2-1957

Volume 75, Number 02 (February 1957)

Guy McCoy

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Candlelight Concerts in Colonial Williamsburg

See Page 11
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WRITE TODAY FOR SAMPLE LESSON

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Thedoere...
A comparison was made between the handwriting of the note and a known specimen of manuscript letters of Chopin's father. The similarity was close if not decisive; it should be remembered that the note was written under great stress by a very sick man, and that the characteristics of handwriting might have changed greatly. Then there is the consideration of two missing words. Could a native Frenchman have omitted these words? The answer seems to be in the affirmative. Chopin's biographers are once more faced with the necessity of revising the story of Chopin's death.

Despite the great demand for his teaching in Vienna, Leschetizky gave lessons only in the afternoon, usually in gold; he was instructed to deposit the gold coins silently on the piano. When he was married to his second wife, the famous pianist Anna Essipova, on the second floor, the reception room, one in the lesson room, one in the studios of Leschetizky and Madame Leschetizky, two in the lesson room, always in gold; he was told the story of Chopin's death. Thus Chopin's dying hours were faced with the necessity of revising the story of Chopin's death.
Andre Cluytens, one of the two conductors of the Vienna Philharmonic on its recent initial tour of the United States, will be among the guest conductors of the New York Philharmonic this season. Maitre Cluytens succeeded Charles Munch as permanent conductor of the Conservatoire Nationale in Paris in 1949. In the summer of 1957 he will conduct "Parsifal" and "Die Meistersinger" at Bayreuth.

Ernest Krenek and William Bergmann will be guest conductors during the Contemporary American Music Symposium to be conducted in May at Illinois Wesleyan University, Bloomington, Illinois. This event will be the sixth annual contribution of the school of music to the University's contemporary Arts Festival. The symposium will include student and faculty performances of compositions by Krenek and Bergmann.

The Fromm Music Foundation of Chicago will again offer a $300 award to the "most promising" composition student in the classes of composer Danzil Millard at the 1957 Aspen Music School, Aspen, Colorado. Also the Music Associates of Aspen announce that the National Federation of Music Clubs will offer an annual scholarship of $300 toward tuition for summer study at the Aspen School to a student of a stringed instrument. Applications should be addressed to Dean Norman Singer, Music Associates of Aspen, 161 W. 86th St., New York, N. Y.

Lazar Weiner's new opera, "The Golem," was given its premiere in White Plains, New York, on January 13. The opera had been commissioned by the Opera Theatre of Westchester.

The San Antonio (Texas) Chamber Music Society, in the second concert of its fourteenth season last November, presented the Jaiullit Quartet of New York City. That this group has had such a record of accomplishment is indicative of the widespread interest in this form of the Musical Art. Many similar ensemble organizations are active in all parts of the country.

Renata Tebaldi, who makes her first Metropolitan Opera appearance this season on February 21 in "La Traviata," has been announced as the recipient of Italy's most coveted Musical award, the "Golden Orpheus." This honor is bestowed annually by a panel of Europe's most distinguished music critics and foremost conductors.

Henry Fillmore, noted band director and composer, died in Miami, Florida, on December 7, at the age of 79. He had a long musical career during the course of which he wrote dozens of band marches that attained great popularity. He was formerly a trombone player, and wrote the widely known trombone march, "Lanza Trombone."

The New York Philharmonic-Symphony Young People's Concerts has been presented an award of merit by the National Federation of Music Clubs for "outstanding achievement in its crusade for Strings for the year 1956." The Philharmonic-Symphony had invited twelve-year-old string players in New York City Junior and Senior High Schools to play with the orchestra at the final Young People's Concert of the 1955-1956 season. Because of the success of the project it will be repeated at the final Young People's Concert on May 11, 1957.

Hans Gartl, internationally known pianist, composer, teacher, inventor of the quarter-tone piano, died in Jackson- ville, Florida, December 5, at the age of 59. He was widely known through his experiments with the quarter-tone piano; also he was skilled in the harpsichord. He made concert appearances in all parts of the United States and Europe. He was a member of the faculty of the Jacksonville College of Music.

Niels Viggo Bentzon, Danish composer, is scheduled to arrive in this country in February to attend the premiere and recording of his Pezzo Variato, commissioned by the Louisville Symphony Orchestra. Mr. Bentzon will also give a number of lecture recitals throughout the country, featuring his own compositions as well as contemporary Danish composers.

The Philadelphia Orchestra, conducted by Music Director Eugene Ormandy, will make its fifth transcontinental tour this spring from May 7 to June 2. This will follow a two week eastern tour beginning April 22 and ending with the four days at the Ana Arbor (Michigan) May Festival. The transcontinental tour will include 21 cities in 14 states for a total of 24 concerts.

Harvard University music department in December conducted a three-day festival to honor the opening of the Eda Kuhn Loeb Music Library. The program included a performance of Monteverdi's "The Coronation of Poppea," by the American Opera Society.

Louis Kaufman, internationally known violinist, began his American season in December with a series of three concerts of Baroque concerts in Los Angeles with the Kaufman Chamber Orchestra. Prior to this he had just completed his eighth consecutive European tour, during which he played in London the Walter Piston Violin concerto twice with the London Symphony for the BBC Third Programme, and gave the premiere of the revised version of the concerto by Robert Russell Bennett with the same orchestra conducted by Bernard Herrmann at the Royal Festival Hall.

Guido Cantelli, brilliant young Italian conductor, protege of Arturo Toscanini, was killed in the crash of an Italian airliner on November 24 near Paris. He was on his way to New York City, where he was scheduled to conduct the New York Philharmonic-Symphony Orchestra in three concerts in that same week. Cantelli had been brought to the United States originally by Toscanini who had come to look upon him as a son. Dimitri Mitropoulos conducted the three concerts scheduled for Mr. Cantelli and at each he conducted the orchestra in Strauss' "Death and Transfiguration" in memory of the young maestro.

The musical events scheduled for inclusion in the program of the 1955 annual festival of the arts in Alabama, January 25 to February 16 include a concert by the Boston Pops Orchestra, a recital by Artur Rubinstein and two performances by the Birmingham Symphony. One of the concerts will present Andres Segovia as soloist.

(Continued on Page 10)
Here is a new achievement...in purity and...college musical library should possess this "last word". W. W. Norton Co. $10.00

Mr. Howerton are based upon for developing good choral performance. The fundamental mechanisms and techniques and so on.

These sparkling essays, although addressed...a wealth as if...universal interest. American readers will find them as worthwhile..."Handbook" or "Companion." It is a rather curious but...to music. The book is in the "Chordolary Anchor Series" and is one of 307 pages. Doubleday and Co. Inc. $9.95

Philip Bates
Reviewed by Richard Franko Goldman

This is the second in the Philosophical Library's series "The Instruments of the Orchestra," written to provide the interested reader—whether amateur or professional—with a history of its instrument as well as hints on playing techniques. The author, who is Senior Music Producer for the BBC Television Service, has one of the world's most notable collections of woodwind instruments, and it is evident that woodwind, both historical and contemporary, are of the greatest interest.

These books have represented years and years of patient research upon the part of musicologists in summarizing the sources of information in the libraries and archives of the world. Deutsch's 942-page volume is a towering example of the "World". The title, however, should not mislead the public to expect a monograph on the oboe (except how to play it) that is not to be found in Mr. Rate's thin volume. The book does not treat of the use of the oboe (in opera, for instance), or of oboe playing techniques (under Roding, etc.), or attitude toward noxious insects (under Vermin). It is the ideal volume for ready reference if one wishes to refresh one's memory of Anna Luise Barbara Kegel's work (see Entry: Women), or identify Ignas Umlauf.

Dr. Nettl's scholarship is unquestioned, and most omission or inaccuracies in this volume will be noted by the most careful Beethoven scholar and musicologists. I have been unable to find references to a few of Beethoven's smaller pieces, and found myself somewhat handicapped also by the lack of an index of headings. One most perforce browse through the book, in many instances in the hopes of coming across the specific information one seeks. A rather sketchy ever-all chronology is given as an appendix; it is curious that in a book so full of facts as this there is nowhere a full chronology (if otherwise) of Beethoven's works.

One should judge this book, however, for what it is rather than for what it is not. As an accessory volume in a library or private collection, it will provide both pleasure and information in an easily accessible format.

Richard Franko Goldman

The World of Opera
by Robert Lawrence

Reviewed by Dika Newlin

Handel
A Documentary Biography by Otto Erich Deutsch

Beethoven Encyclopedia
by Paul Nettl

Reviewed by Richard Franko Goldman

Several of these books have represented years and years of patient research upon the part of musicologists in summarizing the sources of information in the libraries and archives of the world. Deutsch's 942-page volume is a towering example of the kind of achievement this work is by no means the achievement of one man. Deutsch was, so to speak, the commander of a small army of musical excavators who delved into all available musical sources—documents, letters, programs, newspaper and magazine advertisements, poems and so on.

From the first item in the book, which is a copy of the marriage register of the Church of St. Bartholomew in Gelichstein April 23, 1683, which reads, "The noble, honourable, greatly respected and renowned Herr Georg Handel, duly appointed Valet to the Elector of Brandenburg, with the lady Anna Dorothea, my daughter—" (the bride's father was the pastor) to the last entry giving two anecdotes of Handel, the interest is kept up, not by the comments of the compiler, but by the lively incidents in Handel's life as instanced by the greatest variety of his activities in many diverse directions, as shown in contemporary records. One can open this book to the study of the blind eye, and most anywhere and find some pertinent paragraph throwing new light upon the life of this tempestuous, individualistic personality. Handel, whose name appears in English publications as George Friedrich Handel, was baptized in Germany as Georg Friedrich Handel (pronounced Gay-er-frank Hahn-del). His name was also spelled Handel (pronounced Han-del). There is an aura of magnificence about his career which few other composers have enjoyed. Every public and college musical library should possess this "last word".
COMPETITIONS
(For details, write to sponsors listed)

American Guild of Organists 1956-1958 National Organ Competition in Organ Playing; preliminary contests to be held by local chapters, with semifinals 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.


Sixth Annual Student Recital Awards of $2,000. Deadline March 1, 1957. Details from Professor Robert Erickson, Mu Sigma, honorary music society of Pennsylvania.

Ascension Festival Service May 27, 1957. Details from the Church of the Ascension, New York 11, N. Y.


The Church of the Ascension annual anthem composition Award of $100 with publication and first performance at an Ascension Festival Service May 27, 1957. Deadline March 1, 1957. Details from Secretary, Anthem Contest, 12 West 11th Street, New York 11, N. Y.

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

We tend to think of folk music as something which sets the countries of the world apart, as something national in character. The international aspect of folk music has often been neglected, but, as a matter of fact, the countries of Western civilization have a great many folk songs in common. The American Children's song, When I was a Lassie is just a version, with different words, of the German O Du lieber Augustin. Folk tunes are like traveling salesmen, wandering from place to place, leaving their goods here and there. But in each home, the goods are put to use in a different way, according to the taste of the family. Some salesmen, of course, don't succeed in leaving anything, if it's not what the people want. As a folk tune was passed from country to country in Europe, it left a version in this village, another in that. And in each place the tune was molded to the musical personality of the people. Taking on the traits which characterize the songs of each particular group, it became integrated into the folklore of each country. Thus a folk song tends to exist in many different versions, or "variants," rather than in one standard form.

In a recent anthology of folk songs, "Europaischer Volksgesang," (Ernst Volk Verlag, Cologne), Walter Wiora, an authority on German folk song, shows many versions of songs which have spread over the continent, each typical of its adopted home. In one song, the English variant is smoothly flowing in the Dorian mode. The Hungarian variant has the vigorous rhythms and syncopations which we know from the music of Liszt and Bartok. The Spanish tune is rollicking, dance-like, with ornaments, and in the typical minor. The Romanian version has the irregular rhythms of the Balkans and an oriental-sounding minor second at the end. Wiora's book contains a wealth of this kind of comparison and makes us aware of the essential unity of European folk music. In doing this, it tends to underscore the great variety of styles, but it nevertheless offers a good over-all survey of European folk music.

Professional Folk Singing

Most people know folk songs from commercial records, sung by professionals like Burl Ives, John Jacob Niles, and Susan Reed. These singers perform the songs musically and expressively. But we should be aware that learning about folk music from them is a bit like being introduced to Borodin through "Kissed," or to Tchaikovsky's way of Freddie Martin's version of the Nutcracker Suite. Not that there is anything wrong with these popularized versions; they simply are different from the composers' own versions, but they are arranged so that people who don't know the name Tchaikovsky would get to hear them in spite of themselves. It's the same kind of thing with folk songs sung by professionals.

Professional folk singers perform the songs in a way which is palatable to the sophisticated listener. But in order to do this, they have to arrange the songs. The songs are collected from musically untrained members of folk communities on the farms and villages, whose performances simply would not be acceptable to critical urban listeners (Continued on Page 62).
What they mean is, "How long will it take me to learn to play well enough to enjoy it myself?" It is impossible to say earlier than six months after study begins how long it might take a student to learn to play well enough to satisfy his own ambitions. It depends on a number of things—first of all, the sincerity of his desire to learn, his capacity for work, and whether he is willing to make the time for regular practice. (One of my students, who is vice-president and plant manager of a large chemical company, gets up at five-thirty every morning and practices an hour before he has breakfast with his wife and three children.)

As near as possible, it is wise to teach them the kind of music they want to play. For those who are interested only in popular music, progress is more rapid, but it is more difficult to learn it in a tasteful manner. I try to prepare them for this difficulty, shattering any illusions of learning to play the piano in ten easy lessons and at the same time, assuring them that after ten lessons, they will be over their biggest hurdle. My advice to those who are interested only in playing popular music is that a combination of the two methods, for the first year at least, makes for more independence and better popular playing. If they insist on no classical work of any sort, I still give them Hanon studies to help limber up stiff fingers. I warn them not to expect to be turning out mastered renditions of Debussy’s "Clair de Lune" or the Chopin A-flat Major Polonaise by the end of the first year. However, such ambitions are rarely the case with adult beginners. They have learned that most worth-while accomplishments require a long time and concentrated effort. They are in particular hurry as long as they enjoy their lessons.

I find that a beginner that, as in other learning processes, he will strike occasional plateaus when he feels that he is making no progress. Such plateaus are generally followed by a sudden sharp sense of definite progress. There will be discouraging moments when he feels that he is actually going backward instead of forward. Paradoxically, these sensations of retrogression are usually signs of progress, too.

Ceuntion, also, that this is frustrating periods because of lack of time to practice. A the end of the year, the busiest persons are the ones who do something about their ambitions to learn to play the piano. (Continued on Page 52)

etude—February 1957

SINGING FOR TELEVISION is not quite the same as singing in other media, and requires a number of adjustments. Fortunately, these are not of a technical nature, but rather concerned with mental attitudes that should ever be allowed to creep into one’s basic vocal technique. The adjustments one needs to make, grow out of the demands of TV production and reflect its limitations as well as its almost miraculous possibilities.

"The selection of singers for TV contracts may be said to resemble Broadway type-casting in that producers prefer not to train candidates; rather they choose persons whose equipment (whether by nature or by experience) already fits the work. And the most desired quality is not vocal or even musical; it is the ability to stand up before cameras and microphones and send out an impression of freshness, of self-conscious naturalness. Certainly, poise and assurance are needed in all forms of public performance, which makes TV different is the fact that it brings the performer closer to the audience. There is no stage, no proscenium arch, no distance; everyone occupies what is called a front row seat but which is actually nearer to the performers than any seat in any theatre since Shakespeare's day. Knowing that his hearers are constantly in a position to look into his mouth and teeth and thus to judge the singer's abilities is needed. Thus, the first adjustment to the demands of TV concerns the acquisition of poise—not a superficially imposed nonchalance, but a deep calm, surety, and fortitude within one's own nature.

"How that is to be achieved is probably the work of a lifetime, involving faith, philosophy, mental and emotional relaxation—provided that 'relaxation' is not presented as a fetish which makes one all the more tense! It is also helpful to know exactly the sort of tests and problems one will encounter in television work.

"First, you must familiarize yourself with the fact that whatever you are, whatever you think and feel—or worry about—comes through those merciless TV cameras. Some of the chief difficulties are those: wandering eyes, that dart here and there, trying to pick up clues as to how one is doing and that show up on the screen as a sort of nervous flutter, rather than the calm, artificial smile that so often results from not really hearing what goes on around you—and when the cameras are on you, you don't always hear; not knowing what to do with one's hands (a problem which causes many TV shots to stop at the waistline). Once you know what the dangers are, you feel better prepared to deal with them.

"Another great problem for the TV singer is that of adjusting to the telecasting's methods of singing which are almost identical with those of radio; very often the TV microphone has a much more sensitive amplifier than the radio microphone and requires a much louder delivery. Sometimes again, you must avoid the extreme and moving their mouths too much.

"We are the first generation to come face to face with a new medium, and to realize that we can accept it or reject it. The choice is up to us. It is too late to say, "It's my gift to do it," because now there are no such things. It is, however, too late to say, "I'm old and I'm too late to learn," because even the busiest persons can find time to practice. They merely need to decide whether they want to learn to play the piano. (Continued on Page 52)

etude—February 1957

Lois Hunt as Musetta in "La Bohème"

(A thorough Pennsylvania, Lois Hunt was born in York, and brought up in Philadelphia. The girl's marked musical gifts were encouraged by her aunt, herself a capable violinist; nevertheless, young Lois was given a general academic education, within the Philadelphia College of Dentistry. She is a registered dental hygienist, and Kept up her license. Her earliest musical studies were pursued in Philadelphia, where she was a private pupil of Maure Cesdot. In 1946, she came to New York, to continue her studies under John Howell. In 1949, Lois Hunt won the Metropolitan Auditions of America, leading roles with the Metropolitan Opera. Miss Hunt's success has included appearances in concerts, recitals, and television have earned her national acclaim.—Ed. Note.)

etude—February 1957

Lois Hunt as Musetta in "La Bohème"
Impressions of musical education in the United States

by Masao Hamano

In the year 1955, at the correlative invitation of the State Department, I visited the United States from the beginning of October to the last day of December. During that time, I had many occasions to observe the actual state of musical education in the United States, and to talk with those connected with the work.

Since 1949 I have been in charge of the guidance and administration of musical education of the Tokyo Metropolitan Board of Education, and I have found many problems to solve in the field. This is because in Japan, unlike the other arts, music which is based on the musical scale of Europe does not enjoy a long history and tradition, so that school music education is far from perfect. Therefore, I expected much from the inspection tour. However, this three-month tour was not long enough; but I did learn a great deal from observing the actual aspects of music education in some sixty elementary and high schools.

What impressed me greatly in the teaching of music in the elementary school, is that activities in the classroom are all performed in a pleasant atmosphere. Especially in the program of the lower classes, we found a lot of folk dances and rhythm activities, together with vocal and instrumental music and appreciation; thus it becomes, as it were, musical recreation. This method tends to develop in children musical taste and ability in a natural and pleasant atmosphere. The morning music assembly at an elementary school in Philadelphia, the music lesson at Attatched Kindergarten of the Ohio State University, the rhythm activities at an elementary school in Newark, New York, the Christmas meetings at many schools in Dallas which I attended under the guidance of Miss Marion Flagg—all these have now become dear memories to me.

In Japan, there is often too much distance between teachers and pupils, but in America they are always very friendly with each other; I, believe, is of great help in the teaching of music. Again, the fact that the period of one lesson is shorter, but more frequent than in Japan, seems to make a music lesson pleasant, and at the same time, to be very practical and conducive to learning on the part of the pupils.

Speaking of practicality, at the meeting for the study of the teaching of music which took place at Newark, New York, discussions were chiefly directed to those problems of materials or pupils' activities which were sure to be of immediate use to the teachers who joined the meeting. In Japan, we often debate for hours on the teaching of rhythm, singing, for instance. "Which should we take, the fixed Do or the movable Do system?" But here, whether it involves flute playing in Philadelphia, or song flute in Omaha, the problem is treated very practically.

The next years were spent in Kansas, where Cowell supported himself and his mother, until her death when he was eighteen—one means of livelihood during this period came from finding, cultivating and selling rare wild plants. In 1914 a group of friends arranged to send him to the University of California, where he received his first formal training in composition from Charles Seeger, although he had arrived with over one hundred works already to his credit. Henry Cowell attended classes for three and one-half years and became an assistant in the Department, but was prevented from matriculating because of his lack of a high school diploma.

Cowell served as an Army band leader during the first world war, after which he resumed his studies for two years at the Institute of Applied Music in New York City. From 1923 until 1933 he made an annual tour of the United States, playing his own piano music; he also made five European tours. At his European debut in Leipzig in 1923 the police were called in to quell the riot caused by one of his pieces; during the disturbance Cowell calmly continued at the piano, never halting his performance. During this initial period of making his music known Cowell had to have a rough time of it; a New York daily paper once sent out a sports writer to cover his recital, duly publishing the review on the sports page as an account of the bout between "Battling Cowell" and "Kid Kachoo."

However by 1926, the first shocks of his unorthodox approach to piano technique had died down sufficiently to permit an appreciation of what Cowell was attempting musically. A number of perceptive and influential musicians and critics came to realize his importance and offered him support. Concerts were arranged for Cowell in Europe by Artur Schnabel and by Béla Bartók, and by the painter Kandinsky.

In 1928 his tour took him to Russia, making him the second American musician to visit the USSR (Roland Hayes was the first). Despite the intense interest expressed in his music, the Russian audiences tended to react rather naively to Cowell's work, regarding him as a bizarre mixture of industrialism, Broadway and Wall Street financing.

Two of his piano pieces, Lilt of the Reel and Tiger, became the first American music to be published in the Soviet Union. Both of these, incidentally, make extensive use of the fist, flat of the hand, or two forearms, and harmonics—the last-mentioned to be played by stopping a bass string inside the piano with the thumb of one hand while striking the corresponding key with the other.

In 1931 Cowell was awarded a Guggenheim Fellowship which took him to the University of Berlin, where he embarked on a substantial program of research in non-Western musical cultures.

Since 1932 he has been in charge of musical activities at the New School for Social Research in New York City. He has also taught in California at Stanford University, Mills College, and the University (Continued on Page 47).
Dr. Felix Salzer of Queens College is one of this country's foremost exponents of the theories of the late Heinrich Schenker. These have been embodied in his "Structured Hearing," a provocative and analytic work in two volumes, published in 1932. That Dr. Salzer's interests in music extend beyond theory, is evident in the present article.

William J. Mitchell

...as so often before, the conversation turned to the subject of personality. Everyone tried to define it and no one succeeded. What is personality? Is it that elusive quality that compels the world's attention regardless of one's shortcomings? Is it the invisible secret of commanding respect and love of those around you through what you are rather than through what you do? Well, perhaps the outward radiation of a man's hidden strength and convictions, unconsciously sensed by others?

As the debate waxed in intensity, my thoughts turned to the violinist Bronislaw Huberman. Although little known in North America, Huberman had been one of the most revered artists of the European concert stage for almost two generations. Like Paganini before him, he had only to announce: "Huberman will make his violin sing," and concert halls were sold out in a matter of days. The devotion of European audiences to this extraordinary artist was unique. Women carried his photographs with them wherever they went. Princes and princesses, dukes and duchesses, statesmen and captains of industry could be found in the audience of the iodized violin virtuoso.

Huberman was born in 1882, near Warsaw in Poland, the son of a Jewish lawyer. At the age of twelve he played the Brahms Concerto in Vienna in the presence of Johannes Brahms himself, and the master embraced him after the performance. From this moment on, Huberman went from triumph to triumph, and his career as a prodigy was comparable to that of Yehudi Menuhin some thirty years later. When I heard Huberman for the first time, I was a mere boy, a budding violin prodigy myself. My excitement while waiting for the great man to appear was indescribable, and every nerve in my body tingled with expectancy. It was a moment of pure anticipation, a moment of bliss.

Finally he appeared to be ready; he drew his violin up to his chin, at the same time striking out with his bowing arm. And in this selfsame instant an incredible transformation took place. He had closed his eyes and he was no longer wall-eyed. He had raised his violin Heavenwards, and his whole body seemed to participate in this Heavenward upsurge. There was no longer a flat-chested little man with sloping shoulders. Huberman had become a spirit, a divine messenger of the world's greatest music. His whole being was enveloped in a wave of exaltation, and I am sure that everyone present was aware of this.

At the end of the concert Huberman received a delirious ovation. No Clark Gable, no Frank Sinatra ever aroused greater enthusiasm among theobby-soxers of our time, than did Huberman among adults and adolescents alike. In fact, to the people of that day, only thirty years ago, Huberman was a god. He achieved the incredible paradox of being grotesquely homely in repose and superbly beautiful in action. (Continued on Page 40)
 NEW RECORDS


The records presented here are typical representatives of the most recent releases, available at the largest number of retail outlets. A few of these are especially noteworthy, while others are well worth investigating. The reviews in this section are intended as a guide for those seeking to expand their musical libraries.


The vivid music of Grieg's Norwegian Suite, with its strong national character, is abundantly represented on disc by the Columbia set of the Norwegian quartet, which is far and away the most successful of the available recordings. The performance of the suite is marked by a sensitivity and tenderness that is truly Griegian, and the music is played with a notable degree of precision and coherence.


The Schubert symphony is a work of great beauty and pathos, and the Columbia recording is one of the finest available. The performance is characterized by a sense of serenity and poignancy, with a notable emphasis on the melodic lines and the expressive quality of the music. The recording is recorded in excellent stereo sound, and is highly recommended for anyone interested in Schubert's symphonic works.

NEW RECORDS

Grieg: "The Little Organ Book," "Orgelbuchlein"; The Church Year in Music; E. Power Biggs, organ

The Biggs version is out simultaneously with a recording by Power Biggs, organist at Westminster Abbey. The result is a fine achievement, with a sense of the composer's innermost spirit. The music is played with a profound sense of reverence and devotion, and the performance is marked by a remarkable sense of technical mastery and emotional depth. The recording is highly recommended for anyone interested in Grieg's organ music.

NEW RECORDS

Grieg: "Polovetsian Dances"; "Tamar"; "Polovetsian Dances"

The Polovetsian Dances are among the most evocative and powerful works in the Grieg repertory, with a sense of folkloric color and mystery that is truly Griegian. The recording is played with a sense of the composer's innermost spirit, with a remarkable sense of technical mastery and emotional depth. The recording is highly recommended for anyone interested in Grieg's orchestral music.

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Grieg: "The Little Organ Book," "Orgelbuchlein"; The Church Year in Music; E. Power Biggs, organ

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Shape Notes, New England Music and White Spirituals

Part Two

by Irving Lowens

It was one of Wyeth's publications, a tune book called "The Repository of Sacred Music," Part Second (Harrissburg, 1813) that turned out to be the most noted and influential of the early shape note collections. The others had been merely more or less successful imitations of "The Easy Instructor" in both idea and content, but in Part Second a novel element had been added designed to appeal particularly to Methodists and Baptists. For a long time, those caught up in revivalistic fervor had been singing hymns to music not normally found in tune books. This music was the secular folk music of England, Scotland, Wales, and Ireland, which religious enthusiasts combined with easily memorized religious doggerel. The combination had been called spiritual folk song and American folk hymnody; the individual song has been dubbed a white spiritual. Under the impetus of the great revivals of the turn of the century which spread like wildfire throughout the country, music from this unwritten tradition finally began to make an appearance in print in such Northern collections as Samuel Holyoke's "Christian Harmony" (Salem, 1804) and Jeremiah Ingalls' "Christian Harmony" (Exeter, 1805). But it was not until Part Second was published in 1813 that Little's shape note tunes published in the 1830s and '40s came a new and vigorous crop of itinerant singing masters, spiritual children of the 19th century, who plied their trade at the edges of civilization — in Virginia, the Carolinas, Tennessee, Kentucky, Ohio, the Missouri Territory and the Western Reserve. Their singing school notebooks give a dramatic proof of this. Not only did they decide to co-operate among themselves but they also persuaded the managers of piano stores in Phoenix to co-operate with them and to provide the necessary pianos on which these students, in eight groups — two in a piano, could perform. . . . To Elizabeth Schwarzkopf and Marga Traore of London (Herbert Von Karajan) the Ninth Supersedes in Fact Any Predecessors, Except That They Are Superlative Recordings of Beethoven's Two Symphonies. The realistic quality of the sound and the recording are excellent. (Continued on Page 52)
“Another thing that makes our Festival unique is that one of the participating teachers has been chosen to conduct the entire program. In other words, they hire a conductor from the New Jersey to whom initial training was given. The Festival has been held for two nights in the past but if the demand for tickets becomes too great it may have to be extended for an additional night. In an interesting interview with Julian and Isabelle McCreary, the author gathered valuable information about the project in answers to the following questions:

How does one go about organizing such a project? "First the general chairman and the conductor have to be chosen," Julian McCreary answered. "My wife and I have served in these capacities since the first Festival was organized..." committees are appointed each year to serve with us. These committees take care of most of the paperwork, such as purchasing music, mimeographing letters, arranging publicity, working with the music stores, etc. "Another city does have piano festivals; but, as far as we know, Phoenix is the only city which has such a large cooperative venture. Usually one store handles or arranges a Festival. In our city we have the assistance of the six leading piano dealers. Not only do the piano stores provide the pianos but they transport them to and from the auditorium and they tune the instruments. In addition they provide rehearsal space..." furnishing the use of their buildings and instruments for six weeks before the performances.

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Waltz on White Keys

This tranquil music begins in the Dorian Mode: \( \text{At letter } \circ \) a second theme is heard in the Aeolian Mode: \( \). At letter \( \circ \) the original Dorian feeling returns, but it is quickly replaced by the Aeolian mode with which the piece concludes. The phrases are of 3 and 6 measure length.

Moderato

**Isadore Freed**

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ETUDE - FEBRUARY 1957
Bounce Dance

This is a hearty example of the use of Cowell's famous tone-clusters, or secundal chords. The melody is in B♭ major, but the tone-cluster harmonies add a piquant flavor. For example, at the end of the piece, the final measure is basically as follows:

But the harmonies are given increased pungency by the added cluster tones:

HENRY COWELL
edited by Isadore Freed

Con moto

PIANO

Tempo I

Più mosso

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ETUDE-FEBRUARY 1957
Scampering Chipmunks

LOUISE E. STAIRS

No. 110-40390

Grade 2

Allegretto

Lit - tle brown chipmunks with strip - ed backs. Come down and chatter to

me.

Scam - per - ing chipmunks race up thro' the trees.

fro - lic and play; Pausing to chatter and scold from on high, Chas - ing each other in

Happy this bright sum - mer - day.

Gath - er - ing nuts for the

Chas - ing each other in fro - lic and play; Pausing to chatter and

win - ter days, Stor - ing them safe in the hol - low tree;

scold from on high, Happy this bright sun - ny day.

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ETUDE - FEBRUARY 1957
Hi! Spring!

Moderato \( \frac{4}{4} = 120 \)

It is spring, spring is coming! Warm days bring us a time for play.

Crocus, robins, dandelions,

Dancing for joy!

Again making the world so gay!

Warm days bring us time for play; crocuses, robins, dandelions,

"Spring is here! Spring is here!" seem to say.
BRONISLAW HUBERMAN.
(Continued from Page 17)
From whence did this extraordinary power over his audience stem? Did he account for it? Or did he believe that perfection of his playing brought him the adulation of his public, in order to devote himself single-handedly to the making of music? Were his generosity and hospitality only a mask for his excessive regard for money. How much did he care for the art of music? Or did he care for his thundering applause? Do we ever know how much of the personal life of a great concert artist was almost finished, his greatest task in life still lay before him. He continued to make his great Pan-European movement that had been started by his fathers achieved by blood and sacrifice. The issue of the blood-line was now denied to his fellow artists of lesser degree. But although Huberman's career as a concert artist was almost finished, his greatest task in life still lay before him. The dream of the hordes of Hitler, first in Germany, then in Austria, Czechoslovakia and Russia, was to turn this man into a delirium of excitement. One woman and exclaimed: "Can you expect this great artistic empire over which Huberman stood up and shouted "Brafo." After wards he wrote me a warm, encouraging letter.

Despite the disparity in our ages, our warmly personal relations continued, and I visited Huberman in his suburban retreat whenever I was in New York. At the conclusion of the war Huberman returned to Europe and established his residence in Switzerland, near Vevey. It was here that he died in 1947 of cancer, at the age of 64. It was almost incredible that he was only 64, for his great Pan-European movement had spanned more than half a century.

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- Ear Training & Sight Singing
- Guitar
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- Harmony
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City

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Paul Henry Rubens, Editor

etude—February 1957

40

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etude—February 1957

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 Some Aspects of Modern Left-Hand Technique
Part 3
by Harold Berkley

INTHEprevious two articles carrying the above title, September and December 1956, we discussed the modern method of shifting to the scales and arpeggios, the more frequent use of the second position, the much more limited use of natural harmonics in a melodic phrase, and the modern fingering for chromatic scales. In the present article we shall take up the modern fingering for broken fifths, Advance fingering and Extended fingering.

For many years it has been recognized that a broken diminished fifth is much better played with neighboring fifths than with the same finger, even when another note intervenes between the two notes of the fifth. See Exs. A, B and C—from the Kreutzer study in D minor, #27.

In Ex. F, the traditional fingering would be to play the second quarter, C sharpened, with the 3rd and 2nd fingers, making it necessary for the 3rd finger to move across the strings twice in three beats. This cannot be done without either breaking the flow of the phrase or hitting an inferior quality of tone. The fingering given in Ex. F can eliminate both of these faults.

In Ex. G, the third beat of the first measure is taken with the 4th and 3rd fingers, which means that a weak finger must hop across the strings as fast as it can. It cannot move fast enough to avoid a break in the tone and, most probably, a weak grip on the A. The fingering in the Example is much to be preferred.

The idea of Advance Fingering is not new—it is germ is present in an early edition of the Kieser studies; what is new about it is its increasingly rapid adoption by most teachers and its wider relation to the technique of playing. Advance Fingering may be described as the placing of a finger on a string in preparation for notes that will be played a moment or so later. Generally speaking, this finger is put down simultaneously with the finger which is at that moment stopping the sounded note—just as though a double-stop were being played, except that the note being prepared is not sounded before it is required in the phrase. The principle can be seen in its simplest form in scales and arpeggios—see Exs. B, I and J. The open square notes indicate the notes prepared in advance.

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I teach piano beginners, and my problem is concerning the speed mark. I often wonder why I can’t get the students to attain those speeds, no matter how carefully I prepare them. Is it necessary that they play in those tempos before going on?

I would also like to know how to help them to overcome the habit of bobbing the wrist up and down. I have failed to get them to play with a quieter wrist. I sincerely thank you for any help.

(Mrs. B. F. B., Oklahoma)

A. Please do not be concerned about failing to get your little pupils to play fast. The time will come when they will play... too last!

For the time being, just watch that they play correctly and without stumbling. Speed will increase gradually.

Besides, there is no fixed speed of any kind for allegretto, allegro, or presto. It’s all relative, and a matter of personal appreciation. Even metronome markings are unreliable. They vary from one edition to the other, and only reflect the personal opinion of the editor. It is well known that Beethoven, in his late years, changed his previous markings and made them faster. At that time however, he had become deaf.

As to the habit of bobbing the wrist up and down, it is a problem which comes up many times. I have already answered it but I continue to do so because this particular trouble needs repeated advice, like the proverbial nail that must be pounded again and again to drive it in. Give your students exercises in bold down notes, and occasionally, place a coin on top of their hands, letting them have it if it doesn’t fall!

Mordent and Trill

Q. Will you please tell me the correct way the mordent should be played in the Bach Fugue No. 5 in D major from the Well Tempered Clavichord?

1. The mordent on C sharp in the 7th measure from the end.

2. The trill on C sharp in the 7th measure from the end. Bach: counting the last measure.

Thank you so much for your assistance.

(Mrs.) V. M. H., D.C.

A. I suggest the following interpretation:

Mordent:

Trill:

There are, of course, various opinions as to the rendition of trills and mordents. But you will be safe with the above, which are strictly along the accepted tradition.

Haydn Cadenzas

Q. I recently bought a copy of Haydn’s D major harpsichord concerto. I originally wanted arpeggios and the cadenzas written by Haydn only. But I couldn’t find it. According to the saleswoman who sold me the score there are no cadenzas by Haydn in this concerto, to his knowledge, but my own teacher told me that Haydn wrote his own concerto cadenzas. Could you please tell me where to order such a copy?

(Miss) B. B., Indiana

A. The saleswoman who gave you the information was wrong. You can buy the Haydn D major Concerto in the C. F. Peters edition No. 8355, and in it you will find the original cadenzas written by the composer himself.

Carl Weinrich: An Appreciation

by Alexander McCurdy

Carl Weinrich, organist and choirmaster of Princeton University Chapel, is nearing the end of the colossal project he undertook several years ago, that of recording the complete organ works of Bach.

The project when completed will be a valuable addition to the repertory, as well as another milestone in the distinguished career of this fine and gifted artist.

It is thirty years since Mr. Weinrich and I entered the Curtis Institute of Music to study with Lynnwood Farnam. Even in those days Mr. Weinrich demonstrated his ability to work hard and, in his quiet way, get results.

These may seem modest, unspectacular virtues; but it is their possessors upon whom the gods smile. A point which I make to my students upon every possible pretext is that it is nonsense to suppose opportunity knocks but once. It is not true. Opportunity sinks her knuckles rapping at our doors. The question is whether we are able to take advantage of the opportunity when it comes.

One such occasion came to Mr. Weinrich while he was still a student at the Curtis Institute. It happened under melancholy circumstances, namely, the sudden, unexpected illness and death of Dr. Farnam.

Mr. Weinrich took over at the Church of the Holy Communion in New York, playing all the programs which Dr. Farnam had arranged to perform himself. They included, among other things, Bach’s massive, monumental “Art of Fugue” in its entirety.

So brilliantly did Mr. Weinrich carry out the unfinished assignment that this hitherto unknown young student became the talk of the organ world.

Later Mr. Weinrich became head of the organ department at the Westminister Choir College in Princeton, N. J. While at Westminster, he designed for the chapel there an organ which is one of the finest in the country.

First executed by Ernest M. Skinner, the instrument was redesigned by Mr. Weinrich and completely rebuilt under the direction of the late G. Donald Harrison. Since then, two decades of Westminster students have learned from this installation what a fine pipe-organ can be. Mr. Weinrich’s influence thereby has spread all over the nation.

The outstanding feature of this instrument is that there is a complete ensemble on every manual (not just an Una Maria, flute and clarinet on the Choir), and a practically independent pedal section.

Recently Mr. Weinrich said of this instrument: “The Choir College organ is not perfect, but I think that if I had it to do over again, there is very little I would change.”

As Mr. Weinrich’s successor, I have played the Westminster organ for eighteen years, and there is very little about it I would change, either.

When Mr. Weinrich left Westminster Choir College, he taught at Vassar College, Wellesley College and Columbia University, returning to Princeton as organist and choirmaster. Since then he has done almost no teaching. He devotes his time to chapel services and recital programs, a procedure in which Princeton University encourages him. He has his work so arranged that he can practice hours on end. The result shows in his solo performances, and the fine choral singing done under his direction.

Some people have the erroneous idea that Mr. Weinrich is interested only in Bach and his predecessors, and in Hindemith and Schoenberg. Mr. Weinrich plays all these composers, and plays them well. But he also plays other things. An organist who has memorized all the symphonies of Vienne cannot be accused of neglecting the French school.

Mr. Weinrich plays Cesar Franck and other Gallic masters, as he does everything else, with taste, imagination and fine musicianship. His performance of the Franck E Major Chorale is an exciting musical experience.

The massive project of recording Bach’s organ works complete has probably been in the back of Mr. Weinrich’s mind since his student days. At our classes, Dr. Farnam played for us all the works of Bach. Mr. Weinrich immediately set about mastering this repertoire, learning the whole Bach literature then or shortly thereafter.

He has been assiduously studying and practicing it ever since, and at length has arrived at the point in his career where he is ready to give Bach’s works the permanence of recording.

Mr. Weinrich is recording on the seventeenth-century organ at Skaninge, Sweden, a Baroque instrument similar to that played by Bach himself.

The resulting records have been a delight. For reasons not entirely clear to anyone, including the engineers, pipe-organ tone takes kindly to high fidelity sound reproduction. A favorite device of hi-fi men when showing off a new “rig” is to make listeners’ eyes pop by showing what the set can do in reproducing a 32-foot pedal stop. (Continued on Next Page)
Hence Mr. Weinrich's recordings have, in addition to his fine, musicianly interpretations, admirable fidelity to the original sound. Since the characteristic tone of a seventeenth-century Baroque organ is not to be heard at all in this country, the Weinrich recordings gain additional interest for having been made at Skaneateles. Music schools and schools of the fine arts in general will doubtless welcome this opportunity to acquaint their students with the authentic sound of Bach as played by a fine interpreter.

When the Bach project is completed, Mr. Weinrich has other things in mind, which will interest musicians and hi-fi enthusiasts as well. I wish that I could tell you about them. Mr. Weinrich will, when Mr. Weinrich gets ready to announce them.

The picture changes around 1700 and in the first decades of the 18th century, when the "Collegia musicorum" in Germany, Switzerland and Sweden gave public performances. One of the most important of these, the Collegium Musicum of Leipzig, directed by G. P. Telemann, J. F. Fasch and J. S. Bach. The real turning point, however, was the founding in 1725 with the foundation of the "Concert spirituel" in Paris by A. Phidias, with "concerts spirituels" in Paris by A. Phidias, with mixed programs of that era, consisting of pieces for chorus, orchestra, and soloists, and the inclusion in the score of this type has been the management of lectures on modern music, the publication of articles and books, and the organization of recordings of compositions which, in those more conservative days, no commercial recording company would have dreamed of putting on the market. Undoubtedly, however, the outstanding and lasting accomplishment of the Society was the publication of New Music Quarterly, which still appears four times yearly with one or more new works, American or foreign, in each issue. New Music Quarterly presents no comment, only the music itself, and its unique policy has always been to consider for publication substantial works written in a highly original (and often "experimental") point of view—particularly in cases where such an "off-beat" attitude might tend to isolate the composer from his potential audience. An index of the issues of New Music Quarterly reads like a who's who of avant-garde music.

When the first issue came out in 1927 Cowell personally wrote notes on eight thousand of the circulat that he sent out to announce the venture. Seven hundred subscribers responded, about half of whom may be described as "adapting a phrasal resolution upon receiving their first copy, devoted to Karl Ruggles' "Men and Mountains." The Quarterly was rescued by Cowell's persistence and by the very considerable financial sacrifice which he undertook personally.

The meeting of Charles Ives in this publication is now history. When Henry Cowell asked Ives to suggest one of his works for the Quarterly, Ives insisted on assuming all publication expenses himself, and for some years thereafter helped to resolve the deficit that inevitably followed each issue. The second movement of Ives' Symphony, which was formally published in January 1929, was the first work of Ives to be formally published in the full sense of the term. (Ives had previously issued limited editions of some of his works at his own expense, intended for private circulation.) A full account was spent in preparing this issue which presented unprecedented problems of engraving—in some places as many as nineteen different temps and meters are presented simultaneously in the score.

During the time in which Cowell was editor of the Quarterly, only one composer was excluded by policy—himself. Now and again he relinquished the editorship did any of his music appear in the series.

HENRY COWELL

(Continued From Page 15)

California; in Baltimore at Peabody Conservatory; and in New York at Columbia University. Recently he set out on a world-wide goodwill tour under the auspices of the Rockefeller Foundation. In New York he had the opportunity to check his theories in class and find excuses for not tackling the problems at hand. Pay attention to even the smallest detail. If you aim for perfection, you will be able to accomplish a big step in the right direction.

Before attempting to play a new composition or exercise, examine it carefully, check the key signature, the measure signature, and locate all spots that look troublesome in any way. These are the places on which you should concentrate first. Now play each hand separately, to allow for complete concentration of trouble spots. Even though you may feel as though you have lost some of your ability to read both hands together, you will find that your later performance will be much surer and cleaner when you have ascertained that you can go slowly at the beginning. Remember, every speed is too fast if mistakes are being made. Take the time to be accurate at the beginning.

Avoid physical fatigue. Instead of sawing away at your music until you reach the point of both mental and physical exhaustion, limit your practice periods to the amount of time you can play without undue fatigue. It is better to practice in two or three shorter periods, stopping for a while to clear your mind and relax, than to practice for hours at a time. If you keep on practicing until you are too tired even to think, you will be making mistakes which will be difficult to correct.

Pay strict attention to what your instructor tells you, and do not be afraid to ask a question if some part of the instruction is not clear to you. You gain nothing by pretending to understand when you really do not.

On the other hand, if you realize that something you may be doing wrong, try to use your own initiative, to figure out just what it is. After all, your instructor can teach you what to do, but cannot teach you what to do, but cannot teach you why. You are the one who must put this work through your own mind, and through trial and error methods to make up for what you cannot do. Remember, learning is the process of putting on the market. Undoubtedly, however, the outstanding and lasting accomplishment of the Society was the Another important issue was the publication of New Music Quarterly, which still appears four times yearly with one or more new works, American or foreign, in each issue. New Music Quarterly presents no comment, only the music itself, and its unique policy has always been to consider for publication substantial works written in a highly original (and often "experimental") point of view—particularly in cases where such an "off-beat" attitude might tend to isolate the composer from his potential audience. An index of the issues of New Music Quarterly reads like a who's who of avant-garde music.

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MODERN LEFT-HAND TECHNIQUE
(Continued from Page 42)

Practicing the sixths unbroken is the quickest and surest way of acquiring true intonation in this difficult passage, and it trains the two fingers stopping the sixths to fall on the strings simultaneously. See Ex. M.

As a final example of Advanced Fingering, let us take the first measure of the third study in Don't's Caprices, op. 35, Ex. N.

This Example is typical of many to be found in the violin repertoire.

The term Extension Fingering has been bandied about a great deal in the last few years, but not many players and teachers agree on what it actually means. Most people think of an extension as something that is done with the fourth finger forwards, and possibly, very occasionally, with the first finger backwards. But there is much more to Extension Fingering than that. Some of the movements the finger makes could just as well be called Contraction, as the finger moves backwards forwards from its natural position the term Extension can cover it, and perhaps avoid a confusion of nomenclature.

As an example of what might be called a Contraction, the fingering recommended by Sol Bahére for the opening measure of the first Double in Bach's B minor Partita may be cited. See Ex. O.

Moving the 1st finger up from F- to G may be called a Contraction or an Extension according to one's point of view, but there can be no two opinions about its musical and technical value. A similar principle is involved in Ex. P, from the Dount Caprice mentioned above.

The first two measures of the Andante in the Mendelssohn Concerto in E minor, Op. 64, Ex. Q, is an excellent example of Extension Fingering, used for melodic and musical reasons.

The upper fingering can be played singing—and it needs only one shift in the first six notes. Which is essential in its simple and lofty melody.

Technical clarity is the raison d'être of the fingering in Ex. R, from the last movement of the Mendelssohn Concerto: Ex. R.

The slide with the 2nd finger in the old (lower) fingering cannot help being a smear at the tempo it must be played, while the new (upper) fingering, though a little harder to learn, gives absolute clarity when it is burned. The same reason applies with even more cogency to the next measure of sixteenths: Ex. S.

In this Example, the old (lower) fingering gives two slides in the hot six notes, while the new fingering gives no slides at all. The principle is clear to see. In other current forms, the modern fingering of Soutave diminished seventh arpeggios: Ex. T.

This fingering was quoted, in another context, in the first article of this series, which appeared last September. But the fingering is so solid and so cleanly illustrates the principle of Extension Fingering, that it is worth quoting again.

As will immediately be seen, there is only one actual shift in either the ascending or the descending arpeggio. This makes for much greater clarity of technique when the arpeggio is played at a rapid speed.

Some controversial points have been raised in these three articles—last September and December, and this one—and I shall be happy to hear from any reader who agrees with me, who disagrees, or has in doubt.

(This is the third of three articles on modern left-hand technique.)


• The soul of the performer must speak through his fingers, to the hearts of his listeners.

—Ignaz Moscheles (1794-1870)

etude—February 1957

HISTORICAL ASPECTS
(Continued from Page 46)

1. Symphony by Orfeo
2. Chorus by Haydn
3. Cavaletta by Traetta
4. Violin Concerto composed and played by Paisible
5. Symphony by Kobaut
6. Concerto for several instruments by Kobaut
7. Cantata by Wageman

It is significant that even the production of oratorios was not considered feasible without interruption by the performance of a singer or an instrumentalist. In 1781 Mozart played the piano and conducted the two sections of Albrechtsberger's "Pilgrims of Golgotha." The first uninterrupted performances of oratorios seem to have been those of Haydn's "Creation" (1799) and "The Seasons" (1801).

This picture, however, would be incomplete, did we not mention the musical activities of the aristocracy and the rising importance and influence of the musical amateur. Aristocrats organized musical productions in their homes and palaces; they employed orchestras which were led by famous musicians and composers. Some of the greatest music of the time was performed in such surroundings. (Symphonies by Händel in Ercbthau and Beethoven's "Emperor" which probably recorded its first reading in the home of Prince Lobkowitz.)

The period of the orchestra, which had contributed so much to the promotion of musical culture, ended in the first decade of the 19th century. It was first paralleled, then followed by the private or public concerts of amateurs. Musical amateurs, besides playing sonatas and quartets in their homes, participated in the arrangements and execution of public concerts as, for example, in the case of the "Concerts des Amateurs," founded in 1770 in Paris by Gosse, or the "Vienne Society Reunion" which in 1813, under Beethoven's direction, performed his "Choral on the Mount of Olives.

These true music lovers certainly did not always develop into trained musicians but they connoted the musically active and educated public. They, probably did not spend enough time on musicals, but, at least, partly at least, made up for this lack by an unfailing enthusiasm and a nowadays rare capacity to set aside all other considerations.

Private musicale were a customary institution in the princely courts. Music was performed for the first time in such private gatherings. It should also be kept in mind that the home was the place for the solo sonatas which had not yet become suitable for concert performance.

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performance until the 1840's. It is believed that during Beethoven's lifetime only one of his Piano Sonatas, the opus 26, was played in Leipzig. In the meantime two trends became discernible, each developing into a major stylistic factor. We are thinking here first of the decline of the sonata, symphony and concerto as vehicles, as well as of the development of the chamber music Sonata form. This decline led to a break up of the form also within the concert hall, but in the home, 2. Public performances by pianists were performed, separated by individual and account for their appearance. touring programs on the entertainment market and programs off programs on the entertainment market, the composition completely. from memory. Bote serves as the bridge to the new method—Braille music notation by it. As perfected by Louis Braille in 1829, though himself blind was an expert in the Braille music is a special point system which replaces the elaborate visual musical symbols—the staves and so forth. Instead these symbols are represented by embossed dots which can be placed in 63 varied positions, giving off glare. As in Braille music, the student reads the music, even the choruses, horizontally and he must commit everything to memory before he can actually start to play. School officials are convinced that the "blind can read and commit to paper things that can be mastered by the sighted," stated. To underline this statement of fact, the school equips its students with a Braille notation that makes individualendoza Braille and prompting Braille music notation an easy accomplishment. The slate is a flat, thin Braille dot board like pad that can be used for jotting down musical themes. The slate has two metal guides hinged together and paper is placed in between them. The guide above the music contains a series of Braille cells. The writer then touches each letter, dot by dot, with a metal rod called a stylus. Then he removes the paper and he is able to read, from the raised dots, anything that he has written.

For the 65% of the School's students who are totally blind music training begins by the root method. This is simply a process of dictating the music to a student until he can play the composition completely from memory. The slate serves as the bridge to the compositionthomso separate studios, containing thirteen pianos, plus other instruments, and an assembly line of Braille and large music type. All this is in keeping with the "blind's subject upon which the school was founded. First, for the recreational needs of the student—to help the student toward a happy life—and second, the professional needs—about 10% of the students go into professional life. At least 25 students have won scholarships to the most prominent music schools. Helen Keller, the famous blind writer, must have been thinking about the Lighthouse School when she said, "Rejoice that the case of the blind has been opened for me."

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SHAPE NOTES, NEW ENGLAND MUSIC

(Continued from Page 20)

was in fact in reality Little's defender, and the reason in which he states the case for his notation are, in effect, an eloquent plea for Little's case: As there are different syllables, so names, are used for the purpose of attaining the seven different sounds in the scale with greater facility: seven different figures, or forms, are used for the purpose of obtaining the names immediately and with perfect certainty. The key, and the name of any note, and also its pitch and relation to the key, as well as its full name are all written and clearly presented to the eye of the reader by the figured symbol. The name, the shape, and the sound of a note, and its relative pitch, are thus perfectly associated. The reader must learn this as it cannot be taught by the use of the seven figured notes. But the figured notes do teach what the round notes do not.

The shape note idea is still vigorously alive and tune books more than a century old are still in print and in use in certain parts of the South. Modern presses are still turning out shape note books by the thousands. Unfortunately, much of the tremendous mass of content in one shape note music claim's its heritage only the "gospel song" of the late 19th century, but those who are willing to cast their open mind on and consult shape note music books at work today in the direct tradition of early American folk symphonies, as well for its spiritual mate, music in the 18th century New England idiom. And those who are curious about the development of American popular culture can read the pages of an as yet unwritten history of American music in the neglected and humble tune books of an earlier era.

DONT SHY AWAY FROM ADULT BEGINNERS

(Continued from Page 12)

Then what a kick he gets out of singing the folksongs at home! (One of my former students, manager of an especially speciality shop makes annual buying trips to New York and spends, for several years, the same time upon these jants with the same group of business associates, whom he sees at that time each year. On the first trip after he started his piano lessons, he demanded them all by singing them in a grand piano in his own music club and giving forth with dashing arrangements of Star Dust and Ten Two. His friends, who had never heard him play for tenn months,

辽 thought he had been holding out on them all through the years. He professed it one of the major triumphs of his life, and he has many to his credit.)

I try to arrange my schedule so that at the beginning we will all come immediately before or after a very young pupil. If possible, I arrange it so they will have to sit in the waiting room with school students. I also try to allow an hour or more for my schedule for a forty-five minute lesson with an adult beginner. I don't consistently keep them overtime, because most of them work on close schedules but it, at the end of a lesson, one seems confused over some point and has time to stay a few extra minutes, I try to get him straightened out before he leaves. There is a big turn-over. Many get discouraged and drop out for a while or so another. At this point, those of you who have shied away from adult beginners might well ask, "Are they worth all the special handling?" My reply is a whole-hearted and enthusiastic "Yes!" Those who are really accomplished something are gratifying to a major degree. They are more in their endowment and deeper diet of music, and they get such a genuine thrill out of their accomplishments. I, in turn, have made a definite contribution toward a fuller life for each of them by sharing with them one of my life of music and making it possible for each of us to realize an ambition which will be a source of happiness as long as he lives. A teacher has no greater reward.

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Singing Commercials

by Gertrude Groenhall Walker

WHEN YOU turn on your radio or TV set and hear a singing commercial, do you realize you are listening to a form of advertising that is hundreds of years old?

As early as the thirteenth century, in all large cities, trading was carried on by wandering merchants, who "cried" their wares or services as they passed through the streets or stood on the corners. In time, these "cries," molded by the natural rhythms of the words used, and by the natural cadences of the large bagpipes, became little tunes.

The townspeople became so familiar with these tunes, that when they heard the distant approach of a vendor, they would know what he had to sell by his tune, even though he was not near enough to have his words heard.

Many London street "cries" included those sung by merchants selling fruit, vegetables, fish, as well as others offering services, such as Bakers to Mend, Wood to Clouse, Have You Any Work for a Tender, Knives and Scissors to Grind. The merchants and tradesmen who thus advertised their goods and services were called "hawkers." Civic officials, the Watchman who called out the hours and others, all had their own "cries." Some of the traditional "cries" were arranged in the form of musical "rounds" by musicians living in the time of Queen Elizabeth, and these were preserved for future generations.

Handel introduced some of them in one of his operas, "Sera," which he composed in 1738. He took his inspiration from the "hunts of the bee" songs have been owing to the sound of "cries" in the streets.

Some Italian composers made simple choral arrangements, using "cries" of the fourteenth century; and the French composer, Gauhier Charpentier, incorporated street "cries" in his well-known opera, "Louise," which was first produced in Paris in 1800.

Do you realize that any of our singing commercials, or "cries" of the present time will ever be considered worth collecting and preserving? Let us therefore carefully preserve them, you who are interested in music.

MUSICAL INSTRUMENTS

by Florence Parker Simister

The violins

Tuck under chins;

The double bass

Needs lots of space;

The piano

Is not pitched low;

The big bass horn

Is played while worn.

Far-eastern tunes

Just suit bassoons;

The xylophone

Makes sparkling tone.

Who Knows The Names?

(Keep score. One hundred is perfect)

1. What was MacDowell's first name? (10 points)

2. What is the name of Beethoven's opera only? (15 points)

3. What is the name of the smallest instrument in a symphony orchestra? (10 points)

4. Which composer's first name was Claude? (10 points)

5. What is the name of the opera in which Strauss named one of his melodies? (5 points)

6. Who was the name of Bach's wife, for whom he composed a number of small pieces? (15 points)

7. What is the name of the river for which Strauss named one of his melodies? (5 points)

8. What is the name of the tune of the carol, "In the Bleak Midwinter"? (10 points)

9. What is the name of the opera in which Hansel and Gretel? (10 points)

10. Who was the composer of "To a Wild Rose"? (10 points)

Results of October Essay Contest

Some interesting essays were received on various musical topics, since, in this particular contest, the writers were allowed to select their own topics. The topics selected by the Prize Winners and Special Honorable Mention Citations were: Why I Like Music; The Power of Music; A Concert in Jamaica; Of Music; Large; Music is for Everyone. Space does not permit mentioning other topics.

Letter Box

Party Game

by Ida M. Parlowse

Place a bowl or box of alphabet macarons or snigram letters, on a table at the end of the room. Divide players into two or three teams. One player from each team races to the bowl, draws out letters until he can form the word. As soon as he announces that he has these letters he throws them back in the bowl and races back to fetch the next player on his team, who does the same. The last player to return to the table to take his turn wins the prize. The losing team must hunt for others who are interested in music.

Honororable Mention

(4 alphabetical order)


Junior Etude Poetry Contest

Junior Etude will award three attractive prizes this month for the best original poems, relating to music in some way.

Class A, 16 to 20 years of age; Class B, 12 to 16; Class C, Junior etude under 12. Prizes will be mailed in March. Names of prize winners and list of best thirty will be published in a later issue.

Print your name, address and class in which you enter, on upper left corner of paper and print address on upper right corner. Mail entries to Junior Etude, Bryan Mauer, Pa. Contest closes February 28.

Honororable Mention

MUSICAL INSTRUMENTS
SINGING
ON TELEVISION
(Continued from Page 13)
and of self-consciousness about speech, has a decided advantage. On the whole, I suggest that the candidate for TV work wait until defects of speech, of diction, or regional nuances have been corrected.

"As to strictly vocal problems, the TV singer soon learns—and to his surprise—that, except for the most musical programs, like the Voice of Firestone, production attention is centered about 98% on the visual (video) aspects of the show, and about 2% on sound (audio). The experienced professional singer must accustom himself to this, as well as to the fact that TV does not yet have exactly the same fidelity of sound as radio broadcasting. This is less of a problem to the crooner than to the legitimate singer (the differentiation is part of TV trade talk), and herein lies an important distinction.

"The legitimate singer uses his voice as he would on the concert stage, basing himself on sound methods of production and good resonance, dynamic control, polish, etc. The crooner bases his work less on volume and production habits than on personal qualities of style. And if this highly personal trademark comes through successfully, he knows all is well. Provided that this personal trademark reaches his hearers, any other difficulties can be handled on the big engineering panel in the control room.

"The legitimate singer can sing as he would on the concert stage but on a smaller scale. His vocal problem, then, is to scale down volume without altering basic vocal technique. He must send out a full range of dynamics scaled down anywhere from 10 to 12 peeks. On television, one seldom sings in full voice. Again, the production of commercial TV requires that every sound shall mount to a grand climax (or 'big show') at the end. This is felt to 'sell' the song better. To achieve this within the scaled down framework in which all TV singing takes place, requires much practice. Finally, the singer must learn to strike his own happy medium between the casualness of the crooner and best show of effort in the big finale.

"It sometimes happens that an effort to obtain varied vocal performance in TV is marred by the aspect of the wide-open mouth of the singer. As far as I know, the only solution for this quite vexatious problem is to beg the director not to come too close, especially during high notes. It is inexpediencies, advisable—not to distort the last by nothing diction; but attempting to sing without proper expression with mouth and throat in neither possible nor advisable. The best thing, then, is to learn all one can about camera angles, and try to work out shots and positions with one's directors. A good basic vocal technique will help here. One to do inattentive things, and nothing must be allowed to hamper good production habits.

"On the whole, I should say that smoother is good singing, is also good as television, always allowing for the special problems caused by extra close-up to one's heathers. The chief thing is to let effort show. As the artist which conceals art is valuable in any form of artistic expression—on TV it is absolutely essential.

"Our gains this greater ease by developing and maintaining sound habits of vocal production; by experience; by learning the difficulties one will have to face. The TV singer should work before a mirror, learning to see himself as others see him. This is not easy. Not only approaches the mirror with a hopeful idea of how one looks, but to think and should learn to hear one's self as well. Working with a tape-recorder is helpfully helpful, emphasizing the limitations of the sounds one makes, but the real thing is learning to listen to oneself. To what is weak and how to do better, is what this is. I think, is the best way to avoid self-consciousness.

"Television singing requires an emotion repertoire. The need has not yet arisen for the maestro—the songs of Hugo Wolf, let us say—that is loved to the lighter classics, old favorites, ballads, and straight 'pop' songs, the more one can master, the better. But here again, the legitimate singer must keep his style aloof from the technical style and reinforced with the strength. The experienced professional should not take an effort in singing a popular song, for instance. As you watch and hear yourself, stay aware not the sounds one makes, but the way one approaches the mirror with the lighter classics, old favorites, ballads, and straight 'pop' songs, the more one can master, the better. But here again, the legitimate singer must keep his style aloof from the technical style and reinforced with the strength. The experienced professional should not take an effort in singing a popular song, for instance. An effort in singing a popular song, the more one can master, the better. But here again, the legitimate singer must keep his style aloof from the technical style and reinforced with the strength. The experienced professional should not take an effort in singing a popular song, for instance. As you watch and hear yourself, stay aware not the sounds one makes, but the way one approaches the mirror with the lighter classics, old favorites, ballads, and straight 'pop' songs, the more one can master, the better. But here again, the legitimate singer must keep his style aloof from the technical style and reinforced with the strength. The experienced professional should not take an effort in singing a popular song, for instance. As you watch and hear yourself, stay aware not the sounds one makes, but the way one approaches the mirror with the lighter classics, old favorites, ballads, and straight 'pop' songs, the more one can master, the better. But here again, the legitimate singer must keep his style aloof from the technical style and reinforced with the strength. The experienced professional should not take an effort in singing a popular song, for instance. As you watch and hear yourself, stay aware not the sounds one makes, but the way one approaches the mirror with the lighter classics, old favorites, ballads, and straight 'pop' songs, the more one can master, the better. But here again, the legitimate singer must keep his style aloof from the technical style and reinforced with the strength. The experienced professional should not take an effort in singing a popular song, for instance. As you watch and hear yourself, stay aware not the sounds one makes, but the way one approaches the mirror with the lighter classics, old favorites, ballads, and straight 'pop' songs, the more one can master, the better. But here again, the legitimate singer must keep his style aloof from the technical style and reinforced with the strength. The experienced professional should not take an effort in singing a popular song, for instance.
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HENRY COWELL
(Continued from Page 47)
cation of Composers, which was founded in 1905 by Edgar Varese for the purpose of promoting the music of composers of the Western Hemisphere through concerts, publications, record-

ings and lectures. The Association also set itself the task of furthering good re-
lations between the composers of North and South America through the exchange of works and by reciprocal visits of musicians. Cowell, as director of the North American section, organ-

ized concerts throughout the United States, Central and South America, and the larger cities of Europe. He also served as consultant for the Music Di-

vision of the Pan American Union and director of the Editorial Project for Latin American Music and the Music Distribution Project, both of which sponsored exchange publications and library loans of scores by North and South American composers.

In fact it would be a considerable project to catalog all the diverse and important musical posts which Cowell has held. During the last war he was consultant in music and chief music editor of the Office of War Information. He has been a member of the board of United States International Society for Contemporary Music, a member of the advisory board of the Pan American Union and a member of the board of directors of Interna-

tional Exchange Concerts, he was chairman of American Composers for the National Federation of Music Clubs; in 1971 he was elected president of the American Composers Alliance; the American Library of Musicology, the Netherlands Society for Musicology, and the American Society of Music and Contemporary Music, and the Composers Association have all claimed his services; and in 1939 he was elected to the Na-

tional Institute of Arts and Letters. As an active author since the begin-

ning of his career, Cowell is today among the most fluent and discerning writers on contemporary music. His Musical Resources, written in 1935 and later revised, and published by Alfred A. Knopf in 1960, was the first Amer-

can book on contemporary musical theory. In 1933 Cowell was editor and a leading contributor to the symposium American Composers on American Mu-

sic, a book presenting twenty articles on composers written by other composes and eleven articles on more general musical topics. In 1955 appeared what will no doubt be regarded as Cowell's most important literary contribution, "Charles Ives and His Music." This book, on which Cowell worked for years in collaboration with his wife, Sidney, is the culmination of nearly thirty years of devoted effort in the cause of Ives' music. For the first time in a descriptive, full-dimensional view of the presentation of this composer's stature as one of the genuine, powerful, uniquely indigenous forms in America's musical life. The Handbooks of the G. Schirmer publica-

tion, The Musical Quarterly, during the past five years have come to recognize and appreciate the perceptive and sympa-
thetic reviews of first performances of unusual works and regularly contribute to the magazine. His attitude as a critic is that music is a living art viewed as an aesthetic and administrative—be it to one school, style or sys-

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International Aspect of Folk Music

(Continued from Page 10)

used to polished styles. Thus, the professional folk singers are forced to change from the original versions. Some sing them with elaborate accompani-

ment, something we rarely find in the country-side. Others change the melody so it will sound more conventional, or perhaps more exotic; they introduce drama and color into the rendition. All of this is good musicianship, but we must realize that the best son of folk music does not emerge from sitting back and listening, but that one must participate in order to get the most out of it. In the villages and farms of this country, people sing folk songs; they are not content just to listen to the best singers, they insist on perform-

ing themselves. That is why folk songs have become a genuine expression of the people at large. If folk music is lifted to the level of the symphony or-

chestra or the art song, it will improve in the long run, and it will lose its basic quality of general appeal, and it will probably die out completely on equal terms with Bach and Beethoven.

THE END

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 germany
My travel schedule was a varied one; it contained not only the inspection tour of more than sixty schools in fourteen cities throughout the United States, but a "non-educational" trip through the kind consideration of Miss Vanett Lawler of MENC. Enjoying the sights of New York and Chicago, strolling through the streets of Washington and Los Angeles, joining a wonderful excursion to Grand Canyon, attending a number of Christmas meetings at Dallas and New Orleans, with honorary citizenship, and presented me with a golden key to the American way of life with my own eyes. Though I am not a Christian, I often attended Sunday services or Christmas meetings. On such occasions, I always thought that religious life like this formed an impressive background for developing the musical education of American boys and girls. That they are blessed with the chance, at least once same choir—even though this may become a routine matter to Europeans and Americans—still it never fails to cultivate the musical sentiments in their minds. In this regard, Japanese teachers of music are handicapped in comparison with American teachers. After all, in Japan, many more tasks are imposed on musical education at school than in the United States.

The greatest souvenir brought back home with me is the collection of photos and lantern slides, numbering 500, taken at the schoolrooms in various parts of America. Here in Japan, each of them reminds me vividly of the methods of the teacher, and the performance of the pupils. This collection gave great pleasure to my friends and fellow teachers who are very desirous to know about the practical aspects of music education in the United States. To conclude this brief report of my tour, I want to express my sincere gratitude to those people who helped me during my stay in the United States, and who were kind enough to talk with me on various topics of music education, thus paving the way for our mutual understanding. THE END

NEW RECORDS
(Continued from Page 53)

Following is a list of additional new recordings:

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Beethoven: "Eroica" Symphony No. 3, Philharmonia Orchestra (Otto Klemperer). ANGEL (32328)
Mozart: Concerto No. 10 in E-Flat Major for Two Pianos and Orchestra; Concerto No. 7 in F Major for Three Pianos and Orchestra. Vienna Symphony Orchestra (Bernard Parmegianer). EPIC (LC 3257)
Vaughan Williams: Ralph: Mass in G Minor, and other works. The Angstrade Choir (Henry Yeld). WORD (W-6012 LP)
Dubois: Seven Last Words, The Oratorio Singers (Clarence Snyder). WORD (W-6002 LP)
Strauss, Johann: Emperor Waltz; Die Fledermäuse—Overture. Vienna Life. Tales from the Vienna, Woods; The Gypsy Baron—Overture; Blue Danube Waltz. Columbia Symphony Orchestra (Bruno Walter). COLUMBIA (ML 5133)
Beethoven: Sonata No. 31 in E major; Sonata No. 33 in A-flat Major; Sonata No. 32 in C Minor. Glenn Gould, piano. COLUMBIA (ML 5130)
Bach: Concerto No. 3 in D Minor for Organ and Orchestra; Concerto No. 3 in D Major for Organ and Orchestra. Richard Elsasser, organist, with The Philharmonia Orchestra of Hamburg (Wallther). M-G-M (E3655)
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