir Hofmann, was a pianist of considerable ability on the faculty of the Warsaw Conservatory and his mother was an opera singer. An older sister with musical ability completed the family group. It was this older sister who was her brother's first tutor when he was four years old. After only a year with the sister, the boy was turned over to the father for further instruction. It was apparent even at this early age, that the boy was unusually talented. Before he was six, he appeared in a recital near Warsaw and amazed the audience with his tremendous ability. He continued his studies with the father until he was ten, when he was taken to Berlin for an appearance with the Philharmonic Orchestra under the direction of Hans von Buelow. He played the Beethoven Concerto No. 1 with sensational success.

Following this he was in demand all over Europe. Recital piled upon recital and in all the musical centers of Europe the excitement over the young genius was intense, Camille Saint-Saëns even going so far as to state that young Hofmann "had nothing more to learn in music; that everything in him was music."

In 1887 the boy wonder, not yet twelve, was brought to America, and on November 29 of that year he made

his debut at the Metropolitan Opera House in New York City. The success that followed this appearance came very close to ending his career. The demand for young Hofmann to be heard was so great that he made 42 concert appearances throughout the country. Then it was that the Society for the Prevention of Cruelty to Children stepped in and called a halt to the tour.

Through the generosity of Alfred Corning Clark, an advance of \$50,000 was made for young Hofmann's future education, with the understanding that he would withdraw from public concerts until he was 18 years old. There followed years of study in Berlin under Heinrich Urban and Moriz Moskowski. Then at 16 he studied with Anton Rubinstein.

At 18 he began a concert career that was a succession of artistic triumphs throughout Europe and America. In 1896 he toured through Russia and from 1898 his annual tours of America became eagerly anticipated events of the musical life of the country.

In 1924 he participated in the founding of the Curtis Institute of Music in Philadelphia and was its director from 1927 to 1938. On November 28, 1937 he celebrated his fiftieth anniversary in America with a jubilee concert in the Metropolitan Opera House, New York City, in which he had the assistance of the Curtis Institute Orchestra, conducted by Fritz Reiner. Prior to this, on April 4, Philadelphia paid tribute to Mr. Hofmann with a concert by the Philadelphia Orchestra, conducted by Eugene Ormandy. His final public appearance was made on January 16, 1946 when he played a concert in New York City's Carnegie Hall.

Mr. Hofmann was a composer of genuine ability, including in his list of works, a symphony, several piano concertos, and many smaller works. A number of his compositions were published under the pen name, Michel Dvorsky. He was also a writer; his book, "Piano Playing With Piano Questions Answered," has passed through several editions.

It appears certain that his passing marked the close of an era in the history of the keyboard—an era that witnessed the pianistic triumphs of Paderewski, Godowski, Rachmaninoff, Harold Bauer, and—Josef Hofmann. THE END

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ETUDE

THE MUSIC MAGAZINE

Igor Stravinsky,

approaching his 75th birthday,

is truly a COLOSSUS OF MODERN MUSIC

by Harvey Berman



IGOR STRAVINSKY

of the talent necessary for a career in music.

Taken aback by the boy's sudden assault and secretly delighted with his manner and devotion to music, Rimsky-Korsakov agreed to give him a hearing. The student seated himself at a piano and began to play. Half an hour later, his concert concluded, he looked up at the master and waited for his verdict.

"Young man, your music is quite nice," Rimsky-Korsakov reportedly told Igor Stravinsky. "But in all fairness to you, I would suggest that you continue with your law studies."

"However, should your interest in music remain, you might perhaps enroll in some formal courses in counterpoint and harmony. Then, maybe, you will come back and play for me again and I will be able to give you a more favorable report."

His hopes dashed for the moment, a crestfallen Stravinsky returned to the university. Accepting the composer's advice, he resumed his training in law.

Nevertheless, there was something about music that had always fascinated the young Stravinsky and made him its slave. As the child of the St. Petersburg Opera House's leading bass—a singer, incidentally, who created the rôle of *Varlaam* in Mussorgsky's "Boris Godunov"—music had come into the youth's life at an early age. At six, he was

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already spending hour after hour, browsing through his father's massive library of operatic scores. At eight, he learned to play the piano and violin. And by the time he was ten, he had long since composed his first piece, a childish and inept work, to be sure, but a major triumph for someone his age.

It was not easy, therefore, to return to dusty test cases and dry courtroom procedures. It had never been easy, but his family—including his father, who held that a career in music was far too difficult to attain and far too precarious an existence for all but the best—had insisted that he prepare for the bar and Igor had been forced to go along with their wishes.

Nevertheless, upon his return from Germany, Stravinsky did his best. Music, however, quickly gained the upper hand again. Writing a piano sonata, a year later he called on Rimsky-Korsakov a second time. The composer greeted him warmly and listened to his music intently, seemingly impressed with what he was hearing. Occasionally, he asked Stravinsky to repeat a specific passage, nodding and keeping time to the music when it was replayed.

Yet when it was all over, Rimsky-Korsakov rose and proceeded to hack the composition to bits. This was bad and that was wrong; this passage showed a lack of imagination and that one lacked polish; this note was misplaced and that note didn't belong at all.

Crushed, Stravinsky prepared to go. Abruptly, though, the master's tirade abated and his face broke into a broad smile. His painstaking analysis complete, he turned to the distressed would-be composer and said, "It's bad, very bad. But it does show a certain something—call it a flair for music, if you will—that is promising."

"You asked me once if you had any ability whatsoever and I told you to continue with your law. I've changed my mind. You will waste your talents as a lawyer. Come to me tomorrow morning—early, mind you—and we'll begin your training in instrumentation."

In later years, Stravinsky (Continued on Page 52)

Music in the high school gym

by Margaret Wardrope

Margaret
Wardrope



SO YOU HAVE BEEN offered a job in the High School playing the piano for gym classes. You don't know whether to be glad or just plain scared. A thousand questions are racing around in your mind: "How will I know what to play?" "Will I be asked to sight read?" "Is playing for gymnasium the same as playing for ballet?"

Let us just relax for a moment and talk this thing over. Perhaps I can answer some of those questions and give you at least a rough idea of what is expected of you.

At long last physical education has taken its rightful place in the high school curriculum. It is no longer considered just a period of relaxation sandwiched in between Latin and Geometry. It has now become a very definite and important part of education. Perhaps the time, too, has come when the accompanist in the gym will be recognized as a trained specialist and not just somebody who can play the piano.

In a previous article in ETUDE (March '52) I described the requirements for the ballet accompanist. They are: technique, rhythm, sight reading and appreciation or a feeling for movement. These apply also to the gym pianist, and in exactly that order of importance. Let's face it, without a good technique to back you up you won't get very far as a professional pianist. By that I don't mean that you must produce diplomas and degrees, but you must be able to play the piano fluidly and with a certain amount of sureness. A good accompanist, whether for dancer, gymnast, singer or instrumentalist must always give the impression of being in complete control of any situation that might arise while performing in public. So if you feel confident that your fingers won't let you down when you need them most, let us go on over to the High School and see about that job.

Before we go any further, though, may I say that if you have ever played for ballet classes you'd better forget everything that you played because very little of that music will be suitable for gym. I suppose it is reasonable to assume that since both gymnastics and dancing are body movements, the same type of music will do for both. Nothing could be farther from the truth. Not only does the music differ but the playing of it requires an entirely different attack. The soft little waltzes and dainty polkas that you might play in the dance studio do not lend themselves as a rule to the stronger movements in the gym.

Marching will be one of the most important items on your agenda. Here again people have the mistaken idea that any old march will do as long as it is called a march. One pianist who tried out for a new job kept playing

Mendelssohn's War March over and over again for girls to march to, then couldn't understand why she didn't get the job. Now there is not a thing wrong with the War March except that it has no place in the girls' gym.

Since marches are so important they should be chosen with the greatest care. If you expect the pupils to keep time to your march music then you should try to find the simple and well-marked ones. Some marches are wonderful to listen to at a band concert but when you try them out on the piano you find the rhythmic accents obscured by an intricate and, sometimes, elaborate melody. Personally I prefer the College football type of march to any other. They are usually very straightforward and simple with a good swing and you have no trouble hearing the LEFT, right, LEFT, right. I also prefer a 2/4 or 4/4 rhythm, that is, for girls. Boys' marching is something else again and often the slower 6/8 march is better suited to their longer strides.

A very important part of playing for a gym class is your ability to go from one rhythm to another without losing a beat. For instance, the class may do a combination of march, step hop, polka or running, all without a break in the music and you must be able to change rhythm accordingly. Most gym teachers time their commands so that they come at the end of a phrase of music which makes for a neater and smoother effect when you change from, say, a march to a polka.

For polkas and step hops, I find folk tunes and simple little pieces the best bet. When I select music I always turn first to the junior section of ETUDE. Some of the grade 1 and 2 pieces have come to my rescue many a time. They are simple but usually have something very definite to say. If, on the other hand, they sound too simple, you can always add a note or two here and there and play them 'grown up style.' Actually in my opinion, when playing in the gym it is far better to ELIMINATE notes than to add extra ones. The pupils want to hear strong accented beats and if you clutter them up with fancy fill-ins and unnecessary notes you will defeat the purpose of your being there.

In the High School gym where I play, we do, literally, everything to music from marching to basketball shooting. All apparatus work, such as vaulting on and off the box, rope climbing and swinging on the rings, is done to music too. After many years of experimenting we've come to the conclusion that waltz music is best for these exercises. It never ceases to amaze me to see how easy a difficult exercise becomes when the

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Good vocal habits

from an interview with Renata Tebaldi
as told to Rose Heylbut



Renata Tebaldi

IT WAS EARLY IN 1955 that the Metropolitan Opera became the last of the world's great lyric theatres to present the art of Renata Tebaldi. Young, vivacious, and looking more like a student than a celebrated prima donna, Miss Tebaldi came here firmly established through her fine recordings as well as through her achievements in La Scala, Covent Garden, the Paris Opera, the Teatro Colon in Buenos Aires, and the Opera in Rio de Janeiro; and her New York appearances were hailed with a series of superlatives indicating a renaissance of the Golden Age of song.

A native of Italy, Miss Tebaldi was born in Pesaro, on the shores of the Adriatic. Her marked musical gifts showed themselves at an early age, and the girl's mother (and constant companion) encouraged her to study for a pianist's career. Accordingly, the young Renata was entered at the Conservatory of Parma, the Alma Mater of Toscanini. Here she majored in piano, and followed the full six-year course of theory, harmony, sight reading, form analysis, music history, etc. It was while she was a piano student at Parma that her voice was discovered. Friends heard her sing, at parties and for her own amusement, and passed on the word to members of the faculty that the young pianist's voice was worthy of attention. Official opinion agreed, and it was suggested that Renata study singing. But the family was not convinced. To de-

vote one's life to singing, it was argued, one had to be more than ordinarily good. When she was about eighteen, however, Renata entered an audition at the Parma Conservatory, and won first place. After that, she was allowed to study singing.

For a year, she worked, at Parma, with Campogalliani. Then the family went back home to Pesaro, where the girl studied under Carmen Melis, the famous soprano who was then teaching, and who, Miss Tebaldi tells you, helped her to master the fine *pianissimo* tone which, today, forms so notable an element in her equipment.

Renata Tebaldi's public career began in 1944, when she sang the leading rôle of *Elena* in Boito's "Mefistofele," in Rovigo. 1944 stands as the worst of the war years in Italy. Travel was nearly impossible, with air raids, bomb attacks, and the taking over of all railroads for military use. The girl had great difficulty in getting to Rovigo, and spent most of her time there in bomb shelters. The following year all public performances were suspended because of travel conditions. Then the war was over, and Miss Tebaldi resumed her career, singing *Desdemona* ("Otel-lo") in Trieste.

The girl's great opportunity came in 1946. Toscanini planned to re-open La Scala, re-built after the war, with a great concert, for which he wished to engage some of the younger generation of singers whose work had been so harshly interrupted. Miss Tebaldi was selected to audition for the Maestro. She sang an aria from "Andrea Chenier," and most of the last act of "Otello." Toscanini was delighted with her, crying "Brava! Brava!" and engaged her on the spot. She sang at the gala concert, as one of the two younger singers to be engaged for it, and made her operatic debut at La Scala the following autumn. Since then, the name of Renata Tebaldi has ranked well to the forefront of today's vocal artists.

You ask Miss Tebaldi what has contributed most to her career, and she tells you, "good teaching."

"The first thing the singer needs," she says, "is, of course, a good voice. The next thing is the ability to realize whether or not you are making the proper progress in developing your voice. This, I think, must be judged in terms of your own sensations. If the voice comes out freely, easily, without force or strain of any kind, the chances are that your methods of emission are sound. If you experience even the slightest pushing or strain, your method is not good for you, no matter how well it suits some other throat. Still, the problem is not quite so simple—one must also realize that a sudden change of teacher and method can also cause trouble! Thus, while one is still a

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what power professional criticism



Giacomo Puccini

"... the Italian press crucified him."

by VERA ARVEY

Any music teacher who has devoted a lifetime to his work knows that from a group of many pupils, only one is apt to be outstanding. That one could, if fame comes his way, also create a reputation for his teacher that would ensure many future years of financial success.

So the teacher, on discovering a gifted pupil, is apt to wonder what will happen when that pupil encounters the critics. Will he please them and win success, or will he be "panned" and vanish into obscurity? For all too often the critics have the power to accomplish just that.

It would be well for all of us (not only musicians, but the music-loving public as well) to remember that a critic is, first of all, a human being—with all the human virtues and faults. He is, second, a journalist who may or may not be more concerned with the journalistic merits of his criticisms than with musical values. Third, and most important, his power comes not in his having good or bad opinions, but in the fact that he has an important newspaper or magazine in which to express those opinions.

This latter point is emphasized by the experience of a music critic on a large Western paper. After twenty-two years of service, she was suddenly fired. On that day her power and her fame ceased; even some of her supposed "friends" departed, and rushed to accord the new critic the admiration and praise that they had formerly given to her. The incident proved that her power came solely from her connection with the newspaper.

Bearing those three facts in mind, let's look back through musical history and see how often really influen-

tial critics have been wrong. Let's also see how much attention posterity has paid to their judgments! Actually, some of the musicians we now recognize as great were constantly harassed by critics who disagreed with them. As Dr. James Francis Cooke, former editor of *ETUDE*, has so aptly remarked: "The greatest of critics is the old gentleman with the whiskers, hour glass and the scythe, Father Time."

Once, the composer Jean Sibelius remarked: "Pay no attention to what the critics say. There never has been set up a statue in honor of a critic."

No, not a statue. But one critic, at least, has a monument of a different sort. Do you remember the character of Beckmesser in Wagner's "Die Meistersinger," the writer who criticizes *Walther* so severely that the latter fails in his effort to join the Mastersingers; later steals *Walther's* song but sings it so clumsily that he is derided, and finally has to bow to *Walther's* superior artistry? Well, Beckmesser was modeled after none other than Eduard Hanslick, the Viennese critic who repeatedly attacked Wagner, Liszt, Bruckner, Berlioz, Hugo Wolf and Verdi. True, Wagner had been attacked before. His journalistic enemies were to be found in many cities. Yet it was Hanslick to whom he threw a crumb of questionable immortality when he created Beckmesser in his image. Then, to make certain that his action wouldn't go unnoticed, Wagner read the libretto of "Die Meistersinger" aloud in Hanslick's presence. Hanslick understood, and was angry.

Bruckner was not as forthright (Continued on Page 40)

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Thalberg's *ERARD*: A DISCOVERY

by Vera Mikol

CONCERTS BY PIANO virtuosi of international repute are today so much in the forefront of the American musical scene that it is hard to believe that only a century ago New York welcomed the first really great European pianist to reach these shores. He was Sigismund Thalberg of romantic origin and legendary technique—Liszt's contemporary and most formidable rival as a concert performer.

Across the Atlantic with Thalberg in 1856 travelled a concert grand pianoforte by Erard of Paris, not merely because the pianist did not expect to find in the New World an instrument worthy of his requirements, but mainly because Thalberg's reputation and that of the Erard pianoforte were closely linked. As historians of the pianoforte invariably point out, the Erard family maintained its pre-eminence in the industry because Thalberg, after 1830, demonstrated to the world the effectiveness of the Erards' "double escapement" mechanism and the "repetition action."

What was Thalberg's Erard actually like in appearance and in construction? The fate of the instrument which the virtuoso brought to the United States is apparently unknown. But, by a happy turn of circumstance, there has recently been discovered here a sister-pianoforte, built by Erard expressly for Thalberg in 1856, the very year of his American concert debut. It stands in my own living-room in Pacific Palisades, Southern California.

I bought it in Naples, Italy, in 1931. Neither the seller, an elderly music-teacher who eked out a living in the Neapolitan slums, nor I, a mere dilettante in piano-playing, had any idea of its illustrious past. But the unusual

elegance of its classic lines and narrow coda delighted me, and there was no resisting the velvety bass chords that the maestro drew from the long ebony body. What if it had a few dents and scratches, and an unchromatic tinkle in the upper octaves? It was only a second-hand piano, not a very risky investment for a young aspirant to a career in the American Foreign Service, with more space than furniture in a newly-rented villa on the heights of Posilippo. And so, for six charmed years, I coaxed from it the simpler lyrical passages from Chopin and Mendelssohn, appropriate to the soft pastel sunsets reflected beneath my window in the Bay of Naples.

Next scene, Pacific Palisades. War was about to break out in Europe, and I was lucky to be safe in California with my household goods, including the Erard. But the long sea-voyage had not been good for its delicate hand-built action of wood and leather, and soon the California climate worked its notorious havoc on the wires and sounding board. The piano would never stay in tune more than a few weeks. Yet I could not bring myself to part with it. I had had the ebony finish removed to reveal the original beauty of its rich dark rosewood. Inside the case I had discovered a signature: "Thalberg," and the number 27357. I wanted to know more.

In 1950, again in Europe, I called at the Erard factory which still occupies a 17th century mansion at 13 rue du Mail, Paris. I was ushered from salon to salon, each more impressively furnished than the last, and finally the president of the company led me into his private study, where a huge leather-bound recordbook had been opened to the year 1856. "Yours is a very" (Continued on Page 47)



SIGISMUND THALBERG

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*an intriguing account
of the various operational details
requiring careful attention . . .*

Behind the Opera Curtain

by Aubrey B. Haines

Too frequently the music lover takes for granted the opera performance he witnesses or hears on the radio. Since everything seems to run smoothly, he accepts what he sees and hears without realizing what goes on behind the opera curtain. However, there lies a story behind the scenes which few opera devotees are actually aware of, for literally hundreds of persons work unseen and unheralded. They do not receive the applause of the audience, for they are never seen behind the footlights. Many months of labor are involved in an opera season. Hour upon hour is spent in working against the time when the finished product will be seen on the stage and then go for a tour.

When several years ago, for instance, Margaret Webster was invited to serve as the dramatic director for Verdi's *Don Carlo* at the Metropolitan, she began work on the November performance the preceding April. Learning from books all that she could, she then took up the musical score. Finding that the complete work was not recorded, she asked the conductor, Fritz Stiedry, to play the opera through on the piano, and she took it down on a wire recorder. When Rolf Gérard's scenic designs were ready, Miss Webster augmented them to make a model stage on which she could group her people. At the outset she used several sets of chessmen. Then from Paris a friend brought her numbers of small lead figures, which she employed to better advantage. Every gesture, every motion of single performers and of the chorus was planned before Miss Webster even met the performers.

Today at the Metropolitan there is neither money nor time to afford more than two rehearsals for a given work. However, the New England Opera Theater in Boston, which has Boris Goldovsky as its director, is more fortunate. There a great number of rehearsals precedes each performance, since Goldovsky insists on getting at the root of characterization of all the principal singers. Each singer, under his direction, analyzes each musical phrase, facial expression, and body movement in terms of what it contributes to the reality of the performance. Hence many hours are spent on a single bit of stage work, such

as rising from a chair in a way that would register a particular emotion. And days are spent on a single scene to give it the desired dramatic impact.

The theatrical problems posed by opera are so threatening—in some cases so nearly impossible to solve—that no company can ever really hope to match the best efforts of the legitimate stage. Budget and time in the larger organizations make an assembly-line schedule necessary. Hence the most that any stage director can hope for is that the story line of an opera will somehow be clear to the audience and that some kind of natural action can be achieved by the principal singers and the chorus.

Making the story line clear is not an easy matter in an opera such as "*Il Trovatore*" in which half of the continuity is omitted in the libretto and therefore must be inferred from the half that is presented in eight short, abrupt scenes. Besides, since the text is in Italian, most of the audience must guess the significance of the action from the pantomime of the singers and the nature of the music. While it is possible to make "*Il Trovatore*" intelligible, the stage director who can do so with a handful of rehearsals must be gifted to the point of genius.

Typcasting in opera is almost impossible, for singers are seldom really right for the rôles they are called upon to interpret. They are chosen because they possess the voices and the technic required by the music. Difficult as an opera is to make realistic, nevertheless a stage director who is guided by a consistent and reasonable over-all idea of what an opera ought to look like can at least usually achieve presentable results. For instance, he can make floor plans to relate the singers to one another instead of leaving them free to hurl their tones at the audience in isolation from the dramatic situations in which they are supposed to be participating. He can also arrange the chorus in something besides the stereotyped V-formation so common in many opera companies.

An audience sees but a small portion of an opera house. What goes on in the space above, beneath, behind, and on either side of the stage is worth knowing. The places where the real labor goes on are a veritable beehive of activity.

They include, besides the rooms of the heads of the various departments—musical conductor, stage manager, scenic artist, costumer, property master, master electrician, and master carpenter—those in which their ideas materialize.

At the Metropolitan Opera House that part of the stage known as the prompt-centre extends from the floor of the stage to the beams far above—a height of 160 feet—to which are attached pulleys and huge leverage wheels for running the ropes that lower and raise the drop-scenes. Everything above that part of the stage in front of the curtain, or the proscenium arch, is summed up by the term "flies." The flies include the border lights, countless ropes, cleats, pulleys, the beams to which these are attached, and the fly-galleries on either side, from the lowest of which the drop-scenes and borders are worked. These galleries vary in number according to the size of the house. In opera houses of the first rank, such as the Metropolitan or the War Memorial Opera House in San Francisco, they are four in number, making the flies four stories high.

At the production of an opera the audience, comfortably seated, watches the performance unfold itself so smoothly that it has no idea of the actual preliminary labor involved. While the great amount of work which makes up any opera performance could not possibly be given in detail in an article of this length, the formula for producing operas follows somewhat this pattern. On a given date the managing director hands the libretto to the members of his staff. Immediately they set to work to exhaust the source books of information on the episode lying at the base of the action. And they do this as thoroughly as if they intended to write a history.

Finding illustrations in books of special value, they use these to create their own designs for scenery, costumes, weapons, and other properties. A list of the articles needed in his department is made out by the property master. When the Metropolitan opened in 1883, properties were made on the grounds. While the property master and his men construct or collect the

(Continued on Page 44)

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The War Memorial Opera House
San Francisco, California



The prompter fills a most important rôle unseen by the audience.



A striking scene from "*Elektra*" by Richard Strauss

Setting for Act III of "*La Bohème*" by Puccini.



NEW RECORDS



Schumann: Piano Concerto; Kinderszenen; Walter Gieseeking, Piano

The magnificent art of the late Walter Gieseeking has already been the subject of such extensive analysis that it would be difficult to present much new material in this limited space. His last recording of the Schumann *Concerto*, however, requires additional and, unfortunately, less favorable comments. Here we feel the absence of Gieseeking's remarkable artistic equilibrium. Even his flawless technique this time lacks its usual crystalline clarity. Undoubtedly, we would have considered this rendition more convincing had we not been familiar with Lipatti's version of the same work.

On the other side of the recording we find a very impressive performance of Schumann's "Scenes from Childhood" (in 13 pieces). Written for children, but not at all child-like, this work belongs to the popular repertoire. Nevertheless, Gieseeking does not prate platitudes to us. He has mobilized all his qualities to introduce the work in a new light.

His technique regains full power in the Third Scene in spite of some insignificant shortcomings. The solemn Sixth Scene is recreated with ascetic discipline and sounds like a military march in three-four time. The *Reverie* is rendered, fortunately, in a manner that would not awaken reveries among frustrated souls.

Gieseeking replaced unhealthy sentimentality by its antidote, sober lyricism. His calm tone and semi-nostalgic *rubato*, kept within the borders of decorum, lend a classical character to his performance. His delicately outlined polyphony in the Twelfth Scene illustrates particularly well the way Gieseeking combines the romantic aspects of this work with the classical inclinations of the interpreter.

Gieseeking's reduced *rubato* does not deprive the melodic line of its continuity, while his pedantic and somewhat cold phrasing is less academic than usual in his uncompromising Schumann. This time, his moderate and stylized *rubato*, which was so often the subject of criticism, changed the Eighth Scene into a masterpiece; its recitations are almost "spoken." Similar impressions are received from Scene Thirteen, *The Poet Speaks*, which indeed represents the speech of the poet of the piano, though this epithet could rarely be ap-

plied to Gieseeking's art. (Angel 35321)
—Jan Holcman

Beethoven: Two Piano Sonatas, Op. 109 and Op. 110. Ernst Levy, pianist. Music at M-I-T

It is pleasant to hear a new recording which does not invite unpleasant commentary. Such is the recent rendition of two Beethoven Sonatas, Op. 109 and Op. 110, presented by the Swiss pianist Ernst Levy (Petri school). The performance of both works is distinguished primarily by expressiveness, accentuated by a massive touch and somewhat abundant pedalling. A sharp but non-metallic tone does not interfere with the sonority of the chords and the clarity of the scales.

Well-developed technique serves Mr. Levy only as a means to express his musical thoughts. The rhythmical balance and variable tempos, kept within reasonable proportions, indicate that the pianist is fully conscious of what is happening under his fingers. Sometimes, however, particularly in the poetic passages of these works, his strong, almost percussive touch too forcibly underlines every note of the melody, transforming it into prose.

Nevertheless, Mr. Levy's performance cannot be regarded as academic. The same obstinacy which disturbs us in certain sections serves to strengthen the structure in others where the dramatic climaxes permit, if not require, such treatment.

It is a matter of taste whether we prefer this or another kind of competent interpretation, but there is no doubt that those of Mr. Levy are authoritative. The excellent fidelity of the recording recreates the *fortissimos* without distortion and renders in full the *pianissimos* of the neat cantilenas. (Unicorn UN LP 1033)

—Jan Holcman

Prokofiev: The Ballet of Romeo and Juliet

The lengthy "Romeo and Juliet" ballet score of Prokofiev, a full evening's entertainment, is now available complete on a pair of LP's in an album issued by Colosseum. This music contains some of this composer's most moving and colorful writing, but listening to the whole without the diversion of the stage action is apt to be a trying experience, especially since this particular recording is distinctly not hi-fi. So this is a very special item; for most listeners a recording of one of the three

orchestral suites extracted from the score would be more to the point. (Colosseum CRLP 10209-10)

—Joseph Bloch

Richter: Sonata for Piano Ben-Haim: Sonata for Piano

MGM has had the courage to issue an LP containing two new piano sonatas by two composers little-known here, the American Marga Richter and the Israeli Paul Ben-Haim, both sonatas written for the pianist Menahem Pressler. The works are given clean and authoritative performances by Pressler and have been recorded with notable fidelity. However, the end result is rather monotonous because both works depend chiefly on piano figurations of a percussive sort for their chief interest rather than on any sort of strongly profiled thematic material or vital development. The Ben-Haim is short and primitively constructed; the little slow movement is quite lovely, and there is an appealing exotic coloring throughout. It could conceivably become quite popular among pianists as a light, graceful trifle. The Richter is considerably more difficult and pretentious and sounds much the same throughout its three movements because of the ever-present pounding of minor seconds and the absence of clear tonal design. (MGM E3244)

—Joseph Bloch

Bartok: Divertimento for String Orchestra

Ives: The Unanswered Question
Milhaud: Symphony No. 4 for Strings
Skalkottas: Little Suite for Strings (Unicorn UN LP 1037)

Bloch: Concerto Grosso No. 2

Richter: Lament for Strings
Antheil: Serenade for Strings (MGM E 3422)

Two LPs of original works for string orchestra by contemporary composers have been released, one by MGM with an orchestra conducted by Izler Solomon, the other by Unicorn with the Zimble Sinfonietta under Lucas Foss. The Unicorn LP has a superb string sound; the MGM tends to be more shrill by comparison. On the other hand, Solomon's performances are more arresting and colorful. The feature of the MGM record is the Concerto Grosso No. 2 of Ernest Bloch, dating from 1952, which curiously has not yet been widely performed. It is one of his tightest and most engrossing works. On the Unicorn list one is especially struck by the remarkable and moving Unanswered Questions (1908) of Charles Ives, in which the strings are joined by a trumpet and four flutes. The work must be a fiendish problem for the recording engineer, and the result here is a triumph in every sense of the word.

—Joseph Bloch

Cowell: Symphony No. 7 Ward: Jubilation Overtures; Adagio and Allegro

These three works are creditable additions to the modern American symphonic repertoire. Henry Cowell's symphony, written in 1947, combines his recent excursions into modal writing with his earlier experiments with dissonances and modern tonalities. But there is no feeling of contradiction. The work is soundly constructed, has fresh approaches, and is filled with ingratiating material presented in a highly personal manner. The concluding movement is a summation of thematic subjects stated in the three preceding movements.

Robert Ward's two orchestral pieces make less stringent demands on the listener than does the Cowell Symphony. Both were written during World War II, while the composer was serving as a bandleader of the Seventh Infantry Band. The Adagio and Allegro, which opens with a fugal subject, and ends with a broad chorale based upon that subject, is spacious in its design and spirited in its material. The Jubilation Overture is ingratiatingly spiced with jazz elements. Both make for easy and enjoyable listening.

All three works were recorded in Vienna under the auspices of the American Composers' Alliance by the Vienna Symphony under William Strickland. (MGM E3084)

—David Ewen

Orff: Die Kluge

Those who have heard Orff's most important opera, the trilogy "Trionfi," are aware of his esthetics: his preference for styles and techniques that are primitive in their bareness and simplicity; his desertion of the traditional harmonic, contrapuntal and vocal procedures for rhythmic declamation which often consists only of rapidly repeated notes against a most elementary background.

"Die Kluge" ("The Wise Woman") came in 1942, five years after the first opera of his trilogy, and four years before the second. Based upon a delightful Grimm fairy tale, it is stylistically far different from "Trionfi." It may still be austere and primitive, but it also contains many delightful melodies—such as a lullaby and a drinking song—some of them of folksong origin. The search for simplicity and for musical essentials remains relentless, but not at the expense of good listening and good theatre.

"Die Kluge" is a delightful operatic novelty. The recording, made under the personal supervision of the composer, is by the Philharmonia Opera Company conducted by Wolfgang Sawallisch, with Elizabeth Schwarzkopf in the title rôle.

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The performance and the recording are excellent. (Angel 3351 B/L)

—David Ewen

Beethoven: Concerto No. 5 in E-flat Major ("Emperor") Robert Casadesu; New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos, conductor.

The Casadesu performance of the "Emperor" ranks very high among the currently available recorded versions. Casadesu plays the concerto as if it were music (which it is) instead of oratory, as too many other pianists (especially Germans and Americans) tend to do. The concerto loses none of its brilliance or its drama by being played musically and flowingly, with natural and polished tone. Mitropoulos evidently takes his cue from the soloist and gives a reading of more than usual restraint, and the orchestra plays with considerable refinement. This recording of the "Emperor" is highly recommended. (Columbia ML 5100)

Richard F. Goldman

Rachmaninoff: Piano Concerto No. 2, Lew Oborin, piano

Kabalevski: Piano Concerto No. 3, Emil Gilels, piano

This new Colosseum release presents two piano concertos by Russian composers. One is performed by the Soviet pianist Lew Oborin, the other by his compatriot Emil Gilels.

Lew Oborin is considered one of the leading pianists in Russia today, but his rendition of Rachmaninoff's second piano concerto does not represent a unique example of his pianistic and artistic qualities. Although his well-balanced pianism, broad singing tone and cultured phrasing are sufficient to qualify him for this performance, his version of the concerto is lacking an inner vitality. His temperament is too moderate and in this respect, particularly, Rachmaninoff's own interpretation of the second concerto is superior to Oborin's.

In his new LP recording, Emil Gilels has chosen Kabalevski's third piano concerto. Here he is able to demonstrate his extraordinary finger- and chord-technique as well as his iron sense of rhythm. His playing, although dynamic and expressive in character, does not create "never-to-be-forgotten" impressions. This could be credited, in great measure, to the very music which seems to be much less impressive than the performance itself. The high fidelity of this recording is not high. (Colosseum CRLP 10223)

—Jan Holcman

J. S. Bach: The Six Clavier Partitas Agi Jambor, piano

A brilliant Hungarian pianist, Agi Jambor, has recorded six Partitas by

Bach. Her musical conceptions are traditional, her technique is almost always under full control, her embellishments, especially in the right hand, are precise and not lacking in musical meaning (the *Corrente* in the Fifth Partita, to mention only one example). But her musical personality is not very individual. Listening to a work played by Mrs. Jambor one can almost guess how she will interpret the next. She seems too objective in her concepts to be convincing. Certain dramatic sections of a declamatory character were just played and not recited. Her simplicity is pleasant but not imaginative. Her careful rendition of the First Partita, good as it is, cannot however compare with a superior rendering by Gieseeking even from a technical standpoint. Nor could her version of this work match that original one of Landowska's. In other words, Mrs. Jambor's playing is mature enough to give us an idea about the music she is presenting, but she does not present to us her own creative ideas. We are therefore compelled to listen more to a performed work of art than to the work of performing-art. Both ways of presenting a composition are of equal importance and both should coexist. Generally the fidelity is good; some metallic sounds were noticed in the upper register. Capitol, PBR 8344
—Jan Holcman

Following is a list of additional new recordings.

Schubert: Sonata in C Minor; Moments Musicaux. Leonard Shure, piano. EPIC (CL 3289)

Mozart: Concerto No. 4 in D Major for Violin and Orchestra; Concerto No. 5 in A Major for Violin and Orchestra. Schneiderhan, violin. Vienna Symphony Orchestra (Leitner). DECCA (DL 9857)

Offenbach At His Best (Arias in English, French and German). REQUEST (RLP 8027)

Mendelssohn: A Midsummer Night's Dream. Overture and Incidental Music. Berlin Philharmonic Orchestra (Frickey) with RIAS Chamber Choir. DECCA (DL 9846)

Nicolai: Merry Wives of Windsor Excerpts. Chorus and Orchestra of Bavarian Radio. Munich Philharmonic Orchestra, Württemberg State Orchestra (Leitner). DECCA (DL 9839)

Handel: Messiah Excerpts. Handel and Haydn Society. (Thompson Stone). UNICORN (UN LP 1043)

Richard Purvis At The Pipe Organ. WORD (W-4004)

(Continued on Page 64)

Books on American Music

a selected bibliography compiled by SHEILA KEATS

THE FOLLOWING BIBLIOGRAPHY represents a selection of those books on American music and American composers which, in the opinion of the compiler, have proven to be the most useful for research. The list has been limited to books of general history, biography and compositional technique, and no attempt has been made to include memoirs or works of criticism. The list has further been limited to those books which are readily available, either in bookstores or in most public libraries.

Bauer, Marian. *Twentieth Century Music*. New York: G. P. Putnam's Sons, 1947 (revised edition). 336 pp.

An historical-technical account of the development of contemporary music which discusses both American composers and their European colleagues. American music's debt to European trends as well as its own indigenous development are discussed clearly, logically and succinctly. Musical examples are generously employed and technical terms well defined. The discussion is organized chronologically, with sufficient detail for clarity and sufficient attention to general principles for details to fall into place. Glossary of Musical Terms and Bibliography.

Berger, Arthur. *Aaron Copland*. New York: Oxford University Press, 1953. 120 pp.

Divided into the conventional bi-partite arrangement, "The Man" and "The Music," this short musical biography is concise and illuminating. The short biographical section is dispassionate and informative. A detailed discussion of stylistic tendencies is illustrated by examples from the appropriate works. Thorough List of Works and Bibliographies of books and articles by and about Copland.

Broder, Nathan. *Samuel Barber*. New York: G. Schirmer, Inc., copyright 1954. 111 pp.

A brief biographical section opens this work, followed by an extended dis-

cussion of Barber's style and his treatment of each musical medium, illustrated by references to the appropriate works, with numerous musical examples. A concise and clear treatment of Barber's music, but one written upon the assumption that the reader possesses a good working knowledge of compositional techniques and technical terms. List of Published Works; List of Records; Bibliography of Articles about Samuel Barber.

Chase, Gilbert. *America's Music*. New York: McGraw-Hill Book Company, Inc., 1955. 733 pp.

A history of American music "from the Pilgrims to the present," which includes a history of musical activity in America (publishing, concerts, church music, etc.) as well as discussion of America's composers and their works, both popular and "serious." Almost every contemporary composer of note is mentioned and identified, and many are considered in extended essays. The final chapter is devoted to the life and works of Charles Ives. Contemporary composers are discussed according to their aesthetic persuasions, thus affording a survey of significant trends and styles in contemporary composition. Bibliography; List of American Recording Society Recordings.

Copland, Aaron. *Our New Music*. New York: Whittlesey House (McGraw-Hill Book Company, Inc.), 1941.

Section II (pp. 129-230) is devoted to "Composers in America." Copland presents a brief history of contemporary American music since 1900, including an accounting of the activities of the League of Composers and other groups which have propagandized contemporary music and encouraged its performance. Essays on the music of Charles Ives, Roy Harris, Roger Sessions, Walter Piston, Virgil Thomson and Marc Blitzstein are included as well as an autobiographical contribution by the author. Each essay presents a general description of the music of the composer in question written in non-technical terms. This is an interesting and valuable

general survey of the contemporary musical scene.

Cowell, Henry, ed. *American Composers on American Music: A Symposium*. Stanford University, California: Stanford University Press, 1933. 226 pp.

A series of essays by leading contemporary composers which discuss the works of several of their colleagues (many, but not all, also being represented in the book as authors) as well as significant trends in contemporary American music. Although the book is now over twenty years old, the information and opinions it contains are still useful and valid. A section of brief biographical notes and lists of works of composers "who write or are written about in this book" is included.

Cowell, Henry and Sidney. *Charles Ives and His Music*. New York: Oxford University Press, 1955. 245 pp.

Divided between "Life" and "Music," this highly literate and readable study attests to the authors' sympathetic understanding of Ives as a man and a musician. The biographical section is interesting and informative and, since it was prepared with the sanction and approval of Ives and his family, is, we may assume, both accurate and thorough. The section on the music is divided between an extended discussion of "Ives' Use of Musical Materials" which proves concise and illuminating and detailed analyses of two representative works. Ives' plans for a Universal Symphony are also included. The section is liberally illustrated with musical examples. A Chronological List of Compositions, containing the most complete information concerning each work of any List of Works of its type closes the section.

Ewen, David. *The Complete Book of 20th Century Music*. New York: Prentice-Hall, Inc., 1952. 498 pp.

An alphabetical listing of composers which includes brief biographies of each and program notes for selected works of each. These are descriptive rather than technical analyses.

(Continued on Page 46)

Choral Potential from the BAROQUE ERA

by Wesley K. Morgan



University of Southern California, 1957 Madrigal Singers, Dr. Charles Hirt, conductor.

THE VERY WORD *baroque* conjures up a variety of impressions. To one, it may bring to mind the curves and contorted ornateness of architectural form of some far-off time. To another, it may recall the rich texture of a Rembrandt or Vermeer painting. To many, the baroque era is summed up in the name of Bach. Roughly the period between 1600 and 1750, the baroque era has held a different meaning for every individual and every age—it covers a vicissitude of paradigms. Each musical period has recreated its own ideas and interpretations of this rich span of music history. The classical period considered baroque music heavy, stern, and serious; it was a point of departure, an abandonment of contrapuntal complexity for harmonic simplicity.

The Romanticist composers discovered in their baroque ancestors the opportunity to enlarge and make more profound their own style through adoption of contrapuntal and fugal technics. Actually, they succeeded more in imposing their own Romantic spirits on baroque musical matters—an unfortunate imposition from which we have not yet completely escaped—rather than genuinely ad-

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mitting 17th and 18th century disciplines into their own musical efforts.

It is only toward the middle of the 20th century that baroque music has been approached with a more honest frame of reference. We are beginning to see that its expression is best achieved when produced strictly on its own terms. With this is coming the realization that the most profound emotions in its choral music are indigenous in its musical structure and textual relationships, and consequently do not demand an individualistic interpretation so much as a faithful and objective penetration of the composer's intent motivating the musical and poetic lines. On the basis of this assumption, two points will be discussed briefly: (1) specific advantages found in learning and singing baroque choral music; and (2) what is its potential for public school music.

It may seem redundant to dwell on the advantages of performing music from the 17th and 18th centuries. Musicology has made such valuable contributions in this area that its merits have become self-evident, and professional recordings and performances by reputable choirs offer aural confirmation. Yet a situation exists in some areas of music education that strongly suggests a prevalent indifference to the real advantages of the best of baroque music, and other periods as well. Music critics and music teachers bemoan the pathetic mediocrity of much of the popular music absorbing the attention of young students, and despair of the incredible devotion claimed by those sensationalistic personalities who perform it. Any basis for musical discrimination does not appear to be evident. This is not too surprising, when current attitudes are so relaxed and casual that a prominent music educator can defend the lack of quality in public school musical performances by saying, "Lord Chesterfield once said that everything that is worth doing is worth doing badly, so long as it represents a joyous effort and remains unpretentious!" God help our national security and public health when teachers assume this position in their chemistry, biology, physics, mathematics, economics, or whatever, classrooms. To be sure, the purpose of music is to enrich our lives, but so is that of chemistry, and biology, *et al.* Though they may never become professional chemists or biologists, students required to take such courses in high school will be able to understand and better appreciate the wonders of the chemical and biological marvels surrounding them every day only through the thoroughness of the discipline demanded in their learning even the fundamentals. The analogous reference to music learning is obvious. Perhaps we do need to reflect on advantages of some kind of music that the perspective of history (Continued on Page 58)

music to link mankind

The story of the formation of an important body having to do with International Relations

by ALFRED K. ALLAN

EIGHT YEARS AGO a meeting of great importance in the music world took place within the walls of a modest-sized building in Paris, France. This event crystallized in the formation of the International Music Council, established under the auspices of the United Nations Educational, Scientific, and Cultural Organization, and dedicated to "developing international cooperation in the sphere of musical composition, musicology and folklore, and to furthering international understanding by bringing together individuals and associations engaged in various forms of musical activity throughout the world."

On that January day in 1949 the hopes of several previous years were realized. Fifteen American and European music authorities had gathered hopefully at UNESCO House in Paris to map out the founding constitution for the International Music Council. Representatives from the International Federation of Musical Youth, the International Society for Contemporary Music, the International Folk Music Council and the International Society for Musical Youth anxiously crowded the conference room. A short time before this, Jaime Torres-Bodet, UNESCO's Director-General, had said, "In the world today education and science cannot themselves alone create an atmosphere of peace. A considerable part of our program must be devoted to culture, which means that man's aesthetic and moral development must go hand in hand with his intellectual progress."

The delegates, using this statement as a guide, immediately set to work drawing up the Council's four purposes and the various means by which these highly ambitious programs were to be carried out. In the years that have passed since that meeting, the Council has been continuously at work fulfilling its early promise.

The purposes of the Council drawn up at the Paris meeting embrace the entire field of music. First, the Council desires "to foster the dissemination of the music of all peoples by the exchange of musicians, music—in both written and recorded form—and information about music between countries."

This purpose is best demonstrated in a practical way in the World Catalogue of Recorded Music which the Council has devised. This Catalogue is the product of years of untiring effort during which Council members have systematically tabulated existing recordings of Western seri-

ous music. The Catalogue is now bulging with about 50,000 cards, a total which is yearly being increased. Other Council members are busily engaged at drawing up selected lists of representative recordings of Eastern classical music.

By November of 1949 Council members had completed a valuable book containing the complete works of Chopin, illustrated and annotated. The Council hopes to complete similar studies of all the major composers of the music world.

In 1950 further activity was added in line with this first purpose: the increasing use of music subjects on the agenda of various European seminars. In Vienna just such a meeting was held, organized around the topic of "Art in Adult Education" and attended by leading music authorities.

To house much of the voluminous material being gathered, the Council, in July, 1951, opened the International Center of Musical Documentation in Paris. This Center contains a record library, an information service, a library of contemporary and classical music scores, other scores on microfilms and several studios where visitors can listen to any of the available records.

Two of the interlocking purposes upon which the Council was founded have spear-headed several notable achievements. The Council is seeking to "give every support to the contemporary composer in the dissemination of his work" coupled with a wish to "help young professional musicians at the outset of their careers."

Applying action to these words, the Council manages monthly radio broadcasts in various countries. Here the advantage for the young composer is immeasurable. His works are performed before a large listening audience, providing an excellent opportunity for him to gain recognition for his talent and ambitions.

In October, 1949, a special Chopin Centennial Memorial Concert was held in the great Hall of the Paris Conservatoire. UNESCO and the Council had a short time previous to the concert commissioned eleven new works from as many young composers. The night of the concert the eleven new works were performed before an enthusiastic audience. The first performances of the works, both solo compositions and chamber music, served both as a tribute to the memory of Chopin (Continued on Page 56)

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"music for young people"

the story of Nina Collier's TV music educational project

by ALBERT J. ELIAS

Not all ventures presenting music for young people manage to do so in an intelligible, stimulating way. The new series for educational television channels, however—appropriately called "Music For Young People"—brilliantly defies the fact that programs conceived and produced with a child audience in mind cannot be inspiring. Gratifying, too, is the fact that recognition of the effectiveness of the project has come to Nina Collier—its guiding spirit—in the form of a Marshall Field Award honoring "significant contributions to the welfare of children."

Produced by Arts and Audiences, Inc., for distribution by the nation's Educational Television and Radio Center, the series which consists of thirteen films, features well-known artists who analyze a variety of compositions as well as explain and demonstrate the mechanics of musical instruments. When Mrs. Collier, executive director of Arts and Audiences, Inc., first approached American educators and musicians with her plan for this series, it was greeted enthusiastically. Among others, Seymour Siegel, director of New York City's Municipal Broadcasting System (ETUDE—February, 1957), summed up his reaction by declaring that her form of bringing music to youngsters was "personal communication." It "has got to be put on TV," he stated.

It was Siegel, as Mrs. Collier is quick to point out, who put her in touch with a Ford Foundation unit, the Educational Television and Radio Center in Ann Arbor, Michigan. "This agency," she relates, "promptly commissioned us to make a 'pilot' or test film and subsequently contracted for 12 more programs." Soon, the Center was able to add these films to a new group of related TV documentaries designed to show how a creative person produces a work of art in painting, literature, and music. Through an awareness and an understanding of the creative process, moreover, the Center aimed at building appreciation of art in people tuned in to any one of nearly two dozen educational TV stations in communities from Boston to Seattle, and from north to south in this country.

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Sam Baron, flutist of New York Woodwind Quintet, answers questions during a filming session.



Cellist Madeline Foley of the Concertante Trio gets a helping hand from a young "fan."

Now, creative artists were being brought before the television camera—close up. In the programs concentrating on painters, writers, and composers, these people explained how they construct a thing of beauty and talked about their objectives, methods, and their work in general.

It was not long before the country's citizens could see what a television set could 'do' for them. Would it take them into a composer's studio to learn how he composes a symphony? Would it tell their pre-school child an enchanting bedtime story? Would it turn history into adventure stories for school-age youngsters? Would it help some people complete their unfinished high school training or equip them in other ways to earn a better income? The answer was a most emphatic Yes!

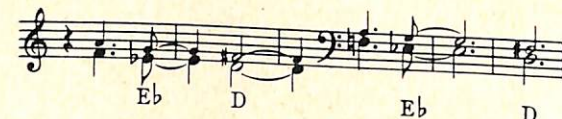
Many parents have had Nina Collier to thank for the series of programs which is helping their children appreciate music just as they, themselves, do. While future productions of Arts and Audiences will not be limited to youngsters, Mrs. Collier has taken "especially great delight" in helping direct the filming of "Music For Young People" because for a long time she has been interested in "popularizing great art and talent and making it easily available" to children. (Continued on Page 51)

Lyric Piece

This sensitively tinted music is in D major despite the lack of any key-signature. The harmonic and melodic materials derive almost entirely from the following chord of the 13th during the first 10 measures:



At the eleventh measure a series of modulations centers around F. The Eb in the left hand at measures 16 and 18 acts as a lowered leading tone back to D major.

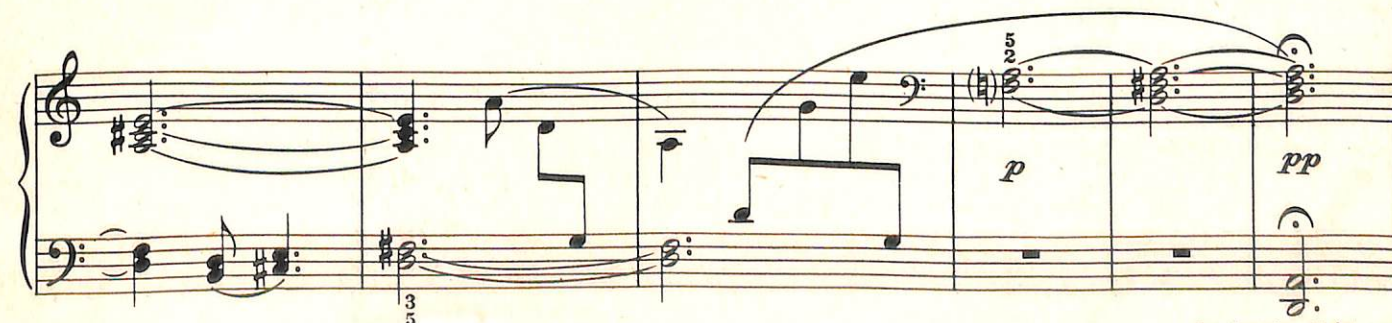


HALSEY STEVENS
Edited by Isadore Freed

Andante con moto (♩ = 120)

PIANO

p *espress.*



Los Angeles, 13 Oct. 1955

Waltz

from "Die Fledermaus"

JOHANN STRAUSS
arr. by Denes Agay

Tempo di Valse

f *vigoroso*

mf

rit.

a tempo

f

p

cresc.

senza Ped.

cresc.

rit.

a tempo

from "Pianorama of the World's Favorite Dances" compiled and arranged by Denes Agay
Copyright 1951 by Theodore Presser Co.

mf poco rit.

a tempo

f

mp

rit.

Più lento

p dolce

p

più f

First system of the musical score on page 28. It features a treble and bass staff with complex chordal textures and melodic lines. Fingering numbers (1, 2, 3, 4, 5) are visible above the notes.

Second system of the musical score on page 28. The tempo marking *Più mosso* is present at the beginning of the system.

Third system of the musical score on page 28. It continues the complex harmonic and melodic development.

Fourth system of the musical score on page 28. The dynamic marking *sf* (sforzando) and the tempo marking *f a tempo* are present.

Fifth system of the musical score on page 28. The tempo marking *poco rit.* (poco ritardando) is visible at the end of the system.

Sixth system of the musical score on page 28. The tempo marking *a tempo* is present at the beginning of the system.

First system of the musical score on page 29. It features a treble and bass staff with complex chordal textures and melodic lines. Fingering numbers (1, 2, 3, 4, 5) are visible above the notes.

Second system of the musical score on page 29. The tempo marking *poco rit.* (poco ritardando) is present at the end of the system.

Third system of the musical score on page 29. The tempo marking *a tempo* is present at the beginning of the system.

Fourth system of the musical score on page 29. It continues the complex harmonic and melodic development.

Fifth system of the musical score on page 29. The tempo marking *Più mosso* is present at the beginning of the system. The dynamic marking *p* (piano) is also present.

Sixth system of the musical score on page 29. The tempo marking *accelerando* is present. The dynamic marking *cresc.* (crescendo) is also present. The system concludes with a *ff* (fortissimo) dynamic marking.

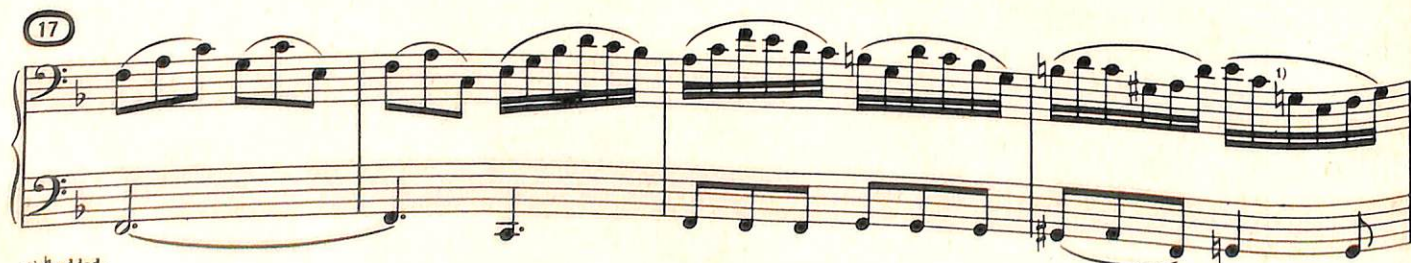
Adagio con moto

from Divertimento No. 3

Secondo

JOHANN ANTON ANDRÉ
arr. by Douglas Townsend

Adagio con moto [♩ = 88]



1) ♯ added.

from "Piano Duets of The Classical Period" Compiled and Edited by Douglas Townsend

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Adagio con moto

from Divertimento No. 3

Primo

JOHANN ANTON ANDRÉ
arr. by Douglas Townsend

Adagio con moto [♩ = 88]



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Secondo

(21) *cresc.* *f* *pp*

(25) *cresc.* *più cresc.* *ff* *fp* *p*

(29) *cresc.* *ff*

(33) *meno f* *p*

(37) *pp*

Primo

(21) *cresc.* *f* *pp*

(25) *cresc.* *più cresc.* *ff* *fp* *p*

(29) *cresc.* *ff*

(33) *p*

(37) *pp*

THE UNIVERSITY OF CHICAGO PRESS

ANTON RUBINSTEIN
arr. by J. M. Hanert

Moderato

Lowest Manual Key is

2 3 2 3- 4m 3

F F- C7 F C7 F D7 Gm

2 2- 3 2 3 2 5 4m

C7 F C G7 C C-

3 2 3m 4 3m 3-

G7 C Fm C Fm C

4 3m 2m 3m 2m 3m

Fm C Fm C Fm C7 F C7 F

2m 3m 2m 3m 2m 3 2 3 2

C- Gm C7 F F- C7 F C7 F

3- 4m 3 2 2- 3 2 3 2

D7 Gm Bbm C7 C- C7 F Bbm F F- F C7 F

5 4m 1m 3 3- 3 2 1 2 2- 2 3 2

FLAT
Square Notes ☐

2 = F
1 = B \flat 3 = C7

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"Chanson Indoue"
from "Sadko"

N. RIMSKY-KORSAKOW
arr. by J. M. Hanert

Lowest Manual Key is

Andantino

Em G7

5m 27

C Cm G Fine Gm

1m 2 2m

G Gm G

2m 2

D9

39

C- 1-

Em G+ G

5m 2+ 2

C Cm G D7

1 1m 2 3

G Gm D7 G

2 2m 3 2

D. S. al Fine

SHARP
Square Notes ☐

$$\begin{array}{l} 2 = G \\ 1 = C \quad 3 = D \end{array}$$

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Ping-Pong Chatter

FRIEDA PEYCKE

Allegro (♩=88)

The first system of the musical score for 'Ping-Pong Chatter' consists of four measures. The right hand (R.H.) plays a series of eighth notes, while the left hand (L.H.) plays a steady eighth-note accompaniment. The tempo is marked 'Allegro' with a quarter note equal to 88 beats per minute. The first measure is marked with a mezzo-forte (mf) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a mezzo-forte (mf) dynamic. The fourth measure is marked with a piano (p) dynamic. The system concludes with a 'Red. simile' instruction.

mf

R.H.

L.H.

p

mf

Red. simile

The second system of the musical score for 'Ping-Pong Chatter' consists of four measures. The right hand (R.H.) plays a series of eighth notes, while the left hand (L.H.) plays a steady eighth-note accompaniment. The first measure is marked with a forte (f) dynamic. The second measure is marked with a mezzo-forte (mf) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a mezzo-forte (mf) dynamic. The system concludes with a 'Red. simile' instruction.

f

mf

decresc.

pp

R.H.

L.H.

mp

R.H.

L.H.

rall.

a tempo

mf

R.H.

L.H.

f

sfz

8 bassa

Hungarian Rhapsody No. 2

FRANZ LISZT
arranged by Mischa Portnoff**Con spirito**
marcato

First system of musical notation (measures 1-8) for Hungarian Rhapsody No. 2. The score is in 2/4 time, key of B-flat major. It features a piano introduction with a marcato tempo. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. Fingerings and dynamics like 'sempre f' are indicated.

Franz Liszt, who was born in Hungary in 1811 and died in 1886, immortalized Hungarian folk music in his fifteen "Hungarian Rhapsodies." As an artist, man, and incomparable master of the keyboard, he is one of the grand figures in the history of music.

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from "Tunerama" compiled and arranged by Mischa Portnoff
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Second system of musical notation (measures 9-16) for Hungarian Rhapsody No. 2. The score continues the piano introduction. It includes dynamic markings like 'poco', 'a', 'cresc.', 'mf', 'fz', and 'ffz'. The tempo remains marcato. The right hand has more complex figures, including triplets and sixteenth notes, while the left hand continues the accompaniment. Fingerings and articulation like 'sempre stacc.' are indicated.

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(Continued from Page 14)

as Wagner. When Hanslick tried to ruin him, he preferred to withdraw. He thought it best not to subject certain of his works to the devastating criticism which he knew in advance that Hanslick (and other journalists who followed his example) would level at him.

Nor was Hugo Wolf less fortunate. He dared to attack the great Hanslick! As a result, he became an outcast who "never had occasion to bow to the cheering public," according to Max Graf's book, "Composer and Critic."

Who today remembers this critic who for fifty years abused his power? Only by doing careful research can we find out all about Eduard Hanslick, while the names of Wagner, Bruckner, Liszt, Berlioz, Hugo Wolf and Verdi are recognizable to millions of music lovers. Their music, which Hanslick fought, is still being performed and enjoyed, while Hanslick's writings are known to a scattered few. *Beckmesser*, in fact, survives his prototype!

Nonetheless, one New York critic recently made the statement that "Hanslick stood out against everything Wagner composed and expressed himself most stoutly. He acted as a precipitant, if you like. Aided by the very opposition, the progress of Wagner stood for something." Such a conclusion is open to challenge. Many people will still cling to the belief that Wagner succeeded despite Hanslick's opposition, not because of it!

Of all Puccini's operas, "La Tosca", "Madam Butterfly" and "La Bohème" are the most widely performed today. They have lived and will doubtless continue to live in the minds, ears and hearts of music-lovers. However, each one of those three works was greeted with insults on its first performance.

Whereas Puccini's "Manon Lescaut" (rarely performed in the United States today) has been a critical triumph, "La Bohème," which followed, had quite a different reception. The critics used their literary gifts to revile it and to urge Puccini to "turn back to the great and difficult battles of art," in the words of Berta, writing in the *Gazzetta del Popolo*. Berta also spoke of "the degeneration of this Bohème." In complete agreement, Luigi Alberto Villani, critic of the *Gazzetta di Torino*, condemned the music because it was "intuitive music, made for immediate pleasure." Carlo Bersezio, writing in the *Stampa*, spoke of its being "deficient in musical form and color" and added the sage prediction that "La Bohème, even as it leaves little impression in the minds of the audience, will leave no

great trace upon the history of our lyric theatre." The critics' words made the composer unhappy, but had not the slightest effect on the ultimate success of "La Bohème." It has continued ever since to make a triumphal tour of the world's opera houses! Swift justice, indeed.

This turn of fate had its effect by the time "La Tosca" received its first performance, for Puccini acquired enemies—people who were angered at his success, jealous of his genius. They sent threatening letters to the members of "Tosca's" cast and spread a rumor that a bomb would be thrown in the theatre that night. The cast and audience were nervous, the performance faulty. Again the critics opposed Puccini, who nonetheless still believed in his work, and was vindicated by time.

Different circumstances surrounded the premiere of "Madam Butterfly." This opera, despite the enthusiasm of the participants during rehearsals and the glowing predictions of Puccini's publishers and friends, was a disastrous failure. So much so that Puccini and his collaborators withdrew the opera and returned the performing fee to the theatre management. The composer placed the blame entirely on the "vile words of the envious Press." He prophesied later success for his work, made a slight change in the staging, and several months afterward saw his prophecy realized.

Mrs. Italo Montemezzi who, with her composer-husband, was a friend to Puccini, has said that the Italian public loved Puccini, while the Italian press crucified him. Many were his heartaches as a result.

The date of thirty-six-year-old George Bizet's sudden death, of an illness never quite diagnosed to complete satisfaction, was June 3, 1875. Was it a coincidence that on March 3rd of the same year, the immortal "Carmen" had made its first appearance on the operatic stage only to receive obtuse, harsh, exasperat-

ing criticisms? Bizet was accused of writing a "confused work," and of being a "wild Wagnerian who made the motive unfashionable" and "dispensed with antiquated melody." Benjamin Godard visited Bizet after that fiasco and found him sitting at a table with his head in his hands, weeping bitterly.

Small wonder that legend later had it that Bizet died of a broken heart! If the cruel critics could have looked into the future to see that "Carmen" was soon to be vindicated and to go on as a delight to opera-goers everywhere, after many years had passed, would they have written differently to save their own reputations and spare Bizet for many more productive years? Who knows what masterpieces were lost to the world through his early death?

If Bizet died as a result of unkind criticism, what can we say of the great Belgian composer, César Franck, who did not even have the satisfaction of knowing that he was noticed by the press? He was slighted by everyone. When his works were performed, the critics attended other concerts and did not review his. The body of the press said nothing about the first performance of the magnificent Franck Symphony, while a final insult was given by a small musical journal which accused the composer Delibes of having compromised himself by applauding Franck's music. Today we think more of Delibes for having the courage to applaud!

Recently, when the original score of Tchaikovsky's Second Symphony, lost for more than half a century, was found, the story behind it was made public and it, too, concerned critics. Apparently, the original version had been enthusiastically received by the audience at its first performance in 1893, but the critics were merciless in their attacks on it. The composer meekly revised the work, and it is the altered composition that has been played ever since!

Perhaps you will think that only the more recent composers have suffered from adverse criticism, and that the classic masters must certainly have been immune. Not at all! Haydn and Mozart were repeatedly accused of a lack of taste. Beethoven was attacked precisely because his music was new and progressive. The Eroica Symphony, to give one example, was said to be "shrill," "bizarre" and "incoherent." The incomparable Bach also had his critical opponent, a relentless man named Johann Adolf Scheibe, who considered Bach's music bombastic, intricate and over-elaborate.

Berlioz was another who had a critical enemy in the person of Francois-Joseph Fetis. Berlioz resented him enough to feel tempted to reply to him through the newspapers, but at last decided to refrain from doing so. However, he did decide to become a critic himself, as did

Claude Debussy when he suffered at the hands of incompetent critics. The latter wrote satirical articles for various publications under the now-famous pseudonym of "Monsieur Croche, the Dilettante-Hater." Some of the other distinguished composers who wrote criticisms for a time are Robert Schumann, Carl Maria von Weber, Richard Wagner, Hugo Wolf, Paul Dukas, Bedrich Smetana, Wilhelm Pijper, Kurt Atterberg and Deems Taylor.

Here in America, composers also have had interesting experiences with critics. One, in detailing the growth of a composition from its inception to its final replacement on a dusty shelf, commented: "After the performance, you wait up all night to learn what the critics will say. Now this is an interesting spectacle. Here you have worked nine months on a composition. You have tried to cut out all the bad spots. Even at rehearsals you have made changes. But immediately the critic, from his position of superiority, can tell you exactly what's wrong with it." Another American composer was puzzled by the fact that critics invariably disparaged each of his new compositions. Then, when a still newer one was performed, they harked back to the previous one and spoke of it in laudatory terms! A case of memory playing tricks. Still another composer noticed

that the same critic, reviewing the same composition on two different occasions, gave two varying descriptions of it. He had forgotten that he had written about it before!

In the same vein and in an allied field, a book reviewer once compared a writer's current book to a past book which never actually existed! The author had only given the title to the press as a tentative work which he never completed.

It would be stupid, indeed, for us to infer from this discussion that everyone who is criticized adversely is a genius, or that every critic abuses his power. It is all too true that much adverse criticism is fully justified, and it is also (fortunately!) true that there are many fair and intelligent critics today. These people work hard to be worthy of the faith the public has in them, and to give a helping hand to musicians, no matter whether they must do it by giving favorable or unfavorable notices.

Our inference, then, must be this: that in preparing to face professional criticism we also must prepare ourselves spiritually and emotionally for the experience. We must be so strong, within ourselves, that neither an adverse nor a favorable criticism can possibly sway us on our upward path. If the criticism is favorable, we must not allow it to inflate our ego. If unfavorable, we must

weigh it and weigh the motives behind it to see whether we agree that there is truth in it. If we consider it truthful, then we must profit by taking the advice it offers.

On the other hand, the public would do well to trust its own judgment more than it does at present. The distinguished conductor, Hans Lange, once told of how, when Mengelberg conducted in Frankfort, Germany (he was director of the Museum-konzert Orchestra there from 1907 to 1920) one of the critics attacked him. The critic even became angry when Mengelberg did not take his advice! This was the last straw. A Frankfort official promptly decided that Mengelberg was more necessary to Frankfort than was the critic and as a result, for thirteen years the city was without a critic. "And you would be surprised," concluded Dr. Lange, "how quickly the public realized that it could make its own decisions!"

Our contemporary public has the same duty to its new performers and composers. It should learn to trust its own judgment, and to insist on more than one hearing for new performers and new works. If this happens, everyone will profit: the performer, the teacher, the composer, the music-lover himself, and the cause of American culture in general! THE END

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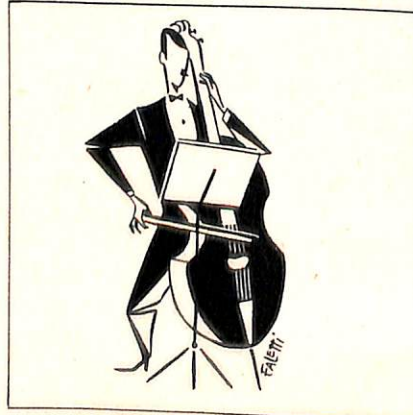
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TEACHER'S ROUNDTABLE

Maurice Dumesnil

Chopin's 21st Prelude

Q. Will you tell me how to play measures 6 and 12 of Chopin's Prelude in B-flat major, No. 21. In measure 6, should the treble quarter note on count one be shortened to an eighth note, and the grace notes played on "and" in triplet rhythm? If not, what is the best way to work them in? Also in measure 12: what is the approved way of working in the five grace notes?

(Mrs.) C. N.—Iowa

A. I recommend you play the three grace notes on the second eighth note of the left hand (sixth: G flat-E flat). For measure 12: play the grace notes either starting in the same way as in measure 6, or play the G before, making the A fall on the sixth. One can even play G and A before, placing the third grace note (G) on the sixth. It is all a matter of personal taste and there should be nothing rigid in the delivery of such passages. In fact, there are hardly any two concert pianists who play these grace notes alike.

XVIIIth Century Music

Q. Because I prefer music of the 18th century (ending with Beethoven), could you tell me where I might purchase such music in Urtext? Thanking you,

(Mrs.) V. B.—Indiana

A. I don't think you will be able to find any Urtext edition of the harpsichordists, apart from J. S. Bach. But you ought to have no objection when the text is edited by a high-ranking specialist. As examples, I might quote the magnificent—luxurious—volume containing the complete pieces by Jean-Philippe Rameau, commented and annotated by C. Saint-Saëns. There are also two books of selected numbers by XVIIIth Century masters, including

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VIOLIN QUESTIONS

Harold Berkley

Violins by Farotti

Mrs. R. M., Colorado. The violins of Celeste Farotti are not very well known in this country. Such specimens as have arrived here seem to be wellmade instruments with a very fair tone quality. But not enough of them have been seen to set up a standard valuation. I personally think that the price you mention is quite high enough. If you can buy the fiddle for \$50 less you may be getting quite a bargain.

Inferior Copies

J. G., Indiana. The violins of Fried. Aug. Glass are not well liked by present-day violinists, because of their hard quality of tone—the result, probably, of the very inferior varnish he used. According to his label, his violins are copies of a late Stradivarius violin, but there is little resemblance and parody would be the more accurate word.

On Buying a Violin

Mrs. G. S., Ohio. I can quite understand the difficulty you find in getting a suitable violin for your talented son. But any reputable dealer would do his best to satisfy you in selling you an instrument well worth the price asked for it. I would suggest that you get in touch with the following firms—not necessarily given in order of preference—establishing a bank reference, and telling what sort of instrument, brilliant or mellow, you would like to have and how much you can afford to pay: Wm. Lewis & Son, 30 East Adams Street, Chicago, Ill.; Shropshire & Frey, 119 West 57th Street, New York 19, N. Y.; Rembert Wurlitzer, 120 West 42nd Street, New York 18, N. Y. All three firms are eminently reliable.

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ORGAN AND CHOIR QUESTIONS

Frederick Phillips

Q. The Methodist church here has a two manual Estey pipe organ installed about thirty years ago. It has been a wonderful instrument, has required very little repair, but now needs new leathers, as we are planning to have these repairs made. The action is what is known as direct action. It has been suggested that we electrify it, as long as it is being torn down anyway. Is this an expensive proposition and would you explain the advantages? Also would like your opinion on grill work instead of the customary pipes on older organs. The church is going through a remodeling program soon, and several have asked me if I deem it wise to put \$2,000 or so on this old pipe organ. They say, why not add a little more and buy a new electronic organ? I hold out for a pipe for church service, and will appreciate your comments on our problem.

M. W.—Ind.

A. We are not quite sure what is meant by "direct" action. If it is the old style "tracker" action by which the depressing of the key operates a series of levers leading to the opening of the pipe valve, we doubt if any responsible organ builder would want to try to convert this to electric action. If by "direct" action you mean "pneumatic" the plan to electrify would be perfectly feasible and worth while, though somewhat expensive. The electric action would give you easier and quicker response, and we believe you would find it definitely advantageous. If possible we recommend keeping the pipe organ, and believe the results will justify the outlay.

Q. We plan to get our thirteen year old daughter a Spinet Model Hammond organ. This is her seventh year at the piano. We would like to discontinue

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VIOLINIST'S FORUM

The Practice Problem with the Talented Pupil

by Harold Berkley

AN INTERESTING booklet has recently come to my desk: "The Physical Approach to Violin Problems," by H. M. Shapiro, whose Eight Modern Studies for Violin I have had occasion to recommend several times in these columns. The booklet is published by Omega Music Edition, New York.

Although it is written to appeal to the advanced violinist, the principles discussed in this booklet can well be applied to much less advanced players. The chapters on Relaxation and Economy of Movement are especially valuable, for they provoke further thought on the reader's part.

Some paragraphs in the booklet are not clearly expressed and require careful re-reading, but the book as a whole is tersely and competently written. Absorbed by an imaginative teacher, the ideas discussed can well be passed on to any intelligent student.

"... I have one talented youngster who seldom if ever practices, but whose mother cannot understand why I am not satisfied as long as she pays for the lessons and gets the child to the lessons on time. What would you do in a case like this? ... Here are more questions: (1) When should one use the vibrato, or should it be used constantly on everything other than exercises? (2) How soon, in regard to advancement, should a student be able to do spiccato bowing? (3) Could you give some indication of the average speed, as to metronomic marking, at which most Perpetual Motion pieces and studies should be played when up to tempo?"

Miss M. B.—Kansas

More often than not there is a mother-problem where talented pupils are concerned. In some cases she overestimates the child's talent, in others she underestimates it. Both cases must be handled tactfully, and at the same time firmly. You must al-

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ways remember that you are "the doctor" and that your opinion must be considered authoritative.

With regard to the pupil in question I would suggest that you do not worry too much if her progress is not so rapid as her talent would seem to justify. To an adolescent the world is rapidly expanding and every new day is likely to bring new interests. In this inevitable turmoil of spirit it is most difficult for a child to concentrate on anything, let alone violin practice—which needs a higher degree of concentration than almost any other activity. You should ease her along, without much pushing, seeing to it that she does not transgress any vital technical principle, nor violate any important tenet of good taste. Above all, keep her interest alive, letting her play, in general, the pieces she most wants to play, for one can never tell when a talented adolescent will suddenly develop an intense and concentrated desire to improve.

Concerning the vibrato: the modern ear likes to hear each tone as a living sound, singingly vibrant and projecting the personality of the player. For it is by means of the vibrato that the individuality of the player's tone comes through. There are some passages, especially in French chamber music, where a completely "white" tone, devoid of any vibrato, can be strikingly effective; but it should be used sparingly for its effectiveness varies in inverse proportion to its use.

But the player should strive to acquire more than one vibrato, varying its speed and width according to the music being played. This is worthy of concentrated and imaginative study. For the classic composers—Bach, Handel, Corelli and most of the old-school Italians—the vibrato should be rather narrow and not too fast, with an occasional speeding up for climactic high notes. In romantic and most modern music—and including

such "old Italians" as Tartini and Veracini, for their music certainly has a romantic soul even though it is clad in classic garb—a good rule to follow is that a note long enough to be vibrated *should* be vibrated. Take, as an example, the first movement of the Handel Sonata in F major, which is more romantic in spirit than most of Handel's slow movements. In this movement every sixteenth-note should be vibrated, because every sixteenth is of melodic value. And all notes of longer duration should also, of course, be given their meed of vibrato. Especially on the third statement of the original theme: here a faster and somewhat wider vibrato will give an added plangency to the tone.

Your question regarding the spiccato is almost impossible to answer directly. So much depends on the pupil's age and talent, and on the way he has been taught. Furthermore, no student should be given a spiccato study until his right hand and wrist are completely relaxed and under subconscious control. But if a student of average talent is taught, from the first moment he puts bow to string, to use the Wrist-and-Finger Motion when changing bow at the frog—and, never having done it wrong, he usually finds no difficulty in doing it right—and a little later is taught to play short bows at the frog, using the Wrist-and-Finger Motion only, then by the end of his first year of study, he should be able to play, spiccato, repeated notes at a moderate tempo. This is a conservative estimate: in my experience many pupils arrive at this point after only a few months of study. It must be always borne in mind that the essential prerequisite for the spiccato is a well-developed Wrist-and-Finger Motion. If a student is encouraged to use the spiccato before his wrist motions are completely independent of the arm, difficulties are bound to arise. He will begin to use the forearm to help the inade-

quately developed wrist motion, and very soon he will be found to be using more and more arm and less and less wrist. When this occurs, the pattern that follows is well known: as the player tries for more speed, the more the arm takes over responsibility for the motion the stiffer it becomes, until the arm is trying to make the spiccato all on its own. The result is painful for both the player and the listener, for the arm by itself cannot do it.

With regard to the speed at which Perpetual Motion pieces should be played, it is easy to shrug off the matter by saying "as fast as possible." But this is not quite true. Take the Novacek Moto Perpetuo, for example. It can be played by a skilled performer at a speed of ♩ = 126-132. But it should not be

so played. The musical values of the piece are entirely lost at so rapid a tempo. And there are musical values to be brought out in this, the best of the Perpetual Motions. Unless one is quite content to play the piece as a stunt, it should not be taken faster than ♩ = 112-116. For the Rjes Moto Perpetuo, which also has some musical values to be considered, the top speed should not be higher than ♩ = 99-72. For the last of the Big Three, the Paganini Perpetuum Mobile, the sky is the limit. It has no recognizable melodic line that has to be taken into consideration, therefore it can be played as fast as the player's technique will allow. But it makes greater demands on the left hand than the other two. This is why it is so perfect a daily exercise. THE END

BEHIND THE OPERA CURTAIN

(Continued from Page 17)

properties, the scenic artist sketches and models the scenery for the opera. So that his models may be perfect representations on a small scale of the scenery as it is actually to be, he has in his studio a facsimile in miniature of the stage and flies. A half-inch on the miniature stage represents a foot on the real one. These little scenes are made of cardboard so as to admit easily of alterations, for frequently the scene must be changed in order to harmonize with the stage manager's plans, the costumer's designs, and the products of the property workshop.

Frequently the production of an opera involves the making of costumes for as many as 300 persons. Therefore, the costume department of an opera house is a dressmaking and tailoring establishment on a grand scale. The costumer's many assistants are always busily engaged making clothes for new operas or refitting and mending old costumes. A hanging closet and a drawer are usually assigned to each opera in the repertoire—the closet for the garments of the chorus and the drawer for those of the principals. Before four o'clock of an afternoon preceding a performance at a major opera house the costumes for the evening are sent downstairs and hung in the chorus and ballet dressing rooms, where hooks are assigned to each person, or placed in the artist's dressing rooms. At night after the performance they are sent upstairs again. The next morning each costume is carefully inspected. Loose stitches are promptly taken in, tears are mended, and missing buttons are replaced before the garment is laid away.

The stage manager shapes the material and acting features of a performance. He is responsible for what is

called the "business" of the piece, which is largely everything outside the purely musical features of the performance yet relates chiefly to the action. This includes the grouping of the chorus and the principals and the bringing on of the processions. These matters are studied out long before the rehearsals begin. Indeed many weeks before the chorus sees a note of their music, the stage manager decides from what part of the stage each phrase is to be sung.

Almost at once upon receiving word that a new work is to be performed, he inserts blank pages within the piano score, upon which he notes what is to occur simultaneously with the playing of certain bars of music on the page opposite. It may be a change of scene, a lighting effect, the entrance of a procession, the exit of a character, a change in the position of the chorus, or the beginning of the ballet.

The arrangements for the giving of each opera on every subscription night are in the hands of the general manager. In all its various phases the job is tremendous. The manager must arrange the programs, week in and week out, so that no singer of big rôles shall perform more than four times in one week. Two or three times is the more usual arrangement. He must not give the Friday subscribers too much of one singer, nor the Monday subscribers too little of another. Everybody expects to hear every singer an equal number of times during the season as well as all the novelties.

If one of the stars should become ill and thoughtlessly or unavoidably send word at five o'clock on the day of the performance that he is obliged by the doctor's orders to cancel his appearance for that evening, the manager is in

a dangerous position. For only coolheaded and lightning action can save a change of program. If, however, no substitute should be available for the indisposed singer and the program has to be changed, all the others in the cast must be notified, whether they are out playing golf, singing in concerts, or are tired and resting after a day's rehearsing. The scenery for the substitute opera must be hauled over from the storehouse in a near-by street; the already-set stage must be rid of its furniture; the wings cleared of the dozens of objects used in the second, third, and fourth acts, and the new acts substituted.

Sometimes a leading singer has gone to get ready for a scheduled opera only to find his dressing room hung with two sets of costumes and to be told that the opera for the evening is still undecided. Another leading singer is ill under the doctor's care, and the stage crew is prepared to set the scene with either of two operas, now both consuming very limited wing space. But there is no confusion—only a general attitude of tense preparedness for any emergency. Then all the papers must be warned of the change, programs must be altered, and dozens of details attended to.

Such is a résumé of the work and problems involved in preparing an opera. In three and one-half or four hours you see the result of what is actually months of excessive activity and even headaches behind the opera curtain.

VIOLIN QUESTIONS

(Continued from Page 42)

Suggestions for selling a violin

Sister M. S., Iowa. For help in disposing of your violin I would suggest that you get in touch with William Lewis & Son, 30 East Adams Street, or with Kenneth Warren & Son, 28 East Jackson Boulevard. Both of these firms in Chicago, Ill. Or if you would prefer to deal with a New York firm, I suggest that you contact Rembert Wurplitzer, 120 West 42nd Street, or Shropshire and Frey, 119 West 57th Street. Both of these firms are in New York City. Any one of these four firms will treat you courteously and fairly, and you can depend on their judgment. But you must be prepared to hear that the violin is not a genuine Stradivarius. The odds against it are some hundreds of thousands to one. If the instrument is a really good copy, it might be worth several hundred dollars. But the likelihood is that it is a correctly labeled factory product worth about fifty dollars. No one could tell you more than this without seeing the violin and examining it carefully.



ORGANIST'S PAGE

Young Hopefuls

by Alexander McCurdy

WE NEED NOT worry about where our future supply of organists is to come from so long as there are students like 18-year-old Charles Brown.

Despite his youth, this young man has a repertoire which would do credit to a man twice his age. This year he has memorized, and played in a series of three recitals, the whole of Bach's "Orgelbüchlein."

Nor is this an isolated or extreme example. I have met a good number of youngsters recently who have explored the literature of their instrument with admirable zeal. Nor does their interest stop with repertoire. They are interested in the design and building of fine installations.

It is encouraging to see intelligent, gifted young men devoting their attention to the pipe-organ. To play this instrument well requires all the knowledge and skill which a talented performer can devote to the task.

The electro-pneumatic action is somewhat mechanical; there is no "point of contact" such as the piano affords. Unlike the pianist or the string-player, who can vary the intensity of his tone instantaneously by finger-pressure, the organist must rely on subtle phrasing and on changes of registration to vary the tone.

It was this fact which caused Dr. Albert Schweitzer to sound the cry of "Back to the tracker action!" Dr. Schweitzer detested the electro-pneumatic action not only for its inflexibility and its tendency to sound when the player's sleeve accidentally touches the keys, but also for its extreme liability to get out of order.

He relates that once when he was to play at a Bach festival in Alsace, the organ went dead. A hastily-summoned specialist found the cause of the trouble; a grain of sand had fallen from the ceiling and jammed the mechanism.

That, to Dr. Schweitzer, made it

utterly inexcusable. "Had it been an earthquake, I should have said nothing . . . As to that, you will see that the old tracker organs will not suffer even at the Last Judgment, but will remain standing for the angels to play the *Gloria* on."

But, however much we may agree with Dr. Schweitzer in principle, the tracker action is not always practical on an installation of any considerable size. Each added stop increases the key-pressure. A big four-manual instrument would be like the English organs of the Middle Ages, which required a pull of 47 pounds to open each pipe, and which were played by crews of muscular blacksmiths.

Besides, it is a rarity to find a tracker organ in first class playable condition today. Accordingly we must put up with the electro-pneumatic action, and find ways to make it sound flexible and expressive. The playing of our top-flight organists today is evidence that the trick can be done.

Young Charles Brown at eighteen is organist in a Lutheran church, whose pastor is musically informed and has high musical ideals for his church. He gives his young organist all possible help and encouragement.

This is the environment in which organ-playing thrives. The pipe-organ is par excellence the instrument of the church. The masterpieces of the greatest builders are invariably found in churchly locations. Pipe-organs generally do not take to the theatre; when they do, the results, as in the case of movie-palace installations of the Twenties, are often appalling.

It may be that the increase in church attendance being noted all over the country today will bring about a revival of interest in pipe-organs and in the art of organ-playing. Composers in particular have often tended to overlook the organ as a musical medium, with the result that not as many new works are being

written for the organ as there ought to be.

The great organ virtuosi have almost invariably been church musicians. This is true today; it was true also in the sixteenth century, when the playing of Gioseffe Zarlino is said to have attracted crowds of 30,000 listeners to St. Mark's in Venice.

As a church musician the organist's responsibility is more than simply displaying his virtuosity. It is his duty to provide music for the church service as well. Moreover, it is not sufficient merely to prepare anthems, offertories, responses and so forth; this must be done with a sort of unobtrusive brilliance which does not call attention to itself.

In many Protestant churches the pulpit is higher than the altar; often so much so as to be reached by a flight of steps. This is an old tradition running back to the time of Martin Luther. Its significance is that faith is more important than ritual, and that all other portions of the church service are designed to put worshippers in a reverent and receptive frame of mind for the sermon.

Especially is this true of the music. If the listener says to himself, "What brilliant organ-playing! What superb choral singing!", then the organist-choirmaster has failed in his purpose. The listener should say instead, "What an impressive service!"

The music of the church has been aptly described as "the graceful hyphen which binds the service together." It is the means to an end, not an end in itself.

Charles Brown, as a working organist, has encountered the problem of working with singers, and finds it a stimulating challenge. In this he is echoing the opinion of Fritz Reiner, who when he left the Metropolitan Opera to go to Chicago, told a newspaper reporter he did so with real regret. "Opera is fascinating,"

Reiner said. "There are so many things that can go wrong."

Perhaps this could apply also to the church service which involves so much responsibility on the part of singers. They may come in too soon, or forget to come in at all; they may skip measures, forget words, lose their places in the music. All sorts of things can happen. One has to be prepared for emergencies, and to anticipate them, insofar as possible, before they occur.

It is in the nature of things that the young organist-choirmaster will learn his trade at first the hard way, by making blunders and correcting them.

Eventually, however, the time comes when with a well-rehearsed choir and the music well worked into his fingers, prepared to cope with unforeseen accidents, the young organist finds his service going as smoothly as cream pours into coffee. He can tell from the congregation's singing of the hymns that something has been communicated to them, too.

From all this is derived a kind of satisfaction with work well done which is not matched, so far as my knowledge goes, in any other kind of musical performance.

THE END

BOOKS ON AMERICAN MUSIC

(Continued from Page 20)

Ewen, David, ed. **The Book of Modern Composers.** New York: Alfred A. Knopf, 1942. 560 pp.

Roy Harris, Aaron Copland and George Gershwin are the Americans represented in this series of essays. Each composer is considered through a biographical statement, a brief essay of his own, occasionally a "personal note" by a friend or relation, and a lengthy essay discussing his aesthetic and works. A photograph of each is included.

Goss, Madeleine. **Modern Music-Makers: Contemporary American Composers.** New York: E. P. Dutton and Company, Inc., 1952. 499 pp.

A group of biographical studies of over thirty-five contemporary composers whose dates of birth range from 1874 (Charles Ives) to 1922 (Lukas Foss), all, apparently, written by Miss Goss. Each composer is represented by a photograph, a small reproduction of his manuscript and an extended essay which combines biographical details with a description of his works, plus a chronological chart of events in his life and his works.

Howard, John Tasker. **Our American Music.** New York: Thomas Y. Crowell Company (3rd edition, with Supplementary Chapters by John Lyons), copyright 1946, 1954. 841 pp.

An extensive history of music and musicians in America, this survey places its emphasis primarily upon a consideration of the lives and works of the outstanding composers and performers in American musical history. Included are identifications of major trends in American composition and musical life and a consideration of the sociological history of musical activities in this country. The work is similar in scope and content to that of Stuart Chase, but has the added advantage of the Supplementary Chapters which identify a large

number of the younger contemporary composers and discuss the current musical scene.

Howard, John Tasker, with the assistance of Arthur Mendel. **Our Contemporary Composers: American Music in the Twentieth Century.** New York: Thomas Y. Crowell Company, 1941.

This work contains a series of descriptive essays on the music of many twentieth century composers, as well as brief biographical data on each. The scope of the book is wide, the authors having apparently endeavored to include as many composers as possible, representing the several styles and tendencies evident in contemporary American musical composition. Each essay includes mention of many works and informal analyses of those considered to be most significant or representative. A brief section discusses the opportunities for the contemporary composer, the musical scene in America, the activities of philanthropic foundations and other organizations which offer aid and encouragement to the composer in America.

Reis, Claire. **Composers in America.** New York: The Macmillan Company, 1947.

This is a work intended solely to give information. It consists of an alphabetical listing of over 250 composers, for each of whom brief biographical information and a complete list of works (to date of the work's writing) are provided. Concise and convenient for reference but, unfortunately, no longer up to date.

Salazar, Adolfo. **Music in Our Time.** Translated from the Spanish by Isabel Pope. New York: W. W. Norton and Company, Inc., 1946.

Chapter 29 (pp. 308-334) is devoted to American music. The composers chosen for inclusion are discussed in groups according to their aesthetic persuasion and their position in the history of recent developments in American music. The remarks on each are brief but cogent, and this chapter forms an excellent guide to the more important names and trends in contemporary American music.

Saminsky, Lazare. **Living Music of the Americas.** New York: Howell, Soskin and Crown Publishers, copyright 1949.

Chapters 2, 3 and 4 (pp. 26-146) are devoted to American music. A brief survey of American musical culture, and the influences of our folk art upon that culture, opens the discussion. Several contemporary composers are treated briefly, with reference made to their outstanding works, illustrated by musical examples. Composers are grouped according to their compositional style or tendency, thus furthering quick identification. This is a survey rather than a comprehensive analysis of contemporary techniques, but is useful as an introduction to contemporary styles and the men who make them.

Schreiber, Flora Rheta and Persichetti, Vincent. **William Schuman.** New York: G. Schirmer, Inc., copyright 1954. 139 pp.

The opening biographical section, by Miss Schreiber, makes good diversionary reading, having been written in the "slick" manner of the more popular magazines. The heart of the book, by Mr. Persichetti, subjects Schuman's music to the well-informed eye of one of his colleagues. An analysis from a composer's point of view, it discusses in detail the various elements of Schuman's compositional style, with generous use made of musical examples. Exhaustive analyses of five major works close the section. The writing is clear, simple and comparatively non-technical.

Smith, Julia. **Aaron Copland: His Work and Contribution to American Music.** New York: E. P. Dutton and Company, Inc., 1955. 336 pp.

Originally prepared as a Ph.D. thesis, this study of Copland is extensive and well-documented, if a little pedantic. The entire study is organized chronologically, discussions of Copland's works appearing in the appropriate places in the biography. The author is generous with musical examples and painstaking in her analyses, but offers little new insight into either his compositional practices or his aesthetic. Appendices include List of Musical Works; List of Recordings; Chronological List of Critical Works.

distinguished instrument," he said, pointing to an entry in March, showing that a concert grand, Numero 27357, had been manufactured for and shipped to Monsieur Thalberg at Naples.

I returned to California with a new respect for my Erard, although, I am forced to confess, unaware of the importance of its original owner. Then, in seeking to learn more about early Erards, I found in Grove's *Dictionary of Music* a description of the contributions of the Erard family: the "double escapement" invented in 1808, and "repetition action," patented in 1821, with the following statement: "Although at once adopted by Hummel and other pianists of note, including Liszt, then a boy, Erard's action was slow to obtain recognition. It did not gain a satisfactory position until Thalberg, after 1830, had identified his admirable playing with its specialities."

Thalberg! The name written inside my own piano! And when I turned to the pages Grove devotes to that virtuoso, there was the evidence that linked him definitely to my Erard: Thalberg had bought a villa in Posilippo, Naples, and had retired there in 1858. Presumably the piano had been ordered before he departed on his extensive tour of the Americas. Allowing for months of slow transport by river-barge from Paris to the sea, and then by sailing-vessel to Naples, the new piano must have reached the villa shortly before Thalberg's return from his triumphs in Brazil and the United States.

Born in Geneva in 1812, Sigismund Thalberg's now forgotten career united all the elements of romance, fame and fortune. As the natural son of the Austrian Prince Moritz Dietrichstein and the Baroness von Wetzlar, his surname was concocted by his mother in tribute to the valley and mountains that sheltered the love-child. Young Thalberg had every advantage of high birth except his father's title. At the age of ten, he went to live with his father in Vienna. Impressed by his son's talent, the Prince gave up his career as an ambassador in order to supervise the boy's musical training. He studied under Sechter and Hummel, but his real piano-teacher was Mittag, first bassoon of the Vienna Court Opera. At eighteen Thalberg gave his first public concert, touring Germany. As early as 1828 he had performed his own compositions, and his first piano concerto (opus 5) was published in 1830.

Paris in 1835 gave Thalberg a royal welcome. Arthur Loesser, in *Men, Women and Pianos* (N. Y. 1954) tells at

THALBERG'S ERARD: A DISCOVERY

(Continued from Page 15)

length how French society, and especially the ladies, idolized the handsome young man with the aristocratic bar sinister. The fashionable world had gone mad about the *soirée musicale*. No wonder, since Paris was then teeming with every kind of genius—Mendelssohn, Chopin, Berlioz, Paganini, Liszt.

Of all these giants, only Thalberg could challenge Liszt as a pianist. It was Thalberg's technical perfection and the electrical effect of his personality upon his audience that became proverbial. By dividing a melody between the two hands so that a bass could be played with the left and the accompaniment with the right, he produced the effect of three independent hands. In his article on pianoforte-playing, Grove asserts: "Thalberg's wonderful power of singing on the pianoforte is historically interesting as having so much impressed Mendelssohn as to incite him to imitate it, and it is at least possible that not only the *E Minor Prelude*, where a favorite device of Thalberg's is deliberately imitated, but a great number of the *Songs Without Words* were more or less consciously influenced by Thalberg's ideal cantabile."

At any rate Mendelssohn, who himself had acquired an Erard piano in 1833, was outspoken in preferring Thalberg's playing to that of Liszt. But the professional critics in Paris were sharply divided, with Berlioz championing Liszt, and Fétis, a concert-reviewer of much influence, favoring Thalberg. A musical duel was inevitable. The two contenders were invited to perform at the same salon. Liszt began the battle with his "Niobe Fantasia," and Thalberg counter-attacked with his "Moses Fantasia," a particular favorite of Mendelssohn. The winner? According to the experts, Liszt. In the eyes of the ladies, Thalberg.

Robert Schumann, writing in Vienna in 1838, summed up for the opposition: "So far as solo-playing was concerned, the fourth decade of the century saw it at its highest pitch of executive brilliancy and at its lowest of purpose and feeling—indeed it may be comprehensively designated as the epoch of Thalberg." On another occasion, however, Schumann called Thalberg "a god when seated at the piano." Liszt himself awarded his rival a barbed encomium, dismissing him as "the only artist who could play the violin on the keyboard."

But that was evidently just what nineteenth century popular taste called for. As a player of salon-music, at least, Thalberg has remained without equal. He composed most of the operatic and

other fantasias that appeared on his programmes—over ninety are listed, as well as two operas which, in contrast with his piano pieces, were immediate failures.

For twenty years he toured the continent, England and even Russia. Then came the historic visit to the New World. Richard Hoffman, the American pianist, writing in 1910 his memoirs of musical New York in the 1850's, described as magnificent Thalberg's initial performance at Niblo's concert-room. Under the management of Ullmann, Thalberg gave as many as three concerts a day; usually a morning musicale and an evening recital in New York City, and an afternoon concert in Brooklyn. The daytime affairs were, of course, mainly for the ladies—social events at which tea was served during the entr'actes. His repertoire boasted twelve of his own transcriptions of operatic arias. Some of these made such prodigious demands on his virtuosity that, according to Hoffman, Thalberg would often spend the greater part of the night practicing. His stamina must have been extraordinary, since he followed up his American concert tour of 1856 with another, equally strenuous, in 1857. This time he used an American piano, a Chickering, having discovered the Erard was adversely affected by transportation and changes of climate.

Having amassed a fortune, Thalberg had decided on permanent retirement at Naples in 1858, so that he could devote himself to a most unmusical hobby—the production of wine from the grapes planted on the slopes of his Posilippo retreat. In 1862, however, he deserted his vineyards to perform in England, and in 1863 again crossed the Atlantic to make a farewell tour of Brazil. It was probably on my Erard that he practiced for these last appearances, and as I look at its yellowed keys I like to imagine how eagerly they responded to his wide-spanned hands and peculiarly shaped fingertips that, according to Grove, produced those "fine melodic and harmonic effects in legato playing."

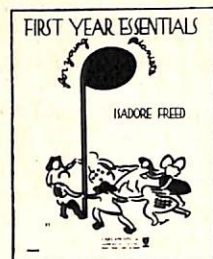
Before his death in 1871, Thalberg was to succeed in another art, wine-growing. At the Paris Exposition in 1868 his vintage Posilippo received a medal. While Thalberg, like Candide, was devoting his last years to cultivating his garden, his one-time rival, Liszt, in nearby Rome was devoting himself to his long-beloved Princess Carolyne von Sayn-Wittgenstein, and to the composition of church music.

I wonder if Liszt, mellowed, magnanimous, ever paid a visit to the villa

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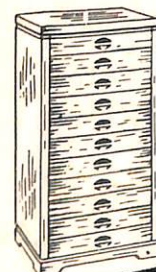


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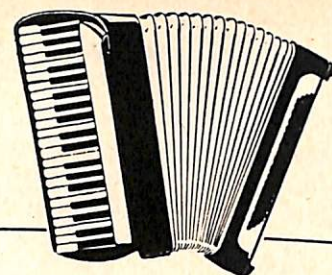
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THE END AND THE MEANS

by Frank Gaviani
As told to Theresa Costello

IN MUSIC as in other fields work is less dull and success is more assured, if from the outset, the student keeps before him a clearly defined picture of the end result, as well as an acquaintance with the means by which this can be attained. Everyone who studies the accordion seriously should have a triple result in view:

1. The proper execution of music
2. Reading at sight
3. A knowledge of the laws of harmony, without which, it is impossible to understand and analyze music.

These different aspects of a musical education should be carried on simultaneously from the beginning so that the pupil's attainment may be balanced and well-rounded. Some become accordionists without being musicians; others become musicians without being accordionists.

To be an accordionist, in the ordinary acceptance of the word, is to possess sufficient ability to be able to interpret any work reasonably well; but it is also imperative that we understand the necessity of applying this ability to developing a well-selected repertoire, which should be frequently renewed. In short, an accordionist should always be prepared to perform at a moment's notice. This seems a most natural conclusion but it is rarely so. Usually a piece that is known today is laid aside tomorrow. Even the most industrious pupils readily forget what they have learned and always live unprepared between the selection they once knew and the one on which they are currently working.

Such a course should not be considered desirable because the student should bear in mind that we study to

learn, to enrich our memory, and to keep at our fingertips a chosen repertoire, perfected and improved by constant attention. The learning of music is no less important than its execution, especially for an amateur. A time eventually comes when the student finds that he can no longer devote several hours a day to study. Consequently he finds his repertoire is exhausted, and his music, instead of being a pleasure, is only a laborious study. Finally it is given up and the accordion is laid aside, not to be touched again.

The good reader, on the other hand, can keep up his music all his life. He may have only a few moments daily to give his instrument, but these are sufficient to keep him prepared to play a new selection with ease. Then too, he can recall a piece that he had previously heard or he can preview a future concert selection. A good reader is always prepared to take part, without previous study, in ensemble playing or to accompany a singer.

It is only by serious work that this end can be attained. While it is true that a pupil's natural musical ability affects in greater or less degree the results obtained, it is also true that without work, this ability, however promising it may be, will produce nothing lasting.

Intelligence, excluding all study that is mechanical or routine, gives to reasoning the principal rôle and develops in a pupil the spirit of self instruction. A conscience that is always awake will aid a patient attention and a resolute will. By method the pupil becomes familiar with all processes which facilitate execution and increases tenfold the value of the time expended in study. It is possible to acquire a good technique by method alone.

The importance of this point is often doubted by those who have not

had sufficient experience. Many believe that developing technique through method takes away much of the grace, charm and the qualities of expression to which so great a value is attached. This is a mistake. No matter how talented a person may be, if his fingers have not become flexible through practice or if he has not overcome various difficulties in performance, he may never attain the height of perfection. Sooner or later his progress will be arrested by unforeseen obstacles.

Let us not close this discussion without considering a probable objection. Is not the course proposed too extended for the average mind? Can't it be simplified under certain circumstances? The five or six years generally devoted to the accordion in a young person's musical education should, if well employed, produce the desired result. This result can be achieved without extra labor and without the possession of unusual talent. However, if the studies cannot follow a regular course and physical aptness is lacking, then it can be readily seen that greater importance should be given to reading than to execution. If, on the other hand, everything favors the complete development of the musical taste, a pupil can become both a musician and an accordionist and should push forward to this end with the faith and will that always insures success.

WORLD OF MUSIC

(Continued from Page 8)

conductor of the New York Oratorio Society. He is credited with having introduced a total of 28 American works in concerts given by foreign orchestras in their native European cities during a 1955-1956 tour.

The MacDowell Colony at Peterborough, New Hampshire, is observing its 50th anniversary this year and the event is being observed by premiere performances of works by Colony composers. On February 10, Douglass Moore's opera, "The Ballad of Baby Doe," was given its television premiere on the ABC network, and on the same date Stanley Hollingsworth's opera, "The Grande Breteche," was given its actual premiere by the NBC Opera Company. On February 28, the Third Symphony of Pulitzer Prize winner Gail Kubik was played for the first time by the New York-Philharmonic-Symphony Orchestra, conducted by Dimitri Mitropoulos. Among other such works scheduled for first performances will be "The Unicorn in the Garden," a one act opera by Russell Smith, to be given in May by the Hartt Foundation in Hartford, Connecticut, and the Minneapolis Art Institute.

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GOOD VOCAL HABITS

(Continued from Page 13)

student—long before there can be any question of a career—one is faced with the need for evaluating methods and making important decisions. And this, I think, is a good thing! It teaches one awareness, concentration, and a sense of responsibility.

"At every point of my vocal career, I have been greatly helped by my pianistic training, and all that went with it. It is very useful to be able to read scores, to judge of vocal lines before one actually sings them, to understand intervals which is important in maintaining pure intonation.

"The basis of all good singing, of course, is correct breathing and correct breath support. There are no 'tricks' or short-cuts here—one must master the well-tested principles of *bel canto*, drawing a full, free breath, supporting it on firm diaphragmatic control, and sending out all the breath as freely as one has taken it in. I was greatly helped by Mme. Melis, who made me understand the value of a good *pianissimo*. In Italy, we call this singing 'sul fiato'—on the breath; it means using the breath as freely, as easily, as one breathes without singing, never pushing, never forcing, sending the tone out naturally. And this needs study!

"In my work as a student, and in my work today, I never attempt to begin singing *pianissimo*. To achieve this all-important technique, one must first prepare the voice; some call this 'warming up'; I call it getting my voice to move. To do this, I begin the day's work neither *forte* nor *piano*, but quite naturally, without thought to dynamics in either direction. As the voice comes out, I use it. This makes it freer in a gym-mastic sense; only after it has been thus loosened (made to move) do I begin the true *pianissimo* attack, singing on the breath, and never pushing or forcing.

"As to practice material, I use scales (always with different attacks, *legato*, *staccato*, etc.), and the usual vocalises. A specially helpful exercise is the spinning of tone—using one full breath to begin a tone *pianissimo*, to enlarge it in a gradual *crescendo*, and then to bring it back again to the original *pianissimo*, letting the breath explore the tone fully. The actual exercise one sings is less important than the way in which one sings it. Always one must be sure of one's breath, one's support, one's control.

"When it comes to actual stage work, I feel that it is wise not to begin with secondary rôles, hoping thus to get a start and to grow into leading rôles. The

idea may be sound enough, but it is difficult to make it work! Too often, the singer who begins with small rôles stays with them for years; and once one has become typed as a secondary singer, it takes even harder work and greater determination to go higher. At the moment, I can think of only one artist who made the successful climb from secondary to leading rôles; she is our great mezzo-soprano, Giulietta Simionato, who began on a small scale and so perfected her art (especially the coloratura contralto techniques) that she became one of our most admired leading artists.

"The great thing in public work is never to be tempted out of the natural compass of the voice. This means rejecting any parts—no matter how beautiful, how satisfying, how tempting—which do not fit the voice. In my own work, for instance, I never have attempted a purely dramatic part, and I never shall. Not being naturally a dramatic soprano, I might lose my *pianissimo* without acquiring full dramatic power. In Italy, we recognize four categories of soprano; besides the coloratura, the lyric and the dramatic, there is the *lirico-spinto*. This is basically (and naturally) a lyric voice with, however, some additional power. It is to this category that my voice belongs. I sing *Mimi*, *Butterfly*, *Desdemona*, *Marguerite*, etc., as well as the somewhat heavier rôles of *Aida* and *Maddalena* ("Andrea Chénier.") These are not really dramatic soprano parts. The opera "*Aida*" is, indeed, a dramatic one, but the name-part itself is more emotional than active. *Aida* herself has few passionate outbursts and none of the conflicts which express themselves in that form. She is wistful, homesick, readier to accept than to struggle. And I keep my work within the frame of the rôles which are natural to my voice. The darker, more powerful elements in the *lirico-spinto* quality should never be forced or pushed into straight dramatic parts.

"Of all my rôles, *La Traviata* is, perhaps, the most difficult for here, three voices come into play. The First Act is more suited to the coloratura; the Second Act is more dramatic; while the Third Act is intensely lyric. For me, the secret of good stage work is to portray each rôle as a character rather than as a mere part. It is always a help to sing in one's own native language; the feeling for the words (as well as the familiar vowels and consonants) makes it easier to bring conviction to a part.

"Whenever and whatever I sing, I try to make each new performance a dra-

matic creation in its own right. I avoid repeating the same gestures, the same motions, at every given moment. For one thing, such a routinized procedure tends to make for a routine performance.

In second place, one must always allow for changes (even emergencies) in the playing of the rest of the cast. If one is utterly habituated to addressing the tenor from the left, let us say, and suddenly he happens to turn right, one could easily get confused. It is good to avoid feeling dependent on any element but one's own thoughtful and concentrated working-out of every stage situation, as it occurs. Also, each singer should play to and with his colleagues. It is not enough to face one's partner, look at him, sing to him at the moment that the score demands it, and then look away again and arrange one's costume! At every moment of playing, one should be completely in character, looking, talking, conducting oneself exactly as the personage would do.

"Before each performance, I get my voice to move in the manner I have already described—scales and vocalises in natural tone, gradually working up to the true *pianissimo* attack. The day after singing, I again put my voice into its best natural position. Some rôles are keyed lower than others and tend to bring the voice down. In preparing for one's next work, then, it is necessary to bring it up again. And the same vocalises, practiced in the same way, are very helpful.

"Another problem that needs concentrated attention is keeping the full voice within its best natural framework. The singer should show no breaks between the different registers of range. There should be no deviations of color or quality as one progresses up and down the scale. The inherent charm of good singing is beautiful quality. This is what the singer works to build and to maintain. Never should quality be sacrificed to range, to power, to anything at all. By recognizing the true quality of one's voice, by building this through good teaching, and by resolutely maintaining quality throughout all one's work, one comes a step nearer acquiring good vocal habits." THE END

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"MUSIC FOR YOUNG PEOPLE"

(Continued from Page 23)

"Years ago, I was struck by the fact that there were dozens of fine musicians in the nation," she says, "who were frustrated in their careers because they had no audiences." Feeling that outlets for this wasted talent had to be created and insured for years to come, she set out to teach music appreciation to children.

Young Nina founded the organization called Young Audiences, in Baltimore. One of its purposes was to make young people want to perform or simply listen to music. Whether future artists were developed through this plan did not matter. What was important, she realized, was that a future public for music be built.

The method she used was to present music as informally as possible in concerts and to encourage discussion, during the events, between musicians and children. Giving concerts to school children as part of their regular curriculum, the non-profit organization, which began as an experiment in one city, has grown into a nation-wide institution which today has the co-operation of the finest artists and which during a recent year brought music to over seventy-five thousand young people.

The films for television which Nina Collier has recently completed make use of considerable information gleaned from her experience with Young Audiences. In the earlier experiment, as the enterprising producer remarks, she found that children "can sense musical integrity," and, in fact, "they are impressed with it." Consequently, at the very outset of undertaking the "Music For Young People" telecasts her plan was to "invite viewers to share a stimulating concert"—presented, what's more, in thoroughly informal surroundings to a group of intermediate school children.

"There was no dearth of enthusiastic friends to spur me on," maintains Mrs. Collier. Yehudi Menuhin, for instance, took time out after his concert in New York's Lewisohn Stadium during the summer of 1954 to chat with her about educational films. When she laid out her plan before him, Mrs. Collier reports, he "responded immediately." He was "all for it." Said the violinist, "I have become more and more interested in television and cinema. The field is unexplored. I want to help you."

Menuhin, as a result, became what this woman terms "my pioneering collaborator." When production for the 'pilot' film was begun the next spring with the New York Woodwind Quintet

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and a group of Manhattan sixth graders, Menuhin volunteered to act as commentator for the movie. He had just returned from a Canadian tour, within the course of the next three days he was to give a New York recital, appear on television's popular "Omnibus," and pay a visit to the White House—yet, nevertheless, as Mrs. Collier says admiringly, "he was game."

According to her description, "Yehudi arrived at the studio in a jaunty yellow sweater—to give the proper touch of informality—and with his great charm he spoke lines which he himself wrote and which give the clue to the programs."

"Welcome to a new kind of friendly concert," he began. "It takes place, not in a vast hall where the musicians sit so far away you can't tell if they are men or ants." Rather, he went on to say, it would be held under very different conditions. "This is the way I, as a child, would have liked to pass through the doorway to music," Menuhin declared. "It was my dream to sit in a front row seat, with someone there to answer all my questions."

For the filming of this concert a veteran television director was on hand to act as supervisor. "With her insight and knowledge," Nina Collier says, "she

(Continued on Page 60)

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COLOSSUS OF MODERN MUSIC

(Continued from Page 11)

was to recall, the weeks and months he spent with Rimsky-Korsakov were among the happiest in his life. As a teacher, the composer was merciless. He drove his young pupil and drove him hard. Anything short of perfection brought down his wrath. Perfection, itself, he dismissed with scarcely a word of praise. "A man's music," Rimsky-Korsakov used to explain, "should always be perfect, so why should we applaud something that is so basic to successful composing."

Led by his teacher, late in 1907, Stravinsky completed his first large work, the "Symphony in E-flat major." Performed in St. Petersburg on January 22, 1908, it instantly met with critical acclaim. A second work, finished soon afterward and named "Le Faune et la bergere" did not fare as well, but it did prove to be more than sufficient to bolster Stravinsky's rising stature in the world of music.

Galvanized into action, confident as he had never been before, tireless in his work, Stravinsky threw himself into his music. Secretly, he began to compose a new orchestral work, which he hoped to present as a gift to Rimsky-Korsakov upon the forthcoming marriage of the master's daughter. Called "Fireworks," it was finished just a week before the wedding. Delighted with his surprise, Stravinsky packed up his score and shipped it off to his mentor.

Rimsky-Korsakov, however, was never

to see it. On the day that it arrived, he died. One of the world's great composers had passed on and for Igor Stravinsky, the loss was a terrible one, indeed. Friend, teacher, and colleague, Rimsky-Korsakov had been the young composer's guide and inspiration. Now the pupil was alone, forced to depend on himself and his own talents for the attainment of the goals he had set for himself.

Presented in St. Petersburg, "Fireworks," exerted a profound influence on the future of the rising composer. In the audience, the night of its debut, was Serge Diaghilev, soon to become famous as the mastermind behind the magnificent Ballet Russe. Hearing Stravinsky's music, Diaghilev invited the composer to orchestrate two Chopin pieces for a forthcoming ballet performance. Stravinsky did, and the results were so outstanding that he was commissioned to undertake a major work revolving around an old Russian legend—the tale of the Fire-Bird.

It took Stravinsky nearly a year to complete his task, but at last, on June 25, 1910, "L'Oiseau de feu" or "The Fire-Bird," was presented at the Paris Opera. The audience went wild. Stravinsky was given an incredible ovation. Debussy, hearing the score, rose at the conclusion of the ballet and hurled himself into Stravinsky's arms. Gabriel Pierné, who conducted that evening, later declared, "The Fire-Bird" is mu-

sic such as I have never heard before. The world will not soon forget it. Mark my words. Igor Stravinsky will someday help free the musical thought of today and lead it in new directions."

"The Fire-Bird" established Stravinsky's reputation and carried his name to music lovers around the globe. Elated with his triumph, the composer immediately plunged into a new work. Titled "Petrouchka," it was first seen in Paris in 1911. To ensure its success, Diaghilev had seen to it that Nijinsky and Karsavina were the ballet's principal dancers, that the finest supporting cast to be found anywhere was on hand, and that the settings were of unmatched beauty.

Paris received "Petrouchka" with even more enthusiasm than that attending the debut of "The Fire-Bird." The city's newspapers, next morning, hailed Stravinsky as a personage of music equal in stature to France's beloved Claude Debussy. And Debussy himself declared, "That man injects a vital force into music that will carry him—and music—far."

Following "Petrouchka" came "The Rite of Spring," a ballet which perhaps evoked one of the most fantastic exhibitions in the history of music. Presented on May 29, 1913, rarely has a composition ever carried its audience away so completely.

No sooner had the conductor brought down his baton than the crowd at the Theatre de Champs Elysées rose to its feet and began to tap in time to the music. The subsequent uproar was deafening, drowning out even the score. Maurice Ravel, in the audience that evening, kept shouting, "Wonderful, wonderful. Stravinsky is a genius!" throughout the performance, while Camille Saint-Saëns rose early, made plain his disgust with what he termed "the new savagery in music," and strode out of the concert hall. Debussy, meanwhile, defending Stravinsky as always, stepped up on his chair and begged the audience to listen to the brilliance of the music, while Paris critic Andre Capu shrieked that the score was a sham and that the ballet should be stopped out of deference to the good taste of those who had paid to see it.

Halfway through the performance, fifty Paris gendarmes raced into the theater. Attempting to still the crowd and quell the impending riot, they quickly discovered that there was nothing at all that they could do and so they took sides and joined in the general upheaval.

For Igor Stravinsky, "The Rite of Spring" marked a monumental turning point in his career. His success established, the piece shook the musical world to its very roots and made him one of the most loved or most despised,

most defended or most maligned figures in the history of his art.

Refusing to deviate from the path he had charted for himself, Stravinsky followed "The Rite of Spring" with such works as the highly unconventional "Song of the Nightingale" and "The Wedding." His native Russia having become Communist in 1918, the composer immediately renounced his citizenship and took up residence in the freer climate of France.

Lean and bald, he soon became as familiar a personage on the streets of Paris as he had been in the Czarist cities of pre-revolutionary Russia. Never one to mingle freely, however, he remained aloof from critics and music lovers alike. His studio was his castle and visitors were few and far between. Oblivious to the jeers of his enemies and not overly interested in the praise of his adherents, Stravinsky had eyes and ears for his music alone and for the task before him.

As he himself put it, at the time, "What moves and makes me happy leaves them totally indifferent, and what interests them holds no attraction for me. I believe that these days there is seldom any real communion of spirit between us. If such a thing happens and it suddenly ensued that we liked the same things, I doubt very much whether it would be for the same reasons."

In rapid succession, he proceeded to compose such works as the opera-oratorio "Oedipus Rex"; the ballet "Apollon Musagete"; the suite "Pulcinella"; and the ballet "L'Histoire de Soldat," all of them pieces revolving around the same concepts that had made their debut in "The Rite of Spring."

Visiting the United States for the first time in 1925, Stravinsky was much impressed with what he saw. Musical America, on the other hand, was just as impressed with what it saw in him and welcomed the composer with open arms. The various tours on which he embarked in the years that followed were all highly successful, so much so, as a matter of fact, that when Stravinsky completed his ballet "Jeu de Cartes" or "Card Party," he decided it would be given its premiere in New York. Presented in 1937, the audience proved to be every bit as enthusiastic as the Parisian groups that had greeted the ballets "The Fire-Bird" and "Petrouchka."

With the onset of World War Two, Stravinsky abandoned his home on the outskirts of Paris. Traveling to the United States and eventually settling in California, he became a naturalized citizen of this country and plunged back into his work, entering what has been, perhaps, the most productive period in

(Continued on Page 62)

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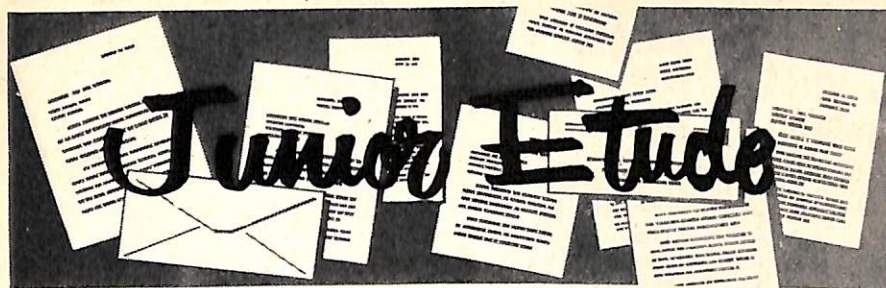
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Two Harpsichord Composers

by Leonora Sill Ashton

WHEN WE HEAR the harpsichord mentioned we are apt to say to ourselves, "Oh, yes. That was one of those keyboard instruments they had before they invented pianos." But it is interesting to recall two composers who made developments in music through playing and composing for the harpsichord.

One of these composers was Jean-Philippe Rameau, born in France in 1683, just two years before the births of Bach and Handel. It is said that when he was seven years old he could play the harpsichord, or clavecin, as it was called in France, and could play anything by sight that was set before him. As he grew older he studied violin and organ and was known as the finest organist in France, as well as an outstanding composer of music for harpsichord and of operas. But even more important were his studies and discoveries on chords and their inversions, and the science of music. He published many books on harmony, acoustics, systems of tuning, etc., containing many ideas which were novelties at that time.

He died in 1746, just ten years before Mozart was born, and left over twenty operas and many sets of compositions for harpsichord, as well as books on music science, mentioned above.

The second composer for the harpsichord was Domenico Scarlatti, born in Italy in 1685, the same year as Bach and Handel. He was the son of Alessandro Scarlatti who founded the Naples School of Opera. Like his father, he wrote operas, but he liked best to compose for the harpsichord, and to play upon it. His great contribution to music was through the keyboard technic which he developed.

Both of these composers lived when music was advancing in many different ways. He loved brilliant music and he was well equipped to make it, for the muscles of his arms and wrists were remarkably relaxed and controlled and his finger action was very light and agile. He played broken chords in contrary motion; he was the first player to cross his hands on



Domenico Scarlatti

the keyboard, he played running passages of double thirds fast and fluently. In a word, Domenico Scarlatti, as wonderfully gifted with keyboard technic as with musical perception, laid the foundation, on the harpsichord, of modern piano playing.

Change-a-Letter Game

by Mary S. Jacobs

Change one letter in each of the following words and form a word relating to music. The words may be written on blackboard or large sheet of paper and the first player with all the correct changes is the winner.

1. Chef; 2. base; 3. bone; 4. ditch; 5. auto; 6. tube; 7. stale; 8. tame; 9. flag; 10. shark; 11. tongs; 12. hard.

(Answers on next page)

What Is My Name?

by Marion Benson Matthews

My first is in *sharp*, but never in *flat*;
My second's in *coat*, but not found in
hat;
My third is in *horn*, but never in *flute*;
My fourth is in *sound*, as well as in
mute;
My fifth is in *lullaby*, never in *chant*;
My sixth is in *seed*, but is not found in
plant;
My seventh's in *Prince* and his fair
Cinderella;
My last you will find in a wild *tarantella*.

The name? A composer of Austrian birth
Whose "art songs" alone are of infinite worth.

Answer: Schubert

Multiplication and Addition

HAVE YOU any idea how many hours of your life you have spent at the piano practicing? Have you any idea how many of these hours you really practiced well and how many you more or less wasted?

Just work it out for yourself. Suppose you started your music study when you were eight years old, and you are now sixteen. Your first two years you probably practiced a half-hour each day (Sundays and a few other days omitted, so we will call it three-hundred days a year. That would make 150 hours each year, or 300 hours for your first two years.

Then, from 10 to 13 years of age you perhaps did one hour a day, which would be 300 hours each year, or 900 hours for those three years.

Then, from 13 to 16 years of age, perhaps you found time to practice at least one-and-one-half hours a day, which would be 1350 hours—all of which adds up to 2400 hours for your eight years! It seems staggering but it was lots of fun, too. And you will have many more hours to add up, if you intend to be a very good pianist.

Do you think you have made 2400 hours-worth of progress? If you were to begin over do you think you would have spent those hours better?

Be sure to do *good* practicing, do just as your teacher says, and give yourself, your family and your friends 2400 and more hours worth of beautiful, artistic and musical playing—something really worthwhile, and something really well done, something the composers themselves would enjoy hearing!

Opera Quiz

by Ethel Bowman

1. What is an opera?
2. What is a libretto?
3. Is an overture played before, during or after an opera?
4. What is an operetta?
5. Who were the composers of the following operas: "Aida," "Carmen," "Hänsel and Gretel," "Madama Butterfly," "Siegfried"?
6. Is it necessary to read the libretto to enjoy an opera?
7. Did Beethoven write any operas?
8. How does an opera differ from an oratorio?
9. When was the first so-called opera produced?
10. In what country was the first opera produced?

Answers on this page

Dear Junior Etude:

I have been studying the piano for five years and am program chairman for our Grace Moore Junior Club. During the past year I had a series of musical programs over our local radio station. I



plan to make radio engineering my profession. I am enclosing my kodak picture and would like to hear from young musicians from any country.

Travis Ball (Age 14), Tennessee

Answers to Change-a-Letter Game

1. clef; 2. bass; 3. tone; 4. pitch; 5. alto; 6. tuba; 7. scale; 8. time; 9. flat; 10. sharp; 11. songs; 12. harp.

Answers to Opera Quiz

1. An opera is a drama set to music, produced by singers in costumes, with action and scenery and supported by an orchestra.
2. The book of words of an opera.
3. Before the first act.
4. A small opera on a light topic, sometimes including spoken words.
5. Verdi, Bizet, Humperdinck, Puccini, and Wagner, in the same order as the titles.
6. The opera will be more enjoyed if the plot and words are known.
7. One, called "Fidelio."
8. An oratorio is of a religious nature, sung and accompanied by an orchestra, but produced without action, costumes or scenery.
9. About 1600, after a number of experiments had been made with stage productions and music drama.
10. In Italy.

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NO CONTEST THIS MONTH

Letter Box

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Dear Junior Etude:

Of all magazines Etude is most precious to me and I'm very proud to be one of your many subscribers all over the world. My hobbies are playing piano and collecting stamps. I am a Girl Scout and enjoy singing with my sister scouts. I can dance the ballet and Philippine folk dances. I would like to hear from other music lovers.

Maria Corazon Cuevas (Age 16), Philippines

Dear Junior Etude:

I enjoy reading ETUDE and get much help from the Violinist's Forum. I hope to become a professional violinist. I also play viola and piano. I enjoy singing, collecting classical records, photography, reading, cycling, nature study and raising pets. I would like to hear from others, especially from readers in France as I can read French.

Elizabeth Uchtmann (Age 16) N. J.

Favorites in Music

Coming at holiday time, most Junior Etuders seemed to be too busy to think up and write out and send to Junior Etude the lists of their favorite composers and compositions, as requested, but here are the favorites:

Composers, Beethoven received the most votes; Schumann was next.

Orchestral Compositions, first choice Beethoven's Symphonies; second was Mendelssohn's Midsummer Night's Dream Overture.

Favorite pieces you can play brought a wide variety, from easy to difficult. The above choices showed very good taste in music as selected as favorites by the Junior Etuders. Some day there may be another request for similar lists, and then those who were too busy to write them down and send them in will have another opportunity.

Dear Junior Etude:

I am enclosing a picture of St. Teresa's Music Class when we gave a recital and playlet based on Tchaikovsky's "Nutcracker Suite." We had piano solos, vocal solos, chorus, and a "live" doll's dance. We also had a narrator.

As the curtain opened the chorus and piano pupils entered from both sides of the stage, while a soloist sang *Take me back to Toyland*. The narrator told the story of the Nutcracker Suite, by Tchaikovsky, which paints in music such a wonderful picture of a dreamland. We also had a royal coach and coachman bringing in the royal guests. The narrator also awarded the prizes for our music work done during the year.

Dianne Lambert (Age 11) Illinois

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lins, Dianne Lambert, Birdella Daily, David Soleau, Julie Brown, Kim Wadleigh, Gordon Lefeave, Nancy Olsen, James Grumish, Marsha Miller, Mary Ann Friend, Dianne Kelly, Michele Soucie, Richard Mayo, Patricia Soleau, Judy Foster, Nancy Mayo, Dona Kelly, Susan Grumish, Sara Foster.

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MUSIC TO LINK MANKIND

(Continued from Page 22)

and as a furthering of the Council's efforts in the cause of the contemporary composer.

Lastly, the Council is laboring to "extend the appreciation of music by the general public, particularly among the young." Council members have prepared an International Folk Song Book and are giving it world-wide circulation. Special music libraries, sponsored by the Council, are springing up in various countries aimed at the eventual goal of making music and music information completely and easily accessible to each nation's populace.

Today, the Council is looking ahead to an even more fruitful future. With the International Musicological Society, the International Confederation of Popular Music Societies, the International Committee for the Standardization of Instrumental Music and the International Federation of Musicians, added to its membership, the Council is now composed of eight outstanding music organizations. There are also six national committees, located in Australia, the United States, Canada, Denmark, Italy and the Netherlands, which carry on much of the Council's work on a local level. In many other countries the Council has representatives to put its purposes into effect.

In June, 1953, something of a milestone was reached in the Council's development. It evolved in a huge international Conference on the rôle and place of music in education, a conference which brought together six hundred delegates and representatives from forty nations, who gathered at the Palais des Beaux Arts in Brussels.

Teacher training methods in different countries were discussed and compared. A highlight of the event were the concerts performed by the International Orchestra, whose members represented many diverse nationalities. Before a vast and appreciative audience, the or-

chestra presented the world premiere performance of a new work by Paul Hindemith, symbolically called, "The Canticle to Hope."

In 1955, the Council continued to venture forward with highly significant projects. It issued a World Collection of Folk Music on Records, encompassing forty 78 rpm records which are currently being distributed to specialized institutions throughout the world. The Council expects soon to make these records available to a wider public by issuing them in a series of long-playing discs and selling them on a subscription basis through a leading record company.

The Council continues to further music understanding through challenging world meetings. In July, 1955, there was a gathering of leading music authorities in Switzerland. Here the important question, "Music, Electronics and Acoustics" was discussed and pertinent information was collected and compiled.

In August, 1955, still another milestone was reached when the Council prepared the initial conference of the South East Asian Regional Music Commission, a group created under IMC auspices in 1953 to encourage and maintain music activity in that area.

A short while ago, a Council-sponsored meeting was climaxed by a challenging speech rendered by Dr. Santa Cruz, a delegate from Chile. Today the Doctor's words serve as the Council's guide as it continues its momentous work. "In our future policy," Dr. Santa Cruz emphasized, "we must seek to combine aesthetic and musical considerations with the idea, long ago expressed for all time, that music is a tremendously powerful link between men. We teachers, musicologists, composers and artists must work untiringly to insure that, with every day that passes, the link becomes stronger."

THE END

MUSIC IN THE HIGH SCHOOL GYM

(Continued from Page 12)

pupils LISTEN TO and move IN TIME TO the music.

It is hard to give an example of a typical gym lesson because each grade differs. You are sure, though, to have a certain amount of folk dancing, square dancing and even ballroom dancing to play for. Folk dance music is fun to play. The tunes are usually bright and

danceable. For square dancing, rhythm is the thing—everything must be sacrificed for a steady rhythm. I imagine if you had, say, Red River Valley in front of you and you played the sixteen measures over sixteen times without once taking your eyes off the music you might find it a bit tiring. If, however, you can watch the dancers and mentally do the

dance with them while you play, then you can't help but get into the spirit of it.

Some schools teach a little ballroom dancing. Others teach a lot. In this job of accompanying you can't afford to look down your nose at anything less than Brahms or Mozart. You must be able to play all types of music. It is advisable, therefore, to include in your repertoire a couple of currently popular fox trots, waltzes, a tango and perhaps a rumba or mambo.

"Will I be asked to sight read?" Yes, you will. You must be prepared to play any piece (within reason) that the teacher might want to hear. When you play over a piece for the first time you are bound to play wrong notes here and there but nobody will hold that against you. As long as you can give a general idea how the piece sounds that is all you need worry about. The importance of practicing reading at sight cannot be over-emphasized for this or any other type of accompanying. Read EVERYTHING you can lay your hands on either at the piano or away from the piano. Get into the habit of reading notes in groups or patterns. At home, each time you read an unfamiliar piece, pretend that someone has asked you to show them how it goes. Play it from beginning to end with as few hesitations as possible. If I had to choose between recommending a good memorizer or a good sight reader for either gym or ballet work, I'd pick the good sight reader every time.

There are many things that I haven't touched on. I've tried only to give you a general idea of what to expect. For instance at some time or other you may have to play for club swinging or wand drills. These routines are usually planned and worked out ahead of time between gym teacher and pianist before they are presented to the class. It isn't likely that you will be suddenly asked to play for wand drill before you have a chance to find out what it is all about.

People sometimes ask, "But don't you get awfully BORED playing the same thing over and over?" The only time I'm apt to get bored is when people ask me that question. I would rather be an accompanist than anything else I can think of. If you just sit and play the notes that are in front of you . . . yes, you may be bored.

If, on the other hand, you will realize that your music is making arms and legs and bodies MOVE then you will get a tremendous amount of pleasure out of playing. When you have a 'feeling for movement' and often want to get up from the piano and do what the pupils are doing, then you are putting something of yourself into your work. When you ENJOY your work you can't help but be a success.

THE END

etude—may-june 1957

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CHORAL POTENTIAL
FROM THE BAROQUE ERA

(Continued from Page 21)

and experience has proved of lasting value.

Familiarity with baroque choral music during the important formative stages of youthful growth provides a rich source in which to explore the fundamentals of good music. Such familiarity will aid in establishing standards of musical qualities, and fix a point of departure in evaluating musical styles and tendencies. Music from this period is comparatively simple to analyze, explain, and understand in musical terms since much of it originated from pens well-disciplined in prevailing laws and traditions of counterpoint, harmony, voice-leading, etc. Teachers who have had only a year of harmony, and form and analysis should encounter little difficulty in this respect.

Most baroque music is quite singable, more so than a casual glance would reveal. The vocal lines, intervals, and harmonic idiom fall within the command, by and large, of a larger number of young singers than much of the music of the 19th and 20th centuries. What singers can more easily do, they can more easily be made to understand. They may just as well do and understand good music, as mediocre or bad. In so doing they may come to realize why choirs will still be singing Claude Le Jeune's *Le Printemps* long after "Cindy Lou" has been forgotten, even though both may be fun to sing. Or they may come to see more precisely why Praetorius' "Lo, how a rose ere blooming" will bear more repeated hearings than "Hark, how the bells."

Another advantage is the fact that problems of interpretation in baroque choral music are far less complex than those of 19th and 20th century choral music. Baroque compositions are quite straightforward — subtle nuances and dynamic oscillations, rhythmic fluctuations and disturbances are not applicable, generally speaking. Because of this, young students can sing them with less inhibition and restraint than is ordinarily possible with much of the music from other periods.

While interpretation may not be a complex problem, intonation is. If nothing else, music from this period demands attention to the melodic interest of each vocal line in relationship to the others. Wherever else careless singing may be accepted, it must not be admitted here. Hence, the advantages of presenting this music to choirs are compounded by two desirable by-products — vocal dexterity, and consciousness of

pitch and pitch relationship. Concentrate on the development of these two disciplines alone, and the results there, and elsewhere, will be compensating.

These are only a few advantages, and they pale in importance to those which can not really be defined, but which must be experienced. Just knowing and singing the choral music from this important era is enough reward.

What, then, is the potential of baroque choral music related to public school music? In recent years, the market has been deluged with choral music from all periods, and the amount of music no longer protected by copyright laws has been extraordinarily large. Confusion often reigns over the duplicity—if not multiplicity—of the same compositions edited by different individuals. Fortunately, if the original notes and declamation have not been tampered with, profuse editorial interpolations in baroque music may be disregarded with very little, if any, injury to the music or its performance. As was implied earlier, interpretation largely depends on the musical structure and the nature of the text.

In respect to the text, the quality and authenticity of the translation is extremely important. A poor English translation can negate the original effect and intent of the composer. For example, in the bass aria of the well-known cantata of J. S. Bach, "Christ lay in the bonds of death" (No. 4), he plunges the bass line an octave and a fifth, from B natural to low E sharp, on the words *dem Tode* ("for death"). One edition has completely mistranslated the line, and inserted the words "can enter," totally aborting the original pictorialism effected by Bach, and making ridiculous what otherwise was a highly dramatic element. For a guide in evaluating editorial markings, the author suggests the introductory remarks by Arthur Mendel in his edition of *The Passion According to St. John*. Though his remarks are mainly directed to the performance of this particular work, they will be found to apply in many instances to baroque choral music in general.

Today, processes of music duplication are so relatively inexpensive, that what you cannot buy, you can produce yourself. For this reason, the advantage of becoming familiar with a few of the historical editions offers a tremendous choice beyond that which is published. In the recently re-issued volumes of *Das Chorwerk*, available in almost any uni-

versity library, will be found little known compositions of genuine beauty and interest (see particularly v. 14, *Seven Chromatic Motets*, and the *Six German Motets* of H. Schein, v. 36.). Easily obtainable is the anthology edited by Davison and Apel (*Historical Anthology of Music*, v. 2) which contains several worthwhile choral pieces. Practically untouched by publishing houses are the multitude of choral motets of Hans Leo Hassler (*Four Psalms and Christian Songs*, pub. by Bärenreiter-Verlag), Samuel Scheidt (see particularly his *In dulci jubilo*, and *Nu kom der Heyden Heylen*, in the *Cantiones sacrae*; again, available in many university libraries), and such unknown composers as Niedt, J. Topff, Arnoldi, and others (found in *Denkmäler deutscher Tonkunst*, v. 49/50. See Nos. 34, 8, 26, and 63, for example). The relatively simple pieces for two choirs by Johann Pachelbel would be well worth the time copying and learning (these are available in modern octavo form from Germany). If you do not have time to do the copying, no more instructive project could be initiated than by having interested students copy and prepare master copies for duplicating. Should the foreign languages prove a formidable obstacle, solicit the aid of your language teachers; they would most likely be delighted to either work out translations, or assist in coaching your students in correct pronunciation if sung in the original language.

Among the large selection being made available now in printed octavo form are many secular numbers, as well as sacred. The English madrigals of William Byrd, Thomas Morely, Thomas Weelkes, and John Wilbye are becoming increasingly popular. From the German school, such pieces as "Joy and Good Cheer" of M. Praetorius, and Hassler's "Dancing and Springing," are charming and engaging for any group to sing. If the German text is included, as it is with the Praetorius number, the challenge of singing the original text would be met, in all probability, with interest and pride by any high school choir. From the English school, Edward Lawton has selected and edited a delightful group of *Catches for Three, Four, and Five Voices*, from the 17th and 18th centuries. Some of them will be familiar to you; all of them are worth your attention.

The available potential is greatest, of course, in the area of sacred music. We will mention here only three or four interesting examples of infrequently heard compositions. The chorale motet of Johann Christoph Bach (an uncle of J. S. Bach), "I will not let Thee go" (*Ich lasse dich nicht*), edited by Karl

(Continued on Page 61)

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"MUSIC FOR YOUNG PEOPLE"

(Continued from Page 51)

used every means to capture the spontaneity of an actual concert, and the children as listeners." With a script writer who was experienced in the field of documentaries to give her advice, moreover, Mrs. Collier saw how "one must go directly to a 'live' performance and use the words of the performers and spontaneous reactions of children" to build scripts which have an authentic flavor.

Using the reaction of someone in a picture to give the on-looker a mood or an expression to identify with and to stimulate him, in turn, to react is a method Mrs. Collier notes is used in photos advertising toothpaste, hair lotion, and other products. Simply capture a boy or girl's wide grin or look of amazement with a camera—and it will be bound to make another boy or girl emotive in the same way.

The setting for the films—the library of a house, with fireplace and all—was designed expressly in order to make the half a dozen or more youngsters feel at home. This way, they could relax and forget that their every move and expression was being photographed. Seated comfortably in chairs or on the floor, they formed a group around the participating players. Meanwhile, cameras were trained now on them, now on the musicians, now on both for the filming of "Introducing The Woodwinds"; "Meet The Brasses"; "The Sound Of A Stradivarius"; "The Voices Of A String Quartet"; "The Story Of The String Quartet"; "Percussion, The Pulse of Music"; "The Development Of A Musical Instrument"; "The Elements Of Composition"; "Melody And Polyphony, Flute And Harp"; "The Personality Of Music"; "The Meaning Of Chamber Music"; "A Musical Partnership"; and "The Classic Guitar, A Miniature Orchestra."

This last-mentioned program is typical of the rest of the series, as the young Cuban guitarist Rey de la Torre first asks his audience to listen carefully to the delicate voices of his instrument, then plays music demonstrating how the guitar was obviously evolved from the early lute.

Another program—"Percussion, The Pulse Of Music"—has been conceived by Nina Collier so that it both edifies and amuses its audiences. In it, the New York Percussion Trio demonstrates the piano and instruments made of wood, skin, or metal—like the timpani, snare drums, and triangles. Finally, as they beat time in a mambo number, the children try out their own skills.

Nina Collier has been working with people's 'skills' for some twenty years, having once held a position with the Works Progress Administration which called for her to find jobs for talent of almost every kind that was on relief. "This got me interested," she declares, "in the field of resources not being used." As the daughter of the Lionello Pereras, she had become friends with many of the artists who visited her family's New York City home. Soon, Nina was earning herself a reputation as a most efficient individual making talented persons available to large audiences.

Educational TV is still in its early stages. But prospects for its future are bright when in its midst is Nina Collier—the woman who has just won a 1956 Marshall Field Award for "imaginative contributions" in her field of endeavor.

Commercial television's prospects for these summer months are once again bright for music-lovers, as CBS-TV presents "A Drum Is A Woman," an original musical by Duke Ellington, on Wednesday evening, May 8; and NBC-TV, "The George M. Cohan Story"—full of the famous showman's tunes, and with Mickey Rooney, Gloria de Haven, and June Havoc—on Saturday evening, May 11.

Offering semi-classical as well as classical fare, "The Voice of Firestone" (ABC-Radio and TV) has slated the following soloists for May and June:

May 6, Eugene Conley
May 13, Frances Wyatt
May 20, Robert Merrill
May 27, Brian Sullivan and Dorothy Warenskjold
June 3, Rise Stevens
June 10, Jerome Hines
June 17, Mildred Miller
June 24, Unscheduled
THE END

THALBERG'S ERARD

(Continued from Page 47)

of his former competitor? Perhaps Liszt's magic fingers also drew harmonies from my Erard. I am waiting for some specialist to discover the evidence among the masses of Lisztiana. For the twentieth century has chosen between the erstwhile rivals, and if Liszt, of undying fame, had played but one hour on my beautiful Erard, it might become an object of veneration.

Alas for the now forgotten Thalberg, whose name was writ in water, whose compositions have been unheard for at least half a century! The instrument he played on for perhaps a decade has none but myself to do it reverence. Or will others think, with me, that it has earned a rightful place in some museum?

THE END

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CHORAL POTENTIAL FROM THE BAROQUE ERA

(Continued from Page 59)

Geiringer, is a composition of great beauty and depth. The last section of the piece contains one of the most richly harmonized settings of a chorale to be found. A challenging and expressive motet is Giuseppe Ottavio Pitoni's *Cantate Domino*, but within the reach of high school and junior college choirs. Hassler's setting of the ancient song, *Christ ist erstanden* ("Christ is arisen") is short but extremely effective, and his *Ad Dominum cum tribularer* makes a striking and emotionally intense use of chromaticism.

These few suggestions do not begin to represent accessible baroque choral music of the sort that would transmute the advantages of which we spoke into basic elements of musical growth and criticism. Such a brief discussion, of course, can touch only superficially on subjects as broad as the advantages to be found in a working knowledge of baroque music, and the potential to be explored. Because this potential has not begun to be touched, there is still much to be learned from this far from dull and pedantic era of musical development.

Current tendencies strongly suggest that we need to penetrate more deeply into our rich musical heritage, not only to understand better its place in our musical efforts and developments today, but to give us that perspective from which we may more capably evaluate those efforts and developments themselves. Our musical maturity so often does not equal our ambitions and aspirations. Consequently we cannot authentically pass on to our students those elements necessary to establish a critical frame of reference. To justify doing anything badly that is worth doing at all in terms of "joyous effort" and "unpretentiousness" is a type of rationalization that covers a multitude of sins. What can be learned from baroque choral music may very likely make joyous effort an ally of discipline, and such a combination could only yield gratifying results in every respect. This is, in itself, an inalienable potential that baroque music offers us.

(Note: The author has compiled a list of baroque choral music that illustrates the points made in this article. Examples quoted are included and locations where historic editions may be found from which micro-film copies can be obtained are also mentioned. A copy may be procured by writing to Ralph E. Rush, School of Music, University of Southern California, Los Angeles 7, California).

THE END

etude—may-june 1957

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COLOSSUS OF MODERN MUSIC

(Continued from Page 53)

his entire career.

His major American works have included the magnificent opera "Rake's Progress;" the ballet "Orpheus;" and the controversial "Symphony in Three Movements." Of these, no work Stravinsky has composed in the United States—perhaps no work he has created at any time—has won such universal acclaim as his "Rake's Progress." Based on the literary efforts of W. H. Auden and Chester Kallman, the opera was first presented in Venice. Then it began a tour which carried it to Milan, Geneva, Zurich, Munich, Frankfurt, Brussels, Antwerp, Paris, Copenhagen, Oslo, and finally, the Metropolitan Opera House in New York.

In Frankfurt, the audience stamped and cheered when it was over and demanded that key sections be repeated. In Paris, even some of Stravinsky's most merciless enemies were forced to admit that the opera was of major stature; and in New York, one of the largest crowds in the history of the Metropolitan turned out to see the work and to cheer Stravinsky's music.

Today, recognized as one of the world's greatest living composers, Stravinsky has achieved his aims. Celebrating his 75th birthday on June 17th, music lovers and musical aggregations all over the globe—whether they agree with his approach to his art or not—will pay homage to him.

Howard Taubman, one of America's leading critics, perhaps best summed up the impact Igor Stravinsky has had on the world of music, when he reported, a short time ago: "In his accomplishments and influence he bestrides music like a colossus . . . Whatever reservations one may have about individual pieces in the Stravinsky canon, one must give the precise, trim, little man his due. His credentials are spread before us. He belongs with the elite of creative achievement. There is no doubt about his position among composers of our own century and if one cared to indulge in fruitless speculation about the men whose music will be accepted in the next century, Stravinsky would assuredly be among the few on this list."

THE END

TEACHER'S ROUNDTABLE

(Continued from Page 42)

Daquin, Dandrieu, Chambonnières, Couperin, etc., edited by Louis Diémer who was one of the greatest pianist-harpsichordists at the turn of the century. All the above are published by Durand, Paris.

Such texts are presented only after extremely careful study and consideration. They can be trusted entirely, and they are refreshing in comparison with so many editions overloaded with written-out embellishments, which obscure the author's thought and denote pretty poor taste on the part of the collaborators.

Tied Grace Notes

Q. It is not clear to me, when a grace note is tied to the principal note, if the grace note is played, as in the "Lassan" in the Second Rhapsody by Liszt:



Thanking you very much for the information.

(Mrs.) T. F. V.—New Jersey

A. In this case and all other similar ones, the grace note is *not* played.

ORGAN QUESTIONS

(Continued from Page 42)

piano and give her organ lessons, and feel she should have several years of notes before quitting her lessons. Can she do equally well on the organ? Would you feel it worth while keeping the piano? She feels she would not use it.

E.M.—Nebr.

A. Unless you are obliged to for the sake of room, we suggest that you keep the piano. In her present enthusiasm regarding the organ your daughter may think she will never use the piano again,

but we are inclined to think time may prove otherwise. The piano offers better opportunities for maintaining the finger technique already acquired in seven years of study, and even though the organ may get greater use, we still believe that regular practice on the piano will assist the organ work. It would be perfectly all right to discontinue the piano lessons, but self study and practice on the piano should really supplement the organ work.

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MODERN ORGAN BUILDING by W. & T. Lewis. 1956. 247 pages. Cloth. \$8.75 postpaid. **ORGAN LITERATURE FOUNDATION**, Nashua, New Hampshire.

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The Juilliard School of Music in New York City has decided to accept the invitation of the Lincoln Center for the Performing Arts, Inc., to re-locate the School at Lincoln Square.

COMPETITIONS

(For details, write to sponsors listed)

National Federation of Music Clubs 14th annual young composers contest for a choral and an instrumental work; total awards \$500. Also a special \$600 composition scholarship in memory of the late Devora Nadworney. Details from the National Federation of Music Clubs, 445 West 23rd Street, New York 11, New York.

The American Opera Auditions, Inc. a newly formed non profit organization. will seek out American operatic talent to sing in Italian opera houses in 1958. Preliminary auditions will be held next October in New York, Chicago, San Francisco, Dallas, Baton Rouge, and Cincinnati. The winners will be selected in May 1958, and will then leave for Milan, Italy, where their debuts will be made at the Teatro Nuovo. Details may be had from American Opera Auditions, Carew Tower, Cincinnati.

American Guild of Organists, 1956-1958 National Open Competition in Organ Playing; preliminary contests to be held by local chapters, with semi-finals to be held at Regional Conventions in 1957. Finals at 1958 Biennial Conventions in Houston, Texas. Details from American Guild of Organists, National Headquarters, 630 Fifth Avenue, New York 20, N. Y.

NEW RECORDS

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Mozart: Symphony No. 38, D Major; Symphony No. 39, E flat Major. Pro Musica Symphony, Vienna (Horenstein). VOX (PL 9970)

Stravinsky: Firebird Suite; Kodály: Háry János Suite. The Concertgebouw Orchestra of Amsterdam (Van Beinum). EPIC (LC 3290)

Mozart: Trio No. 2 in B Flat Major; Trio No. 4 in C Major. Szymon Goldberg, violin; Joanna Graudan, piano; Nikolai Graudan, cello. DECCA (DL 9722)

Mozart: Piano Concertos No. 21, K. 467 and No. 25, K. 503. Maria Tipo, piano. Pro Musica Orchestra, Vienna (Perlea). VOX (PL 10060)

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A merry adventure into the study of sharps and flats for young folks. Subtitled "Adventures in 24 Keys," the collection offers a unique method to introduce beginning students to the so-called more difficult keys. Pieces are arranged in pairs—a major key followed by its relative minor key. For the grade 1½ to 2½ pianist, each clever, colorful composition is ideal recital material.—\$1.00.

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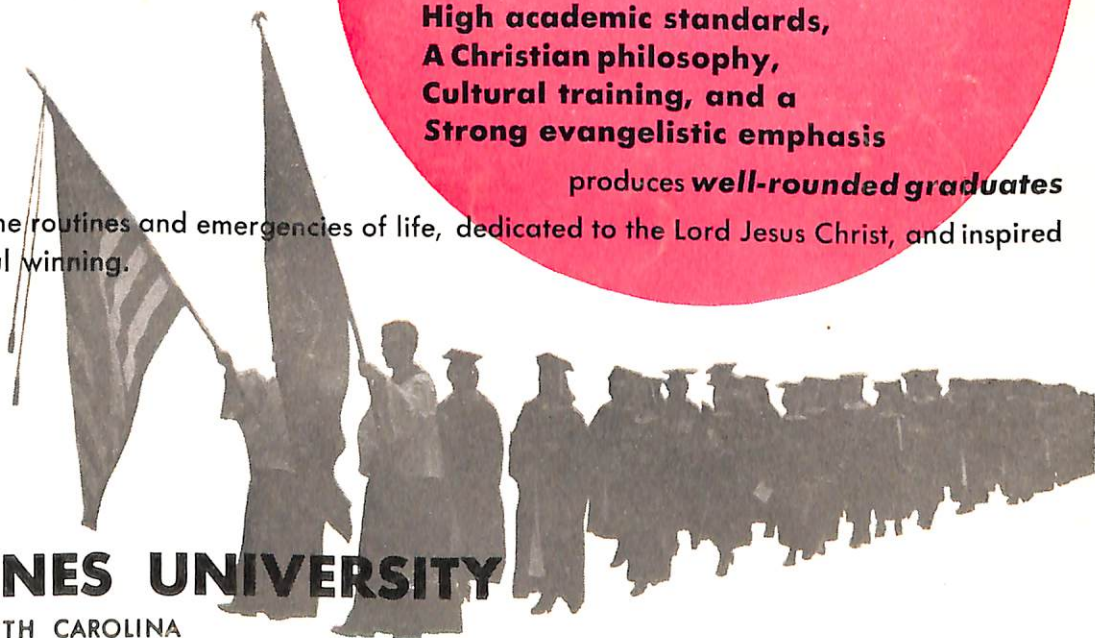
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