The Concert Singer by Thomas Eakins

See cover story—Page 6
1857-1957

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Florencz Kretzschmar and
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This useful compilation covers 124 periodicals (including music journals, a number of general interest, and program bulletins of our major symphony orchestras) of 14 countries ranging from Australia to Switzerland. (Austria, oddly, is omitted, though Germany is well represented.) It is a subject catalog: authors of articles are not indexed separately. This may make the book somewhat more difficult to use, but the omission was doubtless necessary in order to keep it within manageable size. As it is, we have a work of 581 closely-packaged pages, indispensable to larger libraries that desire to serve the musician and the music student.

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A Journey to Greatness:
The Life and Music of
George Gershwin
by David Ewen
 Reviewed by Sheila Keats

As the title indicates, David Ewen has attempted in this book a full-scale study of George Gershwins life and work. Addressed to the interested lay reader, it is cast more in the form of a memoir than a technical discourse. It is a member of Gershwin's circle of friends for many years, Ewen is well-equipped to write a personal account of Gershwins life and career. His book is essentially an appreciation, an affectionate study which willingly admits faults as well as discussing those qualities and abilities which made Gershwin one of the outstanding musical personalities of his time. Ewen is able to make the reader know the man and the music; both are very much alive in the pages of this book. There is a great deal of information provided here, both historical and anecdotal, which should prove useful as a source of Gershwin lore as well as data on the American musical theatre of the 1920's and 1930's. The book is organized in terms of the biographical chronology, and discussion of the music is interwoven in the appropriate places. No musical examples are provided; for the reader who cannot readily call to mind most of the better-known Gershwin melodies, a piano score or recorded collection of Gershwin favorites might come handy. A series of useful appendices, including a comprehensive synopsis of "Porgy and Bess," is provided, summarizing the career of Gershwin's music. A discography and annotated bibliography are also provided. This will undoubtedly not be the last book to be written about Gershwin, but it may well prove to be one of the warmest and, as a study of the man, one of the most sympathetic.

Henry Holt and Company
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House In The Woods
by Kathleen Lemmon

The names of Mr. and Mrs. Crody Adams have long been tradition in the... (Continued on Page 8)

Review

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ONE OF THE STRANGEST books on music is a volume entitled "Brahms Noblesse" by Frederick Horace Clark, published in Berlin in 1912, in parallel columns of idiomatic German and fantastically distorted English. Although the author describes a personal meeting with Brahms in a chapter called Brahms as a Temple of God, it is obvious that Brahms here appears merely as a spiritual symbol. Clark, a native of Chicago, studied at the Leipzig Conservatory and apparently was a fairly good pianist, for he gave concerts playing Bach, Beethoven, Brahms, and Schumann. In 1885, he reports, he received a revelation, near the Mausoleum of Queen Louise in Charlottenburg, that the "Harmonic-Work which the Greeks could not find, could be realized in a solar-system source of touch-extension in pianism." He spent the next twenty-five years in designing a double piano, which he called "Soul Mirror" and which enabled him to practice the "applied Harmony." It was constructed for him by W. Steuer of Berlin in 1912. The two separate keyboards were placed at the shoulder level of the pianist, who played standing between them with his arms outstretched full length. A photograph in the book, captioned "Brahms developing the golden-mean keyboard," showed a man looking more like Goethe than Brahms, and possibly being the author himself, in a costume standing in this posture; another photograph represented the back view of the same man, with his back bared, and with a caption reading: "Source of solar system touch, the soul perfection." Early in 1914, Clark addressed a lengthy letter to Wilhelm II of Germany, imploring him to finance his project. He also sent appeals for aid to cabinet ministers and to scientists. He went to see the famous biologist, Ernst Haeckel, but the latter told him bluntly that he did not believe in the harmony of soul. When World War I broke out, Frederick Horace Carl was in Switzerland. Then he vanished, or to cabinet ministers and to scientists. He went to see the famous biologist, Ernst Haeckel, but the latter told him bluntly that he did not believe in the harmony of soul. When World War I broke out, Frederick Horace Carl was in Switzerland. Then he vanished, é
ted from the worldly scene. Nothing has been heard of him since.

Andrée Messager, the fine Parisian composer, was the unfortunate precursor of Puccini in the setting of Pierre Loti's romance about a Japanese girl and a Western gallant. He wrote the score of Loti's story which concerns a dashing French lieutenant, Pierre, rather than a dashing American lieutenant Pinkerton, and a girl nicknamed Chrysanthemum, rather than Butterfly. Pierre arrives in Japan in the midst of a battle the battleship "La Triomphant." Profiting by custom, which according to Loti, ruled in Japan, he goes through the marriage ceremony with Mme. Chrysanthemum, and when

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tedde—april 1957

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The American Symphony Orchestra League has received a grant of $121,000 from the Rockefeller Foundation to assist in carrying on further activities having to do with conductor and music critic study projects. This sum is the first grant of its kind and is expected to result in a $121,000 the for the important work. The League will continue to present conductors' workshops in cooperation with the leading symphony orchestras of the country.

Ernst Toch, Vienna-born composer of many operatic and symphonic works, including the Pultizer Prize-Winning Symphony No. 3, has been elected to membership in the National Institute of Arts and Letters, the only composer to be so honored this year.

The International Staff Band of the Salvation Army, New York City, under the leadership of Mr. McKay, has been invited to present its twenty-fifth annual Bach Festival, May 24, 25 and 26. There will be eight programs over three days, and the chief cancellations will be heard by Lois M. Lockwood, director; Chloact's, tenor, and Mace Greger, bass. George Poinar will conduct. The Baldwin-Wallace Bach Festival was founded by the late Dr. Albert Riemenschneider.

The Stratford Shakespearean Festival at Stratford, Ontario, Canada, will have as its musical highlight the North American premiere of the English Opera Group from Great Britain in Benjamin Britten's opera, "The Turn of the Screw." The opera will be given on August 20, 23, 27, 30 and September 2. Also to be sung by Peter Pears, Jennifer Vyvyan, Arda Mandlani and Michael Bartet, Mr. Britten will conduct.

The National Association of Piano Teachers of Singing, a national organization of 6,500 teachers of singing, has been associated with the band for more than twenty years, twelve of which were spent as its principal conductor.

The Casals Festival, to be conducted by the world-famous Pablo Casals at Puerto Rico, April 22 to May 8, will be under the sponsorship of the Puerto Rican Government, and will include in its programs some of the most noted figures in the world of music. Parties will include Mischaig Watowizki, Eugenia Bortman, Rudolf Serkin and Jesus Maria Sanroma. Violinists will be Isaac Stern and Joseph Szigeti. Violists will be William Capers, Louise Stadler, soprano, and Gerald Souzay, baritone. The Budapest String Quartet will also appear. The program will consist of 12 orchestral and chamber music concerts, many of them under the direction of Casals, who will also appear as soloist a number of times.

The Bach Choir of Bethlehem (Pa.) will hold its 50th annual festival in May 10 and 17-18. Ian Jones will conduct the 200-voice choir, and soloists will be Adele Addison, soprano; Enouce Alberts, alto; John McClaren, tenor; Donald Graham, bass. Veron de Tar will be at the organ, and the orchestra will again be made up of The Philadelphia Orchestra.

...timed with precision

When accurate beat timing is required, many instructors recommend the Metronome De Maelzel by Seth Thomas. This precision timing device is a helpful aid in the establishment of good timing habits and in teaching various musical activities through teaching and writing educational work. She built up an immense patronage and the couple made many memorable friends in Kansas City and later in Chicago, where Mr. Adams took over the Monarat Club and the Aeolian Choir. In 1913 they were induced to make their future home in Montreat, North Carolina. Mrs. Adams' educational compositions and her studies in harmony were in great demand. Their regular attendance at music conventions in all parts of the country made them recognized persons, as time went on, and they were the recipients of many honors. Mrs. Adams gave a concert at the Nashville, North Carolina Music Club in March 1950 upon her 92nd birthday. Mr. Adams died in 1951 in his 65th year and Mrs. Adams shortly thereafter.

The Inland Press

MUSICAL ODDITIES
(Continued from Page 6)

the ship is about to leave, he simply says goodbye to his Japanese wife in lieu of a divorce. Manager's picturesque gadget, which added some heartbreaks and a little jealousy, but there was no harakiri as in Puccini's melodramatic ending. When Manager's "Madame Chrysanthème" was first performed in 1893, the reviews were favorable, but not enthusiastic. Arthur Fougay complained that although the music was written with a "rare talent, the music and action lacked surprise." This is a charitable score for the critic, but for the public it was lifeless; the pantomime scale employed for "local color" degenerates into a series of meaningless arggegades: Manager never thought of writing a whole aria on the pantomime scale, as Puccini did for Cio-Cio-San. "Madame Chrysanthème" had several revivals, but in the end gave way to "Madama Butterfly."
FOLK MUSIC has always been a great influence on composers of cul-
tivated or art music. These two kinds of music have never been truly sep-
aparate and since the Middle Ages each has depended on the other for ma-
material. Already in the fifteenth century, folk songs were used as mo-
form for masses. Bach quotes folk songs in the "Profit Cantatas," Haydn
and Mozart wrote folk-song-like themes. Beethoven added piano accom-
nenents to Scottish, Irish, and Welsh folk songs. But it was not until the
romantic period that the use of folk songs became generally accepted
among composers.

Folk music participated in two important trends in art music after 1800.
Earliest was the large movement toward nationalism on the part of the smaller
countries of Europe. Composers in these countries began to include folk
songs in their works, and to write music in the style of folk
song, in order to create music representative of their peoples. In addition
in using folk music they began to make folklore, mythology, and folk
customs important in opera librettos, program music, and art song. Be-
in Central Europe with the Czech Smetana and Dvorak, the national
movement spread throughout the continent and America, and eventually
also to Asia and Africa when those areas became sufficiently Westernised.

Folk music was used in various ways by these nationalist composers.
They might quote real folk songs as themes in larger compositions or sim-
ply make arrangements of folk tunes for vocal and instrumental ensembles.
More frequently they wrote melodies imitating folk songs, and they some-
times adopted compositional devices of folk music styles. For example
melodic sequences are very characteristic of Czech folk music, and Czech
composers began to make sequences a trademark without necessarily hav-
ing their music sound like folk music otherwise.

In the twentieth century, beginning with Debussy who was highly im-
pressed by Indonesian music, European and American composers began
to become aware of the exotic music of primitive and oriental cultures.
Rather than serving nationalist purposes, this kind of music helped com-
posers to break with the traditional styles and pave the way for the new
developments of twentieth century music. The oriental and primitive sys-
tems of music, so different from the European ones, underlay the
works of many contemporary composers and provided compositional techniques for many composers including Cole
McPhee, Henry Cowell, M. Kolinski, C. Chavez, H. Villa-Lobos, P. F.
Bowles, and more indirectly, some of the foremost composers of the
century.

Folk music has played an important role in music of the United States
where composers, since the nineteenth century, have been trying to create
a uniquely American music style. The problem they have had to face is the
lack of indigenous folk music in America. American Indian music is native,
but it is quite distant from the culture of the composers who are, after all, members of Western civilization. Nevertheless, Indian music was used and imitated by many important composers (Continued on Page 40)

COMPETITIONS
(For details, write to sponsors listed)

National Federation of Music Clubs 14th annual contest for a choral and an instrumental work; total awards $500. Also a special $600 composition scholarship in memory of the late Devera 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. The contest will be held by local chapters, with semi-finals to be held at Regional Conven-
tions in 1955. Finals at 1956 Biennial Conventions in Houston, Texas. Details from American Guild of Organists, National Headquarters, 630 Fifth Avenue, New York 20 N. Y.
a community solves its music crisis

the inspiring story of The Bronx Symphony Orchestra

by ALFRED K. ALLAN

The Bronx, New York City's heavily populated northernmost community, was faced with a crisis not unlike that which confronts many American communities—an almost complete lack of serious music activity. That is, until many of the community's residents decided to solve their own music problem. The result—the founding and success of a nationally heralded music program.

Probably the Bronx's music awakening is best mirrored in the inspiring story of the Bronx Symphony Orchestra, an orchestra composed of, and for, Bronx residents. In 1947, the orchestra was just a fanciful idea in the mind of one Bronxite, Edward Cohen. Mr. Cohen had looked critically at his community and had dismally observed its lack of cultural excitement. He decided that a community orchestra would be a great step toward solving this crisis. He shared his ideas with his cousin, Irwin Hoffman, a gifted young conductor who had formerly been baton-master with the Philadelphia Symphony Orchestra. Mr. Hoffman was all for his cousin's plans, so the two men warily approached another fellow Bronxite, Mr. Gerald Klot, the Director of the Walton and Clinton High Schools Community Centers. The two men gained a worthy addition to their team for Mr. Klot was also well aware of and disturbed by his community's music stagnation. He had been searching for something constructive to do about it, and this the two men had provided him with. In a short time the orchestra idea was brought to the attention of the Bureau of Community Education of the New York City Board of Education, and quickly endorsed by them.

Speedily the wheels of the idea were put into motion. Within weeks, Bronx residents were informed, through advertising and word of mouth, that their own symphony orchestra was in the process of being organized, and that all with the necessary qualifications were invited to join. Ten members appeared in the first wave of response, and soon many others followed. After several weeks of preparation, the orchestra's founding fathers felt that they were ready for the orchestra's first public concert. They looked forward to it with apprehension. The big question was: "Does a sufficient audience for serious music really exist here in the Bronx?"

As Mr. Klot explains the problem they were up against, "We weren't after just music lovers, per se, but others as well, especially those residents who might be more inclined to popular music tastes. This class were without doubt in the majority in the Bronx. It was therefore necessary," Mr. Klot continues, "to reach a common level of understanding with them."

Through stories in the local newspapers, posters in the libraries, spot announcements on the radio, and the distribution of thousands of circulars from door to door, it was hoped the goal might be achieved. "One must convey the ambition for the footlights which will enable him to see beyond the average scope of vision into the celestial realms of music. But after that, he must say what he has to, say in a manner different from that which similar things have ever been said before."

"The striking truths of music must be presented in an original manner; if they be so expressed we can then claim genius lies in the individual."

by LeRoy V. Brant

Gyorgy Sandor, internationally famous concert pianist, believes there is a place for the talented young artist on the concert stage. He does not say that the career is an easy one, neither does he believe that every student who conceives the ambition for the footlights will realize his dream. But if he devotes his life to work and development, many a youngster will be playing before the crowned and uncrowned kings of the world. "How can the young artist know if he has that final thing which will make of him a success in the concert field?"

Beneath the patchy shade of a palm, beside a playing fountain at the Music Academy of the West in Santa Barbara, Sandor heard the question. He paused before answering it, and I felt that during the pause much of his own life, like a quiet panorama, unrolled itself before his eyes which had seen a success so great.

"The question is hard to answer, but perhaps a saying of my old teacher, Kodaly, might cover it. He used to say, 'Nobody knows how much is in one's self, or how far he can go, or how much he can develop. It is a matter of the great will of the individual. The answer depends on the individual.'"

Sandor felt that always there is a place for an individual talent. "Suppose you have listened to the magic names of this and the past generation, pianistic names. Take, for example, Rachmaninoff, Hofmann, Horowitz, Rubinstein. The projection of music from each of these is a matter highly individualistic. Interpretations of identical numbers will vary widely. And who is to say that one is right and another is wrong? Again I say, talent is and must be individual."

Listening to this marvellous pianist one could understand what he meant, understand why he laid a stress so great upon the point of individuality. His Chopin is unlike that of any other pianist, his Beethoven as characteristic as is his Chopin. And it is on this matter of individuality, more than on any other one point, that he bases his hope for the young would-be concert pianist.

"We must conceive from the beginning that the pianist has an adequate technic, that he has the type of talent which will enable him to see beyond the average scope of vision into the celestial realms of music. But after that, he must say what he has to say in a manner different from..." (Continued on Page 49)
Music lovers by the thousands are now seeing spectacular grand opera reduced to a miniature scale in their own home towns. As a result, American children are learning to take Mozart, Gluck and Pergolesi very much in their stride. And grownup opera haters are finally discovering that "Don Giovanni" signifies great theatre as well as immortal music, having at last encountered a company whose singers actually look their roles and are never in "bad voice."

Annual coast-to-coast tours since 1951 by the Salzburg Marionette Theatre have accomplished these miracles. This talented company, directed by Professor Hermann Aicher, has brought opera within the reach of every purse by using tiny wooden actors and the recorded voices of leading singers from the Vienna State Opera and even the Metropolitan. And at last opera can be understood by everyone, as the speaking parts are in English— or Spanish, when the troupe is performing in Latin America.

The Salzburg Marionettes originated in 1913 as a hobby of Professor Aicher's father, Anton, and have since developed into a family profession. The Professor is assisted by his wife, Elfriede, a former operatic coloratura, who designs costumes, speaks various roles for the men: language recordings, sings vocal parts and helps to manipulate the marionettes during performances. The Aicher daughters also make their contributions to the company's success. Gretl is in charge of technical aspects, particularly lighting. And Frick not only designs all the stage sets, but also attends to the cooking and insures the comfort of each member of the family while on the road. Both girls are expert manipulators, as well.

Since the most unique offering of the Salzburg Marionettes has from the very beginning been the production of operas by Wolfgang Amadeus Mozart, the company was unusually active during 1956, the Bicentennial of Mozart's birth. Anton Aicher began the tradition when he chose the comic opera in one act, "Bastien and Bastienne," for the first public presentation of the group before members of the Salzburg Art Club back in 1913. This delightful little farce, complete with star-crossed lovers and a wicked sorcerer, was composed by Mozart at the age of twelve, and received its premiere in Vienna in 1768. It is still one of the most popular works in the repertory of the Salzburg Marionette Theatre.

Other Mozart operas presented regularly by the company include "The Magic Flute," "Don Giovanni," "Abduction from the Seraglio," and the master's first operatic attempt, "Apollo and Hyacinth." But the greatest masterpiece as yet created by the puppeteers is undoubtedly the pantomime fantasy based on Mozart's serenade "Eine Kleine Nachtmusik." The first scene begins with a montage of cherubs playing angelic music on an imaginative assortment of violins, cellos, and wind instruments—a typical form of baroque musical decoration from Mozart's time.

Then the curtains reveal an enchanted eighteenth century garden, where a pantomime courtship takes place between a young gallant and a lovely hoop-skirted lady of the Viennese court. They dance graceful minuets, flirt, quarrel, are brought together by cupid and his magic arrows, and finally end up in each other's arms as the cherubs play the last lingering strains of the serenade. Whimsical elves and nature spirits in filmy green flit in and out during the entire four movements of the work.

"Concert in Schoenbrunn" is a charming playlet taken from an incident in the life of the great Austrian composer. As tradition has it, Mozart was invited to play before Empress Maria Theresa when he was only five years old. He composed one of his most famous minuets on the spot for Her Majesty, whom he insisted on addressing with the familiar "du." But his final impudence on this famous occasion was to ask Princess Marie Antoinette to marry him as soon as he was old enough to obtain his father's permission. Aside from the obvious appeal of the story itself, this piece has gained huge popularity through the astounding realism of the little boy puppet's violin and piano playing.

Other operas in the repertory of the Salzburg Marionettes include "The Deceived Kadi" (Continued on Page 52)
IN ONE IMPORTANT respect, pianists have led, for many years, a life of luxury. So long as their instrument has been “in tune,” it has made no difference, granted the requisite performing skill, whether they played a straightforward diatonic piece or one bristling with sharps, flats, and enharmonic changes. If their instrument has been out of tune, matters could be righted by the expedient of calling on the services of a proven tuner.

It has not always been like this. The present day piano tuner, whatever his precise method may be, is reaping the benefits of centuries of attention to a nettlesome problem—how to adapt the acoustic resources of Nature to the needs of the Art of Music. If we would interpret the history of tuning or intonation during the sixteenth century when the chromatic style of composition caused acute difficulties we would find that the keyboard tuner had to decide whether he wanted the half step between G and A to represent A-flat or A-flat and that if a G-sharp were the “black key” was split into two, half the time could not make one key represent both sounds. Arnold Schick, an early 16th century organist, suggested that the pitch should represent all tuning agencies, let us pause for a moment to examine the construction of intervals. In so doing, your correspondent can only hope that his ability at and tolerance for mathematics are, at least, matched by the reader (which sets a very low standard). Although all intervals are natural, since they occur in the natural world in which we perform upon our lives, the musician means something very definite and limiting when he speaks of a “pure” or “natural” interval. There are several related ways of locating such a sound. The oldest way is to fix a length of string on a resonant surface and to pluck it first in its entirety and then at exactly half of its length. The resultant interval will be a pure octave and will always be at 1/2 of the length of the string. But we also know that sounds are created by the vibrations of an elastic body; that furthermore the interval of a pure octave is an upper tone which has twice as many vibrations per second as the lower tone. Thus in terms of string lengths the octave of a tone is 1/2, and in terms of vibration ratios, 2/1. The pure fifth, similarly, is found at 2/3 of the length of a string, and has a vibration ratio of 3/2. The pure fourth in this twofold fractional representation is 3/4 and 4/3, and the pure major third is 4/5 and 5/4.

For many centuries the use of a string divided into simple fractional parts was the only scientific way in which intervals could be fixed. The instrument that was used for such purposes was the monochord, as measured by the Greek mathematicians and philosophers, Pythagoras (6th century B.C.) and Euclid (4th century B.C.). On the face of it, it would seem that the employment of a pure fifth, whose simplicity and immediacy of relationship are certified by all known agencies, would produce only pure results. The fact that it does not, is the beginning of the tuner’s woes. For example, if we tune twelve successive pure fifths in the Pythagorean manner the following pure tones will be produced: C-D-A-E-B-C sharp-G sharp-D sharp-A E sharp-B flat. However the final tone, B flat, will disagree by almost an eighth of a tone with the initial tone, C. The pure unison which can be produced: C-G sharp-D-A-E-B-C sharp-G becomes approximately 2.03, the pure octave, 2.01, becomes approximately 2.00. The difference between these two forms of unity is a matter of everyday common sense and is often represented by the complex fraction 531441/524288. Because we like our unions and octaves to remain pure we would reject such an impostor. Yet, it has been reached via a pure interval, the natural fifth.

But this is only the beginning of the story. Let us examine another disturbing result of the use of pure fifths as a tuning agency. It was discovered quite early by the Greeks, Dipylinus (1st century B.C.) and Polymny (2nd century A.D.) that there was a similar conflict between the pure fifth which they reached directly by sounding 4/5 of the lengths of their monochord string against the entire string and the C sharp-G sharp-D sharp-A E sharp-B flat. However the final tone, B flat, will disagree by almost an eighth of a tone with the initial tone, C. The pure unison which can be produced: C-G sharp-D-A-E-B-C sharp-G becomes approximately 2.03, the pure octave, 2.01, becomes approximately 2.00. The difference between these two forms of unity is a matter of everyday common sense and is often represented by the complex fraction 531441/524288. Because we like our unions and octaves to remain pure we would reject such an impostor. Yet, it has been reached via a pure interval, the natural fifth.

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The planning of the series, the choice of individual composers and works, the performance and engineering are all evidence of high taste buttressed by a real knowledge of and familiarity with the mandalistic musical styles involved. Each period of "research" is directed by someone whose special field it is; the information carried both on the jacket itself and the card inside the jacket is an important adjunct since it relates with accuracy the historical context of the works recorded. It is even possible that an alert student beyond the usual diet of music; but it cannot do them any harm to introduce them to it—and it might do some good. Certainly this is the kind of the finest of all efforts to make available in recordings representative works of each jacket, is enough to produce that inner excitement which the anticipation of all genuine experience awakens.

18

NEW RECORDS

Archived Production: "In the Division of the Deutschnormaphonsellschaft"

To my knowledge, this series is one of the most ambitious departures possible in recordings representative works of each major epoch of the musical heritage. The planning of the series, the choice of individual composers and works, the performance and engineering are all evidence of high taste buttressed by a real knowledge of and familiarity with the mandalistic musical styles involved. Each period of "research" is directed by someone whose special field it is; the information carried both on the jacket itself and the card inside the jacket is an important adjunct since it relates with accuracy the historical context of the works recorded. It is even possible that an alert student beyond the usual diet of music; but it cannot do them any harm to introduce them to it—and it might do some good. Certainly this is the kind of the finest of all efforts to make available in recordings representative works of each jacket, is enough to produce that inner excitement which the anticipation of all genuine experience awakens.

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**Drama in Song**

A discussion of the importance of clear enunciation on the part of singers

by Gladys Bemus

WHY IS IT that Schubert, Schumann, Wolf and the parable to that which is broadcast by the symphony orchestras, pianists and violinists, who play the world's greatest music and who are accepted with enthusiasm by even those who know little about music?

Usually, when broadcasting, opera singers open with a familiar aria, then after that one big number, they jump quickly into a folk song, or even a modern popular tune, or banal ballad; the last type proving to be very disastrous for the true artist who finds even popular music has its own distinct style and idiom, which the cultured singer seldom understands or desires to develop.

In further considering the question of the art song, we think of many friends who are not musicians, but who are avid record collectors, and who have a vast library of the finest symphonic and piano music, but who strangely have almost nothing in vocal records. If a poll could be taken among music lovers, it is likely that there would be the same story, namely, that instrumental records far exceed voice records.

In Chicago, for example, there have been several symphonic concert series, winter and summer, and for many years an all-piano series, but a few years ago when a voice series was started, it limped along feebly for several years, then finally succumbed for lack of interest. All of which brings us to the inevitable conclusion that great vocal music is less popular than great instrumental music.

Let us see if we can find the reason for this.

The point of greatest importance, the point that is fundamental, basic, in all good singing, is so generally overlooked today that art song has lost much of its vitality and power. That fundamental point is the word, the text.

Let us consider for a moment the composer who finds a poem that he thinks will lend itself to a musical setting. He starts his work by building and molding each musical phrase according to the nature of the literary phrase, so that the rhythm and accent of the music might blend in oneness with the text, thereby enhancing the spirit and beauty of the word. Thus we see that the poem is of prime importance; that it is the poem that inspires and suggests the music, and that the music must be harmonized with the text.

We then see that the singing tone must be colored to express the atmosphere of the word, and that each song has a distinct characterization and should be approached with a sensitive feeling.

Perhaps many reading this article are aware of this idea of drama in song, but how often do we find it practiced among singers? Generally, it is only among the very great, but actually anyone with a fair dramatic and musical talent and a willingness to work and develop an even scale, can be taught how to interpret a variety of moods. But why go to the trouble of interpreting a variety of moods if the words are sung in a foreign language? Remember the musical phrase is molded so as to project and enhance the beauty of the text. The atmosphere of the entire song is conceived so as to express a specific idea. How much then of the real art of singing is understood or assimilated when all of these changing moods and voice colors are linked with unintelligible sounds?

As you sit comfortably at a concert listening to songs sung in a language wholly foreign to you and the main body of the audience, ask yourself, "What am I getting out of this as an idea?" It is true that the color of the voice and expression of the face will show you something of the overall idea, but otherwise there are only unfamiliar sounds that convey nothing as to the wedding of tone and word throughout the phrase.

The reason so many people enjoy singers of popular music is not only because of their ability to dramatize their songs but because we can understand this wedding of the two arts, drama and music, since they are part of our own language. Bringing to mind some of the key words often used in popular songs, such as Moon, June, You, and the way the tone is blended right into the word to express the melting sentiment of those words.

This question is an important one and it is to be hoped that more and more songs in this country will be sung in our native language just as the songs and operas in other countries are sung in their national tongue. Art must be natural and understandable to really be enjoyed and to be a part of everyday life. This undoubtedly would yield a tremendous influence in filling our concert halls with people who perhaps would find themselves going to the box office spontaneously and freely without being solicited to subscribe to concert series. Strange to say, however, even though we admit that the art of singing consists in the expressing of a poetic idea through the medium of music, most singers today sing in languages wholly not understandable to the vast public. This, it seems to us is the definite reason that great vocal music is not as popular as great instrumental music.

Let us look into this for a moment. The art song was first developed by Schubert, which development depended entirely upon the dramatic content of the text. If that dramatic content is not understood, how is it possible to understand the reason for the singer's interpretation? If she declares here, whispers there, spins out a long pianissimo at another place, we may enjoy the sheer beauty of changing tone colors, but with absolutely no intelligent knowledge of the

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**by Kathryn Hawkins**

(The author is the wife of Dr. Robert Hawkins, director of the Western State College Summer Music Camp, Gunnison, Colorado—Editor, Music in the Schools)

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**Thursday, August 2**

CHECK—manuscript paper, thumb tacks, paper clips, double sockets and extension cords (be sure!), large envelopes, scissors, duplicating paper, string, aspirin, crayons (for quick signs), mailing labels, Chamber of Commerce material on the mountain drives and scenes of Gunnison County, plenty of ash trays and coffee-making materials.

Now to relax until Saturday evening when the campers start coming in and—"Well, hello, young man . . . From Ohio, you say, and wanted to be sure to get to camp on time . . . Yes, the mountains are rugged here . . . Now, if you will go to the Housing Director's Office . . ."

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**Friday, August 3**

Maintenance crew is busy. Truckloads of beds being distributed over the campus. Streets to be used for marching bands were just washed down by Fire Department.

The piano tuner checks his list and hurries to another building.

We are glad to see our camp faculty, as they check in, and we all pitch in to help them in any way we can. This may mean supplying the name of a good baby-sitter or giving the location of the nearest barber shop (for those men who have taken the long way here and camped along that way). The ones who will need an assistant during camp are introduced to the young college student or music instructor selected for him, as indicated on the faculty bulletin previously sent. After locating boxes of music mailed to the camp, as well as the large envelope just in by special delivery (a last-minute thought about a number just right for his group!), the two go off together as the director says "Now, about my folders, here is the way I usually do it . . ."

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**Saturday, August 4**

Weather is fine. The rainy time at first of the week seems to be over. Warm today, but down to freezing or thereabouts last night. Campus looks beautiful.

Our camp sign painter is turning them out: "A to M Register Here," "Orchestra Auditions, 10:30-2:00, 119 CH" and so on. We need about thirty signs, plus the ones still usable from last year.

School has just come on-campus with "Camp or bust!" on the back. They won't have to worry about exploiting it.

Staff meeting went well. Only one member was delayed, and this because of a grounded plane.

11:00 Chilly girl from Utah just came into office. She went over all the packages and finally decided that she had arrived here ahead of her bedding. We gave her an army blanket.

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**Sunday, August 5**

This is it! This is the real beginning—the biggest, busiest day of camp! At 5:30 a.m. a sort of vibration begins—shovels turn on, horns warm up for auditions, kids head for the cafeteria.

The bulk of the campers arrive this morning. College station-owners bring back capacity loads from airport and bus station. Chartered buses pull in and park midway between boys and girls dormitories. We learn that an Oklahoma bus has stalled just down from Monarch Pass, and the college bus goes out to unload it.

All over the campus—parents (Continue on Page 58)
HENRY COWELL
musician and citizen .... PART III

Since the ability to read music was rare among the congregations, around 1900 methods were devised for giving each note a different shape to indicate its pitch. From that time until the present the published volumes of this kind of American sacred choir music were printed displaying square, triangular and diamond-shaped as well as the usual round heads. As this body of song was written for the most part by men who in the first place were not from the most elegant strata of society, and in the second place had a musical training that was anything but thorough, their observation of traditional rules was apt to be lax by the then contemporary European standards. On examining the American product one finds that phrase lengths are likely to be irregular; parallel fifths and octaves are frequent; chords appear freely in the six-four inversion; parallel fourths occur without intervening thirds; modal and pentatonic melodies are common; and the melody is in the tenor rather than the soprano voice. And the nasal, unpolished style of performance in which the congregations were required to render these songs was well matched to the rough-hewn, jagged-edged style of composition.

Beginning around 1820, with the growth of American cities and the importation of European musical culture, the home grown production of song grew and as such became more and more powerful as the old slow tunes. Each part striving for mastery of its own part. The audience entertained with the nasality, the coarseness, the rusticity of the choir and the audience truly enjoyed the music. As a whole the people were satisfied. They were conscious of a supposed musical inferiority, but were unable to find a congenial assimilation for the new foreign styles into the American religious music thus far developed, and in consequence, congregational singing of the old kind deteriorated. However, the earlier American sacred songs had travelled west with the settlers—into (Continued on Page 60)

Since the early nineteen forties, the interest in non-Western music has continued unabated since his first childhood contact, and for several years he studied Asiatic music assimilably. "If you understood the classical ingredients of Oriental music you can include them in your own." Exotic titles, such as his The Scenes of Fujiyama, are rare among his works in comparison with those pieces to which he has given names drawn from Celtic folklore, and if one is not on the lookout for an Oriental derivation at the time this occurs in his music, it may at times pass by unnoticed, especially when presented in combination with highly contrasted elements. A rather characteristic example is to be found in the slow movement of Symphony No. 4, where as an accompaniment to a melody suggestive of a ballad from the southern states, the flutes play a figure one might expect to find in the gamelan music of Java or Bali, while the strings furnish a polyphonic background.

The music of Cowell has continued unabated since the early nineteen forties, when it is probably being heard on more radio, juke boxes, and home phonographs than any other record issued during that year. It was followed, moreover, by other tunes of the same nature, seemingly transforming the musical habits of a good part of the nation. Now, as Rodgers listened to that same piece being played on the phonograph newly, it was obvious that he had meant what he said when he declared he would "love to hear" it again.

It is always interesting to hear what a composer has to say about another composer's work, or music in general. Recently, the popular songwriter Richard Rodgers has had the "Voice of Firestone" salute him with a program of his music, has been represented by his score for the television spectacular "Cinderella," and has himself made a personal appearance on "Conversation"—the radio program dedicated to "the art of good talk." Indeed, whether it is over the air or in a personal interview, this musician has a good deal to say to the public-at-large that is perceptive and pertinent.

For one thing, this topflight composer of what might be called classical popular music makes it thoroughly clear how he feels about rock 'n roll. Almost two years ago a number called Rock Around the Clock was probably being heard on more radio, juke boxes, and home phonographs than any other record issued during that year. It was followed, moreover, by other tunes of the same nature, seemingly transforming the musical habits of a good part of the nation.

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As a composer of such ballads as Some Enchanted Evening, Where or When, and Lover whether or not he is disturbed when he hears rock and roll arrangements of some of his old songs. He answers them simply: "If it were possible to make song stylists and arrangers stick to the original, we would be off the air, and we wouldn't be selling anything inside of six months.

A waltz or an especially romantic song he has written is every so often subject to rock and roll treatment. But this does not offend the man who has been composing musical shows ever since he provided music for the "Garrick Gaieties" when he was twenty-three. The "only thing," as he puts it, that would hurt him "would be to have my stuff not played and not sold." When a song of his is new, it is only natural that he should want people to hear it "at least once the way I intended it to be heard." But he feels that his music "would die of monotony without the arrangements" to which it frequently is treated.

As a matter of fact, Rodgers, who probably achieved the peak of his career so far when he won the Pulitzer Prize for his "South Pacific" score, hopes the rock and roll rage "lasts forever." Why? Because it is "just great." For him it makes "something better," he says, by sheer comparison with the kind of music dominating the airwaves, and other forms of entertainment. "I think that this incessant hammering—to which I have no objection, in itself—this beat, beat, beat, all the time makes people turn back to Romberg, Kern, and Richard Rodgers for relief." Never, indeed, since he first had his music before the public two years ago have the old familiar pieces of his (Continued on Page 62)
Prélude

THEODOR KIRCHNER

edited by Alfred Mirovitch

Moltomoderato e precise

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ETUDE-APRIL 1957

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from "Command of The Keyboard," Vol. III, compiled and edited by Alfred Mirovitch
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Dance Piece

This gay, lilting music is of special rhythmic interest. Particularly noteworthy is the interweaving of $\frac{3}{8}$ and $\frac{3}{4}$ measures at the beginning. These $\frac{3}{8}$ measures are really a shortened $\frac{3}{4}$. At measure 8, however, a true $\frac{3}{4}$ rhythm begins which is continually interrupted by measures in $\frac{3}{8}$ time.

At measure 33 the $\frac{3}{8}$ bar leads back to the re-entrance of the first theme. An engaging bi-tonality takes place at measure 33. Here the A: in the right hand actually sounds as a G6 in the chord of E major.

But the right hand continues as if it were written in F minor, as indeed it is two measures later.

NIKOLAI LOPATNIKOFF

Allegro grazioso (4:180)

Edited by Isadore Freed

PIANO

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ETUDE-APRIL 1957
Introducing the first of a new series of rich-sounding, full-bodied, clean-cut arrangements by Allan Smoll of the popular classics that require a minimum of technique but still possess "recital" quality. They sound more difficult than they actually are. Excellent for teaching purposes. They are NOT SOLD IN STORES. Write to Claire Music Co., 4231 Ithaca Street, Elmhurst 73, New York enclosing only 30¢ per copy—$1.00. Free catalogue included.

Maestoso

CHOPIN POLONAISE (Op. 53) Arranged by Allan Smoll

The first and last notes of the glissando are only approximate—the sweeping effect is the main thing.
The Swan

Sw. Soft String
Gt. Flute 8' & Dulciana
Ped. Gedeckt 16'

Andante cantabile

CAMILLE SAINT-SAËNS
arranged by William Felton

from "At the Console" compiled and arranged by Wm. Felton
Copyright 1940 by Theodore Presser Co.
Frederic Chopin, Poland’s greatest composer, was born in 1810 and died in 1849. In the literature of the piano, for which he wrote almost exclusively, his contribution is one of the greatest in the history of piano music.
impossible, however, to master this movement by practicing it alone. 'But,' says the Teacher. 'Have you studied Harmony? Would you like to earn the Degree of Bachelor of Music?'

In these earlier works, he often states a basic reason. Indeed, by studying the works themselves, the music matching the poem phrase, the music will sing at all times. Even if his own piano couldn't have; or must one play exactly what he wrote, regardless of what he really wanted? This, I know, is a valid point, and an enormously important one.

But also the problem of the audience to be considered. Whether you play in your teacher's studio, a school, church, theater, or even your own autocratic individuals, which should be tested out in advance. Never try it in public! It is entirely unfamiliar to you; find out what you are dealing with so that you may be prepared. This is true even when you play out of doors and must cope with competition from crickets, outside noises, trees, or wind. You should have a mental picture of what's in store and know the necessary adjustments. This being true of the orchestra, don't rush. It is interesting to observe that many excellent pianists who never rush a passage when they play alone, tend almost unconsciously to increase speed a passage when they play alone. Would you like to try it?

In the later works, when the piano has been enlarged, Beethoven no longer needed the clutch to stop his figures, and there is no harm in playing such a chord. If the passage is going too fast, you can always add a few to slow it down. Beethoven wanted to avoid one idea being repeated over and over. In order to make the musical experience as large as possible, eighteenth-century ideas were not pertinent to the Emperor. If the orchestra is going too fast, you can always add a few to slow it down. It is interesting to observe that many excellent pianists who never rush a passage when they play alone, tend almost unconsciously to increase speed a passage when they play alone. Would you like to try it?

In the Capriccio for the Emperor, I had heard it repeatedly. So, too, in the later works, when the piano has been enlarged, Beethoven no longer needed the clutch to stop his figures, and there is no harm in playing such a chord. If the passage is going too fast, you can always add a few to slow it down. Beethoven wanted to avoid one idea being repeated over and over. In order to make the musical experience as large as possible, eighteenth-century ideas were not pertinent to the Emperor. If the orchestra is going too fast, you can always add a few to slow it down. It is interesting to observe that many excellent pianists who never rush a passage when they play alone, tend almost unconsciously to increase speed a passage when they play alone. Would you like to try it?
Paderewski's Minuet

Q. Will you please tell me how the trills in the coda of the Minuet are to be played? I don't seem to be able to get the right effect out of them. Thank you.

(Mrs.) L. C. - Oklahoma

A. Some teachers write the trills down for their students, but this is not advisable because it becomes a "mechanical" way with a fixed number of notes and it doesn't take into account the ability of each one to trill. This differs greatly from one student to another. Some are born with a remarkable natural facility, and their trills—without any practice—are rapid and brilliant. Others do not seem to be able which we can encourage. So, why should we treat everyone in the same manner? Consequently, I recommend the following:

(Same fingering on each note and trill.)

Give your attention to the melodic notes and play them with discretion but firm accent. In between, put as many notes on the trill as possible, watching that they are played a bit lighter than the melodic notes. Thus you have the proper effect. I wouldn't hesitate to use the same finger on each of those notes, displacing the hand to do so.

The above brings much better results than trying to connect melodic notes and trills, or using such figures as triplets or others, as certain editors indicate.

Musical Orthography

Q. Can you tell me the notes for composers writing a large note primarily for one hand to hold for the duration of other notes, then writing the same note on the same playing area which is to be struck before the duration of the first note is used up? An illustration of this may be found in measure 59 of the "Gavotte" Op. 5, No. 2 by Sapienski. Thank you in advance for your help.

(Mrs.) N. C. - Iowa

A. When a long note is written, then a note of smaller value is also written on the same line or space, it simply comes from the fact that they belong to different parts. Were the music scored for orchestra, they would be played by two different instruments. But for the piano the second note cannot possibly be written on another staff. Therefore, it must be played.

Urtext Edition

Q. Do you suppose it would be possible to find the music of J. S. Bach in Urtex? I would like to buy his "Well tempereid Clavichord," also his organ works. Does not if I can't get the original. Thank you for any information you can give.

(Miss) B. V. - Indiana

A. Yes, there is an Urtext edition and it is published by the firm of Edwards in Ann Arbor, Michigan. All of his music is in this catalogue, including of course the two works you mention. For some time it was available only to subscribers to the whole series, which of course was very expensive; but if my information is correct, one can now purchase the different volumes separately. This edition reproduces faithfully the original text contained in the famous Urtext of the Bach Gesellschaft in Berlin, which is considered the most reliably published and is unparalleled from any indications of tempo, shadings, legato, staccato, or expression. That is the way Bach, who had confidence in the judgment of future interpreters, left it for the generations to come.

ORGAN AND CHOIR

QUESTIONS

Frederick Phillips

Q. Our church is contemplating changing its pipe organ from pneumatic to electric action. Three organ builders have been contacted, and we will install a low voltage electric unit, but each has a different voltage. One would limit the volume, another to 12 and still another to 11. Which would be recommended for our organ, which would have 5 speaking stops, the Swell, 4 in the Great, and 3 in the Pedal, in addition to the custom couplers?

F. R. - M. - M.

A. The writer is informed by the Philadelphia representative of the firm of organ manufacturers that 10 to 12 volts would be correct, and is used by leading manufacturers generally.

Q. Are Bach Fughgs appropriate to preludes and postludes? Would it be "Fugue in E minor" from the Eight Little Preludes and Fugues suitable for a prelude, and at an accelerated tempo for a postlude?

S. J. E.- Call

A. Some care should be used in selecting Bach compositions for preludes or postludes. The "Fugue in E minor" mentioned by you is very suitable for a prelude at its normal tempo, but rather advice against its use as a postlude at an accelerated tempo. In the first place, you are likely to spoil perfectly good composition by the spoiling up process; and secondly, if the congregation heard the postlude (which we sometimes doubt), they could hardly help identifying it as a rehearsal of the prelude in a "hurry-up" mood, which is hardly in keeping with a spirit of worship—the organ's chief function in church service. Keep this in mind.

(Continued on Page 57)

S t u d y f o r u m

VIOLINIST'S FORUM

Romance from Concerto in D Minor, Wieniawski

A Master Lesson by HAROLD BERKLEY

ONE OF THE GREATEST violinists of all time, Henri Wieniaw- skii was born in Lublin, Poland, in 1835, the son of a physician who earlier recognized his unusual talent. At the age of eight he was taken to Paris to study with Massart at the Conservatoire, where, when only eleven years old, he was given the first prize for violin playing. This youthful success foretold the brilliant but all too short career that followed. After touring throughout Europe for some ten years, he was appointed solo-violinist to the Tsar of Russia, a post he held for twelve years. Then in 1872 he embarked, with Anton Rubinstein, on an extended tour of the United States. Returning to Europe in 1874 he was appointed successor to Vieuxtemps at the Brussels Conservatoire. But in a few years he left this post and, although in good health, resumed his travels. He died in Moscow in 1880.

In addition to being a brilliant virtuoso, Wieniawski was a cultivated musician and an excellent chamber-music player. The interest his playing has for us today, however, lies in the fact that he was the father of the modern method of bowing, the method most closely allied to the modern technique even more by the popularization of the pupils of Leo- pold Auer. A hundred years ago, the standards of technique and taste in violin playing were to a large extent governned by those obtaining in Germany. This explains why Wieniawski was not acclaimed by the German music- sicians—his intensely subjective style and technique were not understood. In the middle of his life, however, was born a new generation of soloists, and the modern method of bowing, which he had been the first to use, was gradually adopted.

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What's In a Name?

by Alexander McCurdy

What's in a name? Shakespeare said, "A rose by any other name would smell as sweet." Is the tone of an organ stop improved by being called an "Erzaehler" or a "Spitzfloete"? What is the exact relationship between tonal coloring and such names as "Unda maris," "Geigen Principal" and "Voix celeste?"

Sometimes two languages are found on a single stop, "Lieblich Bourdon, for example. Up-to-date young organists are tending to abandon the traditional names of Great, Swell and Choir in favor of Continental nomenclature like Hauptwerk, Positive and Rückpositiv.

During the past year there have been organs built in America which, from their printed specifications, might have come from the shop of a builder in Germany or Holland. Some, of course, use imported pipes, in which case the foreign nomenclature is generally used. On the other hand, there are so-called "German," "Dutch," "French" or "Austrian" instruments which are so in name only, and which are about as faithful copies of the original models as a Times Square peanut-vendor's whistle is of an Alpine horn.

In some instances, foreign terminology is handy because there is no exact English equivalent. A case in point is the Rückpositiv, the small independent division suspended, like a subway strap-hanger, outside the main organ case. This division, so much esteemed by Dr. Albert Schweitzer, is essentially a German contribution to organ-building, hence it seems appropriate to call it by its German name. I cannot see, however, that a "Hauptwerk is more specific than "Great," besides which it is more difficult to pronounce.

Dr. Schweitzer is responsible, directly or indirectly, for many of the present-day trends in terminology, especially that phase of organ-building which is lumped under the heading of "Baroque."

The reforms advocated by Dr. Schweitzer in the early years of this century have had repercussions ever since. Consequently it is valuable now and then to refresh our memories as to just what the good doctor stood for.

He pleaded for the retention of, and in a number of cases invented personally to save fine old Baroque instruments which were about to be junked in favor of inferior modern installations.

He made the point that these fine instruments were worth saving; but that not they represented the ultimate perfection of pipe-organ design. He reserved his greatest enthusiasm for the instruments built by the nineteenth-century French master, Aristide Cavaille-Colli, but did not thereby intimate that German builders ought to put French names on their stop-knobs.

Similarly, I do not see why we should forsake the rude English speech of our forefathers in identifying pipe-organ stops. If we have a flute stop, why not call it that?

The problem of nomenclature was neatly solved by Leopold Stokowski when he was organist at St. Bartholomew's in New York. As I got the story, from Ernest M. Skinner and others, Mr. Stokowski changed the names of virtually all the stops by pasting little stickers over them.

I am reluctant to go into more detail because (1) The stories, from Mr. Skinner and others, don't agree; and (2) Some of the same, if printed here, would get us barred from the mails.

Mr. Stokowski is, of course, not the only one who is interested in nomenclature of organ stops. A committee of the American Guild of Organists, headed by Dr. S. Lewis Elmer, has been attempting to establish standards for nomenclature, just as the same body established standards for pipes, boards and measurements of consoles.

The Associated Pipe Organ Builders of America, with headquarters Room 1511, 26 East Jackson Boulevard, Chicago, also are concerned over

(Continued on Page 46)

I am sorry to have to add that there were organists cynical enough to observe that the names didn't make much difference; they all sounded pretty much alike, anyway.

The Aeolian Company seldom used the term "Crescendo pedal." They called it the "tonal pedal." Swell pedals were not so named, perhaps to avoid confusion with the Swell manuals. Instead, they were called "expression pedals."

One thinks of those innocent days when examining some of our new, up-to-date installations. On these present-day organists may find, possibly on a single manual, stops bearing Latin, French, Italian and German names.

Some, of course, use imported pipes, in which case the foreign nomenclature is generally used. On the other hand, there are so-called "German," "Dutch," "French" or "Austrian" instruments which are so in name only, and which are about as faithful copies of the original models as a Times Square peanut-vendor's whistle is of an Alpine horn.

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STUDENT PIANO LIBRARY

The American Organist

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The Canadian Music Journal
Published Quarterly by the CANADIAN MUSIC COUNCIL
(Continued from Page 10)

including the deans of American musicians, Edward MacDowell, American Negro folk music is a more authentically American creation. Although based on African tunes performed in a manner derived from Africa, their peculiar combination of traits makes Negro folk songs some of America's contributions. Many composers, both white and Negro, have utilized them. The folk songs brought from England and the native American folk tunes based on them have less often been a place in American composition. Meanwhile, the products of other European immigrant groups have been almost entirely ignored. Musicians are sometimes disturbed by the inability of American composers to create a single national style based on one kind of folk music. But we must realize that the United States is a product of many cultures, and that all of them have contributed to this rich folk music of the world. Thus we should accept all of the kinds of folk music found here as genuinely American and accept music based on them as American music in a national sense.

Folk Music Courses

In Colleges

Courses in folk music, as well as in the related fields of primitive and oriental music, are beginning to come into their own at American universities and colleges. Though perhaps they still do not occupy a place commensurate with the importance of the field, their number has been steadily increasing, and so has their enrollment. According to a survey published in Ethnomusicology, about a dozen institutions now offer general courses in folk music, primarily music, or a combination of the two, sometimes including oriental music. There are also specialized courses, devoted to such subjects as Chinese music, American folk music, and Anglo-American ballads.

There is a variety in the levels of these courses. For the general student, the undergraduate who, without going into detailed technical analysis and methodology, wants some information on the nature of folk music and its cultural background, and who wants to learn folk songs in order to appreciate them as music, there are courses with large enrollments (up to 125) at Queens College, Wayne University, and others. Specialists in ethnomusicology—the new name for the study of folk, primitive, and oriental music—are trained in more intimate graduate classes at Indiana University, Northwestern, Illinois, Columbia, etc. Each institution offers only one or two courses, but further study can be accomplished by directing research under the various professors. Several of these institutions have archives of recordings made in the field, which are used by advanced students for individual research. Music students as well as anthropologists and folklorists participate in the specialized work, either as their primary interest in a sideline specialty.

Courses in ethnomusicology may be offered by several departments, usually by music and anthropology, sometimes folklore. The truly interdisciplinary character of the field, however, and the fact that several other fields—ethnomusicology, as part of themselves, is evidenced by the fact that students can usually get credit for a course in any of several departments—music, anthropology, folklore, sometimes even history, sociology, psychology, or linguistics.

Although only a tiny portion of our institutions offer work in ethnomusicology at present, the United States is losing the world in such courses. Only German and Japanese universities even approach the American ones in this respect, while other countries have barely begun to discover the field as a part of higher education.

THE END

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THE ART OF TEACHING THE ACCORDION
An interview with Andy Arcari
Secured by Theresa Costello

Andy Arcari is not only a successful teacher, he has performed in all accordions throughout the United States. He is the composer of a well known concerto for accordion and orchestra. He maintains a studio in Philadelphia.—Ed.)

THERE HAVE BEEN many theories expounded on "How to Teach the Accordion." A volume of many pages could be written on these teaching methods, each one of which has its own particular merits. Limited space allows us at the present time to discuss but one. Mr. Andy Arcari, prominent and successful teacher and top performer, presents in this interview theories which should interest both the ambitious teacher and the serious student.

The art of teaching music and especially the accordion involves all the ability and talent which a teacher can bring to bear on a student and embraces discipline, the regulation of study, and organization. A teacher must have a thorough knowledge of his subject in order to give the pupil the right kind of instruction and thus accomplish the desired end. Teachers working with young pupils carry heavy responsibilities and should be as well schooled as the instructor of the more advanced students. But of course, theoretical knowledge is not enough. Accomplished accordion teachers are quick to realize what each individual student is able to absorb. It is this understanding of his pupil which makes the music loud or soft. The teacher seeks to impress the student with these "tinkling symbols andising brass" definitions. The young pupils are shown effects as produced by the instrument. He must foster self-thinking, and the pupil should be encouraged to instruct himself or think out certain things for himself. In the course of giving lessons, the pupil must be able to pass a machine to be moved at our will, or a more reciprocal of knowledge. He may be a conscientious performer, presents in this interview the true art of teaching the accordion.

THE END

DRAMA IN SONG
(Continued from Page 41)

Sandor warned against a little-foreseen danger connected with the use of records. "One is not so inclined to different music in the same manner as when attending a concert. To Carnegie Hall. He is awarded fantasti- cally favorable reviews by the critics. A music student expressed the thought that the opponent is very well schooled, but not of the other. He himself is one of the most promising conductors in opera today. Sandor, of the Natl. League of Music Education, said, "The student feels he has made a mistake. The first performer is gradually dropped, and so in the second, a reason to pick up and carry on in a weak moment, the recitalist stands before us with many recitals would be given. It is interesting to note that even the word "recital" comes from the word "recite." The recital, however, refers more particu- larly to music played on organs

Thus he explains the matter: "The young artist feels he has ma- tured technically and interpretively. He is no longer dependent on the younger generation, but as a thinking, voluntary agent, ca- pable of defining aims and leading to that of different conductors."

Another danger to young artists is the proposal of a program in which many recitals would be given. It is interesting to note that even the word "recital" comes from the word "recite." The recital, however, refers more particu-

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ture-

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Pythagorean way of reaching a major third via four successive fifths, C-G, G-B, B-E, and E-A. The difference, 8/11 of a length of string, is roughly an eighth of a tone, and is known as the Didymic or symphonic comma.

Throughout the Middle Ages, the musical styles were of such a nature that the approximations of Pythagorean intervals were tolerable, one in particular, usually from the half-tone between C and A to the half-tone between E and D, was almost a quarter tone too large, which earned it the name Wall fifth.

Mean-tone tuning which is ours today here, too, the results were awkward. For example, if the major second, C-D, is tuned by the use of pure fifths (C-G, G-B, B-E, and E-A) the third is reached directly as a pure sound, there results an intermediate second (D-E) which is of a different size from the original (C-D). D to E will be 9/10 of a string, but C-D will be 8/9 and the difference will be again roughly 1/8 of a tone.

What was wrong with the tuners? Nothing. They used the only means at their disposal; the testimony of the ear which tends to give priority to simple, pure sounds, and the authority of Pythagorean or, eventually, just intonation as worked out on the monochord.

The cause of the difficulty is that Nature, untamed, will not be obedient to the needs of the Art of Music. Nature's relationships are pure but uninteresting; they have a beginning, but no middle nor end. But the Art of Music, at least as we know it, must have three elements, a recognizable beginning, middle, and end. You can test this by playing a C major scale. Your initial satisfaction springs from the fact that the tone C begins and ends just right, and major thirds, major sixths, and major thirds and chords, take away most of the fifths a barely noticeable impurity. The interval produces perfect fifths, pure sounds, and the authority of Pythagoras... to mean-tone with its modulations, to equal temperament with everything but the octave and, of course, the union modified, represents an initial acceptance and then a gradual modification of the simple pure sounds of Nature. The departures or tempers are slight but necessary for any convincing realization of the complex relationships of music. You will observe that the tuner still uses as his working tools the octave, fifth, and third, and his modifications, so much in their simplest, natural forms. But as he raises and lowers the strings of your piano he sizes the effect of each tone as an aid to point of inquiry where the interval produces approximately one beat per second. If there were no beats the interval would be pure but the complete tuning impars; if he tuned it to produce five or more beats per second the result would be more pleasing and he would seem to be out of business. Thirds play the role of testing sounds. We can be more fair to the judgment and hearing of a tuner who is capable of capturing these very fine degrees of difference.

THE END

KOSTELANETZ ON CONDUCTING
(Continued from Page 17)

A Delight to Students

Piano Teachers

Dorothy Bullock, Guild Artist Diploma Winner of Edwin Hughes, enters her own pupils in Guild Tournaments in New York. Miss Bullock has played with orchestra in Carnegie Hall and will give her Town Hall recital April 28.

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(Continued on Page 53)
MINIATURE OPERA FROM SALZBURG
(Continued from Page 15)

and "The May Queen" by Gluck. Per- 
gelton's "La Sera Padrona." "The Nu-
renberg Puppets" by the French com- 
poser A. Adams, and a series of five-
shor ted "character Camera" shows like "The Felder-
mans." The Metropolitan Opera Com-
pany recording of the Strassen work is 
engaged by the company.

"We also produce marionette ver-
ions of original and classical plays,
said Mr. Lewis, "for our "Theatrical 
Feast," which first saw the light of day as a 
medieval marionette play, and "The Salz-
brugg Tanz" have been among the 
most successful." 

Although the repertory changes 
annually, the past twenty works were 
practically all on the boards. "When we 
were performing only in Salzburg," the 
proposer recalled, "we had to premiere a 
new show every month. But now that we 
make so many international tours, we 
can do two or three new works each 
year. INCIDENTALLY, we are all musicians 
and we particularly enjoy putting on 
specialized productions. I play both 
piano and cello, my wife sings, Gretl is an 
accomplished violinist, and Frick is a 
violinist. Music is as much a family 
avocation as it is a profession in the 
theater."

The Aichers have also discovered that 
America is a new land of talent, 
talents, and the marionette perform-
ances of "The Nutcracker Suite" and "The 
Dying Swan." They have had a tremen-
dous success in both North and South 
America. The tiny figurine dancing 
"The Dying Swan" a marvel of artistic 
and mechanical ingenuity, won Profes-
sor Aicher first prize at the 1957 

From a technical standpoint, the 
Aicher family have introduced a num-
ber of important innovations and 
traditions. This is a unique marionette 
with at least 50 percent of the audience. 
The Salzburg Marionettes offer musical 
and theatrical entertainment value of the 
"concert for the first time, respond 
with equal enthusiasm to these works. 
In this category belong the symphonies 
of the great composers; an overture by 
Beethoven, Mozart or Rossini, or a tone-
poem like Daphnis and Chloe."

"I always try to have a premiere on 
the program. Even if a part of the audi-
were not too enthusiastic to such a 
composition, it causes them to 
their own judgment and perhaps give 
by second hearing at a later date.

We took our leave of Mr. Kostelanetz 
and came away with a new concept of 
the concert ritual. The conductor is now 
something other than a pluralistic fig-
ure in white tie and tails who stands 
oneself to the conductor as the gate-
keeper at this event. He is the master 
of ceremony. He directs all the activities 
from the conductor's chair. He is the 
interpreter of the works. He must 
understand the music in order to 
communicate it to the audience."

"The Aicher family have also 
introduced an unusual mechanism which 
which may be passed down the 
line from manipulator to manipula-
tor as the puppet crosses the stage.
Each marionette may also be twisted 
in a circular motion during dances 
and other sequences of entertaining 
acts.

With the increase in audiences and 
the necessity for larger theatres, 
the Salzburg Marionettes had to go to 
scale. Originally, the shows were given 
in small intimate halls, and were 
unique in their technique. The marionettes 
are very much the same. The frame 
of reference is always the relationship 
the stage to the audience. But this 
relationship has of course become 
theater-like to the stage. The 
Aichers now 
employ "King-size" marionettes, 
some of them as high as three and a 
half feet, and a new portable stage, 
twenty-seven feet long, sixteen feet 
three deep, and twelve feet 
foot. Since we began touring in America," said 
the composer, "we have had to make it 
necessary to make a number of 
changes in our methods of presentation. 
American custom requires us to play a 
full two hours, one act following 
the other as quickly as possible, and 
with music during the intervals to hold audi-
tience attention. Frankly, a show of 
this, of two hours seems to me a long 
time to watch such a small stage."

The Aichers, however, have been 
successful in the choice of material. 
the Salzburg Marionettes offer musical 
and theatrical entertainment value of the 
newly acquired experiences of the 
audience. Therefore, it is the 
Aichers who want to play pop tunes! 
develop a sound grasp of Popular Chord 
Types and Styles. A natural for those 
who want to play pop tunes!

KOSTELANETZ ON CONDUCTING
(Continued from Page 31)

"It has been maintained. The Aichers now 
acts, and this relationship has of course 
be assured an audience. They tend to 
be the most successful."

"The Salzburg Marionettes, however, are 
the most successful." The Metropolitan 
Opera Company, on our own radio station, 
listento the radio and to records and 
usual church related subjects. Excep-
this selection of a concert program-the 
American custom requires us to play a 
full two hours, one act following 
the other as quickly as possible, and 
with music during the intervals to hold audi-
tience attention. Frankly, a show of 
this, of two hours seems to me a long 
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Aichers who want to play pop tunes! 
develop a sound grasp of Popular Chord 
Types and Styles. A natural for those 
who want to play pop tunes!

KOSTELANETZ ON CONDUCTING
(Continued from Page 31)

best told on off-days, he used it as 
a fishing rod," he added.

"His favorite is a 150" counter-
balanced stick of silver birch with a 
handle about 2 feet long. I particularly 
like it because it is easy to grasp 
twixt thumb and forefinger and on the 
upbeat it will float in the air with 
large cork ball at one 
distinction by a large cork ball at one 
end. The marionette used by the 
Aicher family have introduced anum-
ous success in both North and South 
America. The Metropolitan Opera Com-
pany recording of the Strassen work is 
engaged by the company.

"We also produce marionette ver-
ions of original and classical plays,
said Mr. Lewis, "for our "Theatrical 
Feast," which first saw the light of day as a 
medieval marionette play, and "The Salz-
brugg Tanz" have been among the 
most successful." 

Although the repertory changes 
annually, the past twenty works were 
practically all on the boards. "When we 
were performing only in Salzburg," the 
proposer recalled, "we had to premiere a 
new show every month. But now that we 
make so many international tours, we 
can do two or three new works each 
year. INCIDENTALLY, we are all musicians 
and we particularly enjoy putting on 
specialized productions. I play both 
piano and cello, my wife sings, Gretl is an 
accomplished violinist, and Frick is a 
violinist. Music is as much a family 
avocation as it is a profession in the 
theater."

The Aichers have also discovered that 
America is a new land of talent, 
talents, and the marionette perform-
ances of "The Nutcracker Suite" and "The 
Dying Swan." They have had a tremen-
dous success in both North and South 
America. The tiny figurine dancing 
"The Dying Swan" a marvel of artistic 
and mechanical ingenuity, won Profes-
sor Aicher first prize at the 1957 

From a technical standpoint, the 
Aicher family have introduced a num-
ber of important innovations and 
traditions. This is a unique marionette 
with at least 50 percent of the audience. 
The Salzburg Marionettes offer musical 
and theatrical entertainment value of the 
"concert for the first time, respond 
with equal enthusiasm to these works. 
In this category belong the symphonies 
of the great composers; an overture by 
Beethoven, Mozart or Rossini, or a tone-
poem like Daphnis and Chloe."

"I always try to have a premiere on 
the program. Even if a part of the audi-
were not too enthusiastic to such a 
composition, it causes them to 
their own judgment and perhaps give 
by second hearing at a later date.

We took our leave of Mr. Kostelanetz 
and came away with a new concept of 
the concert ritual. The conductor is now 
something other than a pluralistic fig-
ure in white tie and tails who stands 
oneself to the conductor as the gate-
keeper at this event. He is the master 
of ceremony. He directs all the activities 
from the conductor's chair. He is the 
interpreter of the works. He must 
understand the music in order to 
communicate it to the audience."

"The Aicher family have also 
introduced an unusual mechanism which 
which may be passed down the 
line from manipulator to manipula-
tor as the puppet crosses the stage.
Each marionette may also be twisted 
in a circular motion during dances 
and other sequences of entertaining 
acts.

With the increase in audiences and 
the necessity for larger theatres, 
the Salzburg Marionettes had to go to 
scale. Originally, the shows were given 
in small intimate halls, and were 
unique in their technique. The marionettes 
are very much the same. The frame 
of reference is always the relationship 
the stage to the audience. But this 
relationship has of course become 
theater-like to the stage. The 
Aichers now 
employ "King-size" marionettes, 
some of them as high as three and a 
half feet, and a new portable stage, 
twenty-seven feet long, sixteen feet 
three deep, and twelve feet 
foot. Since we began touring in America," said 
the composer, "we have had to make it 
necessary to make a number of 
changes in our methods of presentation. 
American custom requires us to play a 
full two hours, one act following 
the other as quickly as possible, and 
with music during the intervals to hold audi-
tience attention. Frankly, a show of 
this, of two hours seems to me a long 
time to watch such a small stage."

The Aichers, however, have been 
successful in the choice of material. 
the Salzburg Marionettes offer musical 
and theatrical entertainment value of the 
newly acquired experiences of the 
audience. Therefore, it is the 
Aichers who want to play pop tunes! 
develop a sound grasp of Popular Chord 
Types and Styles. A natural for those 
who want to play pop tunes!
Edited by Elizabeth A. Gest

Instrument With A Twangy Tone

(A true story)

by Wilma Delton

THE RADIO ORCHESTRA was rehearsing the symphony, "Holidays" by Charles Ives, a well-known American composer, and he was listening to the rehearsal. Everything seemed to be going along just as he wished, until the gay, rollicking barn dance section of the symphony was reached. Then the composer shook his head. "That dance needs more twang color," he said to the conductor. "It needs something to make it sound more dramatic. Can you think of some metal tongue between them. The name is believed to have come from the Jew's harp, a word meaning a child's trumpet, but it is called by different names in other countries. The French name, Reboto, refers to its shape of a cart; in Germany it is known as Mouth Drum, or Buzzing Iron; its Italian name means pastime, something pleasing to do. The Chinese call it K'iu Chin, or Mouth Harp; in India it is called the Chang. It is played, as some of you probably know, by holding the frame between the front teeth and striking the metal tongue with the fingers to make it vibrate, while higher or lower tones are produced by changing the shape of the mouth and lips, and the tones so produced are the twangy tones which gave color to the Holiday symphony.

Is it a very old instrument? Oh, yes! A picture of one was found in a work dating from the twelfth century!

Sleepy Time

by Wilburta Moore

Do not disturb my kitty, please. Although she really is a tease! You see, she likes to take her ease just sleeping on piano keys.

Who Knows the Answers?

(Keep Score. One Hundred is Perfect)

1. Three-four; 2. vivace, presto, con; 2.4, 4/4, or 6/8 time (5 points)
2. Two terms meaning rapid tempos (5 points)
3. Arrange the following composers' names correctly: Edward Elkan; Charles Camille Gounod; Giacomo Durolli; Peter Ilych Haydn; George Friedrich Puccini; Franz Joseph Sainz; Anton Tchai-kowsky (10 points)
4. What are the letter names of the dominant-seventh chord in the key of F sharp major? (10 points)
5. What is an interval? (5 points)

Walking Rhythm

Did you ever pay any attention to yourself walking? Most people walk several miles each day, yet they never notice how they walk or pay any attention to the rhythm. Unless there is present some physical defect, a person walks in perfect rhythm, except for some slight irregularity on an uneven surface. Not only do we foot march along rhythmically but all parts of the body are under the influence of this rhythm, most noticeably the swinging arms. Have you ever a idea which arm is forward when your body moves? Now, a rhythm is present some physical defect, a person walks in perfect rhythm, except for some slight irregularity on an uneven surface. Not only do we foot march along rhythmically but all parts of the body are under the influence of this rhythm, most noticeably the swinging arms. Have you ever a idea which arm is forward when your body moves? Now, a rhythm is present some physical defect, a person walks in perfect rhythm, except for some slight irregularity on an uneven surface.

SOS from Junior Etude

We have a kodak picture of a girl no name, no street address, no city, no state! She is laughing, wears spectacles, but seems rather light, dark jumper dress over white blouse. So, somebody, please send us your name, age and address, so we will know whose picture it is and send with the letter it should be printed.

Junior Etude

Answers to Missing Keys Game


Answers to Quiz

1. Three-four; 2. vivace, presto, con; 2.4, 4/4, or 6/8 time (5 points)
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Junior Etude

Answers to Missing Keys Game

ROMANCE
FROM CONCERTO
(Continued from Page 43)

... and the temptation to become intense on the high B-flat must be resisted. On the other hand, the theme in the piano can be sung with quite a fair degree of intensity, so that it stands out well against the rest of the accompaniment. Owing to the difference in register, there is no danger that the piano will overpower the solo line. From 53 to 60, violin and piano to gether build up the biggest climax of the movement. See Ex. C.

The solo part becomes more dramatic in meas. 54 and 55, and the triplet rhythms in meas. 55 and 56 call for a fiery intensity of expression. The octave shift on the hot note in meas. 55 is often ineffective because it is made too slowly. It must be taken with dramatic swiftness, so that the final eighth of the measure gets an accent merely from the speed of the shift. Meas. 57 to 59 can take everything the soloist can give of sustained intensity. The bow must be held close to the bridge, the vibrato intense, and every nuance of the player's emotional feeling projected into the music.

What a contrast is the succeeding phrase: in third time it appears that it should be played with great simplicity, the crescendo being of the slightest. But even so, one must have the utmost of care in phrasing. The forte indication on the E-flat can be taken with some discretion, but the meaning lies rather in the volume of tone. The next two measures are imbued with a strongly nostalgic color, which would be spoiled if they were played with too much expression.

Although the G-flat needs the warmth that can be given by a rapid vibrato, the crescendo that leads to it should be slight. Some care is needed on the long G-flat: in spite of the diminuendo, the tone must not become really soft—it should always be distinctly heard beneath the ascending arpeggios in the piano. The breadth of style is called for on the last two beats of 69, but the tone should still be fairly full—full enough, at rate, for a noticeable diminuendo to be made on the final note. There are some general remarks that can be made about this beautiful movement which may be helpful to the scholarly and the most youthful of your students. The marking is 12/8, but if eighths are counted the phrasing will inevitably become too stodgy. The player, therefore, should feel the basic pulsation as four beats to the measure—four dotted quarter notes. If this thought is followed out, the tempo will become too slow and the playing will remain broad.

Another thought concerns the longer notes in the piece, the dotted half notes lead to dotted whole notes. It is a rule of interpretation that something must happen to a long note. It must become either broader, richer, or more relaxed or more intense. In other words, it must live and not merely exist. So with the longer notes in this movement: they must be alive.

It is well named, this Romance, for its spirit is essentially romantic. But it is romanticism governed by good taste; it is never sentimental. I grant you that it can be played with madrigal naivete, and sometimes with madrigal inexperience, and only if the soloist completely misunderstands its musical and emotional message. Well played, it is a moving piece of music. It deserves to be always played. THE END

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UNIVERSITY OF TORONTO
FROM THE MUSIC CAMP OFFICE
(Continued from Page 21)

look concerned; youngsters look exasperated. Former want to know about best laundry facilities; latter wonder if Student Union grill is open for short orders.

Registration lines budge by mid-morning, dwindle at noon, and pick up again in the afternoon. At one point, an earnest young man holds up the line inquiring if he must write his middle name.

In more quietness, the college and postgraduate registration proceeds in the Library.

Audition results begin to come in.

"Hi, there!" ribbons are conspicuously worn at the GAC-sponsored Assembly.

9:30 p.m., First camp tap. Quiet—the vibration steps—except from the camp office, where four typewriters, a duplicating machine, and the entire office force are tabulating the audition sheets.

Monday, August 6
2:00 a.m. All audition results are tabulated and posted.

6:00 a.m. Bulletin board areas are crowded. "Did anyone from our school make the Choir?" "Ole Roskey made a Concert Band!"

The Business Office and the Registrar's Office get back to normal, even though late registrants are frequent. "Just thought we'd come and see if we can catch the tail end of the line..." they say. "Fine we are and hope the Housing Office can work out the registrations..." and so on.

Tuesday, August 7
Everyone in the office feels that camp is off to a good start after the picnic and dance last night. Lost and Found is beginning to accumulate as articles—often a water gun to a fine flute—at a normal rate.

Editor of "Blue Notes" goes scouting around on campus and comes back with more news than space to print it.

12:00 noon. Junior high girl runs into the office. She is belting with Prep Chorus music, cornet, twirling baton, directing baton, and so on. "I'm behind schedule," she shouts. "I can't find my 11:40 class." One of our college office girls takes her in tow. "That's why we're here. Come on, let's go find it."

Wednesday, August 8
Tears, so early in the morning! An acute case of homesickness had overwhelmed the cute little blonde girl who was to keep us in order when we opened the earlier office. We gave her the sympathy cure, plus the stiff-upper-lip treatment.

A wonderful student recital tonight, after several hours of rehearsals. Here we saw and heard several of the more serious students. How many future music educators among them?

We waited for an afternoon to two more of our six dance bands. Here again we wonder, will the serious young man with the saxophone and the spacious haircut find a livelihood in dance music? How about the eager fellow from Minnesota who brought with him every item in his own elaborate drum set?

Thursday, August 9
And now the mail begins to come in—and the long distance calls... "No, no, no, I'm just wanting to talk to my daughter..." Here is the first letter addressed just Summer Music Camp—no name. We open it. What is my son should go to Dear Sam? Names that through our minds (amazing how many hundreds of names we have come to know) and one girl comes up with it. Sam gets his letter along with the other music campers.

Ah, they have hit! The mousers are here! Well, anyhow, we had a ten-minute mountain shower right in the middle of marching-band period.

Friday, August 10
More coffee-making materials have been secured.

Excited director—"It is possible that there is another girl in the camp. I just wanted to talk to my daughter..." Here is the last letter addressed just Summer Music Camp—no name. We open it. What is my son should go to Dear Sam? Names that through our minds (amazing how many hundreds of names we have come to know) and one girl comes up with it. Sam gets his letter along with the other music campers.

Wednesday, August 9
A special event stands out as an important and worth while release in our first issue, the second column under the answer to the question "Why Mozart may have improvised" this way seems a bit weak!"

With the reservations, this general well-sounding set stands up as an important and worth while release which will reveal to many listeners a less familiar side of Mozart's universal creativity. (Columbia KID 315.)
HENRY COWELL – PART 3

(Continued from Page 22)

Stiff as organized sound, its forms, and all the possibilities of a musical idea; to write as beautifully and as interest-
ingly as I can.

In the most recent expressions of this musical credo, completed during the years preceding Cowell's recent departure for Europe and the Middle East, comprise three works of major scope; a setting of passages from the "Broadway Scraps" for chorus and orchestra; Symphony No. 12, and Variations for Orchestra.

And as another composer's musical present is as comprehensive a view of nineteen-century tendencies, so other

composer's career covers so many activ-
ities. For activity is the keynote of Cowell's personality. But as ever-

to achieve a sixty-sixth birthday, he can look on several of his works: as a composer, teacher, critic, professor, writer, editor, pianist, critic, exponent, musicologist, propagandist, artist and lecturer. Like his music he contains an energy which seems con-
tinually to force him forward towards some new direction.

His music does not shy away from audacity and skill with which he syn-
thesis his personal and American music to-day might

I hope, the late nineteenth century had recog-
nized that the American composers of

This material used in Europe for the past 350

works.

Since the appearance of "Hymns and Fuguing Tunes," Cowell has been widely accepted by the Quakers of Ohio and Pennsylvania, and they had been widely accepted by the Quakers and her successive works as the Monasticon and

the Moravians, and then into the Shenandoah valley and further south west, and west, without penetrating the mountainous areas of the south. As cities arose in the west, the old style of singing and the repository of songs were "reformed," so that today the early colonial practice is extinct except in the rural section of the southern states, particularly the hilly and mountainous regions. But in these sections of the south the old tradition has not only survi-
vived, it has thrived in an amazing fash-
ion, although only fairly recently having been drawn to the attention of those interested in folklore.

In his intimate knowledge of the whole shape-note movement, Henry Cowell could scarcely help wondering

and 350 of the basic materials used in Europe for the past 350 years. Cowell is large and substantial. He has had a major role in freeing our music from the slavery of European models on the one hand, and a super-
ficial, crude and pretentious exploitation of native folk materials on the other; he is largely responsible for the accep-
tance today of experimental tendencies, in which he has made a unique contribution the con-
versing audacity which can only proceed from an authentic conception of American music and which could never originate in a mere

his hand has been a powerful one and he has been able to bring American music of age,

and high art. In his music one encounters so frequently in music idioms almost to the point of second

Cowell openly admits to his reliance for inspiration on the folk and art mu-

Choral Society of the Shenandoah Valley: "White Spirituals in the Southern Up-
lands," the University of North Carolina Press, 1933). 

Cowell openly admits to his reliance for inspiration on the folk and art mu-

no fear of inspiration on the folk and art mu-

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RICHARD RODGERS ON CURRENT TRENDS
(Continued from Page 25)

sold as well as they are selling today. Nonetheless, when writing a new series of songs for productions, he does not pander to current rage. In other words, while composing "Cinderella" for TV last month, for instance, he did not try to emulate the rock and roll style of music. "I couldn't," said Rodgers, "because this isn't the way I'm able to work."

Asked if he could write a rock and roll show if he wanted to, he answers: "I could make a pretty good pass at it."

Otherwise, though, he cannot be concerned with this or that current fad in music. Since he composes for the theater, he writes music to suit a situation. So the musical mode of the moment does not interest him, as a composer. In the least. "If the boy meets the girl for the first time," he points out, "what I have to say musically is something about this meeting, and can't have anything to do with what's popular in Kansas City, not in Tin Pan Alley."

As far current rage is concerned, when it comes to the singer Elvis Presley, Rodgers feels the lad "serves a purpose where kids are concerned, and I think it's a good one." After all, he explains, "they do release a great deal of energy watching Presley"—energy released "watching something" instead of doing something, which in his case might turn them into delinquents. Besides, the famous composer is one of the few who believe that the musical abilities of boys-sisters usually raise the roof of the theater in their forefront while listening to their favorite crooner is wholly unwarranted. According to the composer, these kids "can't do anything to people. Besides, when Frank Sinatra first came to the fore he had one audience after another squealing. They loved him. Then, in a few years, the latest fad found teenagers taking Johanie Ray to their hearts. Now, the center of attention is Elvis Presley who, the composer points out, "may not sound pleasant in the sense that Sinatra does," but who has a "smoother, much more acceptable kind of voice and technique."

Singers of a different nature with proven vocal technique and appeal will be heard this month, as the "Voice of Firestone" (Monday evening, ABC-Radio and TV) presents Cesare Siepi (April 1), Elek Malinn (April 8), Nadine Connor (April 15), mezzosoprano Jean Madeira and baritone Theodor Uppman (April 29), with the guest soloist for April 22 still to be announced.

A new English translation of "La Nozze," the special attraction of the NBC Opera Theatre's telecast of the Verdi opera on Sunday afternoon, April 21, is almost complete. As the producer, Mr. Hoffman is preparing the text, just as he did for "War and Peace" a couple of months ago. Now, he was assembled enough to prepare to hear in this country for a couple of years. Personally, I felt the Prekover translation is effective only in the same scene, when the armies burst forth into a lusty, melodious, thoroughly apt chorus, 

the conflict between nations took over from the personal story and theoretically高层次的音乐。the rest of the music is then turned over to the orchestra. It struck me as a vocal version of background music for this or that mood in a movie. THE END

A COMMUNITY SOLVES ITS MUSIC CRISIS
(Continued from Page 12)

The orchestra's life during the last few years has been marked by what Mr. Klet has called, "The progressive fragmentation of a group of people bonded by a desire to make music and to enrich the lives of others with this music."

The orchestra, now boasting a membership of thirty-three, has come a long way since a small ad in a New York newspaper. Often as many as 1500 people attend a concert. Approximately six concerts are given each year, during the September-May school term. The orchestra members themselves recover no financial compensation for their work. On the contrary, they pay all of the group's expenses.

By way of recognition of this great achievement, the Music Department of Voice of America broadcasts beams to Europe and Asia, a Bronx Symphony Orchestra concert presented before half of this "people's orchestra" told to the world.

Along with its membership growth, the orchestra has also grown in stature. "I can't believe we should limit ourselves to music that the average (or not so) normally play," says Leon Hyman, a member of the Juilliard Music School, and a frequent guest soloist for the orchestra. "Even if a piece is difficult it should not be left alone."

Typical concerts contain a liberal sprinkling of selections from the famous symphonies and impressionistic pieces in most. The orchestra has done such difficult pieces as Schuman's "Three Songs," and in E.F. Majura and F. Dukas's "L'Orchestre" (both critics who, in their original languages, are operas, performed both in English and in their original languages, contain such pieces by the famous symphony orchestra, a local chorus, a doctor's symphony orchestra, all available free to the community's residents. Rehearsals have gathered this convergence of music in their own "backyard" with unexpected results — surprise, bewil-

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