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Volume 74, Number 09 (November 1956)

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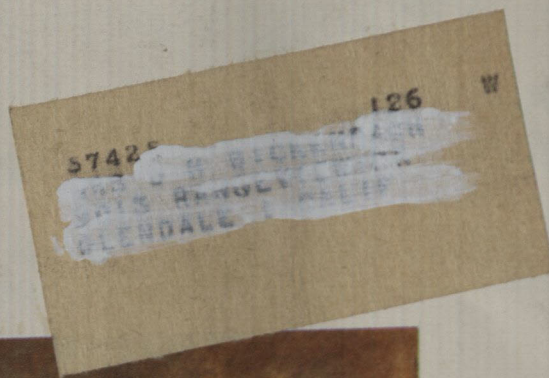
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ETUDE

The Music Magazine

November 1956 / 40 cents



The 'Cello Player by Thomas Eakins

See cover story—Page 6



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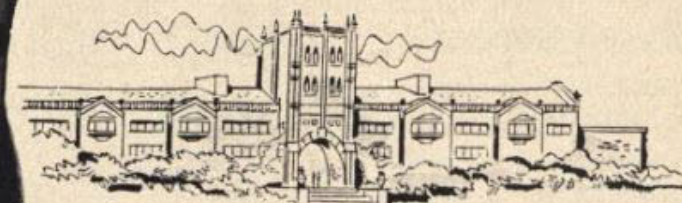
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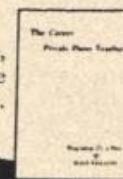
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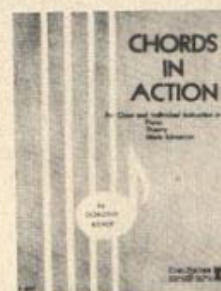
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ETUDE

THE MUSIC MAGAZINE

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world of music

Laszlo Halasz, artistic director of the Liceo Opera in Barcelona, Spain, is presenting a number of outstanding artists this season. The Shostakovich revision of "Boris Godunov" will have Nicola Rossi-Lemeni in the title rôle; a new production of "Carmen" will present Rosaria Gomez in the title rôle, 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 Louisville Philharmonic Orchestra.

Daniel Pinkham's new violin concerto had its world première on September 8, when it was played by Robert Brink as soloist with the Cambridge

Festival Orchestra at the Coonamessett Music Festival, Falmouth, Massachusetts, with the composer conducting. Brink and Pinkham are internationally known for their appearances as a violin-harpichord duo. 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 co-operation with the International Exchange Program of the American National Theatre and Acad-

emy. The orchestra played twenty-seven 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 sheet music, musical scores and recordings abroad, aid in arranging tours of musical artists and ensembles, and help to arrange "musical salutes" between cities. Dr. 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. Mrs. Helen M. Thompson, of Charleston, West 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 5-8. It is expected that the four-day celebration will attract an attendance of more than 5000. There will be 12 instrumental clinics, with 9 bands, and 1 orchestra making their appearance. One of the highlights will be the "Second" All American Bandmasters' Band, conducted by Commander Charles Brendler, conductor of the famous United States Navy Band of Washington. It is hoped that every state in the Union will be represented in this band. All meetings will be free to everyone.

Miss May Brahe, composer of *Bless This House, I Passed by Your Window, Thanks Be to God* and many other songs died in Sydney, Australia on August 14. Miss Brahe wrote more than 100 songs, and several children's operettas. Her song *Bless 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
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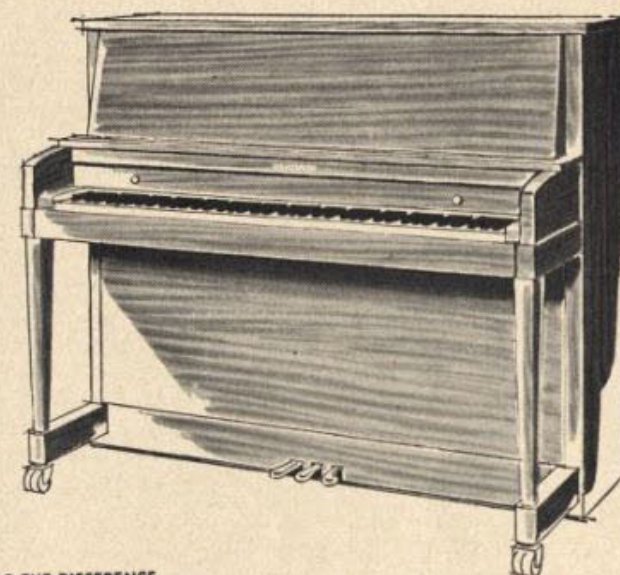
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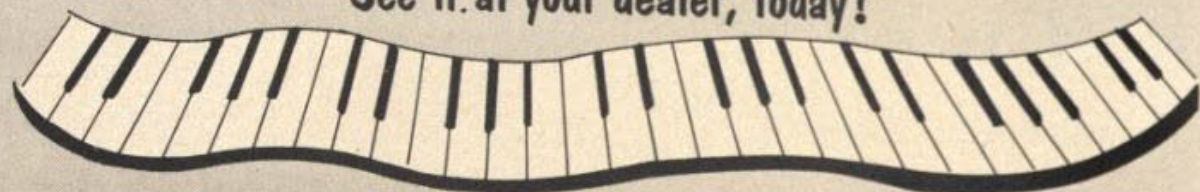
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Musical Oddities

By NICOLAS SLONIMSKY

CORNELIE FALCON was one of the most famous opera singers; her name became almost a musical term to describe the dramatic lyricism which she displayed in her famous rôles, *Alice* in "Robert le Diable," *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 28, 1814.

Cornélie 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 Cornélie 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 tried to break Meyerbeer of his habit of procrastination by imposing a fine of 30,000 francs if the score was not delivered at the specified date. The opera changed its title several times: it was first called "Leonore" then "La Saint-Barthélemy," and finally "Les Huguenots."

Cornélie Falcon was shocked when she read the frankly sensuous words of her part in the amorous duo of the fourth act. The tenor Nourrit, who was to sing *Raoul* in the production, went to see the librettist Scribe and begged him to tone down the text. Scribe refused to make any changes but told Nourrit to rewrite the words of the duo to suit himself. Nourrit

took the new version to Meyerbeer, and the composer, delighted to please his favorite singers, sat down at the piano and rewrote the whole scene in three hours, working late into the night. Contrary to his lazy habits, he completed the orchestration the following day, and thus the famous duo "Tu l'as dit, out, tu m'aimes," came into existence.

The production of "Les Huguenots" was a triumph. Berlioz wrote: "The famous duo of the fourth act was perfection itself. Passion, love, desperation, terror, anxiety were expressed by M. Nourrit and Mlle. Falcon without losing the nobility of their acting. They stopped just at the point beyond which passion would have become a parody of itself."

The malady that compelled Cornélie Falcon to retire manifested itself unexpectedly, when she suddenly felt unable to utter a sound, a disorder of the vocal cords known as aphonia. She went to Italy, to inhale "the balsamic air of that melodious land." She regained her voice every morning with the birds; but exactly at five o'clock every afternoon, her voice would fly

away from her. "Mlle. Falcon is still in search of her voice," reported a Paris journal. "She can now reach G, and even, by pushing a little, G-sharp. But the absence of A, B, and high C continues. Unfortunately, it is precisely these three high notes that boost the salary up to fifty thousand francs."

Treatment by Italian air having failed, Cornélie Falcon tried the new medical cure, the Taburié Bell, a dome of glass, under which she sat for hours expecting to recover her voice. Her friends claimed that she actually could sing without fatigue while sitting under the glass, but as soon as she emerged from under it, she was again a prey to "aphonia."

After she left the stage, Cornélie Falcon married a widower, and abandoned all associations with the people of the theater. When Wagner died, someone asked Cornélie Falcon what she thought of his music. "Wagner?" she said. "Excuse me, but I do not know this young artist."

Before she died, she left this message: "No flowers on my grave; no speeches; no reminders of La Falcon, for she died long, long ago."

In the eighteenth century, music masters at European churches and cathedrals had multifarious duties. The conditions set by the St. Gudule Church in Brussels in 1731 for the incumbent music master Joseph Hector Fiocco, included the following: (1) to lead the choir; (2) to take part in festive processions; (3) to teach choirboys the subjects of plain chant, counterpoint, harpsichord, organ, violoncello and violin; (4) to find suitable lodgings and give them food suited to "bons bourgeois," table knives, forks and spoons; (5) to see that they are given towels and other necessities to maintain themselves in cleanliness; (6) to provide lamps for study and a fireplace, and to see that the fire is started in the winter as the pupils leave the church for their lodgings; (7) to have a sick-room, which could be used also as a playroom if there is no illness; (8) to provide the choristers with good beer at 5 florins a barrel.

Fiocco's predecessor at St. Gudule was Willem de Fesch. He was dismissed when he refused to promise "not to accept gifts from the parents of the choirboys, either on his birthday or for Christmas and to refrain from beating them with whips or clubs."

THE END

WORLD OF MUSIC

(Continued from Page 5)

figures in the concert management field. Mr. Judson has played a prominent part in the tremendous growth and influence of the Philharmonic's activities. For five years from 1930 to 1935 he was also manager of the Philadelphia Orchestra.

Felix Borowski, music critic, composer, teacher died in Chicago on September 6, at the age of 84. For many years he was annotator of the program notes of the Chicago Symphony Orchestra. He taught at the Chicago Musical College and later became president of that school. His composition *Adoration* attained wide popularity.

Prokofiev's Piano Concerto for the Left Hand was given its world premiere 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 Handy-Folio 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. A resident orchestra under the direction of Charles Groves will give hearings to works of merit by student composers.

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(Continued on Page 42)

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THE BOOKSHELF

Aaron Copland

His Work and Contribution to American Music

by Julia Smith

Reviewed by Richard Franko Goldman

It seems hardly open to question in 1956 that Aaron Copland stands as our leading American composer in the opinion of the musical world both here and abroad. The quality and extent of his creative output more than justify this general evaluation. Thus it is not by accident or by favoritism that we have had two full-length studies of the man and his work within a space of two years. Julia Smith's book on Copland will of course invite comparison with that by Arthur Berger, which appeared in 1953. The disadvantage for Miss Smith, in this comparison, is that she has not brought forward many facts, or any opinions of significance, beyond those that we already have. The tone of her admiration for her subject is less critical, and less discriminating, than that of Berger, whose writing also is considerably more professional and practiced. Miss Smith's book was undertaken as a New York University doctoral dissertation, and has the virtues of such a project. It is seriously, and somewhat solemnly, written; evidently accurate in its biographical details (all of which were checked with the subject); generous in its quotation of letters and other documents; and scrupulously complete in its attention to each and every one of Copland's works. The musical examples are fairly numerous, and the documentation is careful. The excellent and up-to-date appendices give lists of Copland's musical works, his critical writings and books, and recordings through 1954.

Miss Smith's book is useful and informative where factual matters are concerned. It is less successful in other respects. Facts and details are thrust at the reader with little regard for their relative interest or importance; there is considerable material that, in a book of this length, might conceivably be dismissed as inessential or irrelevant. The factual narrative method, suitable for a dissertation, does not produce a real portrait. It also does not conceal lack of insight or perception or ability to evaluate with sensitivity many of the

environmental and musical factors conditioning Copland's development. Miss Smith deals attentively with all of Copland's music, but fails to provide very illuminating discussion of any of it. She does not take a definite critical stance at any point, and her descriptions of the music suffer from an odd combination of eagerness and superficiality. One need not demand of a book on a still active composer that it attempt to formulate a definitive series of judgments, but one should expect the enthusiasm of the author to be mixed with more thoughtfulness and perception than is here the case. Miss Smith's enthusiasm for her subject is one that many music-lovers share. But it may be doubted that this enthusiasm can be further spread by claiming that Copland "has achieved a synthesis of the aims of MacDowell, Griffes and Ives" or that he appears to be "the lineal descendant of Debussy, Scriabin, Fauré, Mahler, Stravinsky, Schoenberg, Bartók, Milhaud, and the Mexican, Chavez." Even for America's leading composer, this would appear to be an almost insuperable disadvantage.

E. P. Dutton & Co., Inc. \$5.00

Dietrich Buxtehude

by Farley K. Hutchins

Reviewed by Alexander L. Ringer

Almost twenty years ago W. Stahl published his brief German introduction to the life, times, and work of Dietrich Buxtehude. Despite its conciseness this little volume proved extremely useful to both musicians and music lovers seeking information about the composer for whose sake J. S. Bach overstayed his leave from Arnstadt to the great displeasure of his employers. The recent Buxtehude revival in this country alone would have warranted a similar monograph in English, summarizing as much as possible of the impressive Buxtehude research carried on abroad, especially in Scandinavian countries, in the past fifteen years. It is with more than ordinary regret, therefore, that one reports the most distressing deficiencies of the present publication.

The author, it appears from the outset, has merely rehashed some readily

available information according to an awkward plan that tends to confuse rather than clarify. The appended lists of editions, recordings, reference works, and anthologies—items which could have been of great value—not only lack system and are often haphazard and filled with incorrect data, but also contain a goodly number of volumes that are either too old to be of service today or have little, if any, direct bearing upon the subject. The book as a whole is poorly edited and proofread and quite sloppily printed. Worst of all the wholesale copying from the late Manfred Bukofzer's "Music in the Baroque Era" amounts occasionally to outright plagiarism (from Bukofzer, p. 264, for example), even though the author makes a summary mention of his "indebtedness" to this standard work "in organizing the material on the German baroque and in achieving perspective, as well as a source of information." Under the circumstances one is hard put to understand how he managed to get rid of Bukofzer's indeed excellent sense of historical perspective and to present so much half digested information. Is a given toccata really "completely without form"? Is rhythmic variation the only means of achieving contrast in a chaconne (*chaccone* in the author's spelling)? "Mattheson's description of Buxtehude's suites as illustrating the moods of the planets" does not refer to the suites known today (see Helmut Lorenz in *Archiv für Musikwissenschaft*, XI, 3, p. 239), as the author implies. He also seems to be sure that "renaissance madrigals by Danish composers are a significant part of musical literature." Startling pieces of information such as this or the distinction between Buxtehude, "the north-German," and J. S. Bach, "the German," require at least a brief explanation.

What type reader might draw profit from this little volume is hard to say. Both musicians and music lovers sufficiently versed in musical history and terminology to understand the many unqualified stylistic and formal allusions would hardly seem to be the kind to appreciate the author's innumerable, often hair-raising over-simplifications and exaggerations (during the Thirty Years War parts of Germany "were reduced to a primitive state, almost cannibalism"). The musical novice, on the other hand, will not be able to peruse the book without the help of a dictionary to refer to terms such as concertato, madrigal, or cantus firmus. And whatever their specific background, few Americans will be ready to condone the lack of translations for the German texts quoted, especially where an example is offered to demonstrate the musical interpretation of a given passage.

Music Textbook Co. \$2.50

Oscar Hammerstein I

by Vincent Sheean

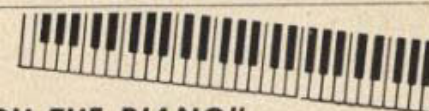
Reviewed by Richard Franko Goldman

The musical world has long needed a good biography of the illustrious Oscar Hammerstein I, and Vincent Sheean has provided it. The book is lively reading. Hammerstein was a flamboyant personality, and Sheean has done him justice. The book is made additionally attractive by a completely disarming preface by Oscar Hammerstein II.

Sheean's book is not what is usually called a scholarly or definitive biography, complete with footnotes, bibliography and the other paraphernalia of learning. The subject of the book would

doubtless have rebelled at such treatment. But Sheean has obviously soaked up much of the lore and legend of the period, and has had access to many personal reminiscences. He has drawn a professional portrait with a wise eye to detail and a discriminating sense of what to omit. George Blumenthal's "My Sixty Years in Show Business" draws a sharper picture of Hammerstein in some respects, but it is much less readable. Sheean's book should be popular, and through its popularity people may be encouraged to take another good look at our present-day operatic scene. This would be all to the good.

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IN MEMORIAM



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 later 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, Willa 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.

ETUDE
THE MUSIC MAGAZINE

**CARL ORFF's
Musical
Theatre World**



WITHOUT 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 consequently 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 an incomprehensible entertainment without being a meaningful experience. The *melange* of pre-Bach, 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, if not 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 "non-musician" 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 *Dorothee Guenther-Schule* for "music education through dance" in Mu-

nich, 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. Torn 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 act 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 *Dorothee Guenther-Schule*. Convinced that music studies are not merely minor subjects or extra-curricular diversions, since their 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)

by **RUTH BERGES**

(center) Clifford Harvuot as H.A.W. Tabor;
(on his left) Frances Bible as Augusta Tabor



Front entrance to the Central City Opera House, Denver, Colorado



THE BALLAD OF BABY DOE

Central City Opera Has Important Premiere

by George Lynn

WITH AS GALA a celebration as the old Central City Opera House (Denver, Colorado) ever had seen, a new American opera based on a tale of the fabulous mining days of Colorado, was given its world premiere on July 7, 1956. "The Ballad of Baby Doe" was presented alternately with "Tosca" by the Central City Opera Association as special attractions for the 25th anniversary of its Festival in the revitalized old mining town. Douglas Moore's opera was commissioned by the Koussevitsky Foundation of the Library of Congress, in honor of the Columbia University bi-centennial, and is dedicated to the memory of Serge and Natalie Koussevitsky. One might surmise that the story of the silver mining days had too much local flavor to have universal appeal; however, it is a curious type of provincialism, if it is that, which would combine the talents of the late John Latouche of Virginia, librettist, and Douglas Stuart Moore, New York composer, with a Colorado story to form an opera commissioned in memory of a naturalized New Englander of Russian extraction. This type of provincialism equals the American story . . . as American as "Tobacco Road" or from log cabin to the White House.

Librettist Latouche was able to take the Horace A. W. Tabor story to his lyrical forge and design an opera book in two acts of ten scenes in such a way as to excite composer Moore to give the opera-goer a rare treat in American music theater. Douglas Moore has consistently found inspiration in the folk legends and folk music of our country. His opera output includes "White Wings," 1935; "The Headless Horseman," 1936; "The Devil and Daniel Webster," 1938; "Giants in the Earth," 1949; and "The Ballad of Baby Doe," 1956. It is refreshing to hear a work and to see a production where libretto and music are truly unified.

There are very few instances of forced declaiming, which to this writer seems such a predominating fault in contemporary vocal and choral writing. It is evident to the listener that the drama is foremost and that this is a mission for the composer, never an amenity.

Douglas Moore has lived so long with American folk music that by now the folk element is naturally identifiable in his original music. Music for "The Ballad of Baby Doe" is not only appropriate to the action but has a sympathetic quality with strength in the emotional impact. Varying harmonic schemes are used, suitable to the dramatic moment—dissonant for harsh or strong scenes and lyric for those of passionate intensity. There is reality without brutality. The orchestration not only provides motivation for stage action but more than that, it is used as emotional "cue" for the singing. Like the orchestra in Verdi operas, it must be present to give the complete musical picture.

The chief characters in "The Ballad of Baby Doe" are drawn from Colorado lore in fact, and in a significant period of American history. Baby Doe, Horace and Augusta Tabor and citizenry of Leadville and Denver are recreated from Colorado's fabulous silver mining era along with President Chester A. Arthur and Presidential candidate William Jennings Bryan, who give us the larger story of national economic strife when silver goes and gold comes as coin of the realm.

The story of which the opera is made is that concerning the "classic triangle" of Tabor and the two women he married. The treatment by Latouche was that of Tabor's domination by both Augusta and Baby Doe. The story encompasses the years from 1880 to a little beyond 1900. In this period Tabor rises from rags to riches due to the economic precocities of his wife, Augusta. He meets young,

(Continued on Page 50)

The Responsibility of Music Education to Music...a Reply

by Theodore F. Normann

(Mr. Normann is on the faculty of the School of Music of the University of Washington, Seattle.—Ed. note)

IT IS AN INTERESTING paradox that, while the great American public has an almost unbounded faith in the institution of public education, one of its favorite indoor sports is to cast a critical, censorious 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 and clearly 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 lest, in pursuit 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, takes the schools to task in the September issue of ETUDE. Briefly he places stress on the following points.

1. "Of the music-making that goes on in our schools . . . most of it is mediocre. . . . No musical performance should be given in public which can not meet acceptable musical standards."
2. "At the root of the problem of quality in musical performance is the musicianly equipment or lack of equipment of the teacher."
3. "My wide acquaintance with school music teachers leads me to doubt whether more than an insignificant number are genuinely interested in music."
4. "Only a minuscule percentage of the music teaching profession is interested in what is taking place in today's world of music."
5. "There is no excuse for the use of cheap and tawdry materials."

None of these arguments is new. They have been repeated time and again until the school musician is thoroughly aware of the problem. And there may be here and there ample justification for the point of view expressed. But we should, at the same time, realize that confusion

may arise through failure to define one's terms neatly and precisely. What, in terms of the public schools, is meant by a legitimate standard of performance, musical equipment, mediocrity, or contemporary? Until the disputants have settled upon a specific definition they may very well be arguing past one another, disputing points upon which basically they are both agreed. It should be understood also that, while the schools exist to develop in all students some comprehension of what constitutes a good life, people are not at all agreed about what a good life is. If music has a legitimate place in the formation of a good life, then, music has a legitimate place in the curriculum. But is it not true that when it is welcomed into the curriculum, it must justify its existence upon the same terms as any other subject, namely, not on the basis of what students can do for music but rather upon the premise of what music 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, that 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 us 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 drill so exhaustively on technical perfection that the real spirit and meaning of the music itself is lost? Is it justifiable to so work 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? In the pressures which exist upon the group and its conductor in aiming for a public presentation, is 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 is it conducive towards abilities in reading, to extending one's acquaintance and knowledge of musical literature, in leading toward 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 we, 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" but more importantly with the question of doing a service to our students through music in the healthiest and most beneficial way to those participating. Professionalism has little place in a program of general education; amateurism, 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 indeed. No musical group or individual is likely to rise much beyond the limitations and insight of the one who is doing the teaching. In the case of music these standards are, in Mr. Schuman's opinion, dependent upon the "musical skills" of the teacher. No one would question for an instant the importance of a well grounded musical equipment upon the part of any teacher of music. But is it made sufficiently clear that such teaching must have other ingredients? It is difficult in the extreme to visualize how any amount of training or any extraordinary acquisition of technical skills can quite compensate in any music teacher for a lack of innate sensitivity to music, a natural responsiveness to beauty of expression.

Nor is it possible to understand how a teacher who is not warm in human understanding, gifted with the ability to dramatize a subject effectively, emotionally stable, and rich in imaginative insight can bring to full realization those very qualities in music which we hold most dear, which are of the very

essence of the subject. The possession or lack of these human qualities reveal themselves unmistakably on whatever level one may be dealing—kindergarten or the Metropolitan Opera. I am sure that Mr. Schuman would entirely agree on the fact that to build a good musician and a good teacher one must have some native capacities to begin with, that those native capacities must be enriched and developed by a sound and adequate training. What would disturb both of us, as well as a good many others who are concerned with providing legitimate instruction to children, is that, first of all, we need to be far more selective in our training institutions, of those who apply, in terms of personal fitness and personal qualifications. Secondly, in the limited time available for the preparation of teachers of music in college or university it behooves a faculty to consider most carefully what kind and type of musical training is likely to bring about the most desirable changes in its students. One does not do this by placing music first and the individual last in the scale of values. As any one at all conversant with the situation well knows, it is no simple task to determine to what extent musical learnings in a given classroom situation will transfer, how far musical insights are actually being developed and musical curiosity aroused, how much of our training is a vestigial remnant stemming from past cultures, how closely theories and knowledges tie in with musical realities. Thirdly, it is too infrequently recognized that the multitudinous musical responsibilities of a teacher in the public schools may demand a training quite at variance with the traditional narrowly conceived preparation of a concert performer, theoretician or so-called musicologist.

While the music educator is often taken to task for being a sort of musical Jack-of-All-Trades, he is no less frequently scolded for not appreciating in sufficient degree the philosophy, history, and administrative network of public education. Under present circumstances we can say this: the teacher of music in the public schools is currently obtaining as much and frequently far more training than the average private teacher of music, the average member of the American Federation of Musicians, and many a performer on radio and concert stage.

We now come to Mr. Schuman's third point—it is doubtful if the music educator is sincerely interested in music. This is at once a grave and serious charge for how can anyone teach effectively unless he is wound up with sincere conviction concerning the importance of his subject. I am afraid that there is, by and large, little concrete evidence to support such a point of view as this. On the other hand, anyone at all

acquainted with music educators, in the large, can not help but become impressed by the eagerness with which they seek information and knowledge and skill which they believe to be important. One has only to note the attendance figures of their various conventions, to examine the registration figures of summer sessions over the country to have brought home to him immediately the avidity with which these people generally are seeking answers to their problems. It is true indeed that these problems may not be those which a music historian, a performer, or a theoretician may deem of most urgency but they are present nevertheless and they are very real. Nor does one have to seek far to find ample evidence of the desire and will to participate actively in music making. Immediately there comes to mind the fact that a considerable proportion of the members of symphony orchestras over the country have come through the ranks of teachers and students in school orchestras and bands. In my home port of Seattle, for example, a relatively large proportion of the members of the Seattle Symphony Orchestra are practicing teachers in our schools who, through the generosity of local school boards, are excused from teaching duties in order to attend rehearsals. It is highly questionable if the three other community orchestras could long survive if it were not for the support of playing teachers in the group. If we were to remove from our church choirs the teachers who serve as leaders of these groups the result would be little short of disastrous. Five local band directors have for a period of some years met regularly to play through woodwind literature; every week local school musicians gather together in a music store to play together for the sheer joy and fun of it. At a recent meeting of the Northwest Division of the Music Educators National Conference literally hundreds of manuscripts of contemporary music were on display. Throughout the four days of the Conference there was almost continuous performance of these works by intensely interested students and teachers. Who were the composers of these works? For the most part they were compositions (and many a highly creditable composition at that) created by the much maligned and extremely busy person, the practicing teacher of music in the public schools of the Pacific Northwest. These are not isolated instances for they can be duplicated in essence almost any community where music has become an active force rather than a responsibility which, as in New York City, has been sloughed off and turned over to the hands of the professionals. If there is any force in America today

(Continued on Page 3)



Elaine Malbin in the title rôle of "Madame Butterfly"

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 farther 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 unveiled 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 in Europe because there is less demand for it—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 whom? Earlier ages of music flourished on the private patronage of wealthy nobles like Prince Esterhazy, 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 Arts; beyond that, the problem has gone on spinning its circle—until General Sarnoff announced the birth of an opera company to 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. The new project is to go out of NBC, over the entire country.

General Sarnoff believes that Americans would welcome live, non-broadcast opera if they could have a chance to hear first-class works, impeccably produced, and understandably presented. His opinion rests on faith, certainly, but on faith well founded. Since 1949, NBC has been telecasting occasional performances of operas chosen from established

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Opera for All America



(l. to r.) Frances Bible, Edith Evans, Adelaide Bishop and Elaine Malbin with Chandler Cowles.

Chandler Cowles,
General Manager of NBC
Opera Company, outlines his
ideas concerning
the project

by Rose Heyblut



William J. Mitchell

Mozart and His Sonatas —A New Edition

by WILLIAM J. MITCHELL

AMONG THE MAJOR blessings of the Mozart bicentennial 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 publication such as this, serves as a model of what can be accomplished when a major publishing company engages the services of a trained scholar, for the result, attractively priced, is an edition which is more accurate than the scores that are included in the Complete Works (*Gesamtausgabe*) and the *Urtext* edition.

In preparing the Presser edition which contains nineteen sonatas and three fantasies, Broder had access to first or old editions for all of the works, and in addition nine complete and six incomplete or fragmentary autographed manuscripts. The editor has used exemplary care in evaluating and compounding the material with which he worked. To start with, his comments and suggestions are almost entirely divorced from the scores and placed in an informative Preface which contains an interesting and useful discussion of the performance of appoggiaturas. Far too often, editors of popular editions insist on making their own gratuitous markings indistinguishable from those of the composer, and by so doing, intrude insensitively between the performer and the original score. This is a gross form of disservice to music lovers, for everyone should have the inalienable right, taken for granted in literary publications, to know precisely what the creator wrote, even when it seems to fall short of absolute clarity. In the few cases where Broder has added markings to the scores, the material is enclosed in brackets.

Of considerable value to the performer is the way in which Broder has made it possible to compare available autographs with first editions,

ten of which appeared during Mozart's lifetime. As a rule, interpretive directions are far less frequent in the manuscripts than in the first editions, the additional signs and markings from which have been enclosed in parentheses in the Presser edition. The student of the Mozart sonatas will, as a result, have before him two distinguishable versions of many of the works, from which he can reach his own conclusions regarding the proper reading. The problem of deciding which way to interpret the works is complicated, however, by the fact that, on the one hand, Mozart did not need "stage directions" in his own hand written copies. On the other hand it is clear that, in certain cases, the composer did not see the printed copies until they had been distributed. In any event, the printed early editions reflect the range of performing tastes of Mozart's time and shortly thereafter. Hence, the performer or his teacher, using the composite score as a guide, can face the prospect of becoming a do-it-yourself editor, even to working out the fingerings which have been wisely omitted, with reasonable assurance that he can not stray too far from a correct performance. Certainly, he will not be likely to produce as horrendous an interpretation as would follow from his literal acceptance of many of the modern heedlessly edited versions of these priceless works.

Some of the problems of interpretation spring from the fact that either Mozart or the early publisher seems not to have been consistently careful in preparing the scores. In almost all cases Broder comes to the rescue with suggestions placed in footnotes or brackets; but in certain cases where identical repetitions of the music are differently marked, one is caught with the problem of deciding whether the copyist intended a variant or com-

mitted an error. A case in point is the final movement of the C major Sonata, K. 309, where in bars 66 to 68 short appoggiaturas are indicated, but in an identical passage, bars 170 to 172, they become long, or measured. Broder in his Preface favors short appoggiaturas in the earlier bars, but does not indicate that they should be short in the repetition. Your correspondent, in the capacity of a do-it-yourself editor, favors a measured appoggiatura in both cases.

A clash between a pretty well established tradition of performance and Mozart's unmistakable indications occurs in the opening bars of the A minor Sonata, K. 310. Customarily the appoggiaturas in bars 24 and 51-53 are played as eighths in analogy with the written out eighths of the varied repetition in bars 10-12 and 89-91. Yet, Mozart's manuscript, the first page of which appears conveniently as an illustration in the edition under discussion, clearly calls for short appoggiaturas.

An instructive comparison, which will teach us not to depend too heavily on the markings of first and early editions, can be made between the final movement of the "easy" Sonata in C major, K. 545 and its counterpart, the middle movement of the "transcribed" F major Sonata, K. 547a. The two movements, except for differences in the key of each and a few variants in the notes, are identical, although a disparity in the numbering of the bars of the C major movement in the Presser edition obstructs the arrival at such a conclusion. The point of interest, however, lies in the fact that there are sharp differences in phrasing and dynamics indications between the C major piece, for which Broder consulted two early editions, of which one is known to have been based on the autograph, and its F major coun- (Continued on Page 60)

composer, contributed greatly to the emancipation of the bass part in eighteenth century orchestral music. The present record offers ample evidence to this effect. On the other hand, the third movement of the C major symphony employs solo violins in the typical *concertante* fashion of his time. And, of course, the texture of both works remains homophonic throughout. Contrasting ideas are plentiful, but they provide little dramatic conflict. In the C major symphony the drum-like rhythms of the first movement give way to lyrical melodies in the *Andante Amorosa* (sic). The minuet is a stately affair, and the rudimentary finale adds a Mozartian lilt to a work that might have figured among the minor achievements of any major master.

The Funeral Symphony in the unusual key of B major was composed about a decade later in 1782. While doing little justice to its title, as far as present day audiences are concerned, it is an ingratiating piece of considerable interest, especially in comparison with Haydn's similarly nicknamed symphony of 1772.

Both performances are expertly paced and cleanly played. The commentary by Jules Wolfers is well written and informative. The recorded sound is excellent. (Unicorn UNLP 1017)

—Alexander L. Ringer

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

George Szell and the Cleveland Orchestra give unblemished performances of these famous symphonies. The scores are among Haydn's grandest; there can be no higher praise. Szell obviously has a warm affection for the music and conveys it convincingly. There are virtually no *rubati*; the minute slackenings of time in the Trios of the Minuets lend a happy touch of grace. The earthy joyousness, the spirited strength and firm forms are fully realized. *Andante* is played at a true walking pace ("London" Symphony), as it should be. The tone throughout is rich and true; the balances and shadings—difficult to encompass in music of this period—are sensitive. (Epic LC 3196)

—Bernard Rogers

Bach: Suite No. 1 in C Major; Suite No. 2 in B Minor

This recording is on the whole a pleasurable experience. The strings of the Concertgebouw display the full impasto of high Dutch painting. Van Beinum's conception of the Baroque language is clear, although his tempi are somewhat matter-of-fact and one is unduly aware of the downbeat. (The barline is a hardy tyrant!) His woodwinds—two oboes, a bassoon in the first suite; solo flute in the second—are accomplished players, and the silvery

sounds of the harpsichord are refreshing. The delicious *Badinerie* which ends the B Minor Suite lacks sprightliness and sparkle. Especially fine are the reeds in the second gavotte and the strings in the second Minuet, in the opening suite. In the Minuet the strings show their understanding of delicate bowing volumes. (Epic LC 3195)

—Bernard Rogers

Ballet Music from the Operas

Ponchielli: Dance of the Hours from "La Gioconda"

Wagner: Venusberg Music from "Tannhauser"

Verdi: Ballet Music from Act Two, "Aida"

Moussorgsky: Dances of the Persian Slaves from "Khovantchina"

Borodin: Polovtsian Dances from Act Two, "Prince Igor"

One had thought that it was time to retire from hard labor the *Dance of the Hours*. But in this playing the hours seem shorter, the amiable platitudes again fall pleasantly on the ear. The Venusberg material is a different steed; after a century of hard driving its breath, born under the warm sun of "Tristan," retains its first passion. But in the Verdi item the Nile seems a small stream, the Valley of Kings is far away. The true exotic lies in the Russians' music. Curiously, their authors might have exchanged tasks, so perfectly fitted was each to paint the sumptuous splendors of the mid-orient. An even broader artistic communism is involved: the idioms and accents of Balakireff (their musical father) are easily perceived, while the orchestral colors are deftly applied by Rimsky-Korsakoff. The performances, led by Von Karajan, are worthy of the superb London Philharmonia. Except for the too-slow episode in the Borodin, begun by solo oboe and answered by English horn, the tempi throughout are faithful. The illusion of "presence" is especially evident among the percussion group. (Angel 35307)

—Bernard Rogers

Anton Bruckner: Symphony No. 8 in C minor

Franz Schubert: Symphony No. 3 in D major

Concertgebouw 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 be thrilled by this sumptuous performance of a magnificent symphony which many consider Bruckner's crowning achievement. Van Beinum, eschewing "cuts" in favor of the work's original version, knows how to let this music unfold gradually, spacing its towering climaxes discreetly; thus, the work appears to us not as a sprawling, formless Colossus, but as the masterly construction which it is. Van Beinum maintains intensity and

flowing motion even at the slowest pace. Only thus can the heavenly Adagio of this symphony truly be felt as a deeply moving emotional experience.

The Amsterdam Concertgebouw Orchestra responds to its leader like a single fine, mellow instrument. Its noble, rich and glowing sound, admirably reproduced by Epic, adds a further dimension of pleasure to the appreciation of this music wherein orchestral color—used not in mere emulation of Wagner but with true boldness and originality—plays so important a rôle.

It is good to have Schubert's Third Symphony as the "dividend" of this album. Of course, the Third Symphony does not yet carry us on the broad flights of the "Great C Major," but one can already see, in this delightful composition of Schubert's youth, how lyric melody will soon force the romantic symphony to surge beyond classic boundaries. Once again Van Beinum's sense of stylistic rightness takes charge, to give us a performance replete with tender lyricism, sparkle, gaiety, and just plain old Viennese charm. In a word: recommended! (Epic SC-6011)

—Dika Newlin

Chopin: Nocturnes (Complete)
Eugene Istomin, Piano

To evaluate any performance, it should first be made clear on which level the performer is being judged. As Mr. Istomin's pianism is on a high level, certain less favorable remarks concerning his playing should be considered in relation to that level.

Although Mr. Istomin does not represent an individual school of pianism, his musical conceptions reveal consistency and he avoided the exaltation so often present in the performing of Chopin's music. The melodic line, for the most part, is maintained uninterrupted throughout the piece. Mr. Istomin's playing gives the impression that his musical phrasing is directed by artistic choice, rather than dictated by technical limitations. While Mr. Istomin does not display very contrastive ingenuity in repeating a given theme a few times, he makes good use of extensive dynamic means in general. To make a few specific observations:

The rendition of Nocturne in G major would be excellent if not for his habit of prolonging the first interval of the double-note group in the theme—a habit more suitable for a violinist. This feature is also observed in the octave section of the C minor Nocturne.

The broad, singing tone so well expressed in the 11th, 14th, and 18th Nocturnes was not found in the 4th, where the sound in the thematic melody momentarily disappears and is overshadowed by the left hand. His interpretation of the 16th Nocturne contains

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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 "best" 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 M'CULLOCH, at N^o. 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 tunes by 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, unconstrained 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 skillful 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 musico-cultural heritage back only to the humble New England singing school, but they nevertheless succeeded in hammering out an independent, (Continued on Page 59)



Title Page of "The American Harmony."
(Courtesy of Music Division,
Library of Congress.)

by
IRVING LOWENS



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 now 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 a community group. 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, Prokofieff, 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 ob-

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CHORAL

CHRISTMAS CAROLS

Part Two, "Characteristic Types"
by George Howerton

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 adoremus* 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 *Salvator mundi natus est* which many choral directors will find quite a useful item in the repertoire.

The Marianic 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" in which following each couplet in English appears a word or phrase in Latin. 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 *Res Miranda* ("a marvelous thing") seems to comment on the miracle expressed in the English couplet. (Continued on Page 50)

TV Music by Contemporary Composers

AS 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

Nov. 11 and is scheduled for twenty-six or more weeks on "You Are There" (Sun. 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

Alfredo Antonini, musical director and conductor, CBS-TV's "Air Power"

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 against a background of changing times. Fools, daredevils and geniuses joust with the airplane amidst the daffiness of the Roaring Twenties. Airmen prepare for their "rendezvous with destiny," as Franklin Delano Roosevelt put it, in the Desperate Thirties. And then they fight it out gloriously in the Triumphant Forties.

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, Jimmy Doolittle, 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 as world entanglements, however, it can also intertwine in its narrative everybody from Rudolph Valentino and Jack 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 but "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 modern, mechanical, destructive-sounding music," says Antonini, matches the series of blows that U. S. bombers exert with hammer-like force in gaining air supremacy over the Rumanian city in the last world war—eventually 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 break through at Cassino and finally liberate 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, Valentino and Dempsey—Frank Smith, on CBS' staff in Chicago, turned

By ALBERT J. ELIAS

out just the wild, frenetic music that would suit the film. As for Norman Dello Joio, the composer of the recent "Trial At Rouen" was assigned, among other episodes, what the producers call "the most emotional program in the series." The episode is entitled "Schweinfurt," and it is of a single mission during World War Two, told in human terms. You see the men waking up, eating breakfast, being briefed, getting into their planes, and so on. "The Battle of Britain," (Continued on Page 47)

etude—november 1956

The Cellist— and Cello Literature

by GORDON EPPERSON

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 virtuoso-artists. These players have gone far in advancing and exploiting the technical possibilities of the instrument. The cello sings and declaims; but it can offer pyrotechnical 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 cellist 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, 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, until a few years ago, did not know they existed. This is all to the good.

Musicians who play other instruments like to offer condolences to the cellist. They deplore the small repertory for cello. 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 violists to borrow from) has been singular in the attraction it has held for great composers. Some, like Chopin, were rather unsuccessful in writing for it. Others, like Dvořák, were at their peak.



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 "arpeggione" 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, or nearly 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 Debussy on: the two instruments are equal partners. There is no poverty of literature here. Barber, Martinu, Hindemith, Kodaly, and Prokofiev are but some of the composers who have added to the repertory. (Continued on Page 41)

etude—november 1956

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.

TIMOTHY CHENEY
Edited by Isadore Freed

INTRODUCTION
Moderato

PIANO

a tempo

THEME (same tempo)

una corda

poco cresc.

f *dim.*

p *cresc.*

f *dim.*

CODA

a tempo *f* *una corda* *ppp*

The "Fledermaus" Polka

JOHANN STRAUSS
arr. by Denes Agay

Lively

from "Presser Piano Pops," Book 1, compiled and arranged by Denes Agay

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Lento Amabile

ARTHUR SHEPHERD

(♩ = 84)

PIANO

mf

mp

p

mf

mf

p

mf

cantabile

mf

p

mf

poco più animato

pp

f

dim. e rit.

espress.

a tempo

L.H.

pp

p

pp

mp

cresc.

f

rit. *a tempo*
p

rit. *a tempo*
pp *p*
sos. ped. al fine

Poco meno mosso

p *mp*

pp *pp* *pp*

Theme from Polonaise

(A-flat Major)

FRÉDÉRIC CHOPIN, Op. 53
arranged by Henry Levine

Grade 5

Maestoso (♩ = 100)

fz *p* *p* *fz* *p* *p*

fz *cresc.* *f* *mf* *cresc.* *poco rit.*

(♩ = 80)

f a tempo

f

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

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Musical score for page 32, featuring piano and organ parts. The score includes various dynamics such as *piu f*, *ff*, *pp*, and *sotto voce*. Fingerings are indicated by numbers 1-5. The organ part includes the instruction *il basso sempre staccato* and *senza pedale*. The piano part includes the instruction *pp* and *R.H.*.

Musical score for page 33, featuring piano and organ parts. The score includes various dynamics such as *poco a poco cresc.*, *f*, *cresc.*, *ff*, and *poco rit.*. Fingerings are indicated by numbers 1-5. The organ part includes the instruction *a tempo*.

f

pizz

ff

A Dream

for Hammond Spinnet organ

U 50 8741 110

L 6745 5430

Tablets ↓↓↓ ↓↓↓

Ped. 3

J. C. BARTLETT

arr. by Mark Laub

Moderato

mf

mp

mf

mf

from "Highlights of Familiar Music for Hammond Spinnet organ" arr. by Mark Laub

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First system of music on page 36. The treble staff has a melodic line with a long slur. The bass staff has a rhythmic accompaniment. Dynamics include *p* (piano) and *f* (mezzo-forte). There are markings for *L* (legato) in both staves.

Second system of music on page 36. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the treble staff.

Third system of music on page 36. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamics include *f* (forte). There are markings for *L* (legato) in both staves.

Fourth system of music on page 36. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamics include *dim.* (decrescendo). There are markings for *L* (legato) in both staves.

Tunes in Folk Style I

EVERETT STEVENS

First system of music on page 37. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The tempo marking is *Moderately fast*.

Second system of music on page 37. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The tempo marking is *slight retard*.

Third system of music on page 37. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The tempo marking is *in time*.

Fourth system of music on page 37. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The tempo marking is *retarding*.

Bunny Tracks

LOUISE E. STAIRS

Moderato

PIANO

p Bun-ny's been to call on me, Guess how I could know!— Bun-ny tracks are all a-bout, On the new laid snow. *Fine* *mf* Right up to my kitch-en door and Then a-round the lawn; Bun-ny comes to look for break-fast At the break of dawn. *D. C. al Fine*

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The Jolly Giraffe

MARGERY McHALE

Moderato

PIANO

1. The jol-ly gi-raffe is as tall as a tree, I look up at jol-ly gi-raffe is as tall as a tree, He is-nt so him and he looks down at me; His *Fine* legs are so long and his hand-some I'm sure you'll agree. *1st time* *Last time* *D. S. al Fine*

neck is so high, I real-ly be-lieve he can reach to the sky; 2. The

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Rigaudon

HENRY PURCELL
arranged by Mischa Portnoff

Moderato

p

the music of this explored repository. Much is resting in libraries, awaiting researchers who will make it available for publication and performance. Stylistically, we know what to expect. But the eighteenth-century music is particularly grateful and challenging to the cellist, and it is worth while to multiply examples of it. In the sonatas of that period, the cello has the ascendancy, with the piano supplying a harmonic background. Since the accompaniments for most of these are preserved in figured bass, a fine editor can restore much interest to the keyboard part. Cellists have appropriated a large quantity of music which was originally intended for viola da gamba, as pianists have done with music for harpsichord. Cello concertos are comparatively few; but not so limited as the occasions for performing them. The Haydn D-Major (of disputed authorship), Boccherini B-flat Major, Dvorák B-Minor, Lalo D-Minor, Schumann A-Minor, and Saint-Saëns A-Minor are most often played. They are intended, of course, to be performed with orchestra, and suffer when played with a piano reduction of the score. I mention this in order to emphasize that while a concerto such as the Haydn may be acceptable with piano accompaniment, most of them are satisfactory only with symphony orchestra, and therefore cannot be presented in recital. Bloch's *Schelomo*, one of the most magnificent compositions for

by Mischa Portnoff

of the greatest of English composers, was born in 1659. Prolific composer, he wrote extensively for stage and his famous work is his opera, "Dido and Aeneas," produced in 1689.

OPERA FOR ALL AMERICA

(Continued from page 15)

favorites, neglected masterpieces, and contemporary scores, and sung in English. These seven seasons of periodic opera aroused a steady, overwhelming response. Telecast opera reached millions of Americans and pleased them; many thousands wrote in to express their pleasure and to ask for more. Deeply impressed by this reaction, General Sarnoff determined to offer America live as well as broadcast opera in the hope that each variety would supplement the other. The NBC Opera Company is the result.

Under the production supervision of Samuel Chotzinoff and the artistic direction of Peter Herman Adler, the new company has as its General Manager, Chandler Cowles, the distinguished Broadway producer. Mr. Cowles' credits include such smash hits as Menotti's "The Medium" (New York, London, and Paris productions); Menotti's "The Consul" and "The Saint of Bleecker Street"; and the play "Billy Budd."

In discussing the plans for the NBC Opera Company, Mr. Cowles stresses the importance of opera in English. "The first step in making opera a familiar part of American life," he says, "is to allow people to understand it. Most of the world's great opera houses present their works in the language of the audience; in Paris, everything including Wagner is sung in French. At La Scala, everything including Wagner is sung in Italian. Hence, there is a noteworthy precedent for us to follow. But we are motivated less by precedent than by the belief that the best way to take the strangeness out of opera is, quite simply, to make it less strange. English is an eminently singable language, especially for American artists; competent translations keep the meaning intact; and the public has the pleasure not only of hearing music but of participating in the plot."

You ask Mr. Cowles how the NBC Opera Company differs from just another opera troupe, and he does not resent the question. "There are many differences, apart from the matter of solid financing," he tells you. "In its artistic aspects, the NBC Opera Company is not a seasonal venture, but a year-round project. It uses ninety-six singers, orchestral players, choristers, production staff members, and stage hands. The organization has been planned as a touring company, not as a resident troupe which launches an occasional tour. We have no home theatre; we mean to move all over the land, bringing live opera to cities that may not have had it before and that might never have it except for us. And our full-time work extends beyond the performances we give. In addition to providing for regular rehearsals,

we have organized, in NBC's New York headquarters, a training center where talented young artists may rub off edges and perfect techniques for an indeterminate period. We like to think that a completely professional practice-studio of this kind may go far towards helping young Americans prepare for operatic fluency.

"Our initial season, beginning in the autumn of 1956, will be limited to eight weeks on the road. We are taking out two complete operas, Puccini's 'Madame Butterfly' and Mozart's 'The Marriage of Figaro.' This first tour was booked solid a half year in advance, into a total of forty-five cities throughout the South, East, and Southwest. We take care of our own travel arrangements, moving about in three specially chartered buses and a station wagon, with two trucks for scenery and instruments.

"Our orchestra is made up of forty experienced men. Our cast includes artists of proven worth, such as Frances Bible, Adelaide Bishop, Walter Cassel, Phyllis Curtin, Edith Evans, Ralph Herbert, Elaine Malbin, and Emile Renan. I have purposely listed them in alphabetical order, to stress our strict rule of no stars. Our performers are merged into a flexible repertory group, in which all rôles are important to the production. Because of our daily performance schedule involving many one night stands, we carry alternate singers for all the major rôles; in addition each one of our choristers understudies some principal singer.

"How do we get our artists? We are as eager to find them as they are to find professional outlets, and we are ready to listen to anyone who can present suitable credentials, in the form of recommendations from accredited teachers or evidences of previous accomplishment. At the present time, we hold daily auditions in the NBC Studios in New York. Then, each Friday the most promising of the week's applicants are again auditioned from the stage of a theatre. Selections are based on both credentials and performance. Even so, amazing 'finds' crop up occasionally. Just recently, a well-known singing teacher asked us to listen to a promising young lyric soprano. When we heard her, we were convinced that we had come upon an outstanding voice, fortified by outstanding talent, and we gave the girl a contract at once—even though the casting of our first season had already been completed and we had no use for her services during the initial tour. We are allowing her to spend her first contractual year studying, polishing, and getting herself ready for performances later on. By such means, we hope to provide ourselves with constantly fresh artistic material, at the same time affording highly gifted young singers the

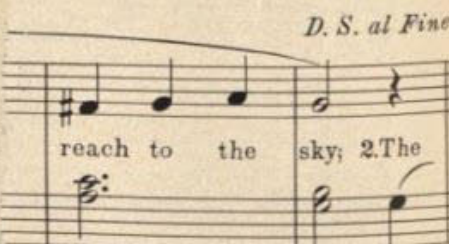
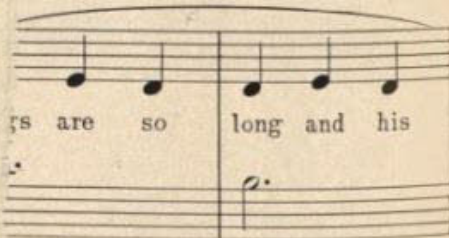
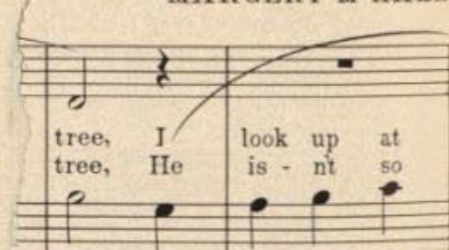
preliminary experience they need."

While the NBC Opera Company's first season is restricted to two works, a larger repertory is already being prepared for subsequent tours. As this repertory grows, the performing season will be extended. At any time, productions which meet with unusual success may be taken into the various cities (including New York) for longer stands. At any time, recordings of such performances may be undertaken by RCA Victor. Although there is an organizational division between the live NBC Opera Company and the telecast NBC Opera Theatre (which is scheduled to continue its occasional broadcasts), the supervision and facilities of the two groups may be regarded as virtually interchangeable, with the result that outstanding productions of the touring company will be telecast, while particularly interesting works prepared for television will subsequently be added to the tours. The two operatic units work in co-operation, with the dual goal of stimulating national interest in opera and meeting the demand thus created.

Perhaps the most noteworthy aspect of NBC's new project is that free enterprise is weaving a new and colorful strand into the fabric of America's way of life, with Big Business reaching out to sponsor art as well as search.

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MARGERY McHALE



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"In the ETUDE, your extended remarks on the Kreutzer #1 exercise caused me to check on a Kreutzer book—printed, I believe, in the eighteenth-century by White—edited by Kross and American adaptation by Ambrose Davenport. In this book the Kreutzer #1 is placed as #25, and under Remarks at the end of the book there is about a page of discussion as to the value of Study #1 (#25) which coincides with your recent contribution . . . This old

There is a wealth of eighteenth-century music for cello. Although Boccherini, Locatelli, Vivaldi, and Eccles appear regularly on cellists' programs, the music of this period is still a little-explored repository. Much of the literature is resting in libraries, awaiting zealous researchers who will make it available for publication and performance.

Stylistically, we know what to expect. But the eighteenth-century music is particularly grateful and challenging to the cellist, and it is worth while to multiply examples of it. In the sonatas of that period, the cello has the ascendancy, with the piano supplying a harmonic background. Since the accompaniments for most of these are preserved in figured bass, a fine editor can restore much interest to the keyboard part. Cellists have appropriated a large quantity of music which was originally intended for viola da gamba, as pianists have done with music for harpsichord.

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VIOLIN must have the color and opulence of an orchestra; the piano is no substitute.

The concertizing cellist hopes, naturally, for appearances with orchestra. Most of his performances will be in recital. His programs will be made up, chiefly, of sonatas and short pieces.

And here we must recognize a serious problem: the meager store of good, original short pieces for cello and piano. There are a few fine things, of course, such as Faure's *Elegy*, which one keeps turning to, and eventually grows weary of. But one relies mainly, because he must, on transcriptions. It is true that there should be no moral objection to this.

good transcriptions. Pianists and violinists use them freely; but through choice. Already, however, the cellist has more short pieces in his repertoire than the public has heard. Only the *Swan* has achieved any sort of universality; but there are other pieces, even now.

It is obvious, from this quick survey, that there is much cello music, especially in the sonata literature, which should be enjoyed more widely. It will be; but the process should be hurried up a bit. The problem, already hinted at, is not lack of music, but too little opportunity for hearing (and, from the performer's standpoint, for playing) what there is.

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preliminary experience they need."

While the NBC Opera Company's first season is restricted to two works, a larger repertory is already being prepared for subsequent tours. As this repertory grows, the performing season will be extended. At any time, productions which meet with unusual success may be taken into the various cities (including New York) for longer stands. At any time, recordings of such performances may be undertaken by RCA Victor. Although there is an organizational division between the live NBC Opera Company and the telecast NBC Opera Theatre (which is scheduled to continue its occasional broadcasts), the supervision and facilities of the two groups may be regarded as virtually interchangeable, with the result that outstanding productions of the touring company will be telecast, while particularly interesting works prepared for television will subsequently be added to the tours. The two operating units work in co-operation, with the dual goal of stimulating national interest in opera and meeting the demand thus created. Perhaps the most noteworthy example is

a beautiful exposition of the thematic line; in the coda Mr. Istomin achieves an interesting pedal effect although the important upper B-flat note does not come through clearly enough.

In the 18th Nocturne the embellishments, though executed with a pleasant tone, were less perfect than in other Nocturnes. The same could be said of the 8th in which the extended run contains brief "stops" (prolonged notes). Such musicality may be presented at any place but in the technical figuration. Since Mr. Istomin has already proven his technical ability, we can consider these "stops" a product of his musical choice.

His particularly good reading of the 5th Nocturne is impressive both musically and technically. Excellent, also, is his rendition of the 10th.

There are only a few metallic sounds to be discovered in the *Doppio movimento* of the C minor Nocturne, otherwise the fidelity of the record is very satisfactory. Altogether the recording should be recommended as a good contribution to any record collection. (Columbia SL-226) —Jan Holzman

Following is a list of additional new recordings.

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Shostakovich: Symphony No. 10 in E Minor DECCA (DL 9822)

Memories of Mexico MGM (E 3312)
Surinach: Doppio Concertino MGM (E 3180)

(Continued on Page 60)

VIOLINIST'S FORUM

The Kross Edition of Kreutzer Studies

by Harold Berkley



"In the ETUDE, your extended remarks on the Kreutzer #1 exercise caused me to check on a Kreutzer book—printed, I believe, in the eighteenth century by White—edited by Kross and American adaptation by Ambrose Davenport. In this book the Kreutzer #1 is placed as #25, and under Remarks at the end of the book there is about a page of discussion as to the value of Study #1 (#25) which coincides with your recent ETUDE discussion . . . This old Kreutzer, I think, is very fine because it has several pages of discussion and ideas on practice, etc., which . . . would be advantageous . . . if incorporated 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 Rode and Paganini Caprices. I don't remember the remarks at the end of the book, but I do remember that I disliked the edition, mostly because the studies were not arranged in the same order as they had been in the edition I had previously used, and because there were so many dotted lines indicating fingers to be held down.

Kross was possessed by an urge to rearrange the order of the studies he edited, presumably with the idea of presenting them in order of difficulty. Nevertheless, he had some ideas on fingering that were good, and which must have been startlingly modern in the seventies and eighties. That he thought well of the first Kreutzer study does not surprise me, for the value of practicing very slow sustained bows was recognized long before Kross's day.

It is not easy to persuade young students to practice this study care-

fully, yet they are the ones for whom it can have the most permanent value. If a twelve-or-thirteen-year-old can play the study acceptably at a tempo of one eighth note = 56-60 and with the indicated dynamic markings, he has a control of the bow that should never desert him.

Thank you for your letter—I wish I could have printed it verbatim.

Rubato in a Paganini Caprice

"The opening line of the Paganini 13th Caprice (edited by Fritz Kreisler) seems to be playable in many styles . . . Do you know the original MS well enough to accommodate the needs 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 discussion. 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 inverse proportion 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 tone-coloring—it should be within narrow limits. Any exaggeration of rhythm or tone would be in 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 gradually 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 describe 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, except 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 suggestions given above that the possibilities for variety in this phrase are numerous. But let me caution you against overdoing it. Too much variety defeats its own aim. But some variety of tempo, phrasing and dynamics, if controlled by good taste, can make the first and third sections of the Caprice utterly charming.

Bowing in a Handel Sonata

"Two or three times recently you have given the first measure of the fourth Sonata by Handel as an example of something, and each time you have marked it to start Down bow . . . I have looked at 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? . . ."

Mrs. L. F., Connecticut

Yes I do (Continued on Page 51)



TEACHER'S ROUNDTABLE

Maurice Dumesnil

Scales Practicing

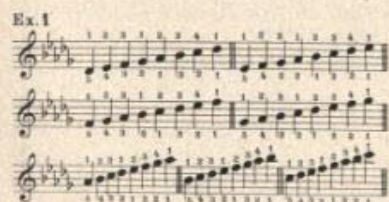
My important problem is the new fingering for scale practicing. Is it more desirable? Evidently from what I hear it is more difficult. Also, what would you suggest using after the Kuhlau Sonatinas?

M. B. S.—Colorado

Scales can and ought to be practiced in many different ways which make them many times more profitable than the old routine method. For instance:

Practice all scales which begin on black keys, major and minor, with the fingering used in C major: 1 2 3 — 1 2 3 4, Left hand: 5 4 3 2 1 — 3 2 1 — 4 etc. Be sure and do that *extremely slowly*, for otherwise the great value of this practice would be lost. Remember always that these fingerings are *not* for performance, but for drilling the fingers through increased difficulty. They are, indeed, an application of the proverb according to which "He who can do the most can do the least"; in this case the least corresponds to the *normal* fingering, which in comparison appears extremely easy.

Later on, start on each degree of each scale, always using the C major fingering. In order to make this absolutely clear, here is an example dealing with the scale of D-flat major:



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 57)

VIOLIN QUESTIONS

Harold Berkley

A Gagliano (?) Instrument

R. E. K., Jordan. Alexander Gagliano was born in Naples about 1660, and died there in 1725. He was the first of the Neapolitan School and probably the founder of the large Gagliano family of violin makers. His violins are today valued at \$1200.00 to \$3500.00, according to workmanship and condition. But I am very doubtful that your violin is a genuine Gagliano. The date on the label is right, but hardly anything else is. I have never seen the name spelled Galliano and I feel sure that a member of the Gagliano family would spell the name of his town Neapoli or (abbreviated) Neap.—never Neaple. So there is nothing I can tell you about your individual violin, except to say that if the violin is genuine in spite of its label, you have a tremendous bargain.

Address Unavailable

Miss F. D., Kentucky. Unfortunately I do not have at my disposal, in the remote Maine village where I am summing, the address of Wilkanowski, the violin maker. I suggest that you write to Mr. Rembert Wurlitzer, 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., Michigan. Don't try to fit a bridge to your violin yourself—it calls for highly-skilled workmanship and a lot of experience. And don't, for heaven's sake, put plastic wood in the cracks of your violin. That would be a sure way of ruining the instrument completely. It takes as long to learn how to repair and adjust a violin as it does to learn to play the instrument. I would suggest that you take the violin to the Scott Violin Shop, 403 Geneva, apt. 27 corner of Twelfth, Highland Park 3, Michigan. You would be putting the violin into competent hands.

THE END

ORGAN AND CHOIR QUESTIONS

Frederick Phillips

Q. Our church has just been given a set of old chimes which must be put into first class condition before they may be used. They are stamped "Liberty Chimes," "Grade B" on the A 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?

J. F. A.—Penna.

A. A firm known as Liberty Carillons, Inc., at 551 Fifth Ave., New York 17, 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 in this country is J. C. Deagan, Inc., Berteau & Ravenswood Aves., Chicago, Ill. Since 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 throw some light on the origin of these chimes. (2) For full information and suggestions on this subject we suggest that you obtain a copy of "Chimes and Electronic Carillons," by Paul D. Peery. This book contains much valuable information, including a full chapter of sixteen pages on the actual use of chimes and carillons. This book will probably be found in the public library, or it can be purchased from the Presser Company, or the leading book dealers. Some churches have the chimes play for about 15 minutes before the service, especially if the chimes are broadcast from the tower. The evening use in this manner is especially effective. Then, in the service itself (not on the air), it is very effective to play one verse of a suitable hymn after the regular organ prelude and immediately before the processional. During the (Continued on Page 57)

The 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 machinery.

One of these is organ building. To be sure, a power-operated blower is a more dependable air supply than two men and a boy pumping the bellows by hand. And, with all deference to Dr. Albert Schweitzer's fondness for the old-fashioned tracker action, there is much to be said for the even touch and quick response of the electro-pneumatic keyboard.

So far, so good. These and similar mechanical refinements are progress—up to a point.

Thereafter the slide rule of the technician must give way to the trained ear and skilled hand of the artist. There is no known mechanical formula for organ-building which can guarantee results like those associated for thirty years with the name of G. Donald Harrison.

There have been other builders in whom this country can take pride. Carlton Mitchell built one of the finest organs on this continent for St.

Luke's Church in Germantown, Pa. Ernest M. Skinner has left his mark on American organ building, as have John Austin, M. P. Möller, Walter Holtkamp and many others.

What was noteworthy in Mr. Harrison's career was his influence on a younger generation of builders. Many of the men trained by him have branched out for themselves and are doing work of great distinction. One of them, Joseph S. Whiteford, was chosen by Mr. Harrison as his successor, and now heads the Aeolian-Skinner Company.

Mr. Whiteford's viewpoint is not that of a businessman who happens to be the head of an organ-building firm. He is himself a builder. Like the old-fashioned industrialist who prided himself on being able to "run any machine in the shop," Mr. Whiteford has served his apprenticeship and understands every phase of construction and design.

His philosophy is that administrative responsibilities should be delegated to trained assistants, leaving himself free to take care of tonal matters such as layout of instruments, scaling, supervision of pipe-making and voicing. He expects to finish, personally, a good percentage of the company's output.

One reason for this is Mr. Whiteford's strong conviction that a truly artistic instrument represents the concentrated thought of a single individual. Here, as in other things, too many cooks spoil the broth. It is rare indeed for two people to have backgrounds and tastes sufficiently well matched to make the "theme" and execution of an instrument entirely consistent as a joint enterprise. Mr. Whiteford is of the opinion that this is one reason why the collaboration of organ architect and organ builder is rarely successful.

In Mr. Whiteford's view, one of the decisive factors influencing organ tone is the building in which it is heard.



Joseph S. Whiteford

He points out that the art of organ-building in Europe was developed in lofty stone buildings, generally Gothic or Romanesque in style. Both styles were characterized by great cubic capacity per person, lofty height, and hard building materials which reflect, rather than absorb, sound created within the edifice.

Both styles, too, are characterized by elaborately carved details of arches, pillars, vaulting, corbeling and so forth. These ornamentations diffuse sound more efficiently than does a flat surface.

Thus the perfect acoustical climate was created for the pipe-organs which inspired the music of Buxtehude, Bach, Purcell and others. The organs and the music developed simultaneously, each influencing the other.

Meanwhile the Protestant Reformation had also brought about a reformation in church design. Typical of many such reform movements was that initiated by Archbishop Laud in the Church of England. A basic premise of the Reformation was that the service should be in the vernacular, "understood of the people," rather than in Latin; and that the laity should comprehend and participate in the service. (Continued on Page 52)



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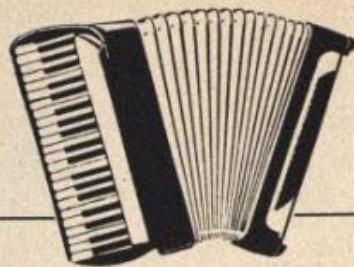
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the ACCORDION

Edited by Theresa Costello

THE ACCORDION AS A BASIC INSTRUMENT

From an interview with
Allen Weiner

(Mr. Weiner is a prominent music teacher of Phoenix, Arizona—Ed. note)

MOST MUSIC EDUCATORS believe that the study of a keyboard instrument is the best way for 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 help but benefit 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 music student would think of gaining his keyboard experience. However, in recent years, a lusty young rival has entered the arena. 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 its keyboard 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 constantly moving American families during these years. A substitute was sought to continue the musical education of their children. Where else to turn but to the accordion?

The demand was reflected in accordion manufacturers increasing production and accordion music publishers building up music libraries for the instrument. Music teachers of other in-

struments began the study of accordion 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 the manufacturers, 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 among the family of musical instruments. There is an increasing interest in accordion ensemble playing, thus exposing students of keyboard instruments to musical experiences heretofore undreamed of.

In the last few months, various accordion ensemble groups from different parts of the country have given excellent performances of such numbers as Prokofiev's Classical Symphony, Barber of Seville Overture and a portion of the Bizet Symphony.

Those fortunate to have heard these are truly aware of the potentialities of an accordion orchestra. These are the types of performances and ensemble playing that are extremely important in raising the stature of the accordion as a musical instrument and in serving as incentives to the novice accordionist.

The value of ensemble training for a music student cannot be overestimated and cannot be started too early in his career. There is no greater joy than learning to play music with others, and there is no means more conducive to good musical training than ensemble participation. The possibilities of a student becoming stagnant are greatly lessened, because the constant contact with other students serves as a spur to more practice.

Since it takes students of string, brass, or reed instruments a relatively long time merely to learn to play in tune, these students cannot look forward to actual group participation as quickly as would be desired. However, students of keyboard instruments never have this problem, and it is only the accordion student who can look forward with surety to group playing literally after his first lesson, for his instrument has the two attributes that will allow

him to participate so early in his musical career:

(1) It is a keyboard instrument that will always play in tune, and (2) it is portable, making the assembling of many students a simple task.

These two factors make it possible to gather together large groups of accordion students limited in number only by the size of the meeting place. Regular weekly rehearsals of groups as large as 100 students are not uncommon. Playing music especially written for such groups, these students gain invaluable experience. They also have the opportunity of meeting and talking to other students with similar problems, thus giving them added interest in their music. Literally thousands of young people throughout the country are taking part in worth-while musical ensembles through the medium of the accordion.

With the realization of the fact that the history of the accordion can be traced back to as long ago as 3000 B.C., it is somewhat disconcerting to realize how slowly has been the recognition of the potentialities of the instrument. However, there is no question that night has passed and dawn is at hand. Accordion enthusiasts can rest assured that the accordion as a basic musical instrument has a brilliant future. **THE END**

TV MUSIC

(Continued from Page 22)

where mere every-day speech of Walter Cronkite gives way to the biting, stirring speech of Sir Winston Churchill or Michael Redgrave as narrator; and "The Winning of France," in which British and American air power frustrates the Germans, were also assigned to Dello Joio. According to musical director Antonini, Dello Joio's music "from the first to the last bars" of this latter episode is as French as à la mode.

In writing what proves to be the bulk of the music for the documentary, Dello Joio points out the difficulties he had in keeping the music secondary to the action. He had only one similar assignment before—writing the score for the documentary "Green Tree," about the Whitney stables in Kentucky and the breeding of thoroughbreds.

"Because I have always composed without having to take into consideration limitations of a framework—I had to figure out an entirely different approach to film writing," says Dello Joio. "First, I met with the producers and musical director to determine just how many minutes of music was required for the half-hour film. Then, I simply showed the movie over and over again to myself until it eventually gave me an emotionally binding unit, and I got an idea of the kind of music required."

What was most difficult from then on,

(Continued on Page 49)

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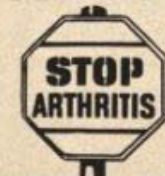
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THE ORCHESTRA PICTURE BRIGHTENS (Continued from Page 21)

livion. 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 this battle.

The conservatory of music and the private music teacher stand to profit from the growth of the community symphony. Increased performances of symphonic music lead to greater interest in music instruction. The amateur musician who aspires to play the masterworks seeks out the teacher who can train him for such performance. Communities that attract musicians with professional training and experience may anticipate the creation of music conservatories where these people may teach, and an increase in the amount of private instruction outside the conservatory.

Conductors of professional symphonies have expressed concern over the difficulty they experience in securing competent players of stringed instruments. The decline of the school orchestra, and uncertain employment and low compensation for musicians have been important elements in this decrease in stringed instrument players. Community orchestras may be of value in counteracting this tendency. If a substantial number of community orchestras enlarge their budgets to provide a livelihood for some of their personnel, the increased employment opportunities will spur students to study the purely orchestral instruments. Teachers will encourage talented students to study stringed instruments seriously if there is a likelihood of their earning a reasonable income through playing in 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 opportunity for experience in the field. Conductors trained in Europe have had the opportunity to gain practical experience in the many small opera houses on the 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 can gain experience with both instrumental and vocal groups—invaluable training for the varied de-

mands made on the present-day conductor.

Even conductors of wide experience and major symphony stature find the community symphony a challenging field. Antonio Modarelli, late conductor of the Charleston (West Virginia) Symphony, and Dr. Richard Lert, conductor of the Pasadena (California) Symphony, were formerly conductors of professional orchestras. Both of these men 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 have a formal organization. The details vary in different communities, but most orchestras have: (1) a policy-making board; (2) a sustaining organization designed to broaden the financial base; (3) auxiliary groups for money-raising activities; (4) administrative machinery for conducting routine business.

A few community orchestras have a salaried manager and office staff, but most use only volunteer assistance. Women are prominent in the office work and also in the fund-raising and ticket-selling campaigns. The spirit of dedication with which these ladies work for their community orchestra is inspiring.

The American Symphony Orchestra League has been a vital force in community orchestra activity. Starting from a small meeting in Chicago in 1942, the League now includes in its membership most of the community and major orchestras of the country as well as many interested individuals. Through its study programs, publications, forums, workshops, and field visits the League has given stimulus and guidance to the community orchestra movement.

Conductor's workshops in collaboration 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 directed the major orchestras and received the benefit of criticism from conductors Eugene Ormandy, George Szell, and Alfred Wallenstein.

The widespread interest in community symphony orchestras has had its effect in academic circles. The University of Southern California has pioneered by inaugurating an accredited course entitled "The Organization, Management, and Development of the Community Symphony Orchestra." Designed to provide information and guidance for musicians, conductors, and lay workers, the course has been taught twice by the author of this article.

Other universities have indicated their interest in following the example of the University of Southern California.

The growth of community symphony orchestras preceded the current "do-it-yourself" movement, but it is in accord with this trend toward *doing* rather than *observing*. Participants in community orchestras have experienced the deep satisfaction that comes from performing great music, and contributing to the cultural development of their community. Orchestras are mushrooming throughout the country. Inevitably, the impetus of the community orchestra movement will have far-reaching effects upon music in the United States. THE END

TV MUSIC

(Continued from Page 47)

as the composer points out, was the fact that "my musical ideas tend to lead me to expand them on and on. And unfortunately, I can't do that—not, at least, when one's got to suit the music to the action and keep it mostly in the background."

Referring to the new documentary, Dello Joio says, "The scope of this thing, is a challenge. I want to make all the episodes I'm responsible for sound like a symphonic entity. Musically, that is, they should be one profile from beginning to end." Consequently, as he creates first this phrase and then that—and then vetoes this or that one for the scene at hand—he keeps these bits of music to "re-shape later on."

"Where the action is strong by itself," explains Antonini, "it would detract from the story to have a fifty-piece orchestra playing in the background. In fact, silence can be used sometimes with enormous dramatic effect.

"Actually," he goes on to say, "it's all a question of sensing, of feeling spontaneously where music has to come into the picture."

His years of experience in radio help Antonini to interpret the mood and to decide where to have underscoring in any given scene. How to use music 'incidentally' or in the background is, indeed, an art. But as his colleagues declare, Antonini is a master at knowing how to integrate music and action.

Modern composers are responsible more and more for the scores for a number of TV dramatic shows. William Schuman's "Undertow" has been used in a story of the West and his "Judith" for a mystery show. Wallingford Riegger's Third Symphony only last season was used by "Studio One" in its presentation of the science-fiction tale of "Donovan's Brain," and the tympani's dramatic passage in Henry Cowell's Eleventh Symphony provides the opening theme for the "Kaiser Aluminum Hour." Most recently, moreover, the

(Continued on Page 51)

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CHRISTMAS CAROLS

(Continued from Page 21)

One of the loveliest of the Marianic carols is the well-known "I sing of a maid that is makeless (matchless)," which deserves the attention of every choral director.

The Lullabies and Cradle Songs constitute another sizeable body of carol literature. Probably the best known of these is *The Coventry Carol* with its opening lines, "Lullay, Thou little tiny child. / Bye-bye, lully, lullay." William Byrd's *Lullaby*—a very beautiful madrigal for five voices—belongs in this category and is well worth more frequent performance than it receives.

Many of the best known tunes fall into the group known as Narrative carols. Among these are *The Cherry-tree Carol*, the much loved *Good King Wenceslas*, and the one beginning "I saw three ships come sailing in." Colin Taylor's setting of *The Three Ships* is most attractive, spirited in nature, and possessed of great audience appeal. Geoffrey Shaw has made a four-part mixed choral setting of *Good King Wenceslas* which adds a new element of interest to this beautiful old carol without destroying its innate simplicity.

Another large group is that of the Nature carols, occurring under such titles as *Carol of the Flowers*, *Carol of the Birds* and others of similar type. In this group are to be found a large number upon the holly-and-ivy theme. The holly and ivy figured prominently in both Scandinavian and English folklore, and were the subject of many quaint and delightful legends. In most of these the rivalry between the sexes is depicted, holly representing the youths and ivy the maidens. Rutland Boughton and Norman Demuth have both made very attractive and useable mixed-chorus settings of *The Holly and The Ivy*. These are highly effective as items of rather unusual character and provide a delightful contrast in a concert of Christmas music.

Another very interesting group is that of the Number or Numeral carols, such as *The Seven Joys of Mary*, *The Twelve Days of Christmas* and others of like title. There is an obvious connection between these carols and the number-symbolism of early Christianity. The great religions of the world have made an important use of symbolism. Originally the symbol was employed to recall to the worshipper significant elements of the faith or to impress upon him certain central concepts. Intended as a recollective device, in some cases the symbol displaced the central thought as a point of focus and became in itself an object of adoration or worship.

A group of carols suitable for secular programs and useable in certain situations by school groups, but obviously

hardly appropriate for church use are the Wassails. These derive from the feasts and secular festivals where the dreariness and cold of winter were brightened by food and drink, often in rather spectacular quantities. Probably the two most popular are *The North Country Wassail* ("Here we come a-wassailing / Among the leaves so green") and the so-called *Gloucestershire Wassail* (Wassail, wassail all over the town. / Our bread it is white and our ale it is brown"). Arthur Warrell's *A Merry Christmas*, much sung in recent years, is of this type. Ralph Vaughan Williams' *Wassail Song* also belongs in this classification.

The Epiphany carols deserve mention as a group of particularly fine carols. The Epiphany has to do with the coming of the Wise Men to worship the Lord. In the church year Epiphany falls twelve days after Christmas. The Epiphany carols, however, may quite properly be employed at any time during the Christmas season. Healey Willan has made a very beautiful setting of *The Three Kings* which is highly effective either as a concert or service item. Choral directors will find a setting under the same title by Romeu-Schindler quite charming, delightfully buoyant and rhythmic.

One should not close without mentioning the wealth of fine Christmas carol literature produced in recent years. Christina Rossetti's poignant lyric, *In the Bleak Midwinter*, has been given a lovely and still simple setting by Gustav Holst. This is to be found in *The Methodist Hymnal*. Her *Before the Paving of the Stars* has provided A. Walter Kramer inspiration for a fine, accompanied composition for four-part mixed chorus. Leo Sowerby has utilized Rossetti's text for his *Love Came Down at Christmas*. Gilbert Chesterton's *The Christ Child* has been set by Henry Hadley and also by T. Stanley Skinner. George MacDonald's poem *They All Were Looking for a King* has provided Clarence Dickinson the text for one of his most beautiful Christmas numbers, one among many which he has produced. One of the most beautiful modern carols falls into the group of Nature carols: *Christmas in the Wood*, a poem by Frances Frost which Mabel Daniels has set to music. Walter de la Mare's text "Dim-berried is the Mistletoe" has been beautifully set by H. K. Andrews for a small unaccompanied chorus under the title *Before Dawn*. Among other particularly effective modern carols are:

Christmas Eve—Donato
Come hither, ye faithful—McCollin
Come, ye gentles—Bairstow
How far is it to Bethlehem—Shaw
I hear along our street—Mackinnon
Sleeps Judea fair—Mackinnon

THE END

VIOLINIST'S FORUM

(Continued from Page 43)

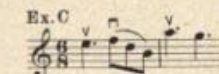
have a reason for preferring a Down bow to begin the Handel, and I think it is a good reason. See Ex. B.



The two most important notes in this phrase are obviously the long E and the high B. As the E is suspended over to the first beat of the next measure, something must happen to it; as the first beat is approached, the tone must gain in amplitude and intensity or it must become softer in volume and quality. The second alternative is obviously bad; first, because the downward phrasing on the fourth note is not at all in keeping with the broad style of the music; and second, it ignores the fact that essentially the passage is rising. There should be a slight but noticeable crescendo at the end of the first measure and into the first beat of the next. This is infinitely easier on the Up bow. Then the high B also needs an expressive touch, as indicated in Ex. B. This slight nuance is more easily made on the Up bow than on the Down. It is a matter of varying the speed of the bow stroke: the stroke should start slowly, rapidly increase in speed, and then slow up.

These, to my mind, are two good reasons for starting the movement on the Down bow. The beginning of the second section of the movement should be bowed in the same way.

For some time there has been a strong tendency among concert artists to use the direction of the bow for expressive purposes, and never mind what tradition may say. Many players nowadays begin the Andante of the Mendelssohn Concerto (see Ex. C) on the Up bow, with the purpose of avoiding an undue stress on the A.



Then there is the first theme in the first movement of the Bruch G minor Concerto, Ex. D.



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

THE END

TV MUSIC BY CONTEMPORARY COMPOSERS

(Continued from Page 49)

television documentary on Juvenile Delinquency, called "The Roar of Lions," had a score by a composer no less modern than Ernest Krenek.

All of this points to good, up-to-date program-making. But one thing pointing to carelessness in production is the fact that rarely are any of the composers' names included in the long list of credits which are flashed on the screen. This, surely, is not only annoying to the curious listener, but, to the composer, it is an error of omission which is something of a disgrace.

One of these composers, Henry Cowell, will have his "Fuguing Tunes No. 2" played this month on the Nov. 25 broadcast of the N.Y. Philharmonic (Sun. afternoon, CBS-Radio). Dimitri Mitropoulos will conduct on this occasion, when Anna Xydis is soloist in Tchaikovsky's First Piano Concerto, and on Nov. 4, when Leventritt winner Betty Jean Hagen will be violin soloist and Gunther Schuller, jazz expert and a member of the Metropolitan Opera Orchestra, will have his "Brass Symphony" premiered. On Nov. 18 and 25,

Paul Paray will conduct with Tossy Spivakovsky as soloist in Mendelssohn's Violin Concerto on the 18th and Giza Viola soloist in Liszt's First Piano Concerto, on the 25th.

The NBC Television Opera Theatre plans opening its season on Nov. 18 with "La Bohème" and "The Voice of Firestone" and the "Telephone Hour" have scheduled the following soloists for their Monday evening programs.

"The Voice of Firestone"
(ABC-Radio and TV)

November 5, Blanche Thebom.
November 12, Brian Sullivan and Frances Wyatt.

November 19, Barbara Gibson.
November 26, Nadine Conner and Eugene Conley.

"The Telephone Hour"
(NBC-Radio)

November 5, George London.
November 12, Isaac Stern.
November 19, Renata Tebaldi.
November 26, Clifford Curzon.

THE END



MUSIC CALENDAR 1957

Contains reproductions of an etching of Telemann and a daguerreotype of Wagner, with excerpts from manuscripts by Dunstable, Purcell, and Bach; also, other reproductions of works on musical subjects by Jan Brueghel, Burgkmair, della Robbia, Donatello, Duerer, Molenaer, Perugino, and Watteau. Individuals and groups of musicians are represented with instruments of various countries and centuries (as early as the 7th Century B.C.), as illustrated through the media of architecture, drawing, enamel (limoges), engraving, mosaic, painting (oil, parchment, mural, fresco), photography, sculpture (marble, wood, alabaster, terra cotta, ivory), tapestry, and woodcut—in addition to several musical manuscripts with examples of ancient and modern notations.

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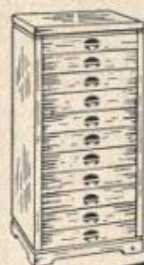
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THE ORGAN BUILDER'S ART

(Continued from Page 45)

For this purpose, medieval Gothic stone churches were not well adapted. However admirable a setting for organ-tone, 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 Dei (Old Swedes') and Christ Church in Philadelphia; St. Michael's and St. Philip's in Charleston.

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

In our own time the acoustical "scientist" has added further complications. A couple of decades ago it was universally held in acoustic circles that a tonally "dead" room was ideal for sound reproduction. Radio and recording studios were accordingly plastered with sound-deadening insulation and festooned with heavy drapes. Trial and error experience showed that the "scientific" conclusion was wrong. A tonally dead room produced dead tone. But in the meantime salesmen of sound-absorbent materials had earned many a handsome commission by introducing their materials into churches, asserting that it was needed "to hear the minister."

Nowadays the prevailing architectural style, which holds in highest esteem that building which most nearly resembles a chicken-coop, and sheer cost of construction combine to force the cubic capacity of buildings down.

Consequently the soaring arches and reverberant spaces essential for good 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 must look hopefully to other products of the scientific mind to counteract the disastrous effects of sound-absorbent materials and insufficient space. So great has been the progress recently made in electronics that Mr. Whiteford believes this medium may soon be capable of producing an acoustical setting ideal for speech and for music of any period.

Although great music is supposed to

be international, we have only to travel abroad to see that the art of organ-building has strict national boundaries. To cite but one example, the full pedal-board is almost exclusively a German contribution. National idiosyncrasies of design and voicing are found as we travel through France, Italy, Germany, Denmark, and England.

It is Mr. Whiteford's ambitious plan to distill the important elements of all these schools and weld them into a single instrument, versatile and flexible enough to do justice to music of all styles and periods. He is not one of those who raise the cry of "Back to Baroque!" as a cure-all for organ design. An instrument designed specifically for music written before 1750 may not be adequate for music written after 1750.

One of the distinguishing marks of a great organ builder is his ability to synthesize in one instrument the traits of various schools, at the same time building individualistic organs designed with due regard for the acoustical properties of the buildings in which they are to be heard.

Carried to its logical conclusion, this would imply placing the organ for ideal effect, and designing the rest of the building around it. I feel sure Mr. Whiteford's reply would be: "Why not?" Certainly the acoustical properties of the building are tremendously important in creating an overall auditory effect.

Traditionally, the materials for building organ pipes are wood and zinc. We live, we are continually being told, in an age of miracles, and no doubt new "miracle metals," plastics and synthetics of one sort or another will be utilized in organ design.

In the last analysis, however, the only "miracles" are those of thought, infinite patience and endless attention to detail.

Such were the materials with which G. Donald Harrison wrought. Those who follow him will do well to emulate his example. **THE END**

BALLAD OF BABY DOE

(Continued from Page 12)

beautiful, but unhappily married Baby Doe who supplies him with love and appreciation. Ultimately this results in Tabor's divorcing Augusta to marry the "other woman." His social ostracism is followed by an economic denouement, with Tabor ending his life in rags again. His devotedly faithful second wife, Baby Doe, remains at his side and after his death maintains an irrational thirty year vigil at a worthless mine he had bequeathed to her.

"The Ballad" is a tragedy in the sense of "a comedy with a tear." While the action occurs in the final quarter of the

19th century, this stylization is mere chronological incident in the traditional story of the basic greed of man. In effect, the provincialism in this opera is no more than the correct setting out of which grows moral fact.

As opposed to its Central City running mate, "Tosca," by Puccini, in which there are three acts of one scene each, "The Ballad of Baby Doe" is served up in two acts of ten scenes, the first act having six and the second act four. The tragedy of Tabor begins to unfold immediately in Scene I where the tough citizenry of Leadville make an attempt at vicarious aristocracy culminated by Tabor's building an opera house in which the musical greats of the world will appear. With this *nouveau riche* attitude breeding nothing but boredom for the men, they escape the concert and rough it up in front of a neighboring saloon. All of this loneliness in luxury is the natural setting for Tabor's romantic meeting with Baby Doe. The stalwart Augusta Tabor determines to destroy this relationship and in Scene IV she almost succeeds, but her sarcastic barbs give Baby Doe the determination to remain with Tabor. In Scene V, one of the most charming scenes occurs when Augusta's very proper women companions goad her into revenge. The first act ends with the marriage of Tabor and Baby Doe during his 30-day Senatorship in Washington. The four scenes of Act II propel the social and economic retard of Tabor. He fails to understand Augusta's visit as a warning of his impending collapse along with that of silver. With the heart of a gambler, he pins all his hopes on William Jennings Bryan, free-silver candidate for the presidency. This excitement is short-lived as Bryan is defeated. Old and ill, Tabor returns, a broken man, to the Tabor Grand Theater which he built, and relives in a curious fantasy many of the happy and sad moments of his life. Baby Doe joins him as the one reality remaining. After she has sung his dirge, the opera closes as she moves to her vigil at the Matchless Mine. The evening ends quietly.

Paderewski in his "Memoirs" reminds us at one point that "opera is entertainment." "The Ballad" is that. There is a story, music, choreography and stage design—all combining to make entertainment. In many instances the work stems from the best in American musical comedy. Only at salient points is there an aria framing preceding action. The opera is entertainment—not an essay in great literature or thought-provoking musical idiom. In effect, text and tune have met and found compatibility. Douglas Moore and John Latouche have made an outstanding contribution to Americana in the world of entertainment. **THE END**

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Junior Etude

Edited by Elizabeth A. Gest

Music From Stones

by Ida M. Pardue

BANG TWO ROCKS together, and what have you? A musical instrument? Well, why not? The right kind of stones can produce a sort of musical sound, and people, from the earliest times, down to the present, all over the world, have done strange things to produce musical sounds, because people must have music!

The Chinese "scrape" music from their instrument called the *yu*, or "comb-backed 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 over the notches. The so-called music of this instrument is frequently heard in Chinese temples, where its unique tone is always sounded twice at the end of Confucian services. The Chinese instruments also include a series of tuned stones. Yes, music from stones!

In old California the Indians used to stamp their feet on a board placed over a hole they dug in the ground. This was called an *earth-drum*. Other tribes beat rhythms on *water-drums*, small wooden drums containing water, the drum-heads being either wet or dry, depending on the quality of tone the drummer desired.

The war-trumpet of the Maoris, in New Zealand, is another unusual instrument—unusual because of its great power and volume, which can be heard several miles away.

The East Indians have odd drums, more than three hundred varieties! The oddest, perhaps, is called the *mrdanga*. To get its peculiar, satisfying tone, one end of the instrument is weighted with a mixture containing, among other things, iron-filings and boiled rice!

The Japanese also weight one of their instruments, the *semisan*, but not 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, cat skins, snake and other animal skins, even skulls of animals.

See old issues of Junior ETUDE



Japanese Koto

and refresh your memory about some other strange instruments. Perhaps you will invent one of your own, some day!

Musical Glasses

Take eight glasses, and by putting just the right amount of water in each one you can make a one-octave scale. You must experiment to get the depth of water you need and your ear will be your guide. (The more water, the higher the pitch.) After getting the scale you can put a tiny mark with a crayon or ink at the water level, so, if you empty the glasses you can refill them. Then, "practice up" on some simple melodies in their proper rhythms and play them for your family, friends, class and club meetings, and at parties and other gatherings. You will have lots of fun with this novelty.

What is Music?

by Harriet Purves Palmer

Oh, what is music? Can it be
Just the song of a bird in a forest tree?
The peal of chimes from church towers,
high?
Or a lullaby-song when the night is
nigh?

There's music on the waves of air,
But, if nobody listens, there's no sound
there!

Hear lively tunes for dancing feet;
Hear the songs that are soft, or are
sad and sweet;

Brave tunes for men who march to fight
For their God and their Country and
all that is right—
All these and more are waiting near
For a musical heart and a listening
ear.

Name the State Game

by Darlene Porter

Each number includes the name of a state. How many do you know? 1. My Old Home; 2. Sweet Brown; 3. Stars Fell on; 4. Yellow Rose of; 5. Waltz; 6. Sidewalks of; 7. Traveller; 8. My; 9. Beautiful; 10. Here I Come; 11. Carry Me Back to Old; 12. Old Moon.

Answers on next page

Think it Over

A young pianist played a rather long and difficult piece before a large group of people, and—played it very well.

After it was over some one who had been present said to the young pianist, "That was beautiful work. How in the world can you remember it all without your notes?"

And the young pianist replied, "I do not have to remember it. Miss Jones, I know it. I know that piece perfectly."

We do not have to remember things that we know, such as that two and two make four, or that Canada is north of the United States. We know those things! And that young pianist knew the difference between merely playing without notes and real, true memorizing. Unfortunately, playing without notes may turn out to be a hit-or-miss job; but true memorizing, done with concentration and will-power will bring success, because the player will know what he is doing and will not forget. Which way do you do it? Think it over!

Who Knows the Answers?

(Keep Score, One Hundred is Perfect)

1. Was the symphony "From the New World" composed by Smetana, Dvorák, Humperdinck or Saint-Saëns? (5 points)
2. Does *maestoso* mean lightly, heavy, majestically or playfully? (10 points)
3. What is the interval from D to B-flat? (5 points)



4. Was Donizetti famous for composing operas or harpsichord sonatas? (10 points)
5. What city is the home of the famous Sistine Choir? (10 points)
6. What are the letter names of the augmented triad on C-sharp? (10 points)
7. To what pitches are the strings of a viola tuned? (10 points)
8. How old was Mozart when Beethoven was born? (20 points)
9. If you were singing an aria from the opera "Falstaff," what language would you be using? (10 points)
10. a—What is the name of the folk-song melody given with this quiz? (5 points); b—from what country does it come? (5 points)

(Answers on this page)

Dear Junior Etude:

I have studied 'cello for several years and am principal 'cellist in our High School orchestra and also play in the Spokane Philharmonic. My hobby is stamp collecting. I would like to hear from others, especially 'cellists.

Janet Foxton (Age 18),
Washington

Answers to Quiz

1. Dvorák; 2. majestically; 3. minor sixth; 4. operas; 5. Rome; 6. C-sharp, E-sharp, G-double sharp; 7. C (octave below middle C), with G, D, A as on violin; 8. fourteen; 9. Italian ("Falstaff" was composed by Verdi, founded on story of one of Shakespeare's plays); 10. a—Frère Jacques; b—France.

Answers to Name the State Game

1. Kentucky; 2. Georgia; 3. Alabama; 4. Texas; 5. Missouri; 6. New York; 7. Arkansas; 8. Maryland; 9. Ohio; 10. California; 11. Virginia; 12. Nevada.

etude—november 1956

Results of Puzzle Contest in July-August Issue

So many correct answers were received in the musical terms puzzle the prize winners were selected from among

the best-looking and neatest papers, showing evidence of careful work. Some were very attractive.

Prize Winners

Class A—June Monko (Age 18), Pennsylvania, tied with Howard Beckwith (Age 17), California.

Class B—Barbara Cloakley (Age 14), Maryland, tied with Donald Weiman (Age 13), Minnesota.

Class C—Dora Lee Dean (Age 10), Illinois, tied with Richard Behrens (Age 9), Florida.

Special Honorable Mention

Class A—Antoinette Falcone (Age 17), Pennsylvania, and Carl Grams (Age 16), Michigan; Class B—Linda Simpson (Age 12), South Carolina, and Judy Dommert (Age 13), Louisiana; Class C, Dorothy Elizabeth Hendry (Age 10), Kansas, and Jane Birchler (Age 9), Illinois.

Honorable Mention

(In alphabetical order)

Carol Ann Bell, Patricia Bird, Jean Bonin, Becky Bryant, Ingermarie Edna Castro, Rita Doetsch, Linda Feltin, Doris Fuge, Barbara Gonion, Grace Hagadorn, Phyllis Ann Herzog, Jack Hill, Sarah Lou Johnson, Dawn Andrene Jones, Olga Komiakoff, Dianne Lazenby, Eileen Lyden, Donald Ludden, Franklin Matula, Jocelyn McAfee, Katherine McCleary, Judy Nelson, Corinne Patton, Elizabeth Ruppel, Anita Simpson, Bonnie Smith, Mary Smitley, Jeannette Swarthout, Kathryn Urban.

Dear Junior Etude:

I have been studying piano for seven years. My hobbies are dramatics, reading, swimming and golf. I would like to hear from others who study piano.

Brenda Krassenbaum, New York

Dear Junior Etude:

The Music Club to which I belong gets lots of ideas from Junior Etude. I and my brother and sister play the piano and my brother and I also play clarinet. We are also very much interested in two-piano music and our parents got us a second piano last Christmas, and we are working for this year's Music Festival. I am enclosing our kodak picture. I would like to hear from other readers.

Lyle Barkhymer (Age 15),
Pennsylvania



Lyle Barkhymer (age 15)
Bill Barkhymer (age 12)
Doris Barkhymer (age 9)
Johnstown, Pennsylvania

Dear Junior Etude:

I enjoy reading ETUDE very much. I am a member of the American Library, where I found a copy of ETUDE. We have many beautiful churches, museums, palaces, theatres, stadiums and music halls here and many tourists come every year. I am learning English, German and Latin. My hobbies are stamp collecting, mountaineering and sports. I would enjoy hearing from other Junior Etude readers.

Pantelic Aleksandar (Age 16)
Yugoslavia

Dear Junior Etude:

I am interested in voice study and hope to have a theatrical career. I enjoy writing to other music students, especially those who live abroad or are interested in voice and acting.

Ann Golightly (Age 18),
Kentucky

Dear Junior Etude:

I started my piano training on an old pump organ, but now I can play piano and also our church organ. My hobby is pen-pals as well as music and I would like to hear from others.

Susan Floyd (Age 16),
California

CARL ORFF'S MUSICAL THEATRE WORLD

(Continued from Page 11)

variety. First melodies that are used, consist of a few notes. Anonymous calendar-sayings, folk-rhymes, and proverbs are set to music, using five tones, in rondos, canons, and refrains. The children are taught that movement itself is music. Thus they learn the ideal union of game, dance, music, and word.

Orff's "Schulwerk," a complete step-by-step five-volume work, has served as guidance to an original and nameless music which everyone can create and perform. It provides a sound basis for common education from which individual, more specialized lessons will follow easily. Its results are enjoyment through games and freedom of expression. Success and popularity of the "Schulwerk" have been proven by its use on the *Bayerische Rundfunk*, at the *Mozarteum* in Salzburg, and the *Konservatorium* at Vienna.

In the meantime, Carl Orff applied the teachings of his "Schulwerk" in more advanced and complicated forms to his own creativity and its growth. There is no storm and stress period in his development. His work continues steadily as begun with purpose and determination. The basis for his compositions is the prime concept of rhythm as opposed to the merely "rhythmical," functioning in the development of the romantic school. Rhythm is a perfect form, a completed force, whereas the "rhythmical" is a motive power. By using primitive melody and orchestral effects to supplement his framework of rhythm, he achieves a fusion of the very beginnings of music with the modern expression and tools of today. Where he lacks imagination, his thoughtful and methodical intelligent mind knows how to employ elements of rhythm cleverly with mounting tension. There is not a trace of classicism or romanticism in his music. Orff has eliminated all the development and effects that existed between the beginnings and the present. He employs no harmony or counterpoint, neither baroque nor rococo styles. He has no use for sonata or symphonic forms; there is no thematic development or recapitulation. His melodies follow church hymnal and psalm-like lines. They are Gregorian chants in a modern setting, that is, clothed in modern orchestration.

The overall feeling in Orff's work does not express uniformity, thus reflecting the times in which he lives. If at all, his work might be compared to that of an innovator like Stravinsky, or considered to follow in the Bert Brecht-Kurt Weill tradition. As an antiromanticist, purely through intellect, he arrives at the barest essential—simplicity—of the musical theatre. His intense pre-

occupation with early music is shown by his free arrangement in the modern spirit of Monteverdi's "L'Orfeo," "Lamento d'Arianna," and "Ballo delle ingrate," resulting in a unique blend of the old with the absolute modern.

In his first major successful opus, "Carmina Burana" (which bears the composer's own stamp of approval since, unlike all previous works, he did not withdraw it), premiered in Frankfurt in June, 1937, his imagination is kindled by an old manuscript. The composition is named after a collection of dance, love, and student songs in medieval Latin, German, and French, written in 1280 with staffless neumes. It was discovered at a monastery at Benediktbeuren (*beuren—burana*) and published in 1847. Orff selected excerpts, divided them into three sections entitled "Primo vere," "In taberna," and "Cours d'amours," and composed music for them. The opening chorus invokes the goddess *Fortuna*. The selections altogether challenge fate. Repetition alternates with graduated movement. The chorus accelerates to suggest the turning of the wheel of fortune. The constant sudden changes are bridged with ease; all the sections with their different extremes in language and mood nevertheless through their distinctive style form a unified whole. Even the rhythms change continuously, yet the predominance of rhythm itself aids in maintaining uniformity. As in the "Schulwerk," many of the melodies originate from German folk tunes without being exact duplications.

With the performance of this dynamic and spontaneous scenic cantata, there remained no doubt but that Orff's inner visions had found self-satisfying verbal and musical expression, broken through the intangible barrier of a demanding, exacting perfectionist's nature. In Germany today, this secular cantata is the most popular contemporary work.

Two fairy-tales, "Der Mond" and "Die Kluge," "musical theatre" rather than opera, followed in 1941 and 1942. Here again, Orff demonstrated his remarkable originality as well as complete at-homeness in the theatre. Mimic, scenic, and musical, these works require speaking and dancing in addition to singing. Neither a musical dramatist like Wagner nor a dramatic composer like Verdi, Orff emerges as an "elementary and universal theatre being," a creator of the "homo ludens."

Both "Der Mond" and "Die Kluge" for which Orff wrote his own librettos are taken from Grimm fairy tales. Since Orff thinks in images as well as sound he has no problems with his text. "Der

Mond" tells the story of four young rascals who stole the moon, which was hanging from a tree, to bring light to their land, thereby plunging the other country into darkness. As the four men grow old and die one after the other, each one takes a quarter slice of the moon into his grave. Now the earth is in darkness, while the light below awakens the dead who begin to carouse and make merry. Finally, St. Peter in heaven hears the tumult and descending, rescues the moon and suspends it from the skies, thus restoring darkness and silence in the graves, while from now on all the earth benefits from the moon's light.

When children have performed "Der Mond," which, in Germany, occurs frequently, it is truly a "small theatre world" where, in group participation, children realize the full joy of unity in dance, song, and word.

"Die Kluge" is subtitled "the tale of the king and the clever woman." A peasant, who has found a golden mortar, in spite of his daughter's warning of "he who has, wants more," brings it to the king, hoping to collect a reward for his honesty. As the daughter predicted, the king demands, "Where is the pestle? You are keeping the pestle from me," and throws the peasant into prison. The poor fool loudly bewails his lot, "If I had only listened to my daughter!" The king, curious to meet this clever daughter, poses three riddles which she solves instantly and consequently becomes his wife. It chances that three rogues have had a quarrel which the king judges unfairly. Angry at the interference of the queen, who wants *true* justice done, he commands that she leave the palace, taking along only what is dearest to her. The queen administers a sleeping potion to her husband and takes him along in a big trunk. The clever woman has won again and all ends happily with her words, "Nobody in this world can be clever and love."

This tale covers all aspects of musical theatre. There is a certain straightforward primitiveness in the brisk dialog and pantomime. The burlesque slapstick scenes of the three rogues and sharply etched tonal language alternate with brief melodic interludes. Music plays a secondary rôle except for sections like the queen's aria sung while the king is falling asleep.

After the completion of his two theatre pieces, Orff turned once again to the composition of a series of song-poems in dance form, for which he provided his own Latin text based on the poet Catullus' love poems to the underserving Lesbia. "Catulli Carmina" (*ludi scenici*) received its première performance in Leipzig, in November, 1943.

"Antigonae," a tragedy in the text by

Friedrich Hölderlin, whose translation attempted to imitate the Greek rhythm of Sophocles, is of interest to a wider audience and has fared better than the two works immediately preceding it ("Astutuli," a Bavarian comedy, and "Die Bernauerin," a Bavarian drama, both limited in appeal). Its initial performance at Salzburg, in 1949, won much acclaim. Of course, there were those who, speaking violently against the piece, claimed as previously, that this music was no longer opera or even music, but only clever orchestral effects. True, "Antigonae" could not be considered orthodox opera, but Orff's ideas and aims had always converged on musical theatre. If considered an opera, "Antigonae" would be opera without a formal libretto or score. Most of the work consists of rhythmic recitation; Orff's orchestration calls for no strings except a contrabass, and six pianos, flutes, oboes, and harps.

As a companion piece to the "Antigonae" Orff has been working on "Oedipus," also in the version by Hölderlin.

With the first performance of his music for Shakespeare's "A Midsummer Night's Dream" in the translation by August Wilhelm von Schlegel (in the fall of 1952, in Darmstadt), Orff's expert ability to integrate music with

scenic and dramaturgic elements became all the more apparent.

The popular "Carmina Burana" and "Catulli Carmina" were made a scenic triptych, "Trionfi," when Orff added "Trionfo di Afrodite." In this "concerto scenico," a symbolical festival glorifying nuptials, first heard in February, 1953, in Milan, the composer makes use of Latin and Greek verses of Catullus, Sappho, and Euripides.

"Carmina Burana" has received many United States performances and won praise from critics since its American première in San Francisco, on January 10, 1954. The New York première took place on November 21, 1954, with Leopold Stokowski conducting the Boston University chorus and orchestra. The Monteverdi Orff "Orfeo" was performed at Aspen, Colorado, in the summer of 1955. "Catulli Carmina" received its first American performance in Stanford, California, in February, 1955, and a short symphonic fragment, "Entrata," was premiered in Hartford, Connecticut, the same month. This past summer "A Midsummer Night's Dream" received its American première at Ellenville, N. Y.

It is not in the least surprising that for his "Carmina Burana" Carl Orff won the New York Music Critics Circle Award of 1954. THE END

ORGAN AND CHOIR QUESTIONS ANSWERED

(Continued from Page 44)

offering the chimes may be used accompanied by a very soft organ, but this should be occasional rather than regular procedure. It is also very effective to play softly one verse of a suitable closing hymn after the Benediction is pronounced while the people engage in silent prayer, and before the recessional hymn.

Q. Could you refer me to a company from which I could buy tuning forks, tuning cones and rods for tuning pipe organs? Do you set the temperament from "A" (440) above middle "C", or from Tenor C in the 4 foot octave stop? Is there a manual published which explains the tuning principle?

P. D. C.—N. Y.

A. In "Contemporary American Organ," by Barnes, there is an excellent chapter on tuning, which will probably meet all your needs in this respect. Dr. Barnes says, "It is customary to tune the 4' Diapason or one of the keener 8' strings first throughout as nearly perfectly as possible. Every other stop can then be tuned to it. If, for example, we wish to tune the Trumpet 8', we can draw the Octave 4' with it and tune each note by eliminating the beats caused by the Trumpet being out of tune with the Octave. Every other stop can be subjected to the same treatment, until all are in tune with the octave and there-

fore with each other." This book may be obtained from the publishers of this magazine, any well-equipped book or music store, and is probably on the shelves of your local library, should you wish to look it over before buying.

Q. I have a daughter, age 14, who has been taking organ lessons for three years. She plays pipe organ at church for Mass. However, she has a little difficulty with pedals. Is there anything you can suggest that will help her? (2) Also we are interested in buying an organ to help her practicing. Is there any kind you could recommend?

Mrs. L. R. F.—Ill.

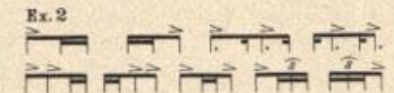
A. We believe you will find "Pedal Mastery" by Dunham (\$2.50) a real help. It may be procured from the Presser Company. (2) For home use an electronic organ has some advantages over the pipe organ, although several pipe organ manufacturers have smaller self-contained pipe organs which are reasonably priced and do not take up too much space. For obvious reasons this magazine could hardly favor one make of instrument over another. All of the names sent you are those of reputable dealers who will be glad to send you literature describing their instruments and giving all particulars, which should enable you to make an intelligent choice.

TEACHER'S ROUNDTABLE

(Continued from Page 44)

Cross hands: R. H. over playing the bass at one octave, then two octaves distance. Continue by doing the same thing with the R. H. under.

Apply different rhythms on each group of three and four. Here are a few of them:



You will notice that the accents fall on the long values (the eighth, and dotted eighth notes). Watch that you hold them their *full* value. To shorten them would lead to speeding, therefore losing the benefit of that special practice.

When you have done that for some minutes, take a scale with its regular fingering, on four octaves and getting gradually faster and faster. You will soon notice how smoothly and evenly it runs. But remember that patience is at the root of progress. Never allow any stumbling to occur. If it does, it shows that you are going "too fast too soon."

In the above practice the metronome is advisable, if only to check up on your tempo. And here's an excellent way to gain control, which will reflect itself in anything you may perform: when you have attained speed in playing a scale, reverse the gradual process by slowing down more and more until you get back to your initial very slow tempo. This is like "holding your horses," and it is of immeasurable value both technically and musically.

After the Kuhlau Sonatinas (or Clementi, Diabelli or others of the same grade) you can proceed to the Sonatinas by Beethoven, then the two Sonatas Op. 49 of the second volume, which are really Sonatinas; also the "little" Mozart Sonata in C major, a capital work for the development of phrasing, accentuation and tonal balance. And by all means, consider "papa" Haydn as a must. If you find his D major Sonata too hackneyed, why not study the other delightful one in E minor?

The above will lead to the more difficult Mozart and Beethoven sonatas. By the latter, I would recommend the Op. 2, No. 1, first sonata of the first volume. It already contains in embryonic form some of the sweeping drama which blossoms forth in the Pathétique, the Appassionata and the great Opus 111.

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Required by the Acts of Congress of August 24, 1912, and March 3, 1933 Of ETUDE, the music magazine published Monthly, except May-June and July-August, when published bi-monthly, at Philadelphia, Pennsylvania, for October 1, 1956.

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County of Montgomery }
Before me, a Notary Public in and for the State and county aforesaid, personally, appeared Guy McCoy who, having been duly sworn according to law, deposes and says that he is the Editor of ETUDE the music magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher: Theodore Presser Company, Bryn Mawr, Pennsylvania. Editor: Guy McCoy, 111 Sutton Road, Ardmore, Pennsylvania. Managing Editor: none Business Manager: Mrs. Helen H. Fish, 2110 County Line Road, Ardmore, Pennsylvania.

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(Signed) Guy McCoy, s/s Editor
Sworn to and subscribed before me this 7th day of September, 1956.

MAE E. KNIGHT, s/s
Notary Public
(My commission expires September 21, 1959.)

MUSIC EDUCATION

(Continued from Page 14)

which is active in the development of the amateur spirit in music—it is the music educator in the public schools.

Finally we come to the accusation that the music educator is not interested or concerned with the music of our own times. Statistics were quoted by Mr. Schuman to the effect that a recording of a major contemporary symphonic work sold no more than 5,000 copies, that study scores of the same work totaled 1,500 sales. I am afraid that such statistics prove very little unless bolstered by data of more substantial significance. Possibly composers as a class are inclined to indulge in a bit too much self-commiseration. We look fondly to Europe but fail to realize that more tax money is spent in this country for the support of the serious composer than in all countries in Europe combined. Similarly more money is spent for admission to concerts, for purchases of records, for support of concert artists.

American music is made up of innumerable currents each interacting upon the other. In each of these streams we find composers busily working and creating. These are contemporary composers in the sense that they are living and working today. They compose popular songs, hymns, Broadway operas; music for movie and radio and television; for school band, orchestra, chorus, and private studio; for special occasions, for commissions, and under foundation grants; for folk singers and folk dancers; for symphony orchestras, town bands, church and community choirs, and ballet; for college and university ensembles, operas, and composer workshops. It all flows into the great stream of American music. One would be brash indeed to assume that there exists a group of composers on the fringe of our culture who alone are representative of the music being written in America today, who alone have the responsibility for keeping the torch alight. A country's music is representative of its entire culture; it is the product of that culture. Perhaps at no time in the history of music has there been a more wide spread interest and a greater measure of performance by all classes of people than exists in America today. It is alive, it is vital, and a great deal of it is being listened to.

If we are not hearing as much music by the so-called "name" composers of the twentieth century, if music educators seem disinclined to teach this music or to perform it, the fact may well be that it is the composer who is at fault rather than the music educator. Any composer who lives in a given society has, at the same time, a responsibility to that society. He can not function adequately in that society and live either

on a fringe or in a vacuum, nineteenth century German philosophers not withstanding. If he fails to provide a people's music they will find it elsewhere or create it for themselves. Since music education involves so great and important a segment of our musical life it would seem only reasonable to assume that the so-called serious composer would be concerned about providing suitable musical materials for school groups. But if one examines any list of published contemporary music, he is at once struck by the fact that one can look in vain for the names of these same composers in band music for small schools, elementary and junior high school orchestra music, technically easy chamber music, even solo literature for many of the instruments taught in the public schools. Choral directors who might wish to perform music in the contemporary idiom will contend that unfortunately such composers either do not understand the interests, the language, or the voice capabilities of young people in our schools or are quite indifferent to any responsibility for providing usable material for them.

Of course, it would be possible to supply needed music in a really efficient manner if we were to adopt the Soviet system and, by fiat, compel composers to write for the good of the state. But impatient though we may be with the devious processes of democracy that is scarcely a course which any of us would tolerate. Meanwhile music educators will continue to seek out good music for the youth of America. It may be difficult to define what good music really is in any definite terms. I am quite sure that it is not entirely a matter of that which a connoisseur of music would consider *ought to be taught*. Possibly music educators may be closer than they themselves realize when they sincerely endeavour to find that music which is *good* for young people.

The great river of music in America will continue to flow on and on despite arguments between music educators and professional musicians and scholars. Into it will flow many streams from various geographical regions in this great country. If damned at one point it will seek fresh channels. Strewn in its path may lie boulders, twisting channels, treacherous rapids but in the end, if it continues to flow through a country which is free and eager, it will grow ever larger and serve to irrigate and to make possible the cultivation of countless minds and spirits. THE END

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TUNE BOOKS

(Continued from Page 20)

eloquent, non-European style.

Leafing through the age-darkened pages of "The American Harmony," we discover that its content can be separated into the following parts: 1. title page; 2. index; 3. preface; 4. rudiments of music; 5. music. Although individual elements may vary in order of appearance from collection to collection, and every now and then one element (index, preface, rudiments) may be omitted, the early American tune book falls into this basic pattern. The oblong format (which gave rise to the descriptive terms "longboy" and "end-opener," frequently heard in antiquarian book circles) and this quintuple structure are the hallmarks of the type.

Let me try to dispel one common misconception about the tune book. Because it does contain almost exclusively the "psalm tunes, hymns, and anthems" cited on the title page of "The American Harmony," the tune book is 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 tune book was a school book.* Its habitat was the singing school, not the church. It was regarded as the chief aid of the singing master as he taught his scholars to read music and to sing accurately and easily. Of course, it was expected that those who did learn how to read music in the singing school would make use of their skill in the betterment of music within the church, but it must be kept in mind that the singing master was a teacher, not a clergyman—his object was educational, not religious.

Singing schools (whose secular character is clear from the fact that they were just as likely to hold sessions in the tavern as in the meetinghouse) got started in New England around 1720, when musically illiterate congregations were apparently making some pretty awful sounds in church. A few young ministers—Harvard boys—who were forced to listen to what one of them called "an horrid Medley of confused and disorderly noises" every Sunday determined to do something concrete about this unhappy situation. Gilbert Chase has pointed out that these so-called "noises" may well have been the origin of a folk style which blossomed in the South a century or so later, but at the time, the intellectual leaders of the Colonies were aghast at the situation. How to get the congregations to sing together decently and with some semblance of art? The

(Continued on Page 62)

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MOZART—HIS SONATAS

(Continued from Page 16)

terpart, which was published by Breitkopf and Härtel in 1799. Are we to assume that Mozart wanted to go on record as favoring different readings for the same composition?

Considerable assistance to the performer is provided by Mozart's references in his letters to keyboard performance and to his sonatas, as expertly translated by Emily Anderson in her "The Letters of Mozart and his Family." Most of these remarks date from his trip to Munich and Mannheim in 1777, at a time when he had already composed the six sonatas K. 279 through K. 284, to which he added in Mannheim the C major Sonata, K. 309. As a teacher his observations on performance are of considerable importance to us today. He writes of young Nannette Stein, with more than a touch of satire: "... instead of sitting in the middle of the clavier, she sits right up opposite the treble, as it gives her more chance of flopping about and making grimaces. She rolls her eyes and smirks. When a passage is repeated, she plays it more slowly the second time. If it has to be played a third time she plays it even more slowly. When a passage is being played, the arm must be raised as high as possible, and according as the notes in this passage are stressed, the arm, not the fingers, must do this, and that with too great emphasis in a heavy and clumsy manner. But the best joke of all is that when she comes to a passage which ought to flow like oil and which necessitates a change of finger, she does not bother her head about it, but when the moment arrives, she just leaves out the notes and starts off again quite comfortably—a method by which she is much more likely to strike a wrong note, which often produces a curious effect."

How was one to improve the ways of this young prototype of so many pianists? Mozart suggests, mostly in the negative: "... she will never acquire rapidity, since she definitely does all she can to make her hands heavy. Further, she will never acquire the most essential, the most difficult and the chief requisite in music, which is time, because from her earliest years she has done her utmost not to play in time. ... What these people cannot grasp is that in tempo rubato in an Adagio, the left hand should go on playing in strict time."

Of another young pianist, Rosa Canabich, he wrote: "Her right hand is very good, but her left, unfortunately, is completely ruined." Mozart's drastic prescription was: "I would lock up all her music, cover the keys with a handkerchief and make her practice, first

with the right hand and then with the left, nothing but passages, trills, mordants, etc., very slowly at first, until each hand should be thoroughly trained."

It was for Rosa that Mozart composed the C major Sonata, K. 309. He gives us an insight into the interpretation of the slow movement when he writes: "The Andante will give us the most trouble, for it is full of expression and must be played accurately and with exact shades of forte and piano, precisely as they are marked." Later he writes with reference to the same slow movement and Rosa: "The Andante (which must not be taken too quickly) she plays with the utmost expression."

Mozart's insistence on expressive playing and the maintaining of exact time is apparent again and again in his letters. He roundly criticizes Abt Vogler for his excessively rapid sight reading, adding: "And wherein consists the art of playing prima vista? In this: in playing the piece in the time in which it ought to be played and in playing all the notes, appoggiaturas and so forth, exactly as they are written and with appropriate expression and taste, so that you might suppose that the performer had composed it himself." Of Aloysia Weber he wrote: "Would you believe it, she played my difficult sonatas at sight, slowly but without missing a single note!"

It can be gathered from these quotations that Mozart aimed for expressiveness and a uniform tempo in the performance of his works. A third aim, clarity, can be deduced from his arresting comments on the performance of fugues, with particular reference to his C major Fantasy and Fugue K. 394. He writes: "I have purposely written above it Andante Maestoso, as it must not be played too fast. For if a fugue is not played slowly, the ear cannot distinguish the theme when it comes in and consequently the effect is entirely missed."

Although it is regrettable that Mozart did not give us more information, particularly about the performance of his later sonatas, the pianist who approaches these works by way of a clean and accurate score, such as we have been discussing, will have taken a long stride toward a correct delivery of them. Beyond this he should remember the trinity of Mozart's aims—expressiveness, uniform tempo, and clarity. In addition he should recall that the kind of piano-forte on which Mozart played had a purer, more modest tone and dynamic range than our modern instruments. Thus armed he can, with solidly grounded confidence, release his own imagination on the works of one of the very greatest of our great composers.

THE END

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TUNE BOOKS

(Continued from Page 59)

answer was Yankee simple—teach them to read music and supply them with printed music from which to read. So was born singing school and tune book.

There was nothing complicated about it. The pupils, generally teen-agers or young adults, met of an evening. Every one brought his own candle. Everyone brought his determination to learn. And everyone bought a tune book. After a few weeks of intensive study, the scholars were presented in concert to show publicly what they had absorbed in the way of musical knowledge, and school was out. The singing master, usually an itinerant, moved on to another village and placed a notice in the local newspaper similar to the following:

Mr. MUNSON respectfully acquaints the GENTLEMEN and LADIES of the town of SALEM that he opens a Singing-School THIS DAY, at the Assembly-Room, where Parents and other Subscribers are desired to send their Children at 5 o'clock P.M., and young Gentlemen & Ladies to attend at seven in the Evening. N.B. Subscriptions are taken in at Mr. SAMUEL FIELD's in School-Street, and at the Printing-Office.

Salem, September 14, 1773.

There, the process was repeated. That was all there was to it, and the passing of decades had very little effect in changing the form of the institution.

The singing school's enormous popularity during the 18th century was obviously due to more than a great love for music or for learning. Here was a rare chance for approved social intercourse between boys and girls. No doubt the youngsters welcomed the break in routine provided by the chance to learn to read music, but they also used the singing school as a place where they could make new friends, exchange notes, flirt, walk home together after lessons, and, in general, enjoy themselves. As an example of what went on, one might cite a letter, written in an unguarded moment, from a Yale undergraduate to his friend Simeon Baldwin (later a distinguished New Haven attorney) in 1782:

... at present I have no Inclination for anything, for I am almost sick of the World & were it not for the Hopes of going to singing-meeting tonight & indulging myself a little in some of the carnal Delights of the Flesh, such as kissing, squeezing &c. &c. I should willingly leave it now, before 10 o'clock & exchange it for a better.

It is easy to see that many marriages must have grown out of singing meetings, and the old tune books show plenty of handwritten evidence of incip-

ient love affairs of long ago.

For nearly 40 years after the establishment of the singing school movement, two imprints, issued in many editions, seemingly satisfied the demand for text and music. These were John Tait's "Introduction to the Singing of Psalm-Tunes" and Thomas Walter's "Grounds and Rules of Musick Explained," both first issued in Boston in 1721, although the earliest surviving edition of the former is the fifth of 1726. Both were the work of pioneers in American music education. Walter—his uncle, Cotton Mather, had great hopes for his future—died prematurely at the age of 29 in 1725, and it was his tune book that was the first to appear in the oblong format characteristic of the class.

Then, in the 1760's, a number of important new tune books were published. Best known today is James Lyon's "Urania" (Philadelphia, 1761), but the work of the enterprising Daniel Bayley of Newburyport, a go-getting printer-bookseller-organist-editor-singing master, was of considerably more lasting moment. Bayley's tune books, mostly edited reprints of English materials, became the main source of America's knowledge of music theory. One of his publications leads us directly to the bold art of William Billings, whose personal copy of Tansur's "Royal Melody Complete" in Bayley's edition is a prized item in the collections of the Music Division of the Library of Congress.

Billings' music has come in for much attention in recent years. In actuality, it followed closely in the pattern set by such English psalmodyists as William Tansur, Aaron Williams, and Joseph Stephenson (introduced in New England by Bayley), and it is not, accurately speaking, typical of American tune book music. Its "American" element did grow more pronounced in his later work, but it is doubtful that this highly talented composer really deserves a reputation as the great innovator of his time.

The innovators were a group of New Haven men who, early in the 1780's began to publish tune books containing a truly unique music, shaped not so much by English psalmody as by Anglo-Celtic folk song, an unwritten body of music which must have been just about universal in New England, to judge by the similarity of the technical features displayed by the two musics.

The popularity of music in the New England idiom was amazing. Within 15 years of the appearance of Law's "Select Harmony" (Cheshire, Conn., 1778), the first of the Connecticut tune books, hundreds of composers and compilers were at work in a comparable style. In central Massachusetts, we find Abraham Wood, Joseph Stone, Jacob French,

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By the time Nehemiah Shumway had assembled his "American Harmony" in 1793 (which included music by most of the tunesmiths mentioned above, as well as many others), music in the New England idiom had blanketed the country.

There was one oasis. In Boston, the Danish-born Hans Gram and his pupils, Samuel Holyoke, Oliver Holden, and Jacob Kimball, held sway. Here English influences were clear. Holyoke was so felicitously writing in the English style that he was dubbed by one of his contemporaries "the American Madan."

It was to be expected that many of the most admired singing school tunes would eventually find their way into the church service and, as a matter of fact, it is probably true that in the 1790's, when the New England idiom reached the peak of its popular favor, quite a few tune book compilers were consciously trying to enlarge the stock of congregational tunes. The widespread appeal of this music, so great that it all but supplanted any other music within the church itself, led to its downfall.

Within 15 years, the whole climate of taste had changed. The story can be read in the history of "The Easy Instructor," an enormously popular tune book during the first three decades of the 19th century. When it was first published in 1802, 100 of its 105 tunes were American. Its astute Albany publishers sold copies (probably in the millions) by keeping the tune book up-to-the-minute. This they did by substituting the most fashionable tunes for those which were losing their grip, bringing out as many as two distinct editions annually. By 1818, "The Easy Instructor" contained 141 tunes. *Only 27 were American.*

In New England, the era of the tune book was over—at least in the big towns. As to music in the New England idiom, that did not die, however. It merely changed its *locus operandi*—but that is a different story. **THE END**

etude—november 1956



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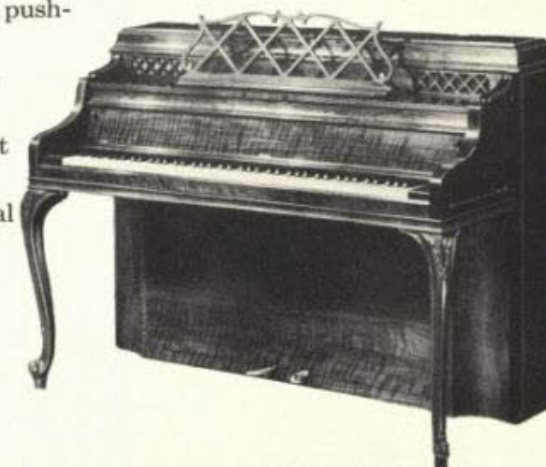
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