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### Volume 75, Number 04 (April 1957)

Guy McCoy

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# ETUDE

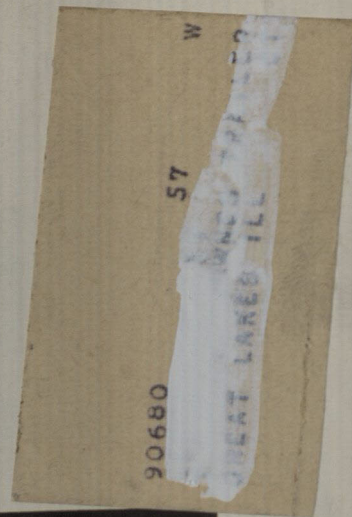
*The Music Magazine*

April 1957 / 40 cents



*The Concert Singer* by Thomas Eakins

See cover story—Page 6





1857-1957

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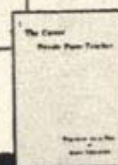
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# ETUDE

THE MUSIC MAGAZINE

Founded 1883 by  
Theodore Presser

April 1957  
Vol. 75 No. 4

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Guy McCoy, *Editor*  
George Rochberg, *Music Editor*  
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## THE BOOKSHELF

### The Music Index: 1954 Annual Cumulation

Florence Kretschmar and  
Geraldine Rowley, editors

Reviewed by Dika Newlin

This useful compilation covers 124 periodicals (including music journals, magazines 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-packed pages, indispensable to larger libraries that desire to serve the musician and the music student.

Information Service, Inc. \$43.75

### 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 Gershwin and his work. Addressed to the interested lay reader, it is cast more in the form of a memoir than a technical discourse.

A member of Gershwin's circle of friends for many years, Ewen is well-equipped to write a personal account of Gershwin's 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 interspersed 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 in handy.

A series of useful appendices, including a complete 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 \$5.00

### House In The Woods

by Kathleen Lemmon

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

#### ETUDE, the music magazine

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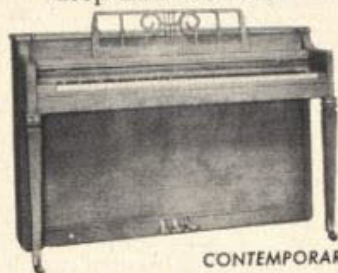
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# Musical Oddities

By **NICOLAS SLONIMSKY**

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 "Harmonie-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 en-

abled him to practice the "applied Harmonie." It was constructed for him by W. Steuer of Berlin in 1913. 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 Clark was in Switzerland. Then he vanished from the worldly scene. Nothing has been heard of him since.

**THE COVER THIS MONTH**

The cover this month shows a reproduction of a beautiful painting, "The Concert Singer," by the noted Philadelphia artist Thomas Eakins. The picture was painted in 1892 and the model was Weda Cook (Mrs. Stanley Addicks), well known concert singer of her day, who also was a composer. Weda Cook was a friend of the poet Walt Whitman and composed a musical setting to his poem, *O Captain! My Captain!* The painting was two years in the making and each day before commencing to work, Eakins would ask Miss Cook to sing *O Rest in the Lord* from Mendelssohn's "Elijah," so that he could observe the actions of her mouth and throat.

The picture is used through the courtesy of the American Museum of Photography and the Philadelphia Museum of Art.

*André 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 stuck close to Loti's story which concerns a dashing French lieutenant *Pierre*, rather than a dashing American lieutenant *Pinkerton*, and a girl nicknamed *Chrysantheme*, rather than *Butterfly*. Pierre arrives in Japan on board the battleship "La Triomphante." Profiting by custom, which according to Loti, ruled in Japan, he goes through the marriage ceremony with *Mme. Chrysantheme*, and when

(Continued on Page 8)



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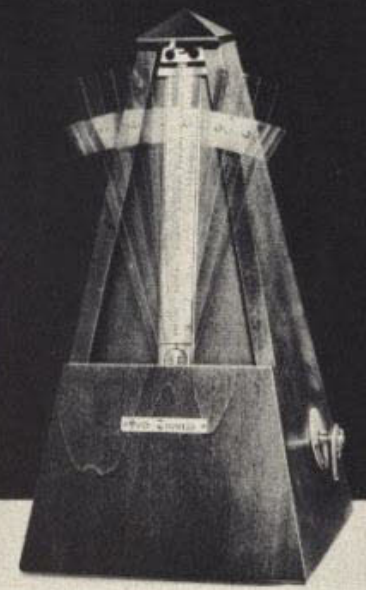
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## THE BOOKSHELF

(Continued from Page 4)

musical life of America. Crosby Adams was born at Suspension Bridge, two miles from Niagara Falls in 1857. His wife Juliette Aurelia Graves was born the following year in March 1858, on a large fruit farm near Niagara Falls.

Juliette decided to make music her life work. In 1883 she and Crosby Adams were married. Both were musical. Mr. Adams who was in the steam-heating business was seriously injured in the course of his work and for some years was unable to use his hands. The couple moved to Kansas City, where Mrs. Adams began to expand her musical activities through teaching and writing educational works. She built up an immense patronage and the couple made innumerable friends in Kansas City and later in Chicago, where Mr. Adams took over the Mozart 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 Hymnology were in great demand. Their regular attendance at music conventions in all parts of the country made them venerated personages, as time went on, and they were the recipients of many honors. Mrs. Adams gave a concert at the Asheville, North Carolina Music Club in March 1950 upon her 92nd birthday. Mr. Adams died in 1951 in his 93rd year and Mrs. Adams shortly thereafter.

The Inland Press \$2.75

## MUSICAL ODDITIES

(Continued from Page 6)

the ship is about to leave, he simply says good-bye to his Japanese wife in lieu of a divorce. Messenger's librettist added some heartbreaks and a little jealousy, but there was no harakiri as in Puccini's melodramatic ending. When Messenger's "Madame Chrysanthème" was first performed in 1893, the reviews were favorable, but not enthusiastic. Arthur Pougin complained that although the opera was written with a "rare talent, the music and action lacked surprise." This is a charitable view, for the score is simply lifeless; the pentatonic scale employed for "local color" degenerates into a series of meaningless arpeggios; Messenger never thought of writing a whole aria on the pentatonic scale, as Puccini did for *Cio-Cio-San*. "Madame Chrysanthème" had several revivals, but in the end gave way to "Madama Butterfly."

## World of Music

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 on its programs some of the most noted figures in the world of music. Pianists will include Mieczyslaw Horszowski, Eugene Istomin, Rudolf Serkin and Jesus Maria Sanroma. Violinists will be Isaac Stern and Joseph Szigeti. Vocalists will include Maria Stader, soprano, and Gerard Souzay, baritone. The Budapest String Quartet will also appear. The program will consist of 12 orchestra 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 on May 10-11 and 17-18. Ifor Jones will conduct the 200-voice choir, and soloists will be Adele Addison, soprano; Eunice Alberts, alto; John McCollum, tenor; Donald Gramm, bass. Vernon de Tar will be at the organ, and the orchestra will again be made up of players from The Philadelphia Orchestra.

Miss Alice Riley, soprano, of Chicago, has been designated "Singer of the Year" by the National Association of Teachers of Singing. A national elimination contest was conducted by teachers of the Association in eight regions of the country, with the final contest taking place at the annual convention in Buffalo, New York, January 29-February 1.

The American Symphony Orchestra League has received a grant of \$109,700 from the Rockefeller Foundation to assist in carrying on further activities having to do with conductor and music critics study projects. This sum together with the first grant of \$57,900 in 1954, and a second grant of \$49,500 in 1955, makes a total of \$217,100 for this very important work. The League will continue to present conductors' workshops in co-operation with several of the leading symphony orchestras of the country.

Ernst Toch, Vienna-born composer of many operatic and symphonic works, including the Pulitzer 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, London, will make its first concert tour of the United States beginning April 6 in New York City, and closing May 3 in Newark, New Jersey. The band will be conducted by Brigadier Bernard Adams, actively associated with the band for more than twenty years, twelve of which were spent as its principal cornet soloist.

The Baldwin-Wallace Conservatory of Music at Berea, Ohio, will conduct its twenty-fifth annual Bach Festival, May 24, 25 and 26. There will be eight programs in the three days and the soloists to be heard include Lois Marshall, soprano; Lillian Chookasian, contralto; Glenn Schnittke, tenor; Phillip Mac Gregor, 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 a 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, 28, 30 and September 3, 4 and 6. Principal rôles will be sung by Peter Pears, Jennefer Vyvan, Arda Mandikian and Michael Hartnett. Mr. Britten will conduct.

Rudolph Reti, composer, musicologist, writer, died at Montclair, New Jersey, February 7, at the age of 71. Mr. Reti wrote oratorios, piano music, symphonic works and songs. He founded the International Society of Contemporary Music at Salzburg in 1922.

The Great Falls (Montana) High School Symphony Orchestra, conducted by Paul Hangen, will establish some sort of record on April 24 when it will present the world premiere of George Frederick McKay's "Sinfonietta No. 6," which had been composed on commission from the orchestra. The work will be a highlight of the concert of All-American Music to be given by the Great Falls High School. Mr. McKay is on the faculty of the University of Washington.

The National Association of Piano Tuners and the American Society of Piano Technicians will merge under an agreement formulated at a two-day session of the Negotiating Committees held last January in New York City. Under the plan worked out, "a co-ordinating interim committee is planned to function between the 1957 individual conventions and the proposed merger con-

etude—april 1957

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vention to be held in Washington, D. C. in 1958." It is expected that the agreements reached by the negotiators will be ratified by the two separate groups in the 1957 conventions to be held this summer.

The Berkley Summer Music School will open its season on July 8 and continue through August 17, at Bridgton Academy, North Bridgton, Maine. The school was founded seven years ago under the direction of Harold and Marion Berkley, and with its staff of associate teachers, it has established itself as a summer music center where instrumental study, ensemble playing, chamber music, concerts and lectures are combined with exceptional recreation facilities in a famous vacation region.

Reginald Stewart conducted the Baltimore Little Orchestra in a program of contemporary American works in the Peabody Conservatory Concert Hall on the occasion of the Institution's 100th Anniversary, February 11. The program featured works by Charles Ives, Peter Menin, Lukas Foss and Samuel Barber.

## COMPETITIONS

(For details, write to sponsors listed)

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

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

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

# Folk Music and Art Music

by Bruno Nettl

FOLK MUSIC has always been a great influence on composers of cultivated or art music. These two kinds of music have never been really separate and since the Middle Ages each has depended on the other for material. Already in the fifteenth century, folk songs were used as *canti firmi* for masses. Bach quotes folk songs in the *Peasant Cantata*, Haydn and Mozart wrote folk song-like themes, Beethoven added piano accompaniments 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 urge toward nationalism on the part of the smaller, peripheral 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 to using folk music they began to make folklore, mythology, and folk customs important in opera librettos, program music, and art song. Beginning in Central Europe with the Czechs Smetana and Dvořák, the nationalist movement spread throughout the continent and America, and eventually also to Asia and Africa when those areas became sufficiently Westernized.

Folk music was used in various ways by these nationalist composers. They might quote real folk songs as themes in larger compositions or simply make arrangements of folk tunes for vocal and instrumental ensembles. More frequently they wrote melodies imitating folk songs, and they sometimes 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 having their music sound like folk music otherwise.

In the twentieth century, beginning with Debussy who was highly impressed by Indonesian music, European and American composers began to become aware of the exotic music of primitive and oriental cultures. Rather than serving nationalistic purposes, this kind of music helped composers to break with the traditional styles and pave the way for the new developments of twentieth century music. The oriental and primitive systems of music, so different from the European one, served as inspiration and provided compositional techniques for many composers including Colin 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 rôle 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. To be sure, 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 46)

## ETUDE

THE MUSIC MAGAZINE

# PLAYING with ORCHESTRA

by ALEC TEMPLETON

... as told to Rose Heylbut

ALL PIANISTS LOOK forward to the day when they will be allowed to study concertos. The very name—concerto—is thrilling, to say nothing of preparing to play with an orchestra, the very thought of which brings tingles to the spine! Just how does one lay the groundwork for performing to orchestral accompaniment?

Playing with orchestra is not for beginners. And even advancement in piano playing, while necessary, does not tell the whole story. Concerto literature requires great finger dexterity, but fingers alone cannot carry one through it. The playing of concertos demands a thorough knowledge of harmony, structure, and musical forms, all of which are as vital to good performance as the playing of the notes—possibly more so.

Preparing to play with orchestra rests, I think, on two chief pillars of support. The first is to get the feeling of the work as a whole—not just of the notes you play, but of the full sound which will result from piano and orchestra together. This, of course, means hearing the work you are going to play before you play it. Familiarize yourself with the full tonal picture, after which, go on to Point Two, which is to study the form of the orchestration. This does not necessarily imply a knowledge of orchestration as such; simply, the shape of the orchestra's themes, whether they follow the piano or answer it, whether they accompany or lead separate lives of their own. Interpretation of the work depends upon questions like these. The Schumann Concerto, for example, begins as a conversation, the orchestra opening the talk and the piano replying; and, as in any discourse, the manner of the speech is as revealing as its content. It has been my frequent observation that the orchestra states its opening theme in a fairly detached, aloof manner, whereupon the piano replies with the same theme, but in a most romantic

and expressive way, bringing both balance and variety to the music.

No concerto is easy, but those of Bach, Mozart, and Haydn make the best start. Here, piano and orchestra belong to each other; the pianist participates without dominating; and there is a feeling of complete togetherness, as there is in ensemble works. In the more difficult concertos of Chopin, Grieg, Schumann, Brahms, Rachmaninoff, Ravel, the piano plays with the orchestra, certainly, but in a different relationship. Here, the piano does dominate; soloist and orchestra are separate entities, complementing each other but not belonging to each other.

Thus, the best beginning, from the musical as well as the pianistic point of view, is made with the simpler, more ensemble-like works. It goes without saying that the best preparation for concerto study is ensemble playing, as much as you can, with pretty much any combination of instruments. The important thing is to get the balance necessary to playing with others.

In approaching concertos, the student inclines to be proud of being 'a soloist' and playing all those thrilling passages. This frame of mind carries the danger of forgetting the orchestra and the music as a whole! To stress the all-important matter of ensemble balance, I advise learning all concertos, from the very beginning, at two pianos, the second piano taking the orchestral part, and both working together as an ensemble. This is excellent for timings, for cues, for give-and-take. It is extremely difficult to learn the solo part alone and then, at some later time, to begin fitting it into its normal context. The last movement of the Schumann Concerto offers a good example of this. The notes of the solo part are difficult, but not impossible. It is virtually (Continued on Page 40)





# 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



Part of the wind section of the orchestra

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 ap-

proached 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 this goal might be achieved. "Come with family and friends and enjoy an (Continued on Page 62)



A difficult spot for the French horn. All members of the orchestra take their work seriously.

# 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 quick 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 is 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 concede 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 realm of music. But after that, he must say what he has to say in a manner different from

that in which similar things have ever been said before. This is the crux of the matter. This is the point at which we discover hope for the new concert pianist. If he only repeats what has been said before in the same manner in which it has always been said, why should one listen? The striking truths of music must be presented in an original manner; if they be so expressed we can then claim



Concert pianist, Gyorgy Sandor

that a new prophet of music has arisen, and that we must flock to hear him.

"The matter of one's personality enters largely into this calculation. One's interpretation of a composition is a reflection of one's concept of it, and one's concept of it in turn reflects the personality. If one possesses a vivid personality the interpretation will be vivid, an original personality will father an original interpretation, a negative personality will bring forth a pale interpretation. If, then, one has been given a unique personality, yet one that is balanced, one may hope for much on the concert stage. But not otherwise!"

Sandor is of the opinion that most young students feel themselves ready for a New York debut much too soon, and that by the use of wrong methods they themselves kill their chances for successful careers. (Continued on Page 49)



"THE MAGIC FLUTE"



Hermann Aicher,  
director,  
Salzburg Marionette Theatre

by Peggy Muñoz

# MINIATURE OPERA from SALZBURG

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 rôles 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 rôles for the German-language recordings, sings vocal parts and helps to manipulate the marionettes during performances. The Aicher daughters also make their contributions to the

Gretl Aicher (center) at work



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 première 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

etude—april 1957



"DON GIOVANNI"



Dance of the Sugar-Plum Fairies, "NUTCRACKER SUITE"

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)





William J. Mitchell

## A Thought for the Piano Tuner

by WILLIAM J. MITCHELL

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 straight-forward 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 simple 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 should intercept 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 G-sharp, for the tuning methods of the time could not make one key represent both sounds. Arnold Schick, an early 16th century organist, suggested that the pitch should represent A-flat and that if a G-sharp were called for in a composition either to omit it or to cover it up with an embellishment. In many other cases this "black key" was split in two, half of which was tuned to G-sharp and the other half to A-flat. In Italy keyboard instruments were built which had as many as 31 keys to the octave.

Recently, your correspondent saw an illustration of a 16th century keyboard with split keys that looked as follows:



The sole reason for so complicated a construction was that tuning methods had not yet found a means of fixing on a single pitch that would serve a dual or enharmonic function. How fortunate for us that we are spared the hazardous experience of playing Chopin's "Butterfly Etude" or his Etude in thirds on such a keyboard! Slightly misdirected fingers would hit the wrong halves of black keys with distinctly uncomfortable if not disastrous results.

In order to understand the tuner's problem and the nature of modern tuning methods, 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 perforce spend 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 found at  $\frac{1}{2}$  of the length of string. But we also know that sounds are created by the vibrations of an elastic body; that furthermore the interval of a pure octave represents 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  $\frac{1}{2}$ , and in terms of vibration ratios,  $\frac{2}{1}$ . The pure fifth, similarly, is found at  $\frac{2}{3}$  of the length of a string, and has a vibration ratio of  $\frac{3}{2}$ . The pure fourth in this twofold fractional representation is  $\frac{3}{4}$  and  $\frac{4}{3}$ , and the pure major third is  $\frac{4}{5}$  and  $\frac{5}{4}$ .

For many centuries the use of a string divided into simple fractional parts was the only scientific way in which intervals could be located. The instrument that was used for such purposes was called a monochord. During the Middle Ages the basis of all tuning was the monochord's pure fifth 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-G-D-A-E-B-F sharp-C sharp-G sharp-D sharp-A sharp-E sharp-B sharp. However the final tone, B sharp, will disagree by almost an eighth of a tone with the initial tone, C. The pure unison which can be represented as  $\frac{1}{1}$  now stands at  $\frac{1.013}{1}$ , and the pure octave,  $\frac{2}{1}$ , becomes approximately  $\frac{2.03}{1}$ . The difference between these two forms of unison is called a Pythagorean comma and is often represented by the complex fraction  $\frac{531441}{524288}$ . Because we like our unisons 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, Didymus (1st century B.C.) and Ptolemy (2nd century A.D.) that there was a similar conflict between the pure thirds which they reached directly by sounding  $\frac{4}{5}$  of a length of their monochord string against the entire string, and the (Continued on Page 50)

## Kostelanetz on Conducting, Conductors and Batons

by ARTHUR J. SASSO

CURIOUS CROWDS of music lovers attended Carnegie Hall some time ago to witness a dramatic performance of The Symphony of the Air. The orchestra, known formerly as the N.B.C. Symphony under Toscanini, played without benefit of a conductor for this one concert.

We mentioned this as we talked with Mr. Kostelanetz in his Gracie Square penthouse in New York City; and ventured, somewhat with tongue-in-cheek, that conductors were perhaps becoming obsolete. "Not really," was his reply. "Playing in an orchestra without a conductor places undue strain on the individual players. The hundreds of musicians in a symphony orchestra are not only concerned with urging the most from their instruments but look to the conductor to give them leadership and to mesh them into a harmonious unit. No, I'm afraid that conductors are going to be with us for a little while yet," he said, smilingly.

Mr. Kostelanetz was of the opinion that a symphony orchestra develops an individuality of its own over a period of years no matter how the personnel changes. That individuality, for the most part, depends upon the conductor. He is a multi-facet individualist who, once on the podium, is drillmaster, strategist, critic, technician and artist, all rolled into one. And while it is true that the actual music is produced by the members of the orchestra, it is the conductor who is accountable for its being played well or otherwise.

We directed our discussion to the subject at hand—Mr. Kostelanetz. We understood that the sale of his records had exceeded the distinguished sum of 27 million copies and asked him pointedly: What was his explanation of the popularity of the Kostelanetz Effect?

The maestro thought that pleasing sound might have something to do with it. Also, new sounds which he is able to get by "regarding the microphone as a friend of the orchestra rather than a nuisance." But mostly, he thought, it was a matter of interpretation: "Whether we are playing Tchaikovsky's 'Romeo and Juliet' or *Stardust*, we try to express the emotional meaning of the music. If a song is about stars, the night, and love, we make star sounds, night sounds, and love sounds."

His almost fanatical fervor for creating the unique in

etude—april 1957



ANDRE KOSTELANETZ

musical sounds can best be illustrated by example. It is said that when he recorded *Slaughter On Tenth Avenue*, he demanded a particular type of pistol be shot to get the precise sound effect he wanted. It was fired 63 times before he was content that the report had the proper "tonal quality."

To catch Kostelanetz at his irrepressible best, you must see him at rehearsal. With persistent and unflinching patience he establishes the tempos and instrumental balances and labors frugally over nuances of phrasing. He demands no more of his musicians than that they maintain the meticulous preparations of the rehearsal studio right to the concert stage. Watching him, you have the feeling that the rehearsal is merely a point of departure for that something extra, something incredibly vital and intense. Out of this passion and magnetism comes memorable music.

During a "break" in the rehearsal we asked the maestro about batons. He proved to be a veritable Baedeker on the omnipotent "stick." The forerunner of the baton he told us was a parchment scroll, known as the "solfa," which was used in the 15th Century to beat time for the Sistine Choir in Rome. The French-Italian composer, Lully, who was responsible for many orchestral innovations, used a super-dimensional rod with a metal spike. In a burst of enthusiasm he drove it into his foot instead of the floor and the accident is said to have caused his death. By 1736 the audible striking of the baton against the conductor's desk prevailed at opera performances. It was also not uncommon for the conductor to use a violin bow as a baton. Not until a hundred years later, however, did the baton, as a conducting (Continued on Page 51)



# NEW RECORDS



## Archive Production

*History of Music Division of the Deutsche Grammophon Gesellschaft*

To my knowledge, this series is one of the finest of all efforts to make available in recordings representative works of each major epoch of the musical past. For one in love with music and with a developed or developing taste for pre-19th century music, a mere glance at the listing of materials recorded, which appears on an information sheet called index card inserted in each jacket, is enough to produce that inner excitement which the anticipation of all genuine experience awakens.

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 manifold 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 fixes with accuracy the historical context of the works recorded. Where texts are involved, they are given in both the original language and English—a great help indeed. Recording plus information plus texts make up a total approach which removes this music from the realm of the mysterious, esoteric past and makes it a valid, true listening experience of the present.

The aid (not to mention comfort) this series offers to the college music department instructor is incalculable; for now he can offer to his classes the live sound of Gregorian Chant, the organa of Leoninus and Perotinus, the music of the Ars Nova, the enchanting motets and chansons of John Dunstable and Okeghem respectively—and much more from the pen of every significant composer of the rich past of Western musical art. It is even possible that an alert and awake high school teacher will find here material to offer secondary school students beyond the usual diet of Beethoven's 5th and Schubert's *Unfinished*. Granted high school students may feel somewhat at a loss with this early 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 music high school students preparing to enter college ought to have some acquaintance with even if only the faintest so that when they sit in a liberal

arts music appreciation class they will not suffer the shock of too radical an adjustment from the level of secondary school music to that of the liberal arts college music department.

It is impossible to pick out for special attention any particular recording of the 12 of the series heard. But it is possible to speak of the musicality of performance, the perfection of vocal chamber style in the motets and chansons, the authenticity of stylistic approach in the instrumental works and particularly the use of reconstructed ancient instruments—the lute, harpsichord, the viola da gamba, the viol family, the recorder. For our modern ears the lack of power of these instruments, their general air of gentleness and sweetness of tone may occasionally pall; but this is not their fault since they represent a conception of sound which coheres with the music written for them. Therefore it is for us to make the necessary adjustment. It is much less difficult to contact the vocal music, unless one has grown up on massed choral effects and does not take to the subtleties of restrained, non-operatic singing.

Every institution of musical education should add this series to its record library. Every individual musician ought to give himself the pleasure of owning at least one or two of the series. (ARC 3050-3061)

—George Rochberg

**Handel: Organ Concerti in B-Flat Major, Opus 4, No. 2; F Major, Opus 4, No. 5; B-Flat Major, Opus 7, No. 1; G Minor, Opus 7, No. 5**

These are noble concertos, aristocratic in bearing and mien. To judge by their opus numbers they were composed early, although the Opus 7 was published posthumously (by John Walsh). Handel wrote twenty-one concertos for organ; early or late, the present examples are imposing. The solo part contains but two voices: melody and figured bass. From the latter the soloist here, Lawrence Moe, has made his own "realization," besides supplying the gaps left for the organist—originally Handel—and marked *organo ad libitum*. The scores employ a baroque orchestra of strings plus oboes, with bassoon added in Opus 7, No. 1.

The recording was made at Kresge Auditorium and M.I.T. Chapel of the Massachusetts Institute of Technology at Cambridge. These interesting struc-

tures, completed only a year ago, were designed by the noted Finnish architect Eero Saarinen; their acoustics were planned by three M.I.T. professors, Messrs. Bolt, Beranek and Newman. Their hope of producing conditions under which music, immediate or recorded, would emerge with its natural characteristics preserved, has apparently been fulfilled. Echo, intensity, uneven reflection, reverberation—the familiar factors of distortion, have been brought well under control. The sound is clear, natural, and vivid, and the acoustical engineer, Peter Bartok, has done a tip-top job. The Holtkamp organ designed for this chapel comprises principal and flue stops, without swell pedals or reeds. A most attractive instrument, convincing for music of the Baroque time. The playing of the Unicorn Concert Orchestra, under Klaus Liepmann, is good. (Unicorn UN LP 1032)

—Bernard Rogers

**Brahms: Concerto in D Major, for Violin and Orchestra, Opus 77**

This violin concerto, the finest since the sensitive and elegant example by Mendelssohn, has already been recorded sixteen times, by some of the greatest virtuosos and orchestras. Where there is so much riches an extra gold coin would seem to add little to the sum. But there are values here to justify this newest version. Francescatti is one of the notable violinists of our day. The amplitude and sweetness of his tone, the finely graded scale of color, the faithful intonation, are marks of his distinction. His approach to Brahms is that of the romantic, as betrayed by his occasional tendency to linger on the downbeat—more rarely on the final beat. Yet his rubatos are generally discreet and tasteful, while his style, alternately bold and caressing, does no violence to the musical fabric. His collaboration with the Philadelphia Orchestra is a rather happy one. The latter's tone, traditionally robust and lustrous, is here adjusted to the slender solo part. Except for a few moments in the final rondo, the balance is acceptable. And there, where the orchestra is too much present, the fault lies not with the conductor (Ormandy) or the engineers, but with Brahms.

The concerto is curiously proportioned, in that the opening movement consumes more time than the second and third together. Apparently Brahms sketched a scherzo, which was afterward rejected. Had he retained it the resulting four movements would have formed a more balanced structure.

There are now seventeen recordings of this music, just as there are seventeen cadenzas. The cadenza played by Francescatti is that of Joachim, to whom the score is dedicated. It is no doubt a labor of love, or more accurately a case of love's labor lost. The

recorded sound is clear and bright. (Columbia ML 5114)

—Bernard Rogers

**Elgar: Sea Pictures Op. 37 Overture: In the South**

Elgar's "Sea Pictures" are a setting for contralto and orchestra of five insignificant poems, all dealing with the sea. They are written in the tradition of late German romanticists, are often atmospheric and are ably scored. As usual with Elgar a certain boredom enters the picture after a while, and this may well be the only British characteristic of his music. The work is very well sung by Gladys Ripley, a gifted singer who died last December. While Elgar's "Sea Pictures" are on the whole quite acceptable, his Overture "In the South" is simply impossible. It consists of a few antiquated romantic devices without any personal contribution in inventiveness or even boredom. And who needs Elgar, if he doesn't even bore us a little? George Weldon and the London Symphony Orchestra give an adequate performance of the work. (Capitol P-18017)

—Abraham Skulsky

**Prokofiev: The Love for Three Oranges (Complete Opera)**

This recording of Prokofiev's youthful and spirited opera is very welcome indeed. For while its childish and crazy subject may not interest grown-ups more than once, its music with its sarcasm and wit and its relentless speed and invention, reflects at its best the "Sturm und Drang" period of the early twenties, and presents Prokofiev in one of his most inspired moments. From a general viewpoint I would consider this opera as an extended "scherzo" with some moments of respite. The bulk of the musical content is thus to be found in the orchestra and the choruses. The performance of this opera is an outstanding one. It is sung in Russian by the Slovenian National Opera of Ljubljana under the leadership of Bogoslav Leskovich. While a spirit of ensemble pervades the entire presentation, the real stars are the chorus and orchestra which perform with the utmost conviction and perfection. The cast of soloists also does full justice to Prokofiev's opera, but is too numerous to mention in detail. (Epic SC-6013)

—Abraham Skulsky

**Verdi: "La Traviata"**

After the opening of "La Traviata" at Venice Verdi wrote to a friend, "Yesterday 'Traviata'—fiasco. Is the fault mine, or the singers'? Time will show." Time has shown. It was inevitable that the first audience should guffaw at the spectacle of a *Violetta* ravaged by consumption while weighing a comfortable 170. The opera even more than the play ("La Dame aux Camé-

lias") has travelled the western world in triumph. One-hundred-four years old, it is one of the few operas of any school to hold the boards. The story keeps its magnetic appeal, as witness its late success as a film, assisted by the presence of Garbo.

The work's enduring attraction lies largely in Verdi's music, a cunning compound of brilliance and melancholy. Its author's sincerity—a quality he never lost—speaks through every phrase; the quality of *morbidità*, haunting and fevered, is at once personal and Italian. Verdi believed in its characters, as every artist must, and they thanked him by coming to life.

The present recording is on the whole fairly worthy of the delicate and beautiful music. It avoids in some degree the baneful habits of Italian star-singing. The dynamics are reasonably respected; peak notes are often given their proper substance and duration, instead of becoming a carnival of decibels. True, Verdi's pathos is sometimes inflated by the principals, and the familiar forcing of tone is sometimes present. But in general the performance is not greatly besmirched by the old, bad Italian italics. Antonietta Stella is not the world's greatest soprano, but she sings *Violetta* with grace and style. Di Stefano and Gobbi are thoroughly Latin; both have beautiful voices and sing the rôles of *Germont*, father and son, with enthusiasm. The smaller parts are worthy. Tullio Serafin leads the orchestra and chorus of La Scala in a well-paced and tasteful portrayal. A few cuts are no deprivation where the fruit is so abundant. Recorded sound is fine. (Angel 35333-35334)

—Bernard Rogers

**"Man's Earliest Musical Instruments" Edited by Curt Sachs**

This is an interesting sampling from the Ethnic Folkways Library's large collection of instrumental music from the four corners of the world. The early musical instruments range from feet (stamping) and hands (clapping) to sophisticated art creations such as the Balinese gamelan. In between one can hear a variety of flutes, gongs, drums and stringed instruments. The two LP discs are divided into sixty-eight separate bands, providing a wide range of study material. Needless to say, the collection is best taken in small doses.

There is some lack of definition as to whether one is dealing with "early" or "primitive" or simply "exotic" instruments, and Dr. Sachs is not very explicit in his notes as to the stages of culture that are represented. It is obvious that these vary greatly. The last few examples, devoted to ensembles of various kinds, certainly do not seem to belong to a collection of "earliest" musical instruments. But the collection is valuable

for study purposes, and the samplings are undoubtedly authentic. (Ethnic Folkways Library P 525).

—Richard F. Goldman

**"Woodwind Classics" Berkshire Woodwind Ensemble**

**"Modernists" Berkshire Woodwind Ensemble**

These two records serve to point up again the melancholy truth that most woodwind music is of little interest to any except the performers, and this interest unfortunately seems based on the principle that almost anything to play is better than nothing at all. Woodwind "Classics" (save the mark!) gives us a youthful Beethoven Trio (piano, flute, bassoon) and the reconstruction by Zellner of an incomplete Beethoven Quintet for two oboes and three horns. For good measure, there is a rather charming piece of Americana in the Suite "For the Gentlemen" of Oliver Shaw (1779-1848). But *classics* indeed!

The second disc is with equal ingenuousness entitled simply "Modernists." It contains an odd assortment of pieces by Piston, Randall Thompson, Rieti and Joseph Jongen. The playing is competent, and the record may be of mild interest to youthful students of wind instruments. The titling of both these discs is highly objectionable; even in the limited wind ensemble repertoire one can find many more substantial pieces to represent both the classic and contemporary eras. The music here is trivial and represents only the most impoverished side of the woodwind picture. (Unicorn UN LP 1024 and UN LP 1029)

—Richard F. Goldman

**A Mozart Organ Tour. E. Power Biggs, organ; Camerata Academica, Salzburg, Bernhard Paumgartner, conductor**

This monumental contribution to the 1956 Bicentennial contains all of Mozart's known music for the organ, as well as a few selections not originally composed for that instrument. Three sides are devoted to the seventeen concerted works for small orchestra and organ. These one-movement compositions of symphonic cast, usually labelled "Epistle Sonatas" or "Church Sonatas," have here been rechristened (with a bow to their Salzburg origin) "Festival Sonatas." And the new name justifies itself, for here is festive, joyous, healthy, unproblematic music, performed in vigorous and solid fashion. Other works included on these discs are the two Fantasies in F minor (K. 594 and 608) and the Andante with Variations (K. 616) originally written for an organ in a musical clock (!); the Fugue in G Minor (K. 375) and Prelude and Fugue in C minor (K. 546) originally published as piano duets; the Adagio (K. 356) originally (Continued on Page 48)



# Drama in Song

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

—by Gladys Hemus

WHY IS IT that Schubert, Schumann, Wolf and the other great song writers are not more widely known and enjoyed? Why cannot the great vocal artists of today, when singing to the masses on the air, sing music comparable 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 the 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 accent of the music blends into 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 this proves the word to be basic.

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 that in mind.

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 sung in our own language. Bring 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 words 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 wield 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 non-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 declaims here, whispers there, spins out a beautiful pianissimo at another place, we may enjoy the sheer beauty of changing tone colors, but with absolutely no intelligent knowledge of the (Continued on Page 40)



Ralph E. Rush conducting the Symphony Orchestra of Western State College Summer Music Camp, 1956

*A glimpse of the inner workings of one of the largest summer  
music camps is gained from these day to day entries*

## ...from the Music Camp Office

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*)

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 . . ."

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

etude—April 1957

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 . . ."

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 bus just came on-campus with "Camp or bust!" on the back. They won't have to worry about exploding now.

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.

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—showers turn on, horns warm up for auditions, kids head for the cafeteria.

The bulk of the campers arrive this morning. College station-wagons 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 (Continued on Page 58)

21



# Henry Cowell

## *musician and citizen* . . . . PART III

LESS FREQUENT and perhaps somewhat more assimilated, but undeniably present in Cowell's style is the influence of Oriental musical systems. His interest in non-Western music has continued unabated since his first childhood contact, and for several years he studied Asiatic music assiduously. "If you understand the classical ingredients of Oriental music you can include them in your own." Exotic titles, such as his *The Snows 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 gamelon music of Java or Bali, while the strings furnish a polychordal background.



Since the early nineteen forties, the most important regional influence in the music of Cowell has been the early American congregational song which survives today only in the Southern uplands. Cowell first became interested in this music in 1942, as a source for his own composition, but he had been familiar with it for many

years previous. As a child in Oklahoma, Henry Cowell had participated in congregational singing of this kind and knew the old hymn compilations such as the once-famous "Southern Harmony," published in 1835 by "Singin' Billy" Walker.

This type of music, variously known as Sacred Harp Song, shape note music, fasola singing, and white spirituals, originated in Colonial New England where early in the eighteenth century the first American collections of sacred songs were compiled and published. From about 1770 the practice of part singing was spread by rudimentary singing schools which were established by travelling teachers, or by citizens of the community with some elementary musical training and a zeal for congregational singing. Some of these early practitioners also enriched the then meagre literature with their own compositions. The most famous (but not the first of the early American composers, as he is often described) was William Billings, who made his livelihood as a tanner. One of Billings' main concerns was to make his music livelier and more polyphonic than had been customary in American religious songs up to his time, and largely because of his efforts the "fuguing tune" became an accepted part of American sacred music (see Example 6). In the preface to his "Continental Harmony" (Boston, 1794) he claims that fuguing tunes are "more than twenty times as powerful as the old slow tunes. Each part striving for mastery and victory. The audience entertained and delighted, their minds agitated and extremely fluctuated, sometimes declaring for one part and sometimes for another. Now the solemn bass demands their attention; next the manly tenor; now the lofty alto; now the volatile treble.

"Now here, now there, now here again! O ecstatic! Rush on, you sons of harmony!"

Since the ability to read music was rare among the congregations, around 1800 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 choral 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 reputed 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 product was driven ever further west. The introduction of Europe's more refined religious music stifled any further native growth; the Americans became 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)

by ALBERT J. ELIAS

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 radios, 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 nearby, it was obvious that he had meant what he said when he declared he would "love to hear" it again.

It is rock and roll's beat, Richard Rodgers maintains, that is "back of the entire craze" for the music. Rock and roll's melodic and structural origins, as authorities have pointed out, spring directly from the Blues, while its ever-present, heavy, insistent beat is indebted to Gospel Music. What's more, the composer does not "see anything the matter" with rock and roll. There is no reason, he says, why it "shouldn't have a beat, and there's no reason why the beat shouldn't be persistent." It has "been true ever since there's been music," he says, "that a persistent beat has had an effect on people."

The thing about rock and roll that has been most responsible for winning fans for it, according to Rodgers, is its very name. "I think it has brought attention" to this new kind of music. Whether this music, like jazz, will become a permanent part of the American Scene is, naturally, "too early" to tell at this point. "So far it's a persistent beat, as I've said before, and that's about all."

Often, people ask the 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 him "sound better," he says, by sheer comparison with the kind of music dominating the airwaves, and other forms of communication. "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 thirty-two years ago have the old familiar pieces of his (Continued on Page 62)

# Richard Rodgers on current trends in "Popular" Music





## Prélude

THEODOR KIRCHNER  
edited by Alfred Mirovitch

Molto moderato e preciso

senza Ped.

*f* L.H.

*atm.*

*p*

*f*

*f*

*p*

*f*

*f*

*p*

## The Hunt

LEOPOLD MOZART  
edited by Alfred Mirovitch

Allegro non troppo (♩ = 60-72)

*f*

*mf*

*f*

*mf*

*p* ma sempre marcato

*p*

*cresc.*

*f*

*f*



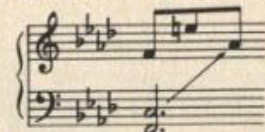
# Dance Piece

This gay, lilting music is of special rhythmic interest. Particularly noteworthy is the interweaving of  $\frac{6}{8}$  and  $\frac{5}{8}$  measures at the beginning. These  $\frac{5}{8}$  measures are really a shortened  $\frac{6}{8}$ . At measure [8], however, a true  $\frac{5}{8}$  rhythm begins which is continually interrupted by measures in  $\frac{3}{8}$  time.

At measure [38] the  $\frac{7}{8}$  bar leads back to the re-entrance of the first theme. An engaging bi-tonality takes place at measure [45]. Here the  $A\flat$  in the right hand actually sounds as a  $G\sharp$  in the chord of E major.

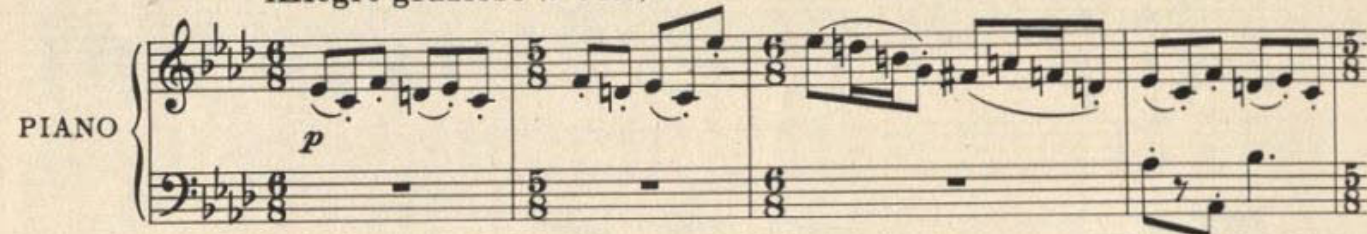


But the right hand continues as if it were written in F minor, as indeed it is two measures later.



NIKOLAI LOPATNIKOFF  
Edited by Isadore Freed

Allegro grazioso (♩ = 180)





Musical score for page 28, featuring piano and forte passages with various dynamics and articulations. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of six systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic and a marcato articulation. The third system continues with piano and forte dynamics. The fourth system is marked "Come prima" and includes mezzo-forte (*mf*) and piano (*p*) dynamics. The fifth and sixth systems continue the piece with various dynamics and articulations.

Musical score for page 29, featuring piano and forte passages with various dynamics and articulations. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of six systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic and a marcato articulation. The third system continues with piano and forte dynamics. The fourth system is marked "Come prima" and includes mezzo-forte (*mf*) and piano (*p*) dynamics. The fifth and sixth systems continue the piece with various dynamics and articulations.



# Adagio

from "Sonata No. 1"  
Secondo

MUZIO CLEMENTI  
edited by Douglas Townsend

Adagio [♩ = 76]

4

9

12

16

21

# Adagio

from "Sonata No. 1"  
Primo

MUZIO CLEMENTI  
edited by Douglas Townsend

Adagio [♩ = 76]

4

9

12

16

21



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

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33



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CAMILLE SAINT-SAËNS  
arranged by William Felton

Andante cantabile

Sw. (A#) (10) 2

pp

Gt. (A#) (10)

mp

Ped. 3-0

(F#) (6)

mp

(A#) (10) Melodia



Gamba off  
(G) (7)

a tempo  
rit.  
(F#) (6)

cresc.  
mf  
(A#) (10)

a tempo  
p  
poco a poco rit.  
D (1)  
Gt.

poco a poco rit.  
dim.



## Prelude

FREDERIC CHOPIN  
arranged by Mischa Portnoff

Andantino

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.

## I'm Sad and I'm Lonely

Mountain Tune  
arr. by Elie Siegmeister

Tenderly



(Continued from Page 11)

impossible, however, to master this movement by practicing it alone. The music is enormously tricky rhythmically; and all sorts of lovely figures occur which seem to set out as repetitions of a theme but go on as something quite different. It is frighteningly easy to take wrong turnings in the road here, coming in a split second off beat, and getting lost in bars that don't do what you expect them to do. This movement is a fine practice test. Work at it slowly, and don't attempt to work at it alone—learn it with a second piano, so that everything belongs to everything else, smoothly and cleanly.

Learning concertos differs from solo playing in the matter of finger technique. When you play with an ensemble, you must give more in order to be heard, and in order to make the musical values of your part stand out. Finger work, therefore, must be sharper, crisper. This does not mean playing louder, or taking liberties with accents! It does mean working for greater depth of tone, exerting more pressure on the keys, making the instrument sing at all times, and never, never striking it percussively.

There is also the problem of the auditorium to be considered. Whether you play in your teacher's studio, a school, or a theatre, each hall has its own acoustical individualities, which should be tested out in advance. Never try to play with orchestra in a hall that is entirely unfamiliar to you; find out what you are dealing with so that you may adjust to it. The same holds true when you play out of doors and must cope with competition from crickets, outdoor noises, traffic horns—try to get a mental picture of what's in store and make necessary adjustments.

When playing with 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 when they feel an orchestra back of them. I don't know just why this should be so, but it is; and the best advice is to be aware and alert, and prevent its happening to you.

The first concerto I studied was the Beethoven "Emperor." I had heard it many times before I began to learn the notes, and knew exactly what was going on, in the orchestra as well as on the keyboard. I studied recordings of the work, for purposes of structure rather than of interpretation. It is helpful to hear records, but fatal to copy them. Each interpretation must grow out of original thinking and feeling. I don't agree with the idea of taking lessons to

learn 'how to interpret' a work; coaching should be a matter of finding out how to get the exact effects you hear in your mind and want to produce. Even the printed indications should be tempered with original thought, always, of course, within the bounds of good taste and sound sense of musical style. Well, then, I began concerto study with the "Emperor" and was soon given works by Mozart, Bach, Haydn, and the Second Concerto by Rachmaninoff because I loved it so much. I learned much from careful grounding in the works themselves. Within a comparatively short span of time, I got the feeling of very different characteristics. From Mozart and Beethoven, I learned ensemble balance. From Rachmaninoff I learned how to feel my way into passages which represent an altogether different kind of ensemble playing since orchestra and piano take their separate ways. Rachmaninoff is rather like a Puccini for fingers—he provides solid meat for the piano and equally solid meat for the orchestra; and while it isn't at all the same meat, there is always something lush, something rich, something to get one's teeth into.

In playing the concertos of Bach and Mozart, I do not object to a judicious bit of filling in. In a two-part work, for instance, where there is only bass and melody, a passage may end on a single note; if I feel that the effect is heightened by changing that note to a chord, in the same harmonic framework, I see no harm in playing such a chord. Indeed, I feel that Bach and Mozart would have done it, had they had pianos like ours to work on. Effects of this nature, of course, must be used with good taste, and never overdone.

This brings up the question of introducing other ideas of one's own into established scores. Is this musically valid, or is it a liberty? I feel that the right kind of originality may be helpful, again provided that it is done with good taste and does not violate the sense of the music. For instance, do you play the *Chromatic Fantasy and Fugue* using the extra octave which Bach didn't know about, simply because his instrument did not admit of it (although I feel sure he would have loved it), or do you follow on our piano exactly what Bach wrote for his? Again, in his early sonatas, Beethoven worked on a limited keyboard. Indeed, by studying the motion of sections of these works, one can tell that Beethoven felt himself limited. In these earlier works, he often states a full theme in the dominant key; but when, in the recapitulation, he restates

it in the tonic key, he cannot repeat it exactly but must reshape it to fit the keyboard. Thus, he often chops off with three F's, let us say, a figure which originally shaped itself around F, G, and A. In the later works, when the piano had been enlarged, Beethoven was freed of the need to chop off his figures, and developed his piano themes to suit his tastes, exactly as he did for the orchestra. In the *Hammerklavier* Sonata, themes are completed in the recapitulation as well as in the first statement. (By way of a parenthesis, the same sort of thing is to be noted in small music-boxes, where the comb has only ten teeth, which play a wide tune like *The Star Spangled Banner*, and either have to stop it short, or make it move down instead of up for no more musical reason than lack of room.) Now, the thing is, does one have a right to play what Beethoven showed he wanted and couldn't have; or must one play exactly what he wrote, regardless of what he really wanted? This, I know, is a vexed point, and an enormously important one. But I don't hesitate to take my stand on Beethoven's side—let him have the sounds he wanted, even if his own piano could not give them to him! Thinking of things like this helps you to achieve deeper insight into the playing of concertos.

THE END

### DRAMA IN SONG

(Continued from Page 20)

basic reason for it.

Consider for a moment the folk song where perhaps the entire life story of an individual is told throughout the many verses. Exciting and thrilling events are related with the same undeveloped little tune repeating itself over and over again from beginning to end. Primitive and simple, we can well understand why the development of the art song was necessary. The artistic interweaving of tone and word, the wedding and welding of musical and literary phrases bring about the development phrase upon phrase, the music matching the poem, word blending with tone, the two flowing on hand in hand, until the top-most climax is reached.

This art perhaps reached its peak with the German composers, Schubert, Schumann, Brahms, Wolf and Strauss.

To sing these songs is to dramatize them, and to dramatize them means bringing all the forces of interpretation together, co-ordinating them into one superb whole. Subtle nuances, quick changes, bright, dark, shrill, even breathy tones may be used to produce the desired effect. This is possible for the serious student once he has built a technical structure and foundation

which will permit it. All these changes of color can be produced on the same basic tone foundation without harm to the voice.

How can a singer expect to sustain an interest throughout a program or even a group of songs with one color of voice? No changing mood—no variety of style? And let us remember that the purpose of these differing tone colors is to express the meaning and power of the word with subtle finished artistry. If the text is unintelligible to the listener, how much of the true art of the performance is he getting?


Why do we not have our art songs translated into good English? We are

cognizant of the fact that much improvement is needed in this direction but with the proper interest there will come the demand for better translations which demand can readily be supplied. Is it not very plausible that this action would increase the attendance at our concerts? We hear so much about building a greater love of music in this country but how can a greater love of singing be built on an artificial basis of foreign languages? Song springs from the hearts and lives of the people and for song to live it must be understood and to be understood, it must be expressed in our national tongue.

Chloe Elmo, Italian mezzo soprano.


said in an interview that she found singing in this country different because of the languages she had to master, whereas in Italy, she had sung only in Italian. American singers performing in European countries have always been expected to sing and sing well in their national tongue. Why cannot we make the same demand not only on foreign singers but our own as well. We know that if we hear "Carmen" in Sweden, we hear it in Swedish; if we hear Wagner in Italy, we hear an Italian Wagner, and so on. Our singers spend so much time and effort learning other languages that our own is usually neglected. Per-

(Continued on Page 49)



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# Studio forum



## TEACHER'S ROUNDTABLE

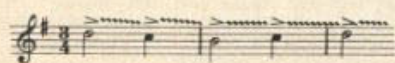
Maurice Dumesnil

### Paderewski's Minuet

*Q. Will you please tell me how the trills in the coda of the Minuet by Paderewski ought 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 "measured" 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 trill—without hardly any practice—is rapid and brilliant. Others do not seem to be able to overcome clumsiness. 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 discrete 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 motive for composers writing a large note presum-*

*ably for one hand to hold for the duration of other notes, then writing the same note on the same line or space 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 Sapelnikoff. Thank you in advance for your help.*

*(Mrs.) N. C.—Iowa*

A. When a large 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 Urtext? I would like to buy his "Well tempered Clavichord," also his organ works, but not if I can't get the original. Thank you for any information you can give me.*

*(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 text contained in the famous Urtext of the Bach Gesellschaft in Berlin, which is considered as absolutely authentic. It is unmarked and free 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 the changing of its pipe organ from pneumatic to electric action. Three organ builders have been contacted, and each will install a low voltage electric action, but each has a different degree of voltage. One would limit the voltage to 8, another to 12 and still another to 15. What is recommended for our organ, which would have 5 speaking stops in the Swell, 4 in the Great, and 3 in the Pedal, in addition to the customary couplers?*

*V. R. M.—Mo.*

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

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

*S. J. K.—Calif.*

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 we rather advise against its use as a postlude at an accelerated tempo. In the first place, you are likely to spoil a perfectly good composition by the speeding up process; and secondly, if the congregation heard the postlude (which we sometimes doubt), they could hardly help identifying it as a rehash of the prelude in a "hurry-up" mood, which is hardly in keeping with a spirit of worship—the organ's chief function in a church service. Keep this central idea

(Continued on Page 57)



## 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 Wieniawski was born in Lublin, Poland, in 1835, the son of a physician who early 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, he won the coveted 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 as successor to Vieuxtemps at the Brussels Conservatoire. But in a few years he left this post and, although in poor 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 popularized by the pupils of Leopold Auer. A hundred years ago, the standards of technique and taste in violin playing were to a large extent governed by those obtaining in Germany. This explains why Wieniawski was not acclaimed by the German musicians—his intensely subjective style and "unorthodox" technique were at odds with the established creed.

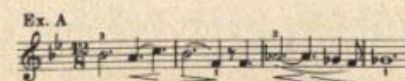
As a composer he was quite prolific, but his compositions, with one notable exception, are of no great musical significance. They were written as vehicles for his highly individual style and technique. The exception is, of course, the 2nd Concerto in D minor. It is easily the best of the virtuoso concerti, in that its form is concise and because it blends a genuinely romantic expression with ample material for technical display.

The Romance from the D minor Concerto, with which we are concerned here, is essentially a song. The writer vividly remembers hearing Kreisler play the Concerto in Carnegie Hall, New York. He was sitting immediately behind two middle-aged ladies who were obviously appreciating every measure of the music. Halfway through the Romance, one of them turned to the other and whispered, "Oh, what a beautiful song!" No greater compliment could have been paid to the music or to Kreisler's performance of it.

A composition that can evoke so sincere a response from an intelligent listener is certainly worth careful study. Let us examine it in detail and discover what may be done to give it eloquent expression.

When the Romance is played as a separate solo, and often when it is played as the second movement of the concerto, the pianist usually plays the first measure twice before the soloist begins. This makes a satisfactory introduction and creates the mood for what is to come. Imagine the violin melody accompanied by simple chords—there would be nothing romantic about it. It is the quietly agitato accompaniment with its rolling rhythms that sets the mood.

When the violin enters, the tone must not be too soft. The indication is *piano*, but it must be a vocal *piano*; i.e., the tone must be round and singing. The crescendo should last only until the beginning of the fourth beat, the diminuendo starting on the C. A similar effect should be heard in the third measure—the crescendo on the A-flat lasting only to the start of the third beat, when the diminuendo immediately begins. These fluctuations of tone can be only slight, any exaggeration of the nuances being in bad taste. See Ex. A.



The high-G flat in meas. 5 should be taken with the 3rd finger and softly, the crescendo beginning on the F. It is the E-flat in 7 that is the heart of the phrase. This note needs to be played with more intensity than has been used up to the present. Meas. 9 and 10 call for quite simple playing, the crescendo to the B-flat being very slight. A different mood appears in meas. 11, a mood of greater excitement and intensity which grows to the F in 12. The upper voice of the piano accompaniment is very important from 8 to 12. It needs a singing tone which, while not covering the solo line, is of equal interest with it.

Subtle expression and phrasing is needed in meas. 12, 13, and 14. It will be seen that the three high notes must all be treated differently: the F starts with a full tone and immediately gets softer; the E-flat is taken in the middle of a crescendo, which continues almost to the end of the note; while the D is begun really softly and begins to crescendo at once. These effects must be intensely felt by the player, but not exaggerated in performance. The controlling agent is, of course, the bow: it comes towards the bridge on the crescendi and relaxes towards the fingerboard on the diminuendi. The effect of the passage can be beautiful, but it needs careful and imaginative study. The crescendo which starts in 14 should continue through the third beat of 15, the diminuendo beginning on the first eighth of the fourth beat. The *poco ritenuto*, however, should become perceptible in the accompaniment on the third beat.

The re-statement of the original melody, meas. 16 to 25, follows the lines of the first statement, but the expression should be richer, the nuances more marked, and the intensity heightened. However, a good deal must be held in reserve, for there are two big climaxes coming later. Most young violinists have a tendency to shoot off (Continued on Page 56)





# 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"?

Today's profusion of fancy names for organ stops is in striking contrast to the republican simplicity which prevailed at the turn of the century.

In those days it was the custom among businessmen who had "arrived" to demonstrate that fact immediately by having pipe-organs installed in their homes. The old Aeolian Company sent its technicians up and down the country, setting up home installations by the dozen.

Now the Aeolian people shrewdly reasoned that no busy man would want to bother to translate names of stops from the foreign languages. In naming their stops, therefore, they made it a point to use names which anyone could recognize.

A typical specification of the period might read something like this:

FLUTE 8' FF  
FLUTE 8' F  
FLUTE 4' P  
STRING F  
STRING P  
STRING PP  
DIAPASON 8'  
BASS 16' F  
OBOE 8'  
TRUMPET 8'

On some of their instruments they might, for variety, introduce an "English Diapason 8'," "Spanish flute," "Metal flute" or "Wood flute."

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 manual. Instead, they were called "expression pedals."

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

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, Positiv 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 builder's 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 "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 intervened 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 not that they represented the ultimate perfectibility of pipe-organ design.

He reserved his greatest enthusiasm for the instruments built by the nineteenth-century French master, Aristide Cavaille-Coll; 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 quite agree; and (2) Some of the names, 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, in much the same way as the A. G. O. has achieved standardization in pedalboards and measurements of consoles.

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

(Continued on Page 46)

etude—april 1957

(C. Spawthorne)

...has selected the Allen Organ Company to engineer and build a special, new electronic base keyboard instrument to enrich and balance the symphony orchestra

LEOPOLD STOKOWSKI

Allen Organ Company  
Macungie  
Pennsylvania

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## WHAT'S IN A NAME?

(Continued from Page 44)

standardization and are wondering what to do about it. Anyone who has an idea for standardization or who feels strongly on any aspect of the question ought to write both to the Builders and to Dr. Elmer at the A. G. O., Radio City, New York.

One of the great organists of a generation ago, who laid it down as an axiom that "a good organist can play in rubber boots and make no mistakes," also maintained that a good organist can sit down at any organ, no matter what names are on the stops, and make it sound well.

I do not mean disrespect to the memory of this great artist; but just as it is easier not to play in rubber boots if you don't have to, so also it helps, when you pull a stop, to have at least a general idea of what sort of sound is going to come out. THE END

## FOLK MUSIC AND ART MUSIC

(Continued from Page 10)

including the dean of American musicians, Edward MacDowell. American Negro folk music is a more authentically American creation. Although based on European tunes performed in a manner derived from Africa, their peculiar combination of traits makes Negro folk songs a real American contribution. 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 found 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 richest folk music in 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 *Ethno-Musicology Newsletter*, about a dozen institutions now offer general courses in folk music, primitive 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 some 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 hear 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, UCLA, Columbia, etc. Each institution offers only one or two courses, but further study can be accomplished by directed 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 or as 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 consider 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 leading 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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## NEW RECORDS

(Continued from Page 19)

for glass harmonica, and a Prelude on the *Ave Verum* (K. 580 a)—like a sketch for the well-known motet—originally published for strings and English horn.

The organs heard in this album are billed on the jacket as "the instruments for which Mozart composed and on which he played." Closer reading of Mr. Biggs' informative, chatty and generously illustrated accompanying leaflet reveals that such is not always the case. Only a few of these German and Austrian "Mozart organs" are in their original state. (The great Salzburg Cathedral organ, on which all of the sonatas were recorded, was rebuilt in 1914, but does contain some of the original "Mozart stops.") And, in order to fill out six record sides, Mr. Biggs is forced to resort to frustratingly brief snatches of music played on organs which Mozart "may have" touched in towns which he "could have" visited! These "snapshots in sound" are punctuated by the ringing of various cathedral and monastery bells, which sound impressive but are often intrusive, especially when they break in between the

(Continued on Page 59)

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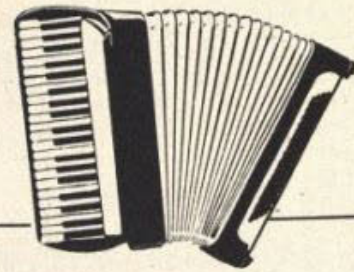
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# the ACCORDION

Edited by Theresa Costello

## THE ART OF TEACHING THE ACCORDION

An interview with Andy Arcari  
Secured by Theresa Costello

(Andy Arcari is not only a successful teacher, but has performed on the accordion with many symphony orchestras throughout the United States. He is the composer of a well known concerto for accordion and orchestra. He maintains a studio in Philadelphia.—Ed. Note)

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 and knowledge on the part of the teacher that is so necessary. By way of illustrating this point, two examples of the art of teaching the accordion are presented. In the first, the teacher fully recognizes the competency of the pupil to apply

himself and to think for himself. He gives the student the least explanation possible. In the second instance, the teacher proceeds on the assumption that the pupil's success depends more on what is done for him than on what he does for himself.

Instance #1—The teacher is just beginning to teach the student dynamics. He calls attention to the different uses of the bellows employed in playing. The teacher demonstrates the exertion necessary with the left wrist on the bass strap when he wants a sharp and loud tone; he directs the student's attention to the necessary technique when a soft, smooth phrase is played and lets the student hear the abrupt sound of changing the bellows on a sustained note or chord. The eager mind of the student is constantly observing and hearing the music as it is affected by the pressure of the bellows, and he thus obtains, through his thinking faculties, a clear idea of the bellows process.

Let us see what is involved in this mode of teaching the student to think: we notice that the scholar begins with hearing what he can comprehend, not with abstract principles of "don't do this" or "don't do that," which he cannot understand. He has seen and heard and he draws his own conclusions concerning the effects. He gains mental powers by this observation and finds pleasure in such demonstrations. His knowledge of dynamics is clear and accurate, because it is gained through observation and thought by his own powers.

Instance #2—The instructor aims to teach his pupil dynamics by means of definitions before things, principles before facts. He proceeds as follows: "Dynamics are made up effects produced by varying degrees of power." Students are expected to repeat and absorb this statement and commit it to memory. The teacher gives other definitions as the following: "When we speak of dynamics, learn about

them, we can make music very interesting by using a crescendo, or a diminuendo which makes the music loud or soft." The teacher seeks to impress the little ones with these "tinkling symbols and sounding brass" definitions. The youngsters are shown these effects as produced by the teacher with never a clear conception of how to secure these effects themselves. They have only a technical oration by the teacher.

It is evident here that the teacher seems to proceed on the erroneous principle that everything must be served to the student in the form of abstract definitions. He may be a conscientious person, eager to impart knowledge, but he is hardly doing the kind of teaching that develops a virtuoso.

It is for this reason that I emphasize the real aim of the art of teaching the accordion—to enable the student to think for himself. The art of teaching must foster self-thinking, and the pupil should be encouraged to instruct himself by thinking out certain things for himself. In the course of giving lessons, the pupil must be regarded not as a passive machine to be moved at our will, or as a mere recipient of knowledge, but as a thinking, voluntary agent, capable of gathering and originating ideas. When the teacher can secure these results, he will surely be demonstrating the true art of teaching the accordion.

THE END

## DRAMA IN SONG

(Continued from Page 41)

haps this explains the apathy of the American public regarding art songs. We hear it said so often that the words of the singer cannot be understood anyway in any language, so why bother. The story goes that a popular young tenor was asked one evening to sing at a social function. He acquiesced, and sang a song in English. At the close of his song, after many enthusiastic words of praise, someone called out, "But now do sing us a song in English."

This situation could be changed and rectified if some of the time and thought now given to foreign languages could be given to our own beautiful English. It has been long neglected in speech and in song.

Another important point is that the song recital is such intimate art, facial expression as well as words being so important, it should be presented in concert halls of medium size. Halls seating from a thousand to fifteen hundred are ideal for the recitalist and would still be large enough to assure the managers a good profit. Understandable singing should so popularize the song recital that even more money could be made regardless of the smaller halls, since

many more recitals would be given.

It is interesting to note that the word "recital" comes from the word "recite." Concert is something different and means concerted, where more than one artist contributes to the program. The recital, however, refers more particularly to one individual singing a great variety of songs with equally great variety of tone color, which are characterized as clearly as the parts in a play.

## GENIUS LIES IN THE INDIVIDUAL

(Continued from Page 13)

Thus he explains the matter:

"The young artist feels he has matured technically and interpretively. He spends the money for a debut at, say, Carnegie Hall. He is awarded fantastically favorable reviews by the critics. A manager signs him up, and for a year or two he is well booked. But in the interim another student with an equal talent has appeared. He, too, has fabulous reviews. He, too, is booked by the managers. And because he has the more recent New York reviews the bookings go to him. After all, the concert field is a field of definite limitations, and will accommodate only so many artists. The first performer is gradually dropped, and so is the second, after a season or so, since a new crop of virtuosos is annually ready for the harvest."

"But Mr. Sandor, is there not a cure for this condition?" "The cure is this, I think, that one must achieve an international reputation, perhaps before making a New York debut. This is a slower process, but a more lasting one. Europe and Latin America appear to be less anxious to see new faces constantly; there one can appear again and again, meet as old friends, as it were. When one has achieved the proper reputation in Berlin, Buenos Aires, Tel Aviv, Rome, London, one may better make his New York debut."

"Another danger to young artists is that of preparing a program, or even several programs, and then failing to permit time for further study and practice. One must constantly improve. *One never reaches the ultimate goal!* Again, I quote Kodaly, 'No one knows—how much he can develop.' But the artist must constantly develop, else success will fly out the window much more quickly than she flew in."

Asked if he thought the young person in out-of-the-way communities has a chance for success on the concert stage the master expressed the belief that nothing could defeat the right kind of talent and determination. "One can go to the best available teacher, one can listen to the radio and to records, one can participate in all kind of musical activities, and all will help."

Then, with no orchestra, scenery, no changes of costumes, no other singers to pick up and carry on in a weak moment, the recitalist stands before us with only herself and her art. Explicit or implicit as the need may be, she sings her long list of songs, each one as keenly defined as a painting held before one's gaze. Truly, this is the great art of recital singing, the art of drama in song.

THE END

Sandor warned against a little-foreseen danger connected with the use of records. "If one is to listen to records one must listen to different recordings of the same thing. I recall when I was in Australia I attended a concert at which Brahms' 1st was played, and a young music student expressed the thought that the interpretation was 'awful.' I had not thought so, and I asked him his reason for so thinking. It developed that the tempi were not the same as those to which he was accustomed on his recording. Therefore, to him they were wrong. He should have listened to several recordings, that his own intelligence might have been exposed to that of different conductors."

The maestro is but little in favor of contests. He himself is one of the world's successes as a concert pianist, yet when he was 17 he was eliminated in the preliminaries of a piano contest in his native Hungary. "I could have well become very much discouraged by this," he remarked with a bit of an impish grin. "I think the contests discourage more people than they encourage. And if people have money to give for scholarships there are better ways of finding out where to give it. Another example about contests: I remember once that I was invited to be a judge for one, and although I usually decline I was unable to do so this time. They had the contestants play behind a screen. I asked why. I was told that the judges must be absolutely impartial. But mind you, Mr. Brant, one of the most important things in the career of a concert pianist is his stage appearance. And with a screen in front of the performer this element was entirely disregarded. Is that right?"

Almost the first words the great pianist uttered at the beginning of this interview I shall put at the close for ETUDE readers. "Yes, there is a place for young concert pianists, but only one out of a hundred who try for it will succeed. The other 99 had perhaps better try for something else, perhaps they should consider taking up the flute."

THE END



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## A THOUGHT FOR THE PIANO TUNER

(Continued from Page 16)

Pythagorean way of reaching a major third via four successive fifths, C-G-D-A-E. The difference, 80/81 of a length of string, is roughly an eighth of a tone, and is known as the Didymic or syntonic comma.

Throughout the Middle Ages, the musical styles were of such a nature that the embarrassments of Pythagorean intonation were minimal. But toward the end of the 15th century a growing interest in chromaticism emphasized the inadequacy of complete reliance on the pure fifth as a basis for tuning instruments, especially keyboard and fretted instruments, like viols and lutes. It was at about this time that a method of tuning called just intonation was advocated. This method which took many diverse forms rested on the use of two pure intervals, the natural fifth (3/2), and the natural third (5/4). However, here too, the results were awkward. For example, if the major second, C-D, is tuned by the use of pure fifths (C-G-D) and 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 known to them, 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 unending; they have a beginning, but no middle nor end. But the Art of Music, at least as we know it, must have all 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 the series of relationships, and thus makes it possible to comprehend the tones in between. This is a closed system of relationships.

Nature must be tamed. And it is precisely this thought that came to musicians during the late Renaissance (roughly 1470-1600). Their first attempts were at taming or tempering the fifth; that is, they flattened it just enough so that four in succession would create a pure third. This innovation, known as mean-tone tuning, was an improvement over earlier methods in that it made a limited but an increased number of chro-

matic relationships playable. However, it closed the door firmly to others. The tone G-sharp was tuned by means of two successive pure thirds, C to E and E to G-sharp. The tone thus reached is 16/25 of a length of string. But A-flat would be reached by dropping a pure third from the octave of C. As such it would represent 5/8 of a length of string. The difference between the two pitches is almost a quarter of a tone. Furthermore, while some of the perfect fifths were tolerable, one in particular, usually from the half-tone between G and A to the half-tone between E and D, was almost a quarter tone too large, which earned for it the name Wolf fifth.

Mean-tone tuning roped, but did not harness Nature. But the initial victory had been won, and it was during the 16th to the 18th centuries that the remaining steps were taken to tune a keyboard instrument in such a way that all intervals and chords would be playable. In order to accomplish this purpose the purity of all intervals except the octave had to be compromised. The resultant method of tuning which is ours today is known as equal temperament. The basis of this system is the division of a pure octave into 12 equal semitones. If you are mathematically inclined, the semitone becomes the twelfth root of 2, with 2 standing for the octave. To make use of the fractions that we have employed thus far, the semitone can be represented as 1.05946/1 and the major second as 1.12246/1 in terms of frequency ratios. But in terms of string lengths the tempered major second can be found, in approximation, at 89/100 of the total length.

The truth of the matter is that for all practical purposes the monochord can be discarded as a tuning device when equal temperament is the goal. The practical approach was clearly stated by C. P. E. Bach in his Essay on the True Art of Playing Keyboard Instruments, when he wrote in 1753: "In tuning the fifths and fourths, testing minor and major thirds and chords, take away from most of the fifths a barely noticeable amount of their absolute purity. All 24 tonalities will thus become usable. The beats of fifths can be more easily heard by probing fourths, an advantage that stems from the fact that the tones of the latter lie closer together than fifths. In practice, a keyboard so tuned is the purest of instruments, for others may be more purely tuned but they cannot be purely played. . . . The new method of tuning marks a great advance over the old, even though the latter was of such a nature that a few tonalities

were purer than those of many present non-keyboard instruments, the impurity of which would be easier to detect (and without a monochord) by listening harmonically to each melodic tone."

Thus the history of tuning, as it moves from Pythagorean with its pure fifth, and just with its pure fifth and pure third, to mean-tone with its modified fifth and pure third, to equal temperament with everything but the octave and, of course, the unison modified, represents an initial acceptance and then a gradual modification of the simple pure sounds of Nature. The departures or temperings 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 in their simplest, natural forms. But as he raises and lowers the strings of your piano he reduces the size of each fifth by ear alone to that point of impurity where the interval produces approximately one beat per second. If there were no beats the interval would be pure but the complete tuning impure; if he tuned it to produce five or more beats per second the result would be decidedly unpleasant and he would soon be out of business. Thirds play the rôle of testing sounds. We can be grateful 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)

stick, come into general use.

Batons today, for the most part, have the same general appearance. They are delicate, finely-tapered, light-weight pieces of wood. But the similarity ends there. The modern baton has an individuality as distinct as that of the conductor who wields it. It is cut to measure as carefully as his evening clothes. It varies according to the number of men in the orchestra, the size and shape of the conductor's hands, his height and his weight . . . even his temperament must be considered. The skilled baton-maker will also ask a conductor if he plays any instrument, for this, too, is a determining factor in the creation of each individual baton; a violinist, for example, is very sensitive to weight and balance whereas a pianist usually has stronger hands and a tighter grip.

Batons vary in length from 18" to 36", but there are exceptions. "I understand that Serge Koussevitzky, for instance, used one that was only 3" long," Kostelanetz told us, "while John Philip Sousa liked a very long baton. I have

(Continued on Page 53)



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## MINIATURE OPERA FROM SALZBURG

(Continued from Page 15)

and "The May Queen" by Gluck, Pergolesi's "La Serva Padrona," "The Nuremberg Puppets" by the French composer A. Adams, and a spectacular production of Johann Strauss' "Die Fledermaus." The Metropolitan Opera Company recording of the Strauss work is employed by the puppeteers.

"We also produce marionette versions of original and classical plays," said Professor Aicher. "The Tempest," "Faust," which first saw the light of day as a medieval marionette play, and "The Salzburg Don Juan" have been among the most successful."

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

The Aichers have also discovered that Americans are now ardent balletomanes, and the marionette performances of "The Nutcracker Suite" and "The Dying Swan" have had a tremendous success in both North and South America. The tiny figurine dancing "The Dying Swan," a marvel of artistic and mechanical ingenuity, won Professor Aicher first prize at the 1937 International Art Exposition in Paris.

From a technical standpoint, the Aicher family have introduced a number of important innovations to their traditional art. A strictly anatomical approach to the construction of the marionettes was always insisted upon by Anton Aicher, a professional sculptor. The limbs of each of the figures have at least two joints, and the torso, instead of being a rigid block of wood, is made of a series of narrow carved rings. This permits the marionettes to run, jump, enter a carriage, and seat themselves with a lifelike gravity very different from the often caricaturish motions of standard stringed actors.

Anton Aicher also invented a new manipulating mechanism which has added considerably to the naturalness of the puppets' movements. Usually, marionettes are controlled by holding every string separately in the fingers, a system that necessitates the manipula-

tion of only one doll by each operator. The Salzburg Marionettes, however, are controlled by an ingenious wooden mechanism which may be passed down the line from manipulator to manipulator as the puppet crosses the stage. Each marionette may also be twirled in a circular motion during dances without any danger of entangling the strings.

With the increase in audiences and the necessity for larger theatres, the marionettes have also had to grow in size. Originally, the shows were given in small intimate halls, and were unique for their exquisite miniature beauty. But as the Salzburg Marionettes and similar troupes became big business, the proportions have had to change, although the illusion of smallness remains very much the same. The frame of reference is always the relationship of the puppet to the stage on which he acts, and this relationship has of course been maintained. 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, three feet deep, and twelve feet high.

"Since we began touring in America," said the Professor, "we have also found 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 last as quickly as possible, and with music during the intervals to hold audience attention. Frankly, I don't approve of this, as two hours seems to me a long time to watch such a small stage."

The world-wide success of this unusual company, perhaps the only opera company in existence that operates consistently in the black, economically speaking, is basically due to the superb artistry of the entire Aicher family. The Salzburg Marionettes offer musical and theatrical entertainment of the highest quality wherever they go. The dolls are beautifully made and skillfully activated; the settings are designed for both effectiveness and maneuverability; and the lighting is as elaborate as that of any great metropolitan theatre.

Apart from the technical perfection of the performances, the Salzburg Marionette Theatre has made news through its emphasis on Mozart. Box-office receipts on both sides of the Atlantic have proved beyond any possible doubt the continuing entertainment value of the 18th century composer's operatic achievements. Audiences of all ages have found as much excitement and good fun in "Don Giovanni" as in "The Wizard of Oz," and as much enchantment in "The Magic Flute" as in "Snow White and the Seven Dwarfs." The Aichers can well be proud of their twentieth century "miracle."

THE END

etude—april 1957

## KOSTELANETZ ON CONDUCTING

(Continued from Page 51)

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

"I am also told that Paul Whiteman's baton is quite long—33½" and is distinguished by a large cork ball at one end. The baton used by Vladimir Golschmann is entirely hand-made. It is only ½" in diameter at the largest part and the small end is tapered to the dimensions of an ordinary pencil point.

"My favorite is an 18½" counter-balanced stick of silver birch with a handle about 2" long. I particularly like it because it is easy to grasp between thumb and forefinger and on the upbeat it will float in the air with little effort. My collection also includes one of Manila walnut from the Philippines, one inlaid with silver, one hollowed out of ivory and one fashioned from a Japanese shell fragment and given to me by our troops in Burma during World War II."

In connection with his new Non-Subscription Concerts with the New York Philharmonic-Symphony, did the maestro have any special ideas on program building?

"Most definitely! I think it was Fritz Reiner who said that 80 percent of a conductor's time and effort goes into the selection of a concert program—the other 20 percent is spent on the proper interpretation of the chosen works. This is especially true of our special Non-Subscription Concerts you mentioned. As you may know, they were inaugurated two years ago to bridge the gap between the average music lover who listens to the radio and to records and the actual concert-goer. Our method of program building consists of three different ingredients: the works which most people have heard and have come to like through records and radio, compositions which are usually featured on programs of regular symphonic concerts, and finally, the première performance of a novel or new work.

"We have discovered that the works from the first category—those with which the prospective concert-goers are already familiar through other media—are the ones which draw the non-concert-going public to places like Carnegie Hall. Compositions like 'Scheherazade,' 'Nutcracker Suite,' 'American in Paris,' 'Bolero,' Liszt's 'Les Preludes,' for example. They tend to assure an audience that good music in the concert hall doesn't have to bite.

"The compositions making up the second ingredient in our method of pro-

gram building are those which have most likely been heard previously by at least 50 percent of the audience. The other 50 percent, those who have come to 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 Mozart, Beethoven or Rossini, or a tone-poem like *Daphnis and Chloe*.

"I always try to have a première on the program. Even if a part of the audi-

ence does not take enthusiastically to such a composition, it causes them to use their own judgment and perhaps give it a 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 glamorous figure in white tie and tails who stands on a podium making cabalistic gestures at the instrumentalists fanned out before him. He is essentially the molder of an orchestra's sonorous images. Because of the conductor the music will behave differently. Because of the conductor, the texture will be different. Because of the conductor, the orchestral voice will be different.

THE END

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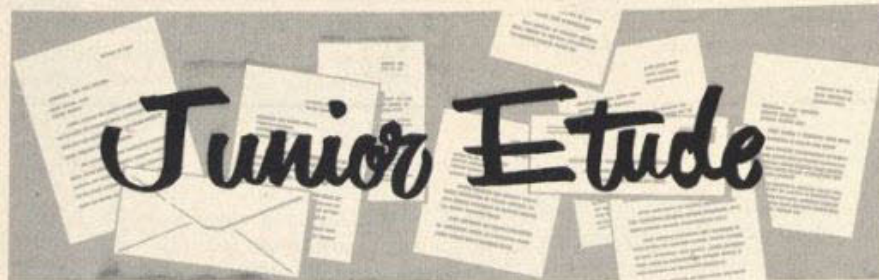


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Edited by Elizabeth A. Gest

## Instrument With A Twangy Tone

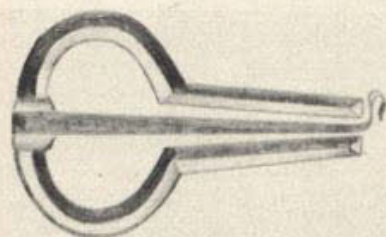
(A true story)

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 tone 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 a Dutch word meaning a child's trumpet, but it is called by different names in other countries. The French name, *Rebute*, 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'ou 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!



instrument with a *twangy* tone that you could add?" he asked.

The conductor answered, "Of course. I believe the jew's harp will give you just the quality of tone you wish to have. I will advertise at once for auditions from those who play that particular instrument."

From those who answered the advertisement, two were selected to play their jew's harps in the symphony, and, although they had only a few notes to play, those few tones gave just the right twangy element of sound the composer desired to have in the barn dance section of his composition.

If any of you readers have a jew's harp of your own, you know it is a small instrument consisting of a metal frame formed in the shape of a horse shoe, with its two ends reaching out like the shafts of a wagon, and with a

## Missing Keys Game

by Mary S. Jacobs

To discover the names of the following ten composers, fill in the blanks in each name with the key-letter of each given signature. Example: — — — H (five sharps, key of B; three sharps, A, no flats nor sharps, C). The name, therefore, is Bach.

1. W — — N — R (three sharps, one sharp, four sharps); 2. — L — — R (four sharps, one sharp, three sharps); 3. — — — M — N (no sharps nor flats, three sharps, two sharps, three sharps); 4. — — — — H (five sharps, four sharps, three sharps, no sharps nor flats); 5. — — L — — (five sharps, three sharps, one flat, four sharps); 6. R — — — R (four sharps, one sharp, four sharps); 7. — L — — N I Z (three sharps, five sharps, four sharps); 8. W — — — R (four sharps, five sharps, four sharps); 9. — L I — R — (one sharp, four sharps, four sharps); 10. — O U N O — (one sharp, two sharps).

Answers on next page

## Walking Rhythm

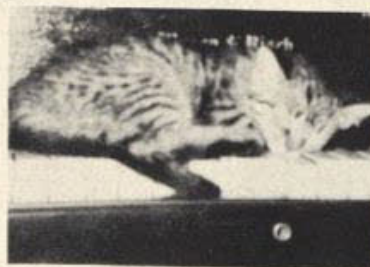
Did you ever pay any attention to yourself walking? Most people walk several miles each day, yet they never notice how they walk nor pay any attention to the rhythm. Unless there is present some physical defect, a person walks in perfect rhythm, except when on an uneven surface. Not only do our feet march along rhythmically but all parts of the body are under the influence of this rhythm, most noticeably the swinging arms. Have you any idea which arm is forward when your left foot is forward? Nature provides a perfect rhythmic balance in walking.

When you practice the piano (or other instrument), try to keep a similar easy, regular rhythm. Sometimes when you are walking down the street, quietly hum the melodies of some of the pieces you are studying. Notice how the beats fall into perfect rhythm, too. Any time you come to a complicated bit of time-keeping in your piece and your rhythm is unsteady, hum the melody to your footsteps. Like magic, everything comes out smooth, even and rhythmic. A *ritardando* is like walking up hill, getting a bit slower and slower, while an *accelerando* is like walking down hill, going faster as you gain momentum, yet all in good rhythm. A parade would not keep step without a band to march to!

## 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.

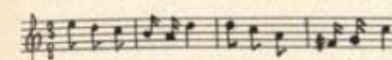


Picture taken by Betty Andrus (Canada), prize winner in a Junior Etude kodak contest.

## 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. Give two terms meaning rapid tempo. (5 points)
3. Arrange the following composers' names correctly: Edward Alexander Handel; Charles Camille Gounod; Giacomo Dvořák; Charles MacDowell; Peter Ilyitch Haydn; George Friedrich Puccini; Franz Josef Saint-Saëns; Anton Tchaikovsky. (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)



6. Which of the following composers was born first: Mendelssohn, Brahms, Wagner or Chopin? (20 points)
7. Is "Ernani" the name of a singer, conductor, opera or composer? (20 points)
8. Schumann's wife was a concert artist. Was she a singer, violinist or pianist? (10 points)
9. Which of the following words relate to music: dulcet, dulcimer, dolce, dalmatic, dolman, dulcinea, dulce? (5 points)
10. A—From what is the melody given with this quiz taken? (5 points) B—From what country does it come? (5 points)

(Answers on this page)

## S O S 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, hair 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 with whose letter it should be printed.

Junior Etude

## Answers to Missing Keys Game

1. Wagner; 2. Elgar; 3. Cadman; 4. Beach; 5. Balfe; 6. Reger; 7. Albeniz; 8. Weber; 9. Gliere; 10. Gounod.

etude—april 1957

## NO CONTEST THIS MONTH

## Letter Box

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

Dear Junior Etude:

I enclose a picture of my sisters and myself at our old 1893 Kimball parlor reed organ. After my Daddy bought it he went to the library to find out what made it play, then he cut it down to spinet size, repaired the works, refinished the cabinet and attached a vacuum cleaner to it to supply the suction wind to save the bother of pumping it. My sister Dora Lee, 10, and I like to show our friends how to play it, while Dolores Ann, 4, likes to play "at" it. My Daddy takes lessons and his teacher told him he would have to have pedals to practice on, and he worked for nearly a year at it before he was able to install a thirteen-note pedal board. We are told it is the only old parlor organ equipped with pedals.

Donna Mae Dean (Age 13), Illinois



The Dean sisters at the organ (See letter above)

Dear Junior Etude:

I play solo cornet in the High School Band and play first trumpet in the High School Orchestra. I also play first trumpet in the California Youth Symphony in San Mateo County. I have also learned to play violin, flute and baritone. I would like to hear from other music lovers.

Jo Ann Lynch (Age 17), California

Dear Junior Etude:

My ambition is to be a good pianist. I have taken piano lessons for three years and have enjoyed them very much. I play solos for church services and often accompany the singers at our school affairs and club meetings. I also play duets with Glenda Warner. We have sent some practice hints and hope you will like them. I would like to hear from others.

Jewel Rinsch (Age 11), Illinois

## Some Practicing Hints

1. Have a regular schedule for practicing—the earlier the better. 2. Have all material at hand, to avoid interruptions. 3. Practicing a few minutes each day is better than several hours one day a week. 4. In piano practice, have a good position for sitting and for the hands. 5. Here are a few pointers before beginning: name the piece; say the time signature; say the sharps or flats in the key signature; take time to look over the piece to find what confronts you, such as similar phrases, repeated notes, accidentals, rhythm patterns, melody patterns, scale passages, etc. 6. Always count, and in a new or difficult piece, count aloud. 7. Review old pieces and spend some minutes each day on memorizing. 8. Keep your mind on your music while practicing.

Diana, Vaunita and Sandra Cummings; Nellie and Carolyn Elder; Sherry Fry; Phyllis and Jeanne Shaffer; Glenda Warner; Judy Joiner; Jewel Rinsch (Ages 9 to 16), Illinois.

## Answers to Quiz

1. Three-four; 2. vivace, presto, con moto; 3. Edward Alexander MacDowell; Charles Camille Saint-Saëns; Giacomo Puccini; Charles Gounod; Peter Ilyitch Tchaikovsky; George Friedrich Handel; Franz Joseph Haydn; Anton Dvořák; 4. C-sharp, E-sharp, G-sharp, B; 5. The distance in pitch between two tones; 6. Mendelssohn (1809); 7. An opera by Verdi; 8. Pianist; 9. Dolce (sweetly) and dulcimer, a string instrument of ancient origin; 10. A—Santa Lucia, B—Italy.



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## ROMANCE

### FROM CONCERTO

(Continued from Page 43)

their big guns too soon, thus creating a sense of anti-climax. An example of this occurs in 26. The inexperienced player will begin it with a full forte tone, ignoring the crescendo sign which indicates that the measure must begin softly. As a matter of fact, the *molto sonore* marking in the next measure should be observed with discretion, for the full volume of the G string tone is not called for until meas. 31. From here, for three and a half measures, the tone must be full, rich, and plangent. When playing such a passage on the G string, the violinist can much enhance the tone if he lifts his right arm quite high, so that the bow hair is very near to the ribs on the G string side of the violin. This little trick of technique is not very well known, but its value will be apparent to every violinist who experiments with it for a few minutes.

The diminuendo in 34 has to be made from a full forte to piano within three beats; the bow, therefore, should go quickly down to the end of the fingerboard. A very slight break in the tone is needed between the third and fourth beats of 34, as the new phrase is in an entirely different mood from the previous one. The tone in meas. 35 to 39 needs to be softly tender, and without expression except for first beginnings of an *animato* in 38. In this measure, the coming big crescendo is hinted at in the piano part. For the violin it starts at the beginning of 40 and continues to build until the end of 47. From 41 the tempo continues gradually to increase up to the first half of 46. In the second half of this measure there is a slight broadening which continues until the real rallentando in 48. See Ex. B.



Throughout this climax, the enthusiastic co-operation of the pianist is essential. He must sing the upper voice, from 38 to 43, with intense expression, and strongly mark the accents in 44 to 47.

Meas. 48 calls for imagination and care. It should start forte and then diminish, so that the high F is taken quite softly. Most certainly there can be no hint of a crescendo on the slide from the F to the E flat—it would be in the worst possible taste. The diminuendo must continue to the first beat of 49. From here to the end of 52 the violin plays a graceful counter-melody to the main theme, which is heard in the piano; the soloist, therefore, must not play the melody with too much dramatic

fervor. 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 from 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 together build up the biggest climax of the movement. See Ex. C.



The solo part becomes more dramatic in 53 and 54, and the triplet eighths in 55 and 56 call for a fiery intensity of expression. The octave shift on the last beat of 56 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 ounce of the player's emotional fervor projected into the music.

What a contrast is the succeeding phrase! This third time it appears it should be played with great simplicity, the crescendo being of the slightest. But meas. 63 must have the utmost of quiet poignancy. The forte indication on the E-flat can be taken with some discretion—it means intensity rather than volume of tone. The next two measures are imbued with a strongly nostalgic feeling which would be spoiled if they were played with too much expression.



Although the G-flat needs the warmth that comes from a rapid vibrato, the crescendo that leads to it should be slight. Some care is needed on the long B-flat: in spite of the diminuendo, the tone should not become really soft—it should always be distinctly heard beneath the ascending eighths of the piano. A broad ritenuto is called for on the last two beats of 69, but the tone should still be fairly full—full enough, at any 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 student. First, its rhythmic pulsation: The marking is 12/8, but if eighths are counted the phrasing will inevitably become stodgy. The player, then, should feel the basic pulsation as four beats to

the measure—four dotted quarter notes. If this thought is followed out, the tempo will not become too slow and the phrasing will remain broad.

Another thought concerns the longer notes in the piece, the dotted half notes tied to dotted quarters, and the dotted whole notes. It is a rule of interpretation that something must happen to a long note. It must become louder or softer, 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 maudlin sentimentality, but 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 well played. THE END

## ORGAN AND CHOIR

### QUESTIONS

(Continued from Page 42)

in mind, and we believe you will have no difficulty selecting the Bach Preludes or Fugues which would be acceptable for preludes or postludes. We suggest also that you keep in mind that not all music lovers are Bach lovers. Most of the Bach Choral Preludes are quite suitable for church use, but don't overdo it.

Q. (1) I have acquired two single manual reed organs. Would it be possible to combine these into a single organ, using one as a Swell and the other as a Great? (2) Can additional stops be added? (3) I am quite familiar with radio and electronics, so do you think it would be possible to construct an electric or electronic organ? If so, do you know where I could obtain plans?  
T. G.—Ill.

A. (1) We do not recall having read, nor have we any personal knowledge of two single reed organs being successfully converted into a two manual pedal instrument, and are inclined to doubt its practicability. (2) We rather think additional stops could not be added. (3) In the May, 1953, issue of The Diapason, page 30, there appeared an advertisement of a book entitled "Build Your Own Electronic," which sounds as though it would be very helpful to you. There are also two other books which may be useful: "Electronic Organs," by Eby, price \$5.00, and "Electronic Musical Instrument Manual" by Douglas, price \$6.00. These may possibly be available in your local library or book store.

etude—april 1957

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## FROM THE MUSIC CAMP OFFICE

(Continued from Page 21)

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

Registration lines bulge by mid-morning, dwindle at noon, and pick up again in the afternoon. At one point, an earnest young man holds up the line to inquire 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 Get-Acquainted Assembly.

9:30 p.m. First camp taps. Quiet—the vibration stops—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 Rooky 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 sign up," they say. "Fine," we say, and hope the Housing Office can work more miracles.

**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 articles—from a water gun to a fine flute—at a normal rate.

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

12:00 noon. Junior high girl runs into the office. She is bulging 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 waited for us when we opened the camp office. We gave her the sympathy cure, plus the stiff-upper-lip treatment.

Wonderful student recital tonight, after several hours of auditions. Here

we saw and heard several of the more serious students. How many future music educators among them?

We danced afterwards to two more of our six dance bands. Here again we wonder, will the serious young man with the saxophone and the amazing 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 emergency, I just wanted to talk to my daughter . . ." Here is the first letter addressed just Summer Music Camp—no name. We open it. What last name should go with Dear Sam? Names float 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 monsoons 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 camp by the same name as one of my students?" We look it up and tell him, "Yes, there is. You might like to know that we have four pairs of people in camp with the same first and last names. In addition, there are two sets of twins with one-letter differences in their names." If he hadn't left so quickly we could have told him about the girl named Willie, the boy whose last name is John, the directors who garnish their signatures with musical symbols, and the students who never want to go by their given names, but by favorite nicknames (a filing problem).

Weather is fine for campus concert this evening. However, we're still getting three dozen extra clothespins for reserve.

**Saturday, August 11**

Picture-taking day! The girls look so nice in their white dresses and the boys in their white shirts and dark trousers. How styles change, even in uniforms. We of the first generation in school music wore white trousers. Now dark seems more appropriate.

Our guest soloists autograph programs, drink cokes on the Student Union terrace—and perform superbly!

**Sunday, August 12**

The balcony choir at camp church service was unusually beautiful this year. A Brass Group presented instrumental churchyard music, as it was used long ago. According to what we heard, this was new to many campers, high school and otherwise.

Several students obtained college permission to go off-campus with parents or directors still higher into the mountains for fishing, climbing and picnicking. Campuswise; volleyball, softball, practicing, letter writing and cat-napping take up the afternoon.

**Monday, August 13**

The homesick girl from last week stopped by to tell us that she is fine now and has "made some new friends. Butch didn't think I would."

**Tuesday, August 14**

Load Shirt Day, and we observe from the camp office that many of our campers sew with imagination—or have mothers who do.

**Wednesday, August 15**

Our orchestra conductor has sixth sense. It is common knowledge here in the office. Since the group started with fewer than the full complement of bass viols—he took a little stroll about the campus and, for no reason we could see, stopped here and there to take a name. Tonight we see the results of his clairvoyance. The orchestra is backed with bass viols in plenty.

**Thursday, August 16**

An affair of the heart—found, on the music building steps, a note—"Dear Joanne, I want you to know that I have come to love you . . . I do not care about that bassoon player at all."

Parents are coming in earlier this year. It's good to see them from the camp office windows and to have them stop in.

The choral groups are heard in stair-step style—first the Prep Chorus, then the Chorus, and finally the Choir. And again we hear, "How can they do so much in two weeks?"

**Friday, August 17**

A kaleidoscope sort of day: first the parade, then the campus concert, the formal band concert, the home sweet home dance, and finally taps.

The coordination of the entire college staff has been almost perfect. Even our ushers, after a busy final day, alerted at the full percussive effects in "The

(Continued on Page 61)

## NEW RECORDS

(Continued from Page 48)

Prelude and Fugue of K. 546. (Incidentally, that fugue still sounds much more clear and understandable in its original piano-duet form; in this organ performance, at any rate, the surge of sound obscures structure. And was it really necessary to transcribe the Prelude on the *Ave Verum*—which is not very strong Mozart anyway? The excuse that "Mozart may have improvised" this way seems a bit weak!)

With the above reservations, this generally 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 K3L-231.)

—Dika Newlin

## ERRATUM

Through an unfortunate error on Page 44 of the February issue, in the second column under the answer to the question "Mordent and Trill," the first notation example (opposite the word Mordent) should be deleted. It has nothing to do with this answer. It belongs to another question and was placed there in error, through no fault of the editor of the Teacher's Roundtable.

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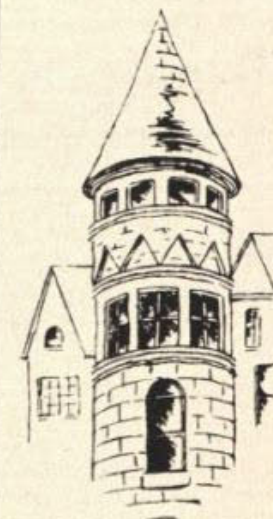
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**HENRY COWELL — PART 3**

(Continued from Page 22)

Ohio and Pennsylvania, and they had been widely accepted by the Quakers and by such sects as the Mennonites and the Moravians, and then into the Shenandoah valley and further south and west, but without penetrating the urban coastal areas of the south. As cities arose in the west, the old style of singing and the repertoire 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 survived, it has thrived in an amazing fashion, although only fairly recently has the existence of this widespread current practice of singing the old songs come to light (see George Pullen Jackson—"White Spirituals in the Southern Uplands," the University of North Carolina Press, 1933).

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

tention of enriching and expanding rather than imitating the style, Cowell wrote a series of works for orchestra and for various chamber combinations entitled "Hymns and Fuguing Tunes." Later the idea occurred to him to add a second theme and thus be able to enlarge this type of piece into a new kind of sonata form. Beginning with Symphony No. 4, entire movements based on the style are to be found in his larger works.

Cowell freely adapts those parts of any folk music which may appeal to him and often combines several regional influences within a single piece, although never by directly quoting any specific folk material. His large output as a composer can easily be related to the facility with which he absorbs the essence of any ethnic style; for his creative instincts are readily prompted by any musical language in which he may be absorbed at the moment, and find striking, or adaptable to some particular musical need. Despite the frequent amalgamation of divergent folk styles with a highly sophisticated Western language which comprehends every development of twentieth century technique, including many features of Cowell's own invention (see Example 5), the result is never incongruous or illogical in its effect; the sense of self-consciously quoted folk material which one encounters so frequently in music to-day is totally absent from Cowell's work. Because he has been able to absorb the essence of many national folk idioms almost to the point of second nature, whatever material he may utilize is assimilated completely into his own style so as to sound natural and right regardless of its origin. For as Cowell has influenced countless younger composers who are active today, he has not hesitated to be influenced by whatever and whomever may strike his fancy. His music does not shy away from eclecticism as though it were an unpleasant word; it is rather that the audacity and skill with which he synthesizes contrasting styles gives his music its unique profile and flavor.

Cowell openly admits to his reliance for inspiration on the folk and art music, old and new, of all nations. "Nothing in my early musical experience had prepared me for the professional musical world's fanatical belief that the conventions of the European tradition of that time were the only possible ones. I do not see why a composer's choice should be limited to the musical materials used in Europe for the past 350 years alone. What interests me is music

itself as organized sound, its forms, and all the possibilities of a musical idea; to write as beautifully and as interestingly as I can."

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

And as no other composer's music presents so comprehensive a view of twentieth century tendencies, no other composer's career covers so many activities. For activity is the keynote of Cowell's personality. Busier than ever as he approaches his sixtieth birthday, he can look back on several lives' works: as a composer, teacher, organizer, impresario, writer, editor, pianist, critic, experimenter, musicologist, propagandist, advisor and lecturer. Like his music he contains an energy which seems continually to force him forward towards some new direction.

The debt of American music to Henry Cowell is large and substantial. He has had a major rôle in freeing our music from the slavish imitation of European models on the one hand, and a superficial, crude and pretentious exploitation of native folk materials on the other; he is largely responsible for the acceptance today of experimental tendencies, which in his own music attain the convincing audacity which can proceed only from an authentic expressive need, and which could never originate in a mere need to shock or pretend.

In short, as he has grown as a creative musician, he has done all in his power to bring American music of age, and his hand has been a powerful one in shaping our musical culture into the self-sufficient entity which it is to-day.

THE END

**MUSIC CAMP OFFICE**

(Continued from Page 59)

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Saturday, August 18

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THE END

etude—april 1957

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## RICHARD RODGERS ON CURRENT TRENDS

(Continued from Page 23)

sold as well as they are selling today.

Nonetheless, when writing a new series of songs for production, he does not pander to current rages. 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," says Rodgers, "because this isn't the way I'm able to work."

Asked if he could write a rock and roll tune 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, or in Tin Pan Alley."

As far as current rages are 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 release a great deal of energy watching Presley"—energy released "watching something" instead of doing something, which in many cases might turn them into delinquents. Besides, the famous composer is one of those who believe the hubbub over how audiences of bobby-soxers virtually raise the roof of the theater in their frenzy while listening to their favorite crooner is wholly unwarranted. According to the composer, these kids "won't do anything" to people. Besides, when

Frank Sinatra first came to the fore he had one audience after another squealing, too. They loved him. Then, in a few years, the latest fad found teenagers taking Johnnie 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), Elaine Malbin (April 8), Nadine Connor (April 15), mezzo-soprano 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 Traviata" is the special attraction of the NBC Opera Theatre's telecast of the Verdi opera on Sunday afternoon, April 21. Joseph Machlis is preparing the text, just as he did for "War and Peace" a couple of months ago. Now, here was a work we had been eagerly waiting to hear in this country for a couple of years. Personally, I felt the Prokofiev opera was effective only in the battle scenes, when the armies burst forth into lusty, melodious, thoroughly apt choruses, and in a couple of spots where the conflict between nations took over from the personal story and theoretically less pretentious music. The rest of 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)

evening of relaxing music," the circulars said. "Rub elbows with your neighbors, attend a free concert given by your neighbors and friends."

It was a warm night in June, 1947, when Mr. Hoffman lifted his baton publicly for the first time before the Bronx Symphony Orchestra. The forty-five member organization had rehearsed tirelessly for six weeks in order that the first concert might be as close to perfection as possible. When the last selection was completed, the audience of five-hundred Bronxites gathered in the Walton High School auditorium showered their handclapping bouquets on the or-

chestra. There was no doubt that the community's first and only orchestra devoted to serious music had been enthusiastically accepted.

The set-up of this orchestra is both unique and significant. None of its members, except for the conductor, make their living from music. By day they are doctors, dentists, lawyers, housewives, music students, and one member is a lumberjack. On program nights they blossom forth as polished performers. "They have in common," Mr. Hoffman says in appreciation, "an intense love of music and an unflagging devotion to our orchestra."

The orchestra's life during the last seven years has been marked by what Mr. Klot has called, "The progressive development of a group of people bound by a desire to make music and to enrich the lives of others with this music." The orchestra, now boasting a membership of sixty, has grown steadily, as has its audience. Often as many as 1500 people attend a concert. Approximately six concerts are given at Walton each year during the September-May school term. The orchestra members themselves receive no financial compensation for their work. On the contrary, they pay just about all of the group's expenses.

By way of recognition of this great achievement, in 1951, in a special series of Voice of America broadcasts beamed to Europe and Asia, a Bronx Symphony Orchestra concert was presented and the full saga of this "people's orchestra" was told to the world.

Along with its membership growth, the orchestra has also grown in stature. "I don't believe we should limit ourselves only to music that the orchestra can easily play," says Leon Hyman, a teacher at the Juilliard Music School, and a frequent guest conductor with the orchestra. "Even if a piece is difficult it should nevertheless be done."

Typical concerts contain a liberal sprinkling of selections from the classic, romantic and impressionistic periods in music. The orchestra has done such difficult pieces as Schuman's Third Symphony in E-Flat Major and Glinka's *Russian and Ludmilla*, as well as many other, by comparison, easier works such as Debussy's *Petite Suite*.

All this is part of the orchestra's continuing development. As Mr. Hyman adds hopefully, "Some difficult programs went well, others went badly. What was most important though is that the orchestra improved itself by trying them."

The community has also been improved by it. The Bronx today, musically speaking, is quite different from what it was just a few years ago. In addition to the Bronx Symphony Orchestra, there are operas, performed both in English and in their original languages, concerts given by the Musicians Union Local, a community chorus, a doctor's symphony orchestra, all available free of charge to the community's residents. Bronxites have greeted this resurgence of music in their own "back-yard" with mixed emotions—surprise, bewilderment, but most of all, with overwhelming enthusiasm.

As one Bronxite remarked, upon the completion of a Bronx Symphony Orchestra concert, "I never knew that Debussy had written such beautiful music."

THE END

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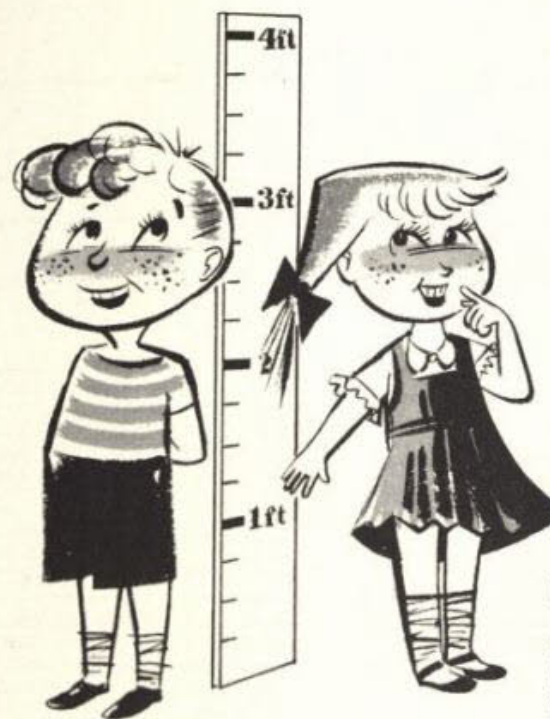
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