11-1956

Volume 74, Number 09 (November 1956)

Guy McCoy
The 'Cello Player by Thomas Eakins

See cover story—Page 6
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Lando Halmez, artistic director of the Liceu Opera in Barcelona, Spain, is presenting a number of outstanding artists this season. The Shostakovich revision of "Boito's Lodoico" will have Nicola Rossi-Lemeni in the title role; a new production of "Carmen" will present Rosaria Nunez in the title role, with famous flamenco dancers; and Astrid Varnay and Birgit Nilsson will sing in performances of "Die Walküre" and "Götterdämmerung."

Sir Arthur Bliss, British composer with the honorary title of "Master of the Queen's Musick," has been commissioned to write a work for the Brink as soloist with the Cambridge Philharmonic Orchestra. The 80th symphony orchestra at the Commonwealth Music Festival, Falmouth, Massachusetts, with the composer conducting. Brink and Pinkham are internationally known for their appearances as a violin-harp-piano trio. They were co-founders of the Cambridge Festival Orchestra.

The Fourth Annual Music Critics Workshop was held in Cleveland, Ohio, October 5-7. At the same time the Cleveland Orchestra League Conductors Workshop was being held, a fact which permitted each group to benefit from the sessions of the other. The workshop is the fourth in a series presented by the American Symphony Orchestra League. The Boston Symphony Orchestra has had a most successful tour of Europe, made in cooperation with the International Exchange Program of the American National Theatre and Academy. The orchestra played twelve concerts in thirteen countries under the direction of Charles Munch, regular conductor of the orchestra. Concerts in the British Isles and on the continent were conducted by Pierre Monteux. A symphonic work by a contemporary American composer was included on each program.

Eugene Ormandy, conductor of the Philadelphia Orchestra, has been appointed by President Eisenhower to serve as national music chairman in an international non-political program of "People to People Partnership." It is the purpose of the committee as outlined by Ormandy to send short musical scores and recordings abroad, aided in arranging tours of musical artists and ensembles, and help to arrange "musical salutes" between cities. D. James Francis Cooke, president of the Presser Foundation, and editor emeritus of ETUDE, the music magazine, has been named executive honorary chairman of the committee for music. Helen M. Thompson, of Charlotte, North Carolina, Virginia, executive secretary of the American Symphony Orchestra League, has been named executive vice-chairman.

Kathleen Howard, former Metropolitan Opera contralto, movie actress and magazine editor, died in Hollywood, California, on August 15 at the age of 77. Miss Howard won distinction in three separate careers. She was known internationally as an operatic and lieder singer; she was New York fashion editor for Harper's Bazaar after she left the Metropolitan Opera; and later she went to Hollywood where she appeared in several motion pictures. The Canadian born singer was also the author of a book, "Confessions of an Opera Singer."

The Mid-West National Band Clinic will hold its tenth anniversary sessions in Chicago December 3-4. It is expected that the four-day celebration and concert will attract an attendance of more than 5,000. There will be 12 instrumental clinics, with 9 bands, and 1 orchestra exhibiting their appearance. One of the highlights will be the "Second" All American Bandmasters' Hand, conducted by Commander Charles Bresluer, conductor of the famous United States Navy Band of Washington. It is hoped that every state in the Union will be represented in this hand. All meetings will be free to everyone.

Milo May Bray, composer of "Bliss This House," has been appointed executive chairman, "Thanks Be to God and many other songs" in New York, Australia on August 14. Milo Brahe wrote more than 100 songs, and several children's operettas. His song "Bliss This House" was first introduced by John McCormack.

Arthur Judson, since 1922 manager of the Philharmonic Symphony Society of New York, has resigned, effective October 1. One of the most powerful (Continued on Page 7)

ETUDE, the music magazine. Published by Theodore Presser Co., 1712 Chestnut Street, Philadelphia, Pa., Arthur A. Hauser, President, Elmer E. Hulse, Jr., Vice-President, John M. Meehan, Treasurer; subscription office: 219 South 18th Street, Philadelphia, Pa. Published semi-monthly except May-June and July-August, when published bi-monthly. Entered as second-class matter January 19, 1889, at the post office at New York, N.Y., under the Act of March 3, 1879. Copyright 1956 by Theodore Presser Co. All rights reserved. The name "ETUDE," is registered in the U.S. Patent Office. Periodicals Post Office. Printed in U.S.A.
Cornelline Falcon was one of the most famous of singers; her name became almost a musical term to describe the dramatic lyricism which she displayed in her famous roles, among them "Faust," "Fausto Diabolo," "Valentine" in "Les Huguenots," and Rachel in "La Juive." She lived a long life, but her active career was pitifully brief. She made her debut at the Paris Opera at the age of 18; six years later she was forced to retire due to a mysterious throat illness. She lived nearly sixty years more, and died in 1897, at the age of 83. All music dictionaries give the date of her birth as 1812, but the discovery of her birth certificate proves that she was born on January 22, 1814.

Cornelline Falcon was slender and graceful on the stage. As she marched towards her death in the tragic finale in "La Juive," to be boiled alive in a cauldron, a spectator remarked to a neighbor, "She will make a rather meager stew." "Yes," replied the other, "but it will have beautiful eyes."

It was for Cornelline Falcon that Meyerbeer wrote the part of Valentine in "Les Huguenots." As usual, Meyerbeer was very late with the score. The management of the Grand Opera changed its title several times: "Saint-Barthelemy," and finally "Les Huguenots." As usual, Meyerbeer pressed by imposing a fine on its cover for November a copy of the Femand Academy, either on his birthday, in "Les Huguenots," or on September 5, when it was played in West Berlin, by Siegfried Rapp and the orchestra of the West Berlin Radio, conducted by Martin Rich, an assistant conductor of the Metropolitan Opera. Composed in 1931, the score has never been published.

Mills Music, Inc., New York, recently announced its acquisition of the catalog of the old Mills Music Co. of Milwaukee, Wisconsin. Also Mills Music Ltd. of London has become the first popular music publisher in England to establish a Summer Music School with a faculty of some of the foremost musicians of England, resident conductors under the direction of Charles Grevs will give workshops to those interested.

THE END

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Mrs. Edward MacDowell 1857-1956

ETUDE joins with thousands in the music world who have paid tribute to the memory of the frail little lady with indomitable spirit—Mrs. Edward MacDowell who died in Los Angeles, California, on August 24, just a few months under ninety-nine years of age. Widow of the first American composer to win international recognition, Mrs. MacDowell could have had a brilliant career of her own as a piano virtuoso. She chose rather to subordinate her own ambitions to the task of helping her struggling husband to attain fame and recognition as a composer, and then after his premature death, devoted herself to acquainting the world with his music and to the tremendous task of developing the MacDowell Colony in memory of her husband, where all workers in the creative arts might find encouragement and inspiration. Many world famous artists and writers, including Aaron Copland, Wills Cather, Thornton Wilder, Roy Harris, and Stephen Vincent Benet have sought the seclusion of the MacDowell Colony.

Mrs. Marian Nevins MacDowell was born in New York City November 22, 1857, and at an early age had her first music instruction from an aunt. Later she studied in Germany with Edward MacDowell whom she married in 1884. An indication of her unselfish devotion was her insistence that her husband use $5,000 which had been left to her for music study, for his own study as a composer. They finally were able to buy a farm in Peterborough, N. H. where later was located the MacDowell Colony.

Due to the ailments of advancing old age, Mrs. MacDowell was compelled to spend her last years in California, but before that she was a familiar figure on the 400-acre colony. She was loved by all who came in contact with her.

Many tributes and awards were given to her in recognition of her devoted service, including the award from the National Institute of Arts and Letters in 1949, and the Henry Hadley Medal for outstanding service to music in 1941.

CARL ORFF’S Musical Theatre World

W\ithout doubt modern composition in the past few decades has grown more complex in its structure and orchestration. Originality is expressed and measured in complicated musical forms and dissonances rather than in simple harmonies and melodic inventiveness. The tremendous development of music and consequent complication of musical scores and apparatus have presented difficulties for listener and specialist. These complications tend to change the active participant into a passive listener to whom music becomes merely incomprehensible entertainment without being a meaningful experience. The melange of pre-Beach, classic, romantic, and neo-romantic styles, spiced with a generous portion of modernistic piercing dissonances and twelve-tonalism is enough to plunge the listener’s intellect and emotions into utter confusion.

A radical, serious, and self-critical Bavarian composer has changed all this. With inventiveness, intelligence, and persistence, Carl Orff has spent about thirty years in creating music stripped of the trimmings acquired by centuries of growth and reducing it to its fundamental primitive element, rhythm. From this basis, he has constructed his own style, a modern music founded on an ancient concept. Rhythm can be felt, it is understood, by everyone, even the smallest child; consequently and significantly, it can become a means of expression for all. To Orff’s stress on rhythm may be added his thorough knowledge of the theatre, his recognition of the importance of language and movement. From these factors evolves the music of this “lymphomusic” composer, as he has been called by fellow professionals.

Born on July 10, 1895 (the same year as Paul Hindemith) in Munich, where he still lives and works today, this consistent revolutionary attended the Akademie der Tonkunst and later studied composition with Heinrich Kaminsky. During World War I, he served as Kapellmeister in Munich, Darmstadt, and Mannheim. From 1925-1936, he was music director at the Dorothea Guen- ther-Schule for “music education through dance” in Munich, where his original ideas germinated and matured. His interest and love for the theatre and musical composition had begun when still a child and he, himself, started out as a prolific composer. Born between the daring experimentation of his rebellious nature and his clinging to established traditions, these conflicts were reflected in his music which naturally could not satisfy him as long as he was unable to find and identify his true self in musical expression. While he was learning continuously from his practical experience in the theatre, school, and as a conductor, he realized that none of his works mirrored the concepts he had imagined, or satisfied the constantly more exacting demands he was making of himself. Finally, to the estrangement of many friends and admirers, he decided to withdraw all his output—symphonic, vocal, and dramatic music—composed before 1935.

The judgment he used in this drastic cut alone proved that he had found himself and since then, he has concentrated almost entirely on the musical theatre as he conceived it. The big exception is his “Schulwerk,” a work for music education, which was begun in 1930, in conjunction with his activities at the Dorothée Guenther-Schule. Convinced that music studies are not merely minor subjects or extra-curricular diversions, since they are wholesome and therapeutic effects enable enrichment of life and spiritual values, Orff began his creative music pedagogy.

According to the “Schulwerk,” children should start their music education in the first year of school. With the three R’s they learn the elements of rhythm, at first without music. There is no need to count because they feel the rhythms. They play the cymbals, kettle drums, xylophones, tambourines, triangles, and chimes; they clap their hands, hum, whistle, and sing. Each child learns to play each instrument to the children this is a game, giving full freedom to their imaginativeness. The primitively simple and rhythmic instruments are toys; later on when games lose in popularity, they will make way for the more complicated instruments of tone. (Continued on Page 56)
The Responsibility of Music Education to Music...a Reply

by Theodore F. Norman

IT IS AN INTERESTING paradox that, while the great American public has an almost unbounded faith in the possibilities of public education, one of its favorite indoor sports is to cast a critical, censormous eye on what passes for education in the public schools. The scientist insists that mathematics is not only poorly taught but dangerously neglected. The professor of English Literature lambasts the schools because his students can neither read intelligently nor "express themselves fluently and concisely either verbally or orally." The local Chamber of Commerce, for reasons economic, becomes emotionally disturbed if the local high school fails to produce winning athletic teams. The mental hygienist is deeply concerned because of the three R's, the child's personal and social needs be ignored. And the professional musician is quick to condemn the kind and quality of instruction presented in the name of music to boys and girls of school age. Perhaps all this is healthy and sound. The ability to speak out freely is certainly the right of any individual in a democracy. We would like to believe that critical evaluation reveals a deep and abiding concern, particularly if it be constructive. No man, in his right mind, would utterly ignore it.

So, it becomes a matter of some importance when William Schuman, a distinguished composer and the administrator of one of America's leading conservatories of music, points out that the real spirit and meaning of the music itself is lost? Admitted that public education is primarily for the enrichment of people's lives, that it exists because of what it can do for, in, and to people in terms of human values then we may do for music but rather upon the premise of what the human being can and is able to do for the student. If we lost sight of the fact that music is primarily for the enrichment of people's lives, then it exists because of what it can do for, in, and to people in terms of human values then we have no real justification for including it in the scope of public education. The schools are an institution of a people; they are, therefore, obligated to serve the needs of a people. People are folk; the schools, it would seem to follow, should be concerned with folk-ways, folk institutions, folk expressions.

Now when we come to the first of Mr. Schuman's criticisms, that pertaining to mediocre public performance, we are immediately on controversial territory. All about we hear and have opportunities of attending professional performances by highly skilled music practitioners. Shall school groups attempt to ape professional standards of skill, facility, and an almost phenomenal technical dexterity? They have tried to do so. The temptation is a very real one indeed. But the dangers of so doing are quite likely to lead to a complete distortion of the very purposes which music should serve in public education. Is it serving the purposes of music education in the best possible way to try to do so painstakingly and technically perfect? The real spirit and meaning of the music itself is lost? Is it justifiable to do so for perfection that the extent of the literature a school group may have direct contact with is severely curtailed? To what extent can any piece of music, no matter how great, be drilled, beaten, and pounded in rehearsal through the desire to achieve the last iota of polish and perfection and still retain its vitality, sincerity, and freshness? Admitted that public performance may have positive beneficial influences upon
students, is it not, at the same time, conducive to the stressing of factors which have little or nothing to do with the real essence of musical expression? Is it not true that the pressures which exist upon the group and its conductor in aiming for a particular presentation, in it not possible to lose one's sense of perspective, one's sense of proportion? A valid and defensible case could be argued that public performance may quite possibly be one of the gravest dangers inherent in the teaching of music today, both in the school and in the private studio. One might well ask to what extent it is conducive towards abilities in reading, to extending one's acquaintance and knowledge of musical literature, in leading towards the anticipation rather than fear, toward emotional stability rather than frustration. Of course, one can not deny that a thoughtfully planned performance may have many educational advantages. But to realize those advantages it must be on a level of child and youth understanding and child and youth capacity. And, as an audience, must be prepared to bring child ears or youth ears to the program. We should not be so concerned with Mr. Schuman's question of "doing a disservice to the art of music," most importantly with the question of doing a service to our students through music in the healthiest and most helpful way in those participating. Professionalism has little place in a program of general education; amassing facts in the literal meaning of the term, is of utmost significance.

Standards, it is true, whether exemplified in the classroom or in public performance are, in the end, largely a matter of teacher implementation. Here, Mr. Schuman is on very firm ground. No musical group or individual is likely to rise much beyond the limitations of the teacher. Jack-of-All-Trades, he is no less frequently scolded for not appreciating in sufficient degree the philosophy, methodology, and administrative network of public education. Under present circumstances we can say this: the teacher of music in the public schools may demand a training quite as various with the traditional narrowly conceived preparation or concert activity or theoretical or so-called musicologist.

While the music educator is often taken to task for being a sort of combination Jack-of-All-Tradates, he is no less frequently scolded for not appreciating in sufficient degree the philosophy, methodology, and administrative network of public education. Under present circumstances we can say this: the teacher of music in the public schools may demand a training quite as various with the traditional narrowly conceived preparation or concert activity or theoretical or so-called musicologist.

When, on December 4, 1955, during the NBC telecast of "Madame Butterfly," Brigadier General David Sarnoff announced the formation of the NBC Opera Company, he touched on a matter of far-reaching import than the organization of a new performing group. What was actually launched that afternoon was a pioneering solution for America's vexing problem of art patronage, in making known that the new opera company would be financed by the National Broadcasting Company and its parent organization, the Radio Corporation of America. General Sarnoff revealed a rare example of art's being advanced by Big Business.

For years, the question of national opera has gone spinning around in a vicious circle: in America, opera is given less generally than Europe because there is less demand for it — or there is less demand for it because it is less generally given. At the center of the circle lies the question of costs. The huge expenses of any sort of opera production have never yet been paid out of profit; hence, it is said they must be met by subsidy. Subsidy by what? Earlier ages of music flourished on the patronage of wealthy nobles like Prince Elector Hesse, who employed Haydn and forced him to wear the livery of the princely household. In modern times, private patronage has given way to the governmental underwriting which keeps most of Europe's opera houses running today. America has known neither form of subsidy. And, for all its wealth, America has no regular opera which all the people can enjoy. Even the Metropolitan has had its existence threatened by deficits, the settling of which has required public appeals for contributions. Periodically, interested persons clamor for a Federal Ministry of the Arts; for example, the Damrosch Musical Appreciation Series on radio; radio concerts by Toscanini and the great orchestra created for him; the first opera ever commissioned expressly for radio production (Menotti's "Old Maid and The Thief"), to be followed, ten years later, by the first opera commissioned for television (Menotti's "Amahl and The Night Visitors"). All of these originated in NBC. The new project is to go beyond the NBC over the entire country. General Sarnoff announced the birth of the new opera company would be financed by industry. For the start, NBC expects to lose money on the project.

NBC and General Sarnoff have given America many musical "firsts": the Damrosch Musical Appreciation Series on radio; radio concerts by Toscanini and the great orchestra created for him; the first opera ever commissioned expressly for radio production (Menotti's "Old Maid and The Thief"), to be followed, ten years later, by the first opera commissioned for television (Menotti's "Amahl and The Night Visitors"). All of these originated in NBC. NBC has been telecasting occasional performances of operas chosen from established operas. (Continued on Page 40)
PIANIST'S PAGE

Mozart and His Sonatas
-A New Edition

by WILLIAM J. MITCHELL

Among the major blessings of the Mozart bicentenary has been the appearance of a new edition of his sonatas and fantasies edited by Nathan Broder, and published by the Theodore Presser Company. A unique feature of this edition is the critical introduction by Van Beinum's biographer such as this, a service for which much can be accomplished when a major publishing company engages the services of a trained scholar, for comments and suggestions are almost inevitable from such a distinguished authority as Van Beinum. Thus, the introduction is in a sense the very soul of this edition, and is over-shadowed by the left hand, His interpretation of the 16th Nocturne contains

(Continued on Page 42)

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William J. Mitchell

Chopin: Nocturnes (Complete) Eugene Istomin, Piano

Printed with generous support, it should first be made clear on which level the performer is being judged. As a matter of fact, on a high level, certain less favorable remarks concerning his playing should be considered an effort rather than an objection.

Although Mr. Isotin does not represent an individual school of pianistic thought, his sincerity and he avoided the exaltation so often present in the performing of this music. Of the 4th, for the most part, is maintained uninterrupted throughout the piece. Mr. Isto
tin's comment that his musical phrasing is directed by artistic choice, rather than dictated by one of the rules he has applied by Rimsky-Korsakov. The perfor-

mances, led by Von Karajan, are worthy of the superlative London Philharmonic. Although the finale in the Verdi item the Nile seems a small stream, the val-

ley has its scale and measured pace. "Tristan," retains its first passion. But in the Verdi item the Nile seems a small stream, the Valley of Faith, as it should be. The recorded sound is excel-

The illusion of "presence" is especially evident among the performers. (Unicorn UNLP 1017)

- Alexander L. Ringer

Haydn: Symphony No. 88 in G Major; Symphony No. 104 in B Major (London)

George Szell and the Cleveland Or-

ches-

ter.

The broad, singing tone so well ex-

pressed by Eugene Istomin, Piano

in the thematic melody and of this music wherein orchestral color is also observed in the octave sec-

dary, the tempo of the whole score is maintained with a good deal of grace. The illusion of "presence" is especially evident among the performers. (Unicorn UNLP 1017)

- Alexander L. Ringer

Anton Bruckner: Symphony No. 8 in C minor

Franz Schubert: Symphony No. 3 in E flat, Major

Combretace Orchestra of Amsterdam, Eduard van Beinum, conductor

I cannot imagine that one would have to be an Austrian, or even a confirmed Brucknerite, in order to appreciate this symphonic performance of a mag-

nificent symphony which many consider Bruckner's greatest achievement. The first movement, "Einsame Trauer," is a beautiful apotheosis of Beethoven's symphonic form. The compliments of the modern, hardcover edition of these priceless works.

Some of the problems of interpretation spring from the fact that either the composer or the publisher seems not to have been consistently careful in preparing the scores. In almost all cases Broder comes to the rescue with some corrections in brackets or braces; but in certain cases the same notes or identical repetitions of the music are left unchanged. As in the case of the 3rd movement of the C major sonata, one is caught with the problem of deciding whether the copyist intended a variant or com-

mited an error. A case in point is the

final movement of the C major Sonata, K. 309, in which bars 66 to 68 of the left hand, His interpretation of the 16th Nocturne contains

(Continued on Page 42)

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Tune Books, Tunesmiths and Singing Schools

Browsing among the old American tune books in my study in search of a really typical example to describe, I finally select a well-worn oblong volume bound in calf. A leather label on its scuffed spine calls it just a "MUSIC BOOK," but the title page (in a jumble of upper and lower case, Roman and italic types, small and large capitals, and different type sizes and fonts characteristic of the "state" printing of the day) proudly proclaims it:

"THE AMERICAN HARMONY: Containing, in a concise Manner, THE RULES OF SINGING; TOGETHER WITH, A COLLECTION OF PSALM TUNES, HYMNS, AND ANTHEMS. From the most approved Authors, ancient and modern." By NEHEMIAH SHUMWAY, A.B. PHILADELPHIA, Printed and sold by JOHN McILVOY, at No. 1, North Third-street, 1793.

"The American Harmony" is one of the more common tune books of the 1790's. There are others much rarer in my library. Nevertheless, it is one of my favorites because it contains an unusually large and representative selection of our native tunesmiths. Note the title—it is concise and accurate. Of the 169 pieces included by Shumway, no less than 155 were written by 30 different American composers. This music is jaunty, unbuttoned stuff, full of unexpected melodic turns, constrained harmonic progressions, and ingenious rhythmic quirks. And its idiom is quite distinct from that of the orthodox European music of the late 18th century.

The "Americanism" of Shumway's "American Harmony" goes far beneath the surface, and this "American" flavor is characteristic of 18th century American tune book music in general. It was not only that those who wrote the tunes happened to be Yankee tradesmen, farmers, schoolteachers, hatters, horsebreeders, printers, and shopkeepers as well as musicians; of far greater significance was the fact that their music was so distinctively New World in spirit, mood and feeling-tone. There were many skilful composers active in America during the tune book era, but the pleasant and ingenious works of such men as Benjamin Carr, James Hewitt, William Selby, Victor Pelissier, Alexander Reinagle, or Raynor Taylor evoke only the Europe in which they had roots. Amateur tunesmiths like Timothy Swan (for example) could trace their musical-cultural heritage back only to the humble New England singing school, but they nevertheless succeeded in hammering out an independent, 

(Continued on Page 59)

Music in the Schools

ORCHESTRA

THE ORCHESTRAL PICTURE

BRIGHTENS

by Samuel S. Fain
Professor of Music, University of Arizona

During recent years light has begun to illuminate the dark horizon of orchestral music. The tremendous growth of the community symphony orchestra has given new hope to people who have been seriously concerned about the future of orchestras in the United States. Statistics indicate that there are over one thousand community orchestras in this country, as compared with only nine symphony orchestras in 1900 and less than four hundred as recently as 1950.

The prospects are excellent for the creation of even more community symphonies. Amateur musicians, who fondly recall their musical experiences in high school or college, are eager to play in their community groups. Civic-minded persons are willing to assist in the organizational and financial aspects of the orchestra work, and conductors find both employment and stimulation in directing community symphonies.

Professional musicians often look to the community symphony as an outlet for their abilities and a means of earning a livelihood. Some communities assist musicians to find employment in industry, teaching, etc., so they may come to their community and play in the orchestra. Work and orchestra schedules are co-ordinated so there are no conflicts. The salary for a teaching position plus the compensation for playing in the orchestra makes the musicians' pay adequate.

Atlanta, Georgia; Wichita, Kansas; and Charleston, West Virginia are among the many communities that have organized successful plans for attracting musicians.

In many places the orchestra is a source of civic pride, and the people experience deep satisfaction from the fact that their community boasts a symphony orchestra. In rural areas the community symphony is often the only medium through which the townspeople hear "live" music. The generally large attendance at the concerts, and the esteem with which the orchestras are regarded, indicate that they are satisfying a civic as well as a musical need.

Community symphony orchestras generally have high musical standards. As soon as their ability permits, these groups essay the orchestral literature performed by the major orchestras. Their programs emphasize the music of the masters; contemporary as well as from earlier eras. Bach, Haydn, Mozart, Beethoven, Tchaikovsky, and Brahms are performed frequently, as are Ravel, Prokofiev, Barber, Hanson, and Copland. Prominent professional soloists like Jascha Heifetz, Elena Nikolaidi, and Leonard Rose appear with community symphonies in performances of the standard solo and operatic literature.

The community symphony also provides an opportunity for local soloists and composers to gain experience and recognition. Some of the orchestras make a point of featuring soloists and composers who have not achieved wide recognition, thus providing encouragement for young talent.

Some music educators look to the community orchestra as a means of rescuing the school orchestra from obscurity. 

(Continued on Page 50)

CHRISTMAS CAROLS

Part Two, "Characteristic Types" by George Heserton

Christmas carols are multitudinous as to type and infinite in their variety. One of the most interesting is that known as the "Macaronic," in which words from the vernacular tongue are found mixed with those from the Latin. The Latin words usually occur in the form of a phrase which sometimes carries on the main story of the carol or sometimes constitutes merely an appropriate refrain or a side comment on the theme. Such a carol is the well-known French one customarily sung to the words "Angels we have heard on high" with its Latin refrain Gloria in excelsis Deo following each stanza of the English text. The carol known as Venite adoramus with the opening line, "The snow lay on the ground" is another Macaronic carol. Gustav Holst has made an excellent setting of the macaronic carol Salve mundi natus ex qua which many choral directors will find quite a useful item in the repertoire.

The Marian carols are those concerned with the adoration of the Virgin Mary. Many of these are macaronic in character, for example, the carol "There is no rose of such virtue" which includes such Latin words as Virgo, etiam, and Immanuel among others.

The use of the Latin as a side commentary may be noted in this carol where in the second couplet "For in this Rose contained was / Heaven and earth in little space" the Latin phrase Rex Miranda ("a marvelous thing") seems to comment on the miracle expressed in the English couplet.

(Continued on Page 50)
A RULE, contemporary American composers of serious music are heard on television only when the program is built strictly along the lines of a concert. Recently, though, some of the modernists have been contributing incidental, or background music for a number of TV's dramatic narratives. This month, moreover, along comes a series of documentaries about the story of flight which will feature music of some of our finest composers.

"Air Power," as the filmed series is called, will begin November 11 and is scheduled for twenty-six or more weeks on "You Are There" (Sat. afternoon, CBS-TV), Norman Dello Joio, Paul Creston, George Antheil, and Frank Smith have been commissioned to do the scores for the various chapters of the story. And from the preview I recently had of a couple of the episodes, and from the look I've had at the scripts of the others, I can say that the story of the development of the airplane and its impact on Twentieth Century man will make fascinating viewing for a large public.

Here, in this series, every aspect of aviation can be seen and felt, from the most elementary to the most breathtaking. Here, in this series, every aspect of aviation can be seen and felt, from the most elementary to the most breathtaking. The battles of the Second World War play an especially large part in the series. In any one of "Air Power's" chapters, though, all kinds of heroes of history have a chance to be woven into the picture to lend it variety and color. Charles Lindbergh, Eddie Rickenbacker, Lieutenant Dodittle, and other celebrated aviators are, naturally, easily brought into any story of flight. When a story like this one tries to reflect eras and such cosmic doings in a world entanglements, however, it can also interweave its narrative everybody from Rudolph Valentino and Jackie Dempsey to figures like Winston Churchill, Roosevelt, and Dwight D. Eisenhower.

To write the music for so wide a panorama of history and flight, the joint producers of "Air Power"—CBS Public Affairs and the U.S. Air Force—chose four different composers. One alone, they felt, could not help "repeat himself" in the course of the long series of films. Like the program's musical director and conductor, Alfredo Antonini, one can point to a number of instances where each composer's individual kind of music has been just right for the situation at hand.

For the documentary's chapter on Ploesti, Antheil's "very men, mechanical, destructive-sounding" score says Antonini, matches the series of blows that U.S. bombers exert with hammer-like force in gaining its premacy over the Rumanian city in the last war eventuantly destroying their target.

Paul Creston, the producers felt, was the composer they should have for the episode about the battle that freed Italy in World War Two. Being of Italian descent, Creston, with his lyrical music, was considered the best choice for expressing in his music first the suffering of the Italian people, and then their rejoicing when the Americans broke through at Cassino and finally liberated Rome.

When it came to providing a score for the episode on the Twenties—the jazz age, prohibition, and marathon dances, plus Lindbergh, Billy Mitchell, Valentine and Dempsey—Frank Smith, on CBS' staff in Chicago, turned out just the wild, frenetic music that would suit the film. As for Norman Dello Joio, the composer of the recent "Trial At Rouen," assigned, among other episodes what the producers call "the most emotional program in the series." The episode is entitled "Schindler's List" and is of a single mission during World War Two, told in human terms. You see the men waking up, eating breakfast, getting into their planes, and in "The Battle of Britain,"

![Image](https://via.placeholder.com/150)

**By ALBERT J. ELIAS**

The last few decades have seen a slow but steady rise in the prominence of the cello as a solo instrument. Possessing, as it does, both lyrical and dramatic qualities, the cello—"in the hands of a fine artist—speaks with eloquent and convincing voice. It is true that many persons, still, have never heard a cello recital. But it is amazing to discover among those who are acquainted with the instrument, how often the cello is singled out for special attention, as a favorite music-making medium.

Already the twentieth century has produced a fine array of cello virtuosi. These players have gone far in advancing and exploiting the technical possibilities of the instrument. The cello sings and declaims, but it can offer psycho-technical display as well.

The emergence of the cello as a full-fledged solo instrument has met with some opposition, to be sure. Technical advances have raised controversial discussion. Numerous articles have appeared, in ETUDE and elsewhere, dealing with some phase (more often than not, some problem) of cello-playing. But it seems to me that too little attention has been given to the vital question: what music can the cello play? Is there, actually, a literature for the cello?

**Affirmative Answer**

There is. It would appear, however, that the music-loving public is largely ignorant of the cello literature. This is too bad, because many fine works have little chance to be heard. A wider public knowledge would create a demand for these compositions. Such a thing has already occurred with the six unaccompanied suites by Bach. Cellists have known these for some years, and loved them, for a long time. But it was not until attention was focussed upon Casals' rendition of them at Prades, under circumstances of unusual dramatic intensity, that any sort of public demand for the suites was created. The recordings were sold widely. Now the cello suites are known and loved by many persons, who, a few years ago, did not know they existed. This is all to the good.

Musicians who play other instruments like to offer their chamber music to the cello. They sample the small repertory for cello, if they should know better, it is true that the cello literature is not the most extensive in the world. Pianists and singers have a much vaster store of music at their disposal. Violinists, too, have more to choose from.

But the cello (whose literature is large enough for virtuosi to borrow from) has been given to the vital question: what music can the cello play? Is there, actually, a literature for the cello?

**By GORDON EPPERSON**

The largest number of fine works is to be found in the sonatas for cello and piano. Considering "staples" only, it may yet come as a surprise, even to many musicians, to learn that Beethoven wrote five excellent sonatas for this combination, and Brahms two. The Schubert "unprimed" sonata is a delightful work. Grieg, Richard Strauss, and Rachmaninoff also contributed sonatas. All of these (with the exception of the Schubert) are essentially chamber duos, in which the two instruments share equal, if not equal, honors. In the Beethoven and Brahms sonatas (not to mention Rachmaninoff), one is never allowed to forget that the composers were pianists!

This division of responsibility between cello and piano is also true of twentieth-century works, from Delbart on; the two instruments are equal partners. There is no poverty of literature here. Barber, Martini, Hindemith, Kodaly, and Prokofiev are but some of the composers who have added to the repertory. (Continued on Page 41)

**GORDON EPPERSON**

(Gordon Epperson, concert cellist and teacher, is on the faculty of Louisiana State University, Ed. note)

There is no purpose to be served by making a catalogue here. It should be useful, however, to point out some of the works which are bright lights in the cellist's galaxy. We shall limit the discussion to the sonatas, concertos, and short pieces, since these make up the equipment of the solo cellist. His place in chamber ensembles is secure and needs no defense.

**Rich Sonata Literature**

The largest number of fine works is to be found in the sonatas for cello and piano. Considering "staples" only, it may yet come as a surprise, even to many musicians, to learn that Beethoven wrote five excellent sonatas for this combination, and Brahms two. The Schubert "unprimed" sonata is a delightful work. Grieg, Richard Strauss, and Rachmaninoff also contributed sonatas. All of these (with the exception of the Schubert) are essentially chamber duos, in which the two instruments share equal, if not equal, honors. In the Beethoven and Brahms sonatas (not to mention Rachmaninoff), one is never allowed to forget that the composers were pianists!

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Outdoor Music

The colorful horn-call of the introduction merges into two lovely mystical measures of *una corda* at bar 5. A quiet chorale-like melody is heard as the main theme of the piece at bar 10. This modulates into several remote keys, but finally returns to the C major of the Coda.

**INTRODUCTION**

*Moderato*

**THEME (same tempo)**

**CODA**

*PP* 

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ETUDE—NOVEMBER 1956
Lento Amabile

ARTHUR SHEPHERD

Piano

Lento Amabile

Piano

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ETUDE NOVEMBER 1956
Theme from Polonaise
(A-flat Major)
FREDERIC CHOPIN, Op. 53
arranged by Henry Levine

Maestoso \( \frac{d}{= 100} \)

Poco meno mosso

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from "Your Favorite Solos" for the advanced pianist compiled and edited by G. W. Anthony

ETUDE-NOVEMBER 1956

ETUDE-NOVEMBER 1956
A Dream
for Hammond Spinet organ

J. C. BARTLETT
arr. by Mark Laub

Moderato

from "Highlights of Familiar Music for Hammond Spinet organ" arr. by Mark Laub
Copyright 1955 by Theodore Presser Co.
Bunny Tracks

LOUISE E. STAIRS

**Moderato**

Piano

- All about. On the new laid snow. Fine
- Right up to my kitchen door and

Then around the town; Bunny comes to
look for breakfast. At the break of dawn.

Bunny's been calling on me,

My kitchen door and

On the new laid snow.

Guess how I could know?

The Jolly Giraffe

MARGERY MCHALE

**Moderato**

Piano

1. The jolly giraffe is as tall as a tree.
- Look up at him and he looks down at me. His legs are so long and his neck is so high. I really believe he can reach to the sky. 2. The jolly giraffe is as tall as a tree. He is so tall.

Rigaudon

HENRY PURCELL

arranged by Mischa Portnoff

**Moderato**

Piano

S.
OPERA FOR ALL AMERICA

(Continued from page 15)

favourites, neglected masterpieces, and contemporary scores, and sung in... hold a Teacher's Certificate? Have you studied Harmony? Would you like to earn the Degree of Bachelor of Music? A response. Telecast opera reached mil-

ment the other. The NBC Opera Com-

ition of Peter Herman Adler, the new Samuel Chotzinoff and the artistic direc-

Broadway producer.

and Paris productions); Menotti's "The Italian. Hence, there is a noteworthy to allow people to understand it. Most

the importance of opera in English. A

chestral players, choristers, production

ances, apart from the matter of solid

organization has been planned as

which launches an occasional tour. We

all over the land, bringing live opera to

and that might never have it except for

allows our choristers understudies some

all the major roles; in addition each one

principal singer.

"How do we get our artists? We are

concertizing cellist hopes, natu-

for appearances with orchestra. Most of

his performances will be in ap-

pearance, of sonatas and short pieces.

and here we must recognize a serious

of his; on travel, or, as we say, turning to, and eventually grows weary. But

one relies mainly, because he feels

there should be no moral objection to
good transcriptions. Pianists and violinists use them freely; but through choice. Already, however, the cellist has more

The

Kreutzer

by Haydn

VIOLIN

must have the color and opulence of

the piano; the violin is so sub-

concertizing cellist hopes, nata-

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The

Kreutzer

by Haydn

VIOLIN

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the piano; the violin is so sub-

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for students in grade two. Contains seventeen favorites for practical use, including the ever popular "O Little Town of Bethlehem," etc. price 85c

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(Continued on Page 60)

etude—november 1956

VIOLINIST'S FORUM

The Kross Edition of Kreutzer Studies

by Harold Berkley

"in the ETUDE, your extended re-
mark on the Kreutzer #1 exercise re-uest to check on a Kreutzer book—print, I believe, in the eight-
en-eigheties by White—edited by Kroll and American adaptation by Andrew Dusapent. In my best estimate the book Kreutzer #1 is placed at #25, and Kreutzer Remarks at the end of the book about a page of discussion as in the value of Study #1 (#25) which coincides with your recent ETUDE discussion ... This old Kreutzer, I think, is very fine because he has a few pages of discussion and ideas on practice, etc., which... would be advantageous... if incor-
persed in modern editions
Dr. W. E. G., California

Your letter certainly brought back the past to me, for as a very small boy I studied for a few months from the Kross edition of Kreutzer. I have not thought of it for many years, though I have frequently met with the Kross editions of the Rodle and Pagna-
nini Caprices. I don't remember the ETUDE, your extended note for any performance of it on the concert stage? As a musical phrase it recurs many times... and would be attractively served by a variety of stylistic choices..." Mr. I. K., New York

From your card, I take it that you are interested in knowing what rubati are possible in the phrase under discus-
sion. See Ex. A.

The phrase occurs nine times in the course of the composition, and so could be played with nine different rubati. But rubato is effective in in-
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verse proportion to its use; so could be played with nine different rubati. But rubato is effective in inverse propor-
tion to its use; so I would recommend that it be played in strict time at least four times out of the nine, relying on tone-shading and tone-coloring to create variety. But however it is created—by rubato or by tempo-coloring—it should be within narrow limits. Any exaggeration of rhythm or tone would be bad taste.

Here are some suggestions for rubato: Take the first three eighths in strict time, wait slightly on the fourth eighth, then play the chro-

matic scale in time; take the first three eighths in time, then play the fourth, fifth, and sixth eighths slower than tempo, increasing the speed grad-

ually as the scale is played; take the first four eighths lingeringly slower than tempo, then gradually increase the tempo as the scale is being played; take the first seven or eight eighths in time and gradually retard the rest of the scale. But it is rather futile to de-
scribe a rubato—it is like trying to describe a butterfly on the wing.

The bowing can also be varied: the first two eighths can be slurred. Down bow, and the scale also played Down bow; or the first two eighths can be played with separate bows, and the scale taken on the Up bow. As regards tone-shading, the phrase can be played with no dynamic changes at all, ex-
cept for a diminuendo on the last few notes of the scale; the first four eighths can be played with a crescendo to the top note, or they can be played with a diminuendo.

You will see from the few sugges-
tions given above that the possibilities for variety in this phrase are num-
erous. But let me caution against overdoing it. Too much variety de-

Two or three times recently you
have given the first measure of the fourth Sonata by Handel as an ex-
ample of something, and each time you have marked it to start Down bow, but then by several editions of this sonata... they all give Up bow to begin. What is your reason for preferring Down bow, for I am sure you have a reason?" Mr. L. F., Connecticut

(Continued on Page 51)
TEACHER'S ROUNDTABLE
Maurice Dumesnil
Scalces Practicing
My imporuuu problem is the new lingeriug for scale ... rather than in Latin; and that the laitv should comprehend and participate in
the s~rvice. (Continued- on Page 52)

Clear, here is an example dealing through increased difficulty. They are,
this practice would be lost. Remember according to which "He who can do the
slowly,
ing, which in comparison appears ex-
of normal
fingers used in C major: 1 2 3 -

Address Unavailable
Miss F. D. Kentuck. Unfortunately I do not have at my disposal, in the re-
"understood of the people," rather

Mr. Whiteford's viewpoint is not

organ-builder's art
by Alexander McCurdy

The recent death of G. Donald Harrison, president of
the Aeolian-Skinner Organ Company, is a great loss to the organ world. It
is also a fresh reminder that, despite the grand march of technological
progress, there are a few things which the Machine Age can't do by ma-

ORGAN AND CHORUS QUESTIONS
Frederick Phillips

Q. Our church has just been given a set of old chimes which may be put
into first class condition before they may be used. They are stamped "Lib-
erty Chimes," "Grade B" on the pipe. Can you tell us who manufactured
these chimes or where this information may be obtained? We believe they were
purchased in Chicago. (2) Have you any information as to where chimes may be
most effectively used in a liturgical service?

A firm known as Liberty Carillon, Inc., at 551 Fifth Ave., New York 11, N. Y., is listed in a reference book, but we are not sure whether or not this
would be the company making the chimes to which you refer. One of the
best known manufacturers of chimes is in this country is J. C. Deagan, Inc., Better & Ravenwood Aves., Chicago, Ill. Sure the chimes were purchased through a
Chicago firm, it is just possible the Deagan company might include the
name "Liberty" as one of their name brands, or that they may have used
light on the origin of these chimes. (2) For full information and suggestions on this subject we suggest you write to
Mr. Robert Warren, 120 West 42nd Street, New York N. Y., asking for the address. I am sure he can give it to you.

Valuable Advice
D. B. Mitchell. Don't try to fit a bridge to your violin yourself—it calls for
highly-skilled workmanship and a lot of experience. And Wilkinson, the violin
maker, I suggest that you write to
Mr. Robert Warren, 120 West 42nd Street, New York N. Y., asking for the address. I am sure he can give it to you.

Practice each hand separately; then both hands together on three and four
octaves. Accentuate the first note of each group of three on three octaves,
the first note of each group of four on four octaves. (Continued on Page 51)
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Edited by Theresa Costello

THE ACCORDION

Most Music Educators believe that the study of a keyboard instrument is the best way to a music student to begin his career. The reasoning behind this thought is that musical sounds are mechanically reproduced on keyboard instruments as compared with string, brass, or reed instruments, where much effort is necessary to learn to produce a musical sound in tune before the other important aspects of musical study can be seriously considered. This enables the student of a keyboard instrument to grasp the fundamental principles of music much more quickly than those students who begin on some other type of instrument. A student cannot benefit too much from a year or two of study with a keyboard instrument before starting the study of his chosen instrument. Until not too long ago, the piano was considered the only logical instrument upon which a beginning musician would think of gaining his keyboard experience. However, in recent years, a host of young rival has crept the band of the accordion. Although by no means a new instrument, the advantages of the accordion as a basic keyboard instrument are just beginning to be discovered.

The one big advantage that the accordion has over all of itskeyboard relatives is that it is portable. The tremendous growth in popularity of the accordion in the past 15 years can be traced in part to the large shifting of the population of our country during and after the years of World War II. The heavy piano became a liability to the music student who can look forward to another large stride forward in the search for its proper niche amongst the family of musical instruments. There is an increasing interest in accordion ensemble playing, thus exposing students of keyboard instruments to musical experiences hitherto unexplored.

In the last few months, various accordion orchestras groups from different parts of the country have given excellent performances such as Prokofieff's Classical Symphony. Suicide of Seville Overture and a portion of Bizet's Symphony. Thesefortunate to have heard our true coveted of the potentiality of the accordion orchestra. There are the types of performances and ensemble playing that are extremely important in raising the stature of the accordion as a musical instrument in the making both in string, brass, or reed instruments. The accordion has emerged and soon had their teaching schedules overflowing. The accordion has emerged from this period a healthy baby in our family of musical instruments that needs only the continuing careful attention that all manufacturing, composers, publishers, and teachers have lavished on other musical instruments in order to continue its healthy growth.

A relatively new development promises to offer the opportunity for the accordion to take another large stride forward in the search for its proper niche amongst the family of musical instruments. There is an increasing interest in accordion ensemble playing, thus exposing students of keyboard instruments to musical experiences hitherto unexplored.

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The realization of the fact that the bass of the accordion can travel back to as long ago as 3000 B.C., is somewhat disconcerting to realize how slowly has been the recognition of the potentialities of the instrument. However, there is no question that night by night the accordion is being heard in a world-wide ensemble ensembles through the medium of the accordion. With the realization of the fact that the bass of the accordion can travel back to as long ago as 3000 B.C., is somewhat disconcerting to realize how slowly has been the recognition of the potentialities of the instrument. However, there is no question that night by night the accordion is being heard in a world-wide ensemble ensembles through the medium of the accordion.

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END
The Orchestra Picture Brightens

(Continued from Page 21)

ivion. While most secondary schools
have a band, the school orchestra is
considerably less common than it was
fifteen years ago. The Music Educators
National Conference and its affiliated
organizations have taken various steps
to halt this trend, and the community
orchestra appears to be an effective
means through which to carry on that
battle.

The conservatory of music and the
professional music teacher stand to
profit from the growth of the community sym-
phony. Increased performances of sym-
phonic music lead to greater interest
in music instruction. The amateur music-
ian who aspires to play the violin or
cello works out the teacher who can train
him for such performance. Combin-
ing this with the encouragement of a professional training and experience may anticipate the creation of music conservatories where these people may
learn, and an increase in the amount of
private instruction outside the conserva-
yory.

Conductors of professional symphonies
have expressed concern over the difficulty they experience in winning
competent players of stringed instru-
ments. The decline of the school or-
chestra, the movement toward part-time
employment as a means of compensation for musicians have been impor-
tant elements in this decrease in stringed instrument players. Community
orchestras may be of value in counte-
acting this tendency. If a substantial number of community orchestras
enlarge their budgets to provide a liveli-
hood for some of their personnel, the increased employment opportunities
will spur students to study the purely
orchestral instruments. Teachers will
courage talented students to study
stringed instruments seriously if there is a likelihood of their earning a rea-
nsonable income through playing an orchestra. By this means the shortage of string players will be alleviated and the major symphonies will benefit from the increased emphasis on stringed
instrument playing.

Aspirant conductors are finding the community orchestra movement of great interest. For the young conductor a community orchestra offers an opportu-
nity for experience in the field. Con-
ductors trained in Europe have found
the opportunity to gain practical experi-
en in the many small opera houses on
that continent. American conductors
have had no such opportunity, but the
community orchestra may remedy this deficiency, particularly in communities that also sponsor civic choruses and opera societies. In such a situation the young conductor gain experience with both instrumental and vocal groups invaluable training for the varied de-
mands made on the present-day con-
ductor.

En conductors of wide experience and
major symphony stature find the community symphony a challenging field. Antonio Modarres, leader of the Charleston (West Virginia) Sym-
phony, Dr. Richard Lert, or-
chestrator of the Pasadena (California) Symphony, were formerly conductors of professional orchestras. Both of these
musicians voluntarily became directors of community orchestras because they found this field more stimulating and gratifying.

Successful community symphonies have found that it is necessary to form a formal organization. The details vary in different communities, but most orchestras have: (1) a board of directors; (2) a sustaining organization designed to broaden the financial base; (3) auxiliary groups for money-raising activities; (4) administrative groups for conducting routine business.

A few community orchestras have a salaried manager and office staff, but most use only volunteer assistance. Workshops and training in the use and care also in the fund-raising and tele-

telling campaigns. The spirit of dedica-
tion that these ladies and gentlemen bring to their community orchestra is inspiring.

The American Symphony Orchestra League has been very effective in en-
couraging community orchestras. Starting from a small meeting in Chicago in 1942, the League now includes in its mem-
bership most of the community and ma-

jor orchestras of the country as well as many interested individuals. Through its study programs, publications, forums, workshops, and field visits the League helps to stimulate and guide the community orchestra movement.

Conductor’s workshops in collabora-
tion with the Philadelphia, Cleveland, Los Angeles and other major orchestras have been among the many league projects. With funds provided by the Rockefeller Foundation, the League has sponsored conducting clinics at which community orchestra conductors di-
rected the major orchestras and re-
cived the benefit of criticism from conductors Eugene Ormandy, George
Sokoloff, and Alfred Wallenstein.

The widespread interest in commu-
nity orchestra orchestras has its ef-
fect in academic circles. The Univer-
sity of Southern California has given
its conducting prize to a community
conductors. Dr. Robert C. Horsley, of Yale University, during the Spring of 1956. Dr. Robert C. Horsley, of Yale University, during the Spring of 1956.

The Stradivarius recorder’s transverse fingerboard has been devel-
opment of the instrument. In 1954 the
instrument was created by the Stradivarius Company of New York. The
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recorder with a range of notes that is
very similar to the traditional transverse
flute. The instrument is made of cherrywood or santos rosewood and is
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MUSIC READINESS

by Frances Ford which is something of a disgrace.

This group contains some of the most attractive, spirited in nature, and without destroying its innate simplicity.

Taylor's setting is a large body of carol music. Among these are The Three Shepherds, Christmas Eve-Donato Monteverdi, which is highly effective at any time during the Christmas season. H. C. Antheil's setting of the much loved Wenceslas, an offering for the church in November 25th, 1956.

The object here is to sustain fully the first half-note. It is a pity that more teachers and pupils do not realize the expressive potentialities of the violin bow.

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CHRISTMAS CAROLS (Continued from Page 21)

One of the loveliest of the Marian carols is the well-known "I sing a merry song," a melody that is maskellike (matchless), which receives the attention of every church choir.

The Lallabies and Cradle Songs constitute another sizeable body of carol literature. Probably the best known of these is The Coventry Carol with its opening lines, "Ealaly, Thou little baby, half-bowl, half-bowl, William Brel's Lallabies—a very beautiful madrigal for five voices—belongs in this category, as is also the much loved "From Scottish carols as illustrated in this article, it is evident that the child is not only being taught to read music, but to sing as well.

A group of carols suitable for secular use includes the Christmas carols. Among these are The Three Shepherds, Christmas Eve-Donato Monteverdi, which is highly effective at any time during the Christmas season. H. C. Antheil's setting of the much loved Wenceslas, an offering for the church in November 25th, 1956.

The object here is to sustain fully the first half-note. It is a pity that more teachers and pupils do not realize the expressive potentialities of the violin bow.

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CHRISTMAS CAROLS (Continued from Page 21)

One of the loveliest of the Marian carols is the well-known "I sing a merry song," a melody that is maskellike (matchless), which receives the attention of every church choir.

The Lallabies and Cradle Songs constitute another sizeable body of carol literature. Probably the best known of these is The Coventry Carol with its opening lines, "Ealaly, Thou little baby, half-bowl, half-bowl, William Brel's Lallabies—a very beautiful madrigal for five voices—belongs in this category, as is also the much loved "From Scottish carols as illustrated in this article, it is evident that the child is not only being taught to read music, but to sing as well.

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THE ORGAN
BUILDERS' ART
(Continued from Page 45)

For this purpose, medieval Gothic
stone churches were not well adapted.
However admirable a setting for organ
music, they were inimical to the spoken
word.

Hence the Gothic style gave way to the
"auditory plan" of the seventeenth and
eighteenth centuries, best exemplified
in the churches of Sir Christopher
Wren. In this country the "auditory plan"
produced such fine buildings as
Christ Church (Old North Church) in
Boston; St. Paul's in New York; Gloria
Rei (Old Swedes') and Christ Church
in Philadelphia; St. Michael's and St.
Philip's in Charleston.

All three are acoustically more akin to
the theatre or concert-hall than to the
medieval buildings in which we insert
the pipe-organs of Schnitger and
Silbermann. The instrument was
performing in a different tonal milieu,
and its voice had to be modified accord-
ingly.

In our own time the acoustical
"science" has added further complic-
tions. A couple of decades ago it was
universally held in acoustical circles that a tone of "natural breadth" was the
very acme of sound reproduction. Radio and
recording studios were accordingly
plastered with sound-deadening insul-
tion and festooned with heavy drapes. Trial
and error showed however that the "sci-
cence" of acoustics was a fallacy. A tawdy
dead room produced a tawdy tone. But in
the meantime sound-absorb-
ent materials had earned many a hard
commission by introducing their materials into churches and-and it is claimed
that it was needed "to hear the minister.

Nowadays the prevailing architec-
tural style, which holds in highest es-
teem that building which most nearly
resembles a chicken-coop, and sheer
cost of construction combine to make
the cubic capacity of buildings down-
wards. Consequently the soaring arches
and reverberant spaces essential to
sound in relation to early organ music
are hard to come by at present. And
this happens at a time when there is a
great resurgence of interest in the early
literature.

This, as Mr. Whiteford sees it, creates
a dilemma for the organ-builder. Since
music is unlikely to overcome the
laws of economics, one can only
hope to achieve a reasonable compromise and a very slow and expensive interpreta-
tion of the "auditory plan". The result is a
functional organ.

THE BUILDER'S ART
(Continued from Page 45)

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get a complete 37 note, 37 voice Organ. It's called TonKabinet
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surprised how little it costs! You can play piano harmony and
organ melody or piano melody and organ harmony... with the
full range of organ voices, including solo and vibrato effects. No
other combination offers so many thrilling musical effects and
different colors at a reasonable price. It's easy to learn to play.

It's the answer for beginners! There's even an extra speaker for
"silent" practice!

EASY PAYMENTS - A small down payment puts this fine instrument in your home.

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IT'S THE WAY TO HAVE BOTH! It's Steinmeyer quality, and you can have both.
Music From Stones
by Ida M. Perdue

Music From Stones

The Japanese also weigh one of their instruments, the senjun, but with iron and rice—oh no! They weight it with gold—as much as they can afford, believing that the more gold it holds, the better will be the tone.

The Japanese national instrument is called the koto, which has thirteen wax-covered silk strings.

Other materials which have been used in making musical instruments include marsh reeds, bones, horns of animals, glass, metals, vegetable shells, cats skin, snakes and other animal skins, even skulls of animals.

See old issues of Junior Etude for details.

Junior Etude
Edited by Elizabeth A. Geist

Music From Stones
by Ida M. Pardoe

Music From Stones

The Chinese "scrape" music from their instrument called the yu, or "comb-back tiger." As the name suggests, the yu is a tiger-shaped instrument, made of wood with a notched backbone; and to play it they scrape a stick across the notches. The so-called music of this instrument is frequently heard in Chinese temples, where its unique tone is always resounded twice at the end of services.

The oddest, perhaps, is called the yu, a tiger-shaped instrument, made of wood with a notched backbone; and to play it they scrape a stick across the notches. The so-called music of this instrument is frequently heard in Chinese temples, where its unique tone is always resounded twice at the end of services.

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See old issues of Junior ETUDE for details.
Carl Orff's Musical Theatre World
(Continued from Page 11)

Carl Orff's Musical Theatre World
(Continued from Page 11)

occupancy with early music is shown by his free arrangement in the modern music of Monteverdi's 'L'Orfeo,' La", "Ballo delle ingrate," and "Ballo della nona," resulting in a unique blend of the old with the absolute modern. The "first major successful union of game, dance, music, and word." Orff's "Schulwerk," a complete step-by-step five-volume work, has served as a sound basis for "Die Kluge," subtitled "the tale of the king and the clever woman." A poet Calullus' love poems to the unde.

If you wish to look it over before buying.

You will notice that the accents fall.

As in the "Schulwerk," many of the melodies originate in folk songs of German, folk songs without losing their tonal independence. They have a certain uniformity. As in the "Schulwerk," the opening chorus invokes the king and the clever woman. "Where is the pestle?" he demands, "Where is the pestle?" the king and the clever woman.

The melodies are brought together in various ways. One way is to have the speaker sing through the entire text of a given section. This method was used by Orff in his "Carmina Burana," which is a notable example of this technique. The result is a rich and diversified melodic line that is both simple and complex at the same time. This technique provides a framework for improvisation, allowing the performers to develop their own interpretations of the text. The overall feeling in Orff's work does not express uniformity, thus reflecting the composer's innovative approach to the form. His work has been influential in the development of a new type of theatrical music that combines elements of dance, song, and drama in a cohesive and unified manner. This approach has been embraced by many contemporary composers, and the influence of Orff can be heard in works by a wide range of artists. The "first major successful union of game, dance, music, and word." Orff's "Schulwerk," a complete step-by-step five-volume work, has served as a sound basis for "Die Kluge," subtitled "the tale of the king and the clever woman." A poet Calullus' love poems to the unde.

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MUSIC EDUCATION
(Continued from Page 58)
which is active in the development of music in America.
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TUNE BOOKS
(Continued from Page 20)
elegant, non-European style.

Leaving through the age-darkened pages of "The American Composer," I discover that its content can be separated into the following parts: 1. title page; 2. index; 3. foreword; 4. appendices; music; 5. music. Although individual elements may vary in order of appearance from one section to another, and even now there is no one element (index, foreword, appendices) that can be omitted, the early American tune book falls into this basic pattern. The oblong format (which gave rise to the descriptive term "broadsheet") is "open" and "open," frequently heard in antiquarian book circles and this quibble structure are the marks of this type.

Let me try to dispel one common misconception about the tune book. Because it does not contain the exclusively the "psalm tunes, hymns, and anthems" cited on the title page of "The American Harmony," the tune book often thought of as the hymn book of its time. This is an erroneous conception of its function. The tune book was not a hymn book—it was not designed for the use of congregations at worship and it does not seem to have made any appearance during the church service. The fact that the tune book was a school book. Its habit was the singing school, not the church. It was regarded as a means of training the singing master as he taught his scholars to read music and to sing accurately and easily. Of course, we balking at the fact that those who did learn how to read music in the singing school would use make of this book the betterment of the music in the church. It was regarded as a means of training the singing master as he taught his scholars to read music and to sing accurately and easily. Of course, we balking at the fact that those who did learn how to read music in the singing school would use make of this book the betterment of the music in the church. It was regarded as a means of training the singing master as he taught his scholars to read music and to sing accurately and easily. Of course, we balking at the fact that those who did learn how to read music in the singing school would use make of this book the betterment of the music in the church.
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shire, Justin Morgan, Supply Belcher, 

Elisha West, Jeremiah Israel, Abrahah 

Maxim; in Pennsylvania and to the 

South, Andrew Adgate, Isham Spicer, 

Alexander Ey, Alon Puddibr, and 

Chapin, the Munson family; in the 

Connecticut vortex, Asahel Bemah, Elijah 

Griswold, Thomas Skinner, Solomon 

Howe, John Frisbie, Amos Bull, Stephen 

Jenkins, Aaron Ellis, Ezra Gott, Timothy 

Swan. In Worcester, Isaiah Thomas 

brought out his sensationally successful 

“Worcester Collection”; in Exeter, 

Henry Ranel published the equally 

valuable “Paging Harmony.”

By the time Nehemiah Shumway had 

assembled his “American Harmony” ease of 

1793 (which included music by most of 

the tunesmiths mentioned above, as 

well as others), music in the New 

England idiom had blanketed the country.

There was one oasis. In Boston, the 

Danish-born Hans Cram and his pupil, 

Samuel Halsey, Oliver Halen, and 

Jacob Kimball, held sway. Here English 

influence were clear. Halsey was so 

felicitously writing in the English style 

he was dubbed by one of his con-

temporaries, “The American Madison.”

It was to be expected that many of 

the most admired singing schools west 

eventually find their way into the church 

service and, as a matter of fact, it is 

probably true that in the 1920’s, when 

the English idiom reached the 

peak of its popular favor, quite a 

few tune book composers were 

carefully trying to enlarge the stock of 

congregational tunes. The widespread 

adoption of this music, so great that it 

all but swept 

other music into the 

church itself, 

and its gentle authority inspire the child to work and accomplish, 

and to rise above the softening ease of 

pushbutton living. The Steinway steers, 

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Families always feel more together at Christmas time. But you may have noticed... that good family feeling often fades a little as the holidays pass.

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Think it over. And see your Hammond dealer. There's still time to have a Hammond Organ in your home Christmas morning.

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