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Volume 74, Number 08 (October 1956)

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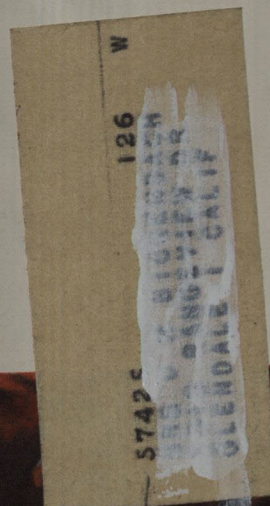
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ETUDE

The Music Magazine

October 1956 / 40 cents



String Quartette by Jack Levine

See cover story—Page 6

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ETUDE

THE MUSIC MAGAZINE

Founded 1883 by
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October 1956
Vol. 74 No. 10

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Secretary of the National Accrediting Association, will lead panel discussions on pertinent subjects.

Lukas Foss' fantasy opera "Griffelkin," which had its world premiere in November, 1955, on the NBC-TV Opera Theatre, was given its first stage performance at Tanglewood, Lenox, Mass., on August 6 and 7. It was the principal production of the Opera Department of the Berkshire Music Center. It was conducted by the composer, with Boris Goldovsky as stage director.

Sigma Alpha Iota, professional music fraternity, held its 28th National Convention in Washington, D. C., August 16 through 20. The five-day sessions included concerts and recitals, workshops, panel discussions and business meetings. Headed by the fraternity's National President, Mrs. John H. Davison, featured artists on the programs included Mildred Miller, soprano of the Metropolitan Opera; Rose Hampton, conducting a workshop; the Claremont String Quartet; Jean Slater Appel, organist; Annajean Brown, mezzo-soprano; Marilyn Mason, organist; Rachel Koerner, contralto and others.

The first Workshop for Operatic Leadership in the United States was held in August at Chatham College in Pittsburgh, Pa. The Workshop, under the direction of Boris Goldovsky and sponsored by the Opera Workshop of Pittsburgh, provided an intensive training course for a number of carefully selected leaders from the ranks of stage directors, conductors and singers. Mr. Albert F. Keister is founder-chairman of the Opera Workshop of Pittsburgh.

John Treville Latouche, writer and composer, died suddenly at Calais, Vermont, on August 7, at the age of 31. One of his best known works for which he wrote the music was the cantata, "Ballad for Americans." The libretto of the folk opera, "The Ballad of Baby Doe," given its world premiere at the Central City (Colorado) Opera House last July, was the work of Mr. Latouche. He was also the writer of many successful Broadway stage plays.

The Band Betterment Associates will hold its second annual conference in New York City on November 23 and 24. There will be a series of concerts and demonstrations under noted guest conductors. Chairman of the group is J. Tatian Roach of the Music Publishers Holding Corporation.

The Ninth Annual Ventnor (N. J.) Summer Music Festival was held in August. One of the highlights of the programs was the Ventnor Festival Youth Orchestra under the direction of Joseph Levine. Other participants

were Elaine Malbin, soprano; Leon Fleisher, pianist; William Warfield, baritone, and the Beaux Arts Trio.

N. Louise Wright, composer, dean emeritus of Swinney Conservatory of Music, and whose piano teaching pieces are well known to readers of ETUDE, was awarded first prize in the 1955 contest of the Composers' Press, Inc. Her winning composition is entitled *Windy Weather*.

Aaron Copland, American composer, recently had three honors bestowed upon him. Princeton University conferred on Mr. Copland the honorary degree of Doctor of Music; The National Institute of Arts and Letters bestowed the Gold Medal for Music on Mr. Copland; and also he was awarded an Honorary Membership by the National Academy of St. Cecilia of Rome.

An event that probably could be duplicated in other communities across the country took place recently in a suburb of Philadelphia when past and present pupils of Hannah Eichenberger gathered to pay tribute to her record of fifty years as a music teacher. Mrs. Eichenberger, a pupil of Dr. Adam Geibel and Clarence Kohlman, also studied at the Sternberg School of Music in Philadelphia. She began teaching at the age of 16 and is still going strong. ETUDE salutes Mrs. Eichenberger and others with similar records whose chief reward in many cases is the devoted loyalty of their pupils.

Carl Orff's music to Shakespeare's "Midsummer Night's Dream" was given its first United States performance at the Empire State Music Festival in (Continued on Page 9)

ETUDE, the music magazine

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Musical Oddities

By **NICOLAS SLONIMSKY**

THE EXCITEMENT and frenzy with which Jenny Lind was greeted in Europe and America a century ago approached a state of public hysteria. It was all the more remarkable because she was not handsome in her features and her manner of presentation lacked all external glamour. A vivid account of Jenny Lind's appearance was contributed by a writer under the signature "A Stranger in Boston" to the Vermont Chronicle of October 29, 1850: "Jenny Lind is rather small; her person slender, but with an ample expansion of chest; her eyes large, full and expressive, and her whole countenance benevolent, modest, dignified and intellectual. She stands nearly still and perfectly self-possessed, her compressed lips giving an expression of firmness and resoluteness; her eyes are either directed to the music she holds in her hands or turn slowly round upon the audience. There is in her bearing that beautiful propriety which delights everybody. The delicacy and purity of her voice nothing can exceed—a canary bird's is not clearer nor more liquid."

Jenny Lind was introduced to America by that showman extraordinary, P. T. Barnum, but not even he could induce her to become a circus exhibit. She was not athletic; in fact, it was discovered that she had to use a chair in order to mount a horse for her morning ride. Barnum's original plan to have her float down from the ceiling like an angel, suspended upon a system of hidden pulleys, was unsuccessful. But he was shrewd enough to point out the commercial advantages that the presence of Jenny Lind in any American city could bring to the merchants. He wrote to a theatrical manager in St. Louis: "Jenny Lind fills every theatre, hotel, store and shop with money wherever

she goes, and sheds blessings on cab drivers, shoemakers, milliners, tailors, and every calling under heaven."

For Jenny Lind's Boston appearances in 1850, the Boston Publishing Co. of F. Gleason issued a special four-page broadside in folio format with golden type, retailing at 12½¢ per copy. The editorial explained the purpose of the publication: "What fitter type is there, in which to chronicle the life of such a fair being as she whose name and features are at the head of this paper, than letters of gold? Let it not be imputed to us that we are actuated by a mercenary spirit; let those who feel inclined to think so, count the cost and compare it with the price of the sheet. No, we are impregnated with a degree of enthusiasm that has so completely imbued all classes; the spell which has cast itself over all hearts touching this sweet interpreter of song; and we are only tossing high our cap in air, as the myriads are doing all about us in her honor."

In New York Jenny Lind visited the Asylum for the Blind on Ninth Avenue. This visit inspired a poem signed by James Nack, who described himself as "A deaf and dumb poet." The poem was published in the magazine "Living Age" in 1850 and con-

THE COVER THIS MONTH

The subject of ETUDE's cover for October is an original painting which won for artist Jack Levine a second prize of \$3000 a number of years after the work was completed in 1934. The news that his painting had won a prize came to Mr. Levine while he was in the Army stationed at Fort Oglethorpe, Georgia. "String Quartette" was reproduced from the Fernand Bourges Collection of Color Negatives in the American Museum of Photography, whose courtesy is hereby acknowledged.

tained the following stanza:

Hurrah for Jenny Lind!
Her glorious singing voice
Can not this ear rejoice,
By fate forever sealed!
Yet can her deeds impart
Such music to my heart
As heaven alone could yield.

Not only in America, but in Europe, Jenny Lind created a furor. After her concert in a German town in 1846, local students besieged the inn where she had been staying, and as soon as her carriage departed, they rushed into her room, tore up the bed sheets, and made them into ribbons, with which they decorated their jackets. An Englishman who was staying at the inn returned for lunch after a walk, and was greatly disturbed at the scene. "These students are very excitable," he said to the innkeeper. "Perhaps I ought to leave this place, for they probably resent foreigners. While I was gone, they invaded my room, tore up my sheets, and now I see they use the strips as trophies or decorations." Indeed, the students had gone to the wrong room, and appropriated the souvenirs not of Jenny Lind, but of the unglamorous Englishman.

A tricky question for a quiz session: Which was the second "Carmen" by Bizet? The answer is, "Carmen saeculare", a cantata after Horace, which Bizet wrote in 1860. "Carmen" is, of course, the Latin word for Poem.

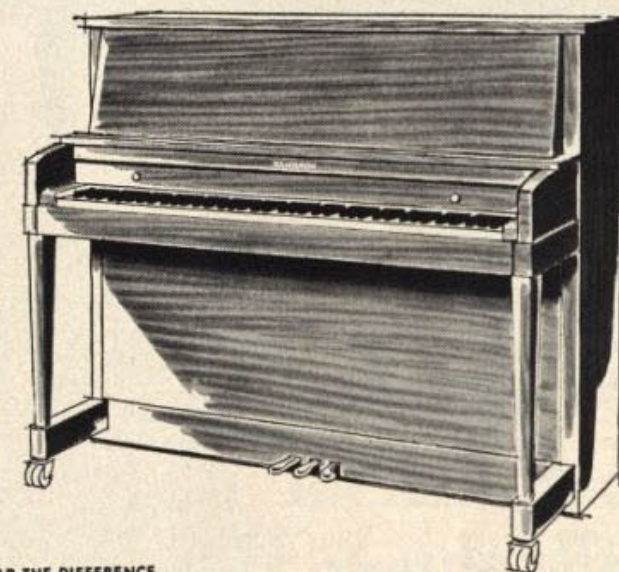
Berlioz sent the score of his choral symphony "Damnation of Faust" to Goethe himself, in 1829. The great poet was then 80 years old. He could not read music, and gave the score to his friend, the good academic musician Karl Friedrich Zelter, for appraisal. Zelter examined the score, and wrote to Goethe: "There are individuals who express themselves by coughing and expectorating. Berlioz seems to be one of them. The odor of Mephisto's sulphur lures him, and he sneezes, making an infernal noise in his orchestra."

Adelina Patti was reproached by friends when she sang in a second-class hall in London. "There is no second-class establishment when I sing," she proudly replied; "or if there is, it becomes first-class the moment I appear there."

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The Bookshelf

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 re-chewed 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. Finally, in view of the existence of a printed memorial poem by J. C. Ulich, one wonders whether the death of Buxtehude really went as unnoticed as the author would have us believe.

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

WORLD OF MUSIC

(Continued from Page 5)

Ellenville, New York, on July 19. Leopold Stokowski conducted the Symphony of the Air in the premiere.

The Philadelphia Orchestra, Eugene Ormandy, conductor, is making it possible for thousands of students of Philadelphia area high schools to have the opportunity to attend a number of rehearsals of the orchestra throughout the season. About 3000 students will be able to attend each of four rehearsals. It is believed the project will not only encourage the appreciation of music, but will also aid talented students in making progress in their musical careers.

Reinhold Gliere, noted Russian composer, died recently in Russia at the age of 81. For many years he was active in Russian musical affairs, being, in fact, a proponent of the National School.

Edwin Hughes has been awarded the Henry Hadley Medal for distinguished services to American music by the National Association for American Composers and Conductors. Also he was awarded the honorary degree of Doctor of Music by the New York College of Music.

COMPETITIONS

(For details, write to sponsor listed)

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

St. Mark's Church, Philadelphia, third annual composers' competition for a "Festival Voluntary" for organ. Award of \$100 and publication by St. Mary's Press, New York. Closing date January 31, 1957. Details from Wesley

A. Day, St. Mark's Church, 1625 Locust Street, Philadelphia 3, Pa.

Benjamin Award of \$1000 for a "restful" musical composition offered through the North Carolina Symphony Society. Closing date December 31. Details from North Carolina Symphony Society, Box 1211, Chapel Hill, N. C.

Northern California Harpists' Association ninth annual competition. Two cash awards of \$200 each for new harp compositions. Deadline: December 31, 1956. Details from Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

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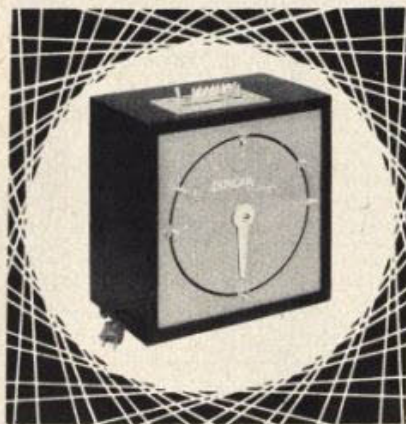
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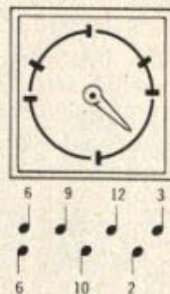


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FOLK MUSIC In Civilization

by Bruno Nettl

SOME PEOPLE wonder about the value of folk music in a culture which has gone so far in musical evolution, a culture which can boast a Bach and a Mozart. What, then, is the place of folk music in our civilization? Does it have a legitimate function, or is it simply a relic of the past which is doomed to atrophy?

Because it is close to, and can be easily understood by, the ordinary person, folk music has often been subverted. It has been enlisted in the interest of patriotism, politics and business.

But folk music, studied and heard for its own sake, can give us many things. It is a unique musical experience, since much of it is composed in modes, rhythms and harmonies different from those of the standard repertoires. We can learn history, geography, psychology from the words of folk songs. Above all, we can acquire musical tolerance. All peoples in the world have folk music. I am sure if an uninitiated reader heard certain American Indian songs, Rumanian bagpipe tunes, or music from Central Asia, he might exclaim, "This is music?" But a bit of patience and repeated listenings would probably convince him that it is indeed music, that it follows the basic principles of music, and that it is even pleasant to listen to. Ultimately he will see that musical experience can be immeasurably enriched by folk music, and he will agree that it has a place in everyone's musical life.

Folk music is taking a new turn. The gulf between the scholar, who puritanically studies the folk music of isolated villages, and the entertainer, who molds folk songs to the taste of the citified public, is disappearing. A new type of folk singer is emerging, the scholar who combines creative talent with objectivity and authenticity, the singer who strives for an accurate representation of American folk culture. And, by the way, the same applies to folk dance.

A New Personality

In order to present to the reader some of the personalities who are active in this movement, I have interviewed two young men, both graduate students at Indiana University, and both building widespread reputations for their work. They gave their points of view on current trends in folk music and dance, and I would like to pass these on to the reader.

Bruce Buckley is a folk singer who has done television and radio work, and Folkways has just issued a record of *Ohio Valley Ballads* sung by him. Buckley began to get interested in folk songs through the records of established names like Burl Ives, but he soon decided that in order to get close to the original spirit of the songs he would have to learn them as they are sung by members of real folk groups. He began to study the science of folklore and made extensive field recordings in Southern Ohio, whence stems his Folkways record. On this record are eight songs, accompanied by guitar, mostly dealing with disasters, robberies, murders and other tragedies.

(Continued on Page 48)

ETUDE
THE MUSIC MAGAZINE



WALLINGFORD RIEGGER...

*Composer
and Pedagog*

By RICHARD FRANKO GOLDMAN

AMONG THE BEST musical news of 1956 is the item that Wallingford Riegger is at work on his Fourth Symphony. This is a work that has long been awaited. Riegger's Third was composed in 1948, and its stature increases with the passage of years; it is widely considered to be one of the half-dozen best symphonies yet written by an American composer. Its recording, by Howard Hanson and the Eastman-Rochester Orchestra (Columbia), released last year, should do much to make it more generally known, and to make more widely shared the opinion that Riegger is one of America's most important musical creators.

Riegger waited a long time for the recognition that has been his due, but since the performance of the Third Symphony knowledge and appreciation of his work have increased rapidly, and his music appears on our concert programs with gratifying frequency. Riegger has never been a prolific composer, and much of his work does not fit the conventional categories for performance. These two facts have perhaps operated to Riegger's disadvantage so far as public acquaintance with his music is concerned, but the situation now appears to be changing. Riegger is performed today about as frequently as any other front-rank American composer, even though the Third Symphony has yet to be heard in Carnegie Hall. His Quartets, works for chamber orchestra, songs and pieces for various chamber music combinations are being heard in all parts of the United States, as well as in Europe, and the commissions that did not come his way until the Third Symphony are now being offered quite regularly. Riegger observes, with his wry sense of humor, that he is supposed to be the American composer most performed in Scandinavia, and that some of his works are quite popular in Japan. On the other hand, he estimates that there are about 1100 orchestras that have never heard of him.

Riegger is now seventy-one years old. He was born in Albany, Georgia, on April 29, 1885, and began the study of music at an early age with his mother, who was an accomplished pianist. The home was always full of music

(in those sad days before radio and TV!), as Riegger's father, who was in the lumber business, played the violin quite well, and the children were all encouraged to take part in chamber music. When Riegger was three, the family moved to Indianapolis; there, a few years later, the youngster began to study the violin. Later on, after the family had moved to New York, young Riegger learned the 'cello, so that the family could have a string quartet. The 'cello remained Riegger's favorite instrument, and it was as a 'cellist that he was graduated from The Institute of Musical Art in 1905. At that time he also received his first training in composition from Percy Goetschius, who considered Riegger likely to become a "master" if he would avoid the influence of the pernicious moderns. Riegger was not, as a matter of fact, attracted to the then modern composers for quite some time; he remembers (rather blushing) that he hissed at the first Berlin performance of Scriabin's *Poeme de l'Extase*, exactly as did the Philadelphia audience twenty years later, when Stokowski first played Riegger's *Study in Sonority*. This is perhaps a nice lesson for composers as well as for audiences.

After his graduation from The Institute of Musical Art, Riegger spent several years in Germany, where he continued to study both 'cello and composition. He also served an apprenticeship as conductor, and made his professional debut in this capacity in 1910, with the Bluethner Orchestra. His principal teachers at that time were Robert Hausmann and Anton Hekking in 'cello, and Edgar Stillman-Kelley and Max Bruch in composition. For conducting, he took Nikisch and Richard Strauss as models, observing them often in action as a player under their batons.

With the outbreak of the First World War, Riegger returned to the United States. He appeared as guest conductor with the San Francisco Symphony, but regular openings for conductors were scarce, and he accepted the offer of Drake University, in Des Moines, Iowa. (Continued on Page 42)



There's nothing like group singing for developing good fellowship, say members of San Francisco's famed

by **GEORGE G. BURTON**

THE new director of San Francisco's nationally famed Loring Club kissed his wife goodbye and quickly drove downtown. It was the eve of his professional debut with the 78-year-old men's vocal organization, and perhaps he was justified in being a bit nervous. Quickly he parked his car near the Veterans' Auditorium and hurried in. And then the air raid sirens blew. It was San Francisco's first black-out, the second day after Pearl Harbor. Date December 9, 1941.

Several thousand invitations had been sent out. Already, along the darkened streets, the first of his sixty-voice chorus were beginning to arrive . . . in full dress. Quickly sizing up the situation, young Eugene Fulton phoned all the radio stations in the area. "You must tell them that the concert has been called off," he implored. And so the radio stations did. After the false announcement of the torpedoing of the Oregon Coast and the foreign news, the word came that the Loring Club concert had been postponed! As Fulton turned away from the phone he faced Alexander Fried, the music critic of the San Francisco Examiner. "Rough luck," glumly commented Fried. And Fulton readily agreed. Fried then suggested that the Loring Club had better forget its old tradition of evening concerts, and so it was that on the afternoon of December 29, 1941, just

several weeks later, the Loring Club sang to a full house of 1400 in the Scottish Rite Auditorium. It has been singing afternoon concerts, incidentally, ever since.

The Loring Club, "an association of gentlemen musically inclined," as the *California Alta* of March 1, 1877 described it, is San Francisco's oldest musical organization. It gives two regular yearly concerts, which, in keeping with Mr. Fried's suggestion, are now all in the afternoon.

David W. Loring, the founder of the Club, came to San Francisco in 1876. He was a member of a well-known Bostonian family and a founder of the celebrated Apollo and Chickering Clubs of that city. Shortly after his arrival, a mutual love of music brought a few of his friends together for evenings of group singing. Later in that same year, eight years before the founding of the Metropolitan Opera, the Loring Club was founded. Mr. Loring was chosen as its first Director, and over his loud protestation his name was used to designate the new society.

From the very beginning, the Loring Club filled an important place in the social life of young, bustling San Francisco. Today, men from all walks of life find relaxation through singing with the Club, but in the early days only the names of the socially elite were to be found on its roster. The Public Rehearsals and Concerts of the Loring Club in the early days were

LORING CLUB

fashionable events. When the 38 chartered members gave their first concert on October 17, 1877, the *Call* of that date described the glitter and flash of the fashionable audience as one that would rival the opening night of today's San Francisco Opera season.

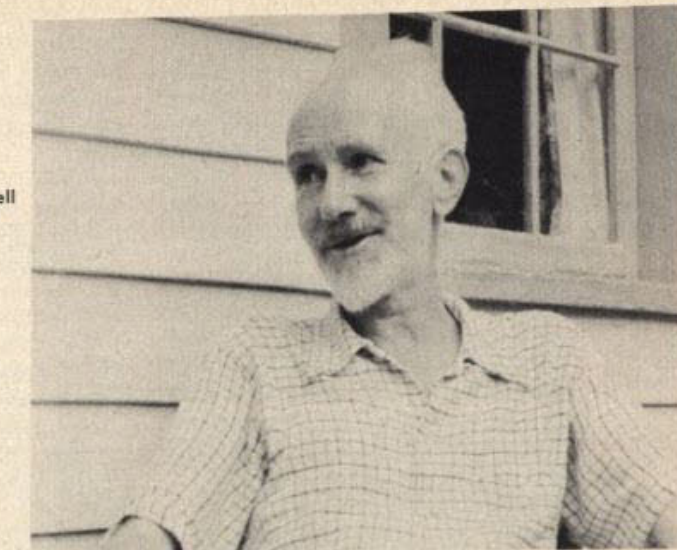
But music does not for long stay the property of only the fashionable. Soon the common man found the organization, and a cynical reviewer had this to say in a subsequent *Alta*:

"Full dress was *de rigueur*, only a few brokers' clerks and thin elderly gentlemen, who have always been burrs on the hem of fashion, being permitted without the white tie and swallowtail."

Since that time, the Loring Club has performed for thousands of people. Twice they sang at Easter Sunrise Services atop San Francisco's Mt. Davidson, and their voices were broadcast around the world. Before the opening of the World's Fair at Treasure Island in 1938, they sang with a combined chorus from the Olympic, Orpheum, and Orpheus Societies of the Bay Area. In 1948 they sang with San Francisco Opera in *Die Meistersinger*, gathering plaudits from the critics for that appearance. In 1952 the Loring Club celebrated its 75th Anniversary in San Francisco's mammoth Opera House, a hall that people said they would never begin to fill. They played that day to a very near-capacity house, as they do now nearly (Continued on Page 14)

the "Bach" of High Fidelity—

from an interview with Robert D. Darrell, secured by Marion L. Briggs



Robert D. Darrell

AS FAR BACK AS 1939, high fidelity critic and expert in electronically recorded music, Robert D. Darrell, warned in "Music Lovers' Cyclopedia" that the "professional musician must be prepared to meet a new and higher standard of ability and taste" in his public, as a result of audiences' growing knowledge of music "through recorded performances of the world's finest artists."

Even in the smallest town, he declared, there are sure to be people at any concert not only familiar with the works to be played, but acquainted with them through recordings of experts. But one favorable result of this he saw was that "new music will lose much of its terror and instinctive opposition . . . heard, reheard and studied on records." This is a boon to both composer and performer.

For the future of recorded music in general, he forecasts "there will be more emphasis on minimization of distortion, that is, cleaner reproduction and less background noise, than on mere extension of frequency rate to reproduce very low and high tones, on which the emphasis has been so far." This is good news for the serious artist.

The hi-fi expert claims the seventy-eight revolutions per minute (rpm) record is dead in this country, except for children. "It's as obsolete as a do-do, other than as a museum piece. The thirty-three and one-third rpm LP is the only record for serious music. The forty-five's are for popular pieces exclusively—dance music and hit songs."

For twenty-five years, Darrell has specialized in both the musical and technical peripheries of serious recorded music, writing articles and books and reviewing records. During World War II, he took the electronic technician's course at Radio Television Institute, New York City, to prepare himself for service in the Signal Corps Reserve, after enlistment. Over-age, however, brought about his honorable discharge before he was ever called up for active duty.

"Having taken the course proved to be a god-

send," he says, "because it prepared me not only for what turned out to be my wartime service—writing and editing Army and Navy instruction books for Hazeltine Electronics Corporation—but for my present technical knowledge of audio."

The path that led him to become a specialist in recorded music is a strange one.

Except for a few piano lessons, he received no musical instruction as a child. "My piano lessons were a waste of time," he declares bluntly. "It's criminal to force musical training on a child until he has some personal interest in it."

Although his father was a semi-professional player of the trombone and double bass, he did not encourage his son in these. "Father was always going to teach me the trombone, but he never did," Darrell explains. "I wasn't interested in music until I was in high school. Then a classmate took me to a Friday afternoon 'rush line' for a Boston Symphony concert, and I was so impressed by my first introduction to serious music that I waived my intention to become an electrical engineer and decided to be a composer."

Shortly after he finished high school in his native Newton, Massachusetts, he enrolled for independent study at the New England Conservatory of Music near Symphony Hall in Boston. By this time, he wasn't missing a single Friday afternoon symphony concert. In fact, he was taking scores along.

Under Warren Story Smith, he majored in composition for three years, then gave up the idea of becoming a composer when he failed to win a prize with a large orchestral composition he wrote and submitted to the Conservatory.

"I was sort of banking on the prize," he says. "Then I realized it was apparently a mistaken notion of mine that I could be a composer, and I knew my real bent lay elsewhere."

After he left the Conservatory, he wrote a few unsigned symphony concert reviews for W. S. Smith of the *Boston Post*. These started him on a writ-

ing career in music, and soon a chance meeting with Richard G. Appel of the music division of the Boston Public Library resulted in his joining the staff of the nation's first magazine devoted to serious music on records, *The Phonograph Monthly Review*, back in 1926. He served this publication first as assistant to the initial editor, Axel B. Johnson, and as record reviewer. Later, he became the editor, and before the magazine folded in the Depression, it opened doors to him in free-lance writing on audio and recorded music at a time when public interest in these was growing.

"Twice in my life," he declares, "I've been one of the advance agents in a movement that later became widespread."

While the serious development of high fidelity did not come until the 1950's, Darrell was in it by 1931. He admits the growth of interest in hi-fi owes a good deal to do-it-yourself hobbyists, but he believes it stems mainly from the widening interest in recorded and broadcast music. "Of course, the advent of magnetic tape helped too," he says.

In his opinion, high fidelity does not have to be sensational to be effective.

"But the sensational stuff is what most dramatically attracts attention," he claims. "Although the neophyte is sometimes repelled by the sensational effect of high fidelity, and only after hearing serious music with quiet virtues can he have genuine interest in hi-fi, more often the serious-minded listener does not realize the quiet virtues of hi-fi—its purity, cleanliness, and naturalness of tone—until he has first been stimulated by some of its sensational dynamic impacts."

One difficulty, he believes, is that recordings are always ahead of hi-fi equipment, except in the laboratory.

"The ordinary record listener just hasn't had access to the kind of equipment that will do full justice to his records."

Darrell first attracted quite a bit of attention as a record reviewer when he did the initial serious study of Duke Ellington, appearing in Volume I of former *Disques* magazine, under the title "Black Beauty."

For several years, he contributed a semi-technical column, "Highs and Lows," to the *Saturday Review*. Currently he writes an audio and book review column, "Listener's Bookshelf," for *High Fidelity* magazine, and is contributing editor to that publication's new sister journal, *Audiocraft*.

Writing reviews for *Music Lovers' Guide* brought him to New York City in 1932; then in the middle 30's he became record researcher and consultant for the Gramophone Shop. This post led to his compiling the "Gramophone Shop

Encyclopedia of Recorded Music," the first work of its kind, which instituted discography and established Darrell nationwide as an authority on recorded music.

With a Guggenheim Fellowship in 1939, he was able to devote all his time to free lance writing except for his war service. This fellowship enabled him to get together material for a book on recorded music. The result he called "Airs from Heaven and Blasts from Hell," a startling enough title; yet he decided the material was too disorganized to publish.

"The book wasn't a book; it was a dozen books," he affirms. But its substance later became the principal content of his popular book, "Good Listening," published by Knopf in 1953, and now in the New American Library pocket-size "Mentor" reprint series. Actually a handbook for record collectors, it is a guide to the world's best music and to music appreciation.

Darrell is convinced musical tastes are constantly changing in individuals. "In my early days, I was a great proponent of Sibelius and Delius," he con-

fesses. "Now they don't interest me particularly." Among his favorites today are Bach, Handel, Mozart, Berlioz, Stravinsky and Bartók.

To the researcher in Musicology, Darrell's compilation, "Schirmer's Guide to Books on Music and Musicians," published in 1951, has an appeal. In the introduction, he discusses how the compiler may organize such a work successfully.

During a recent six months' experience when he was discographic consultant at the New York City Public Library, he helped set up the music division's record catalogue.

He is now at work on a new book called "Good Sound," which he hopes will do the same thing for reproduced music that "Good Listening" did for symphonic music.

His two personal heroes in the music world are the late Béla Bartók and Major Edwin H. Armstrong, Father of FM, about whom he wrote an article entitled "Major Armstrong: An American Tragedy" for the *Saturday Review* (February 27, 1954). THE END

THE LORING CLUB

(Continued from Page 12)

every season and every concert. They have come a long way from the day when Concerts were for members only.

Wallace A. Sabin was the guiding genius of the Loring Club for twenty-eight years, and the fame of the Club is in large measure due to his greatness as a musician and his endearing qualities as a man. He first took the baton in March, 1909, after being the group's organist since 1907. He died in 1937 at the age of 67. The well-known organist of Grace Cathedral, San Francisco, Richard I. Purvis was one of Mr. Sabin's favorite pupils.

Eugene Fulton is a professional musician. For twenty years he has taught voice in the Bay Area, where he lives with his wife Anna-Marie, an accomplished pianist herself, and their two young daughters. He is the Regional Director of the National Association of Teachers of Singing, the Minister of Music at the Lincoln Park Presbyterian Church, and the Director of the Bohemian Glee Club.

The Loring Club has weathered more than one or two setbacks in its history. The great earthquake and fire of April 18, 1906, disrupted the Club, scattered its members, and destroyed its entire library. Still they came from weather-beaten shanties, green refugee-shacks and the wheelless cablecars they called "home," raising the dust of unpaved roads and twisted cobblestone streets. They sang in a borrowed church with

borrowed music, and in spite of the boiled water and canned foods of the months preceding, in spite of fear, regret, sorrow, the loss of friends and destruction of property, they looked to and saw a golden future, and they sang a concert from their true San Franciscan hearts on the 18th day of September, 1906 only five short months after the holocaust had leveled a major portion of their city.

World War II itself brought many changes to the Loring Club. After several hours of rehearsal the overall-clad singers would pick up their helmets and lunch pails and be off to work at the shipyards at Hunters Point, or down at Bethlehem Steel.

Loring Club alumni have gone far in musical circles. Wilfred Glenn, a member of the nationally famous "Reveler's" quartette, got his start with the Club, as did Keith Engen, who recently made his début with the Vienna Opera in Verdi's "Nabucco."

No story of the Loring Club would be complete without mention of its Women's Auxiliary, founded by the late Estelle Carpenter, one-time Supervisor of Public School Music in San Francisco.

And so this pioneer chorus, begun in the year of the centennial of the United States, sings on. It is a far distant cry from the swallow-tails and the handle-bar mustache of yester-year to the Concert of today. THE END

GLENN GOULD...a début and a personality



ALTHOUGH GLENN GOULD, the young Canadian pianist, has been concertizing widely in Canada, having made his début about ten years ago with the Toronto Symphony Orchestra, it was not until last March that Americans were privileged to hear this sensational keyboard artist. The writer was in the audience last March 13, when Gould made his American début with the Detroit Symphony in the Beethoven Fourth Concerto. Paul Paray led the orchestra in ideally balanced support. Paray is the eminent French conductor whose musicianship and direction have led the revived Detroit Symphony to proud heights.

Managing to find a few minutes here and there to chat with the young artist, I summarized his status as of this date. The publicity buildup has been unprecedented for a classical artist. In this buildup barrage the bare facts have been sometimes inaccurately perceived. I have in mind that within the space of a few weeks, Gould has been described as being a twenty-two, a twenty-three, and a twenty-four year old pianist. Let's start with the exact date. He was born in September, 1932, so he is now twenty-four.

First the idiosyncrasies of a pianist. Gould travels with a special chair; this is a must with him. It is low and I recalled for him that Paderewski had recommended a low

seat. He does wear special fingerless gloves—not when playing, of course. He does go through a warm-up involving hot running water. He had the keys of his recently acquired new concert grand specially buffed. "If you get the least bit sweaty, your chances of slipping on smooth keys are too great," he said. There is an occasional difference in the extension of the black keys, and this can be bothersome. Sitting low, with a "very low wrist," this black key extension is critical.

I asked him about his rehearsal with the Detroit Orchestra. He said Paray gave him a curt nod and they went through the concerto with only one interruption. Upon completion, he said, Paray

by Edward Viets

turned and said in effect: "I want to thank you, for playing Beethoven's music as I think Beethoven would have liked it played."

The performance itself was a magnetizing one. If you recall the LIFE pictures you'll get the idea. Gould saunters to the piano, giving the impression that he wants to relax more than anything else. He is tall and thin, but not gaunt. Seating himself on his special chair, his contortions begin. They are distracting and confusing at first because one can't help but wonder what all the body movement and arm and hand extension gestures have to do with playing the music. His hair is long and he pulls out a handkerchief and mats it back. He convulses on an orchestral *sfz* while waiting for his own re-entrance. He sings (outdoing Paray) and from my third-row seat I heard a frequent buzzing. I could find no other than the pianist to whom I might attribute this. The completely full house snickered a bit at first, but I don't think they could have been more attentive. There was no applause between the movements but especially significant is the fact that there was none of the throat-clearing and resettling and attention interruption that an audience usually displays. Gould won his audience and he held them as few have done. It was a memorable evening.

Gould is the only child of a Toronto couple of essentially Scotch ancestry. He traces distant cousinship to Grieg and also through his mother's side to the W. L. McKenzie of Canadian renown. The family is in comfortable, but not wealthy, circumstances. They maintain a summer home in the Muskoka Lakes area of Ontario where he spends uninterrupted summer months in music study and composition. His mother was an amateur pianist and his father "fiddled a bit" but that is pretty well in the past.

He played at the piano from the age of three and his mother started teaching him at four in a regular manner. He was graduated from the Royal Conservatory of Music in Toronto at the age of twelve. That alone is staggering. His mother was his teacher till the age of eleven and Alberto Guerrero from the (Continued on Page 42)

PIANIST'S PAGE



William J. Mitchell

FACTUAL VS. SUBJECTIVE APPROACHES TO PIANO TEACHING

By William S. Newman

(Dr. William S. Newman is a pianist who has performed as soloist and in chamber music in many of the Eastern and Southern States; he is a Professor of Music and Chairman of Instruction in Piano at the University of North Carolina. In addition he composes, is a recognized musical scholar and a voluminous writer, the author of "The Pianist's Problems," among other books, and editor of "Thirteen Keyboard Sonatas of the 18th and 19th Centuries." —Editor, Pianist's Page)

THERE ARE TWO main ways by which a piano teacher (or any teacher) gets his ideas across to the student. He either takes a factual approach, specifying, say, a wrist-staccato touch on these eighth-notes, a rise to a climax on that sharp dissonance, or a slowing down of the pulse elsewhere. Or he appeals to the student on some more subjective basis, perhaps recalling the patter of reindeer hoofs here, suggesting a burst of temper at that moment, or illustrating an ebbing of strength there. The first approach depends on reason, the other on imagination or mental attitude.

Past Trends

One supposes that teachers of keyboard music have always resorted to one or the other approach as needed. Certainly the programmatic inscriptions that have appeared from time to time since the earliest keyboard music—for example, the "faire wether," "lightning," and "thunder," in a *Fantasia* by John Munday, (*Fitzwilliam Virginal Book*, 1, p. 23)—are appeals to the imagination. However, our best sources on past teaching methods, the celebrated keyboard treatises, were almost exclusively factual in their approach. They recognized the need for

effective and imaginative performance, to be sure, but were not concerned with imagination as a means of inducing this performance.

Thus, Couperin, in his "Art of playing the Clavecin," mentioned "sensitive expression" but proceeded at once to pin it down in objective terms as rhythmic freedom effected by lifting before, or dwelling on, a note. Frescobaldi had written similarly a century earlier. The nearest Couperin came to a stimulant for the imagination was a suggestion that stretching the fingers in all directions "will rouse the spirit and engender more freedom!"

C. P. E. Bach emphasized several times in his well-known *Essay* that "a musician cannot move others unless he too is moved," a fact vividly demonstrated by himself according to Charles Burney's firsthand report. But when it came to analyzing the emotional style (as in Chapter 3 of the *Essay*), Bach pinpointed its technical ingredients in terms of "loudness and softness of tones, touch, the snap (an ornament), legato and staccato execution, the vibrato (on the clavichord), the holding of tones, the retard and accelerando" in an objective manner that would do honor to the best style-critical methods of present-day musicologists. One explanation might be the fact that eighteenth-century teachers seem to have dealt only in specifics, leaving the student to do his own generalizing and his own assimilating with regard to the larger and less tangible meaning of the music.

As might be expected, increasing attention to the more subjective aspects of interpretation was paid by nineteenth-century teachers and editors. Those footnotes in the popular



Bülow-Lebert edition of Beethoven's sonatas are choice examples. "A true feeling for and reflection of the Master's melodic intentions cannot be learned from didactic preachings; all that can be done is to appeal to the poetic fancy of player and hearer alike." (in op. 54). "Sound C-F shrilly like a trumpet call here (at b), like a drumbeat" (in op. 57). "Even a player with the most deeply rooted antipathy to programmes cannot help seeing that in the falling pairs of thirds for the left hand the gesture of beckoning with a handkerchief—the tone-picture of a sign—is illustrated" (op. 81a).

Especially, the belief grew toward the end of the last century that the timbre of the piano tone can be subjectively varied (within the same intensity) by the style of touch. It still crops up from time to time in novel, pseudo-scientific reports in spite of exhaustive findings to the contrary by experts like Dayton C. Miller, Otto Ortmann, Sir James Jeans, and William Braid White. In "Piano Technique—Myth or Science," Lawrence Schauffler has quoted some past believers in subjective tone control, including (Continued on Page 56)

finally Maria Galvany. The works in which they appear are evidently of minor importance in view of the aim of this recording. There are excerpts from "Aida," "Tosca," "Les Huguenots," "La Forza del Destino" and "Dinorah." Taking into account the year in which the original recordings were made, the voices emerge as amazingly clear and pure. (Thomas A. Edison Inc., West Orange, N. J.) —Abraham Sklusk

Mozart: *Quintet in Eb, K. 452, for Piano and Winds*

Beethoven: *Quintet in Eb, Op. 16, for Piano and Winds*

Walter Gieseking, piano, and the Philharmonia Wind Quartet (Sidney Sutcliffe, oboe; Bernard Walton, clarinet; Dennis Brain, French horn; Cecil James, bassoon)

One seldom hears a good performance of the Mozart Eb Quintet for winds and piano. The work is not only inherently difficult as to balance, tempo and sonority, but performers seldom bear in mind that Mozart's instruments, piano as well as the winds, were not the same as they are today.

The Beethoven work, written more or less in imitation of the Mozart, is usually undervalued. While not one of Beethoven's great masterpieces, and on the whole inferior to the Mozart Quintet, it nevertheless contains some fine music and stands miles above most music written before or since for wind instrument combinations. Its performance also presents great problems of ensemble and interpretation.

The players here are all front-rank virtuosi, but the performances leave almost everything to be desired. Each player is a soloist and the result is not ensemble music. The best indication of the approach is that on the back of the disc one finds two names: Gieseking and Dennis Brain. The other players, one supposes, must be there to provide a background for these two stars.

Both of these works are available in more sensitive, better balanced and stylistically superior recorded performances. (Angel 35303)

—Richard Franko Goldman

Guitar Music of Latin America: *Villa-Lobos, Barrios, Ponce, Barroso, Almeida*

In an age that places special value on volume, quantity, and speed, and shows marked trends toward the dehumanization of music through its intellectualized styles and the use of electronic instruments, there is a peculiar spiritual satisfaction to be found in good guitar music well played. This record will delight music lovers sensitive to the delicate nuances of this very personal instrument and its music. The twelve compositions, all composed in the past quarter century, that Mr. Almeida has chosen represent a fusion of classical, popular and folk elements in varying proportions. The Etude No. 11 of Villa-Lobos with its drone bass and dissonant harmony is especially interesting as an example of contemporary guitar music. Mr. Almeida plays with fine regard for the musical values of each piece and the nature of his instrument. (Capitol P-8321)

—Willard Rhodes

Beethoven: *Sonata No. 14 in C-Sharp Minor ("Moonlight")*

Beethoven: *Sonata No. 8 in C Minor ("Pathétique")*

Rudolf Firkusny's first Capitol record is a fair sampling of his big talents. He is also well-recorded.

I have always wondered how best to describe Firkusny. His playing is muscular enough yet its principal virtue is poetical. It seems, at first, that he is another big virtuoso, with a solid clang to his octaves and a powerful ripple to his scales. It turns out that Firkusny would rather woo a passage with a sonnet than proclaim in some theatrical manner, even though he knows full well how to accomplish the latter. It is enough to say that these two sonatas, beaten to death over the years, sound fresher than any daisy appears in the spring. (Capitol P-8322)

—Arthur Darack

Chopin: *Sonata in B-flat Minor ("Funeral March")*

Shostakovich: *Three Preludes and Fugues*

Emil Gilels playing the Chopin B-flat Minor Sonata is powerful, direct, commanding—like a good general. He is also tremendously musical in a simple, unostentatious manner. With it all there is an interesting though unsuitable musical personality that comes through. Gilels never seems to have a doubt or care in the world. He should have at least one and here it is: one American critic thinks that being without artistic doubt is itself inartistic.

The Shostakovich preludes and fugues are not "sour Bach." The first, in D Minor, is an introspective piece at first, later a surging, almost epic pronouncement. The second is a more involved piece texturally but without bravura and most like some of the slow Bach counterpoint in the Well Tempered Clavier. The third, in D Major, is lighter in mood. The three of them are most attractive on first hearing. They seem to be among the best music of Shostakovich that he has yet produced. (Angel 35308)

—Arthur Darack

Chopin: *3 Polonaises and 8 Mazurkas*
Witold Malcuzyński performs the C Minor, F-sharp Minor and A-flat Major Polonaises and the Mazurkas Nos. 32, 20, 7, 15, 47, 27, 41 and 17.

This Polish pianist can do anything with Chopin except make him interesting. He can play with great bravura. He phrases correctly and without mooning about like a love-sick calf. He has various other abilities that are much prized. By some odd arithmetic they all add up to nothing, unless one is satisfied to admire beautiful but lifeless playing. (Angel 35284)

—Arthur Darack

Schumann: *Sonata in F Minor Op. 14 (labelled Concerto without Orchestra by its first publisher for no apparent reason)*

Schumann: *Dauidsündler Dances, Op. 6*

A successful performance of this Schumann sonata requires a pianist endowed with a composer's architectural sense and with a special ability to handle massive sonorities. Friedrich Wuehrer in a new Vox recording is such a pianist, and it is good to hear such a clear, rich-sounding version of this Sonata, and a beautifully recorded one too. Wuehrer's finger technic is not entirely up to the fiendish requirements of the last movement, but his playing of the exquisite Variations, the heart of the Sonata, could hardly be bettered.

Wuehrer's concept of the *Dauidsündler Dances*, Op. 6, on the reverse side of the LP is another matter. Here is Schumann's most subtle and colorful cycle, and unhappily the pianist is not a sensitive colorist (shades of piano and pianissimo and any leggiero quality are almost entirely absent) nor is he flexible in his rhythmic impulses. The Adrian Aeschbacher version on Decca is infinitely preferable (Vox PL-8860)

—Joseph Bloch

Smetana: *Quartet No. 1*

Smetana's famous "From My Life" Quartet is no stranger on records. What makes this new recording a welcome addition is the fine-grained, sensitive, and vital performance of the Hollywood String Quartet, and the high fidelity Capitol recording which presents this performance to best advantage. On the reverse side are five Novelettes of Glazunov, a charming series of trifles, to which the Quartet brings the right light touch; this music is a gratifying change of pace from the highly personalized and at times passionate music of Smetana. (Capitol P-8331)

—David Ewen

(Continued on Page 48)

Darius Milhaud



OPERA TODAY

*The first in a series of articles
on the status of opera and opera
composers as it exists at present*

ANY STUDY of the operatic field at a given period of its development, must first take into account the creative forces at work at that time. Neither the new production of a two hundred year old masterpiece, nor the religious cult of a nice looking prima donna will ever determine whether opera at a certain epoch is very much alive, confused or simply dead. It is the composer and he alone who with his creative imagination or with the lack of it will be the principal factor in our evaluation of the wealth or poverty of operatic history in any given decade. Thus we can say offhand that today, among the numerous composers who are dealing with opera both here and in Europe, very few appear to be making any valuable contribution to this art form. Fortunately there exist a handful of notable exceptions, composers namely who definitely know what they are dealing with, who seem to understand the difficult rules of creating a successful opera, and above all who are aware that they are living today and consequently use a language compatible in every sense with contemporary thought and ways of expression. While I will later attempt to study in detail the achievements of the new creative forces in our time, I first deem it necessary to summarize the present situation in the creative development of opera and to talk about the general nature of this original form.

In a very general sense, opera can be said to represent an independent art form in that it deals with both music and drama; and the fusion of those elements has been forever the major problem of any composer who has approached opera. Total fusion has rarely been achieved, it must be said, and only a few works can boast of presenting the two elements of music and drama under a true unified aspect. Many an opera, however, has survived notwithstanding the lack of fusion. When this has



Benjamin Britten (r.) with
William Primrose

by Abraham Skulsky

been so it has happened only because of the musical content and never because of its dramatic aspect. There is indeed no example of an opera with bad music which survived because of a first rate libretto. This is a very important point which too many American composers forget or ignore. For if so few American composers have written good operas it is because they stress too often the dramatic aspect, and tend to underrate the musical one. Most of the time the music becomes in this case no more than a neutral background and lacks any stylistic individuality in either the harmonic, melodic or instrumental elements. Yet, without those elements no character, no situation can be musically fully portrayed, and this is, after all, one of opera's main aspects.

If opera does present itself as an independent art form, it cannot be discounted as an important factor in the development of music itself. At certain periods, indeed, opera becomes the main stream of musical thought and creativity. Such is the case with Monteverdi, and closer to us with Verdi and Wagner, who, by means of operatic masterpieces, influenced the musical language itself. This is evidently a characteristic of the romantic period. I would say of any given romantic era. At such periods music does not seem to develop for its own sake, but needs extra musical aims for which to express itself. And opera is assuredly the best natural outlet for such an expressive need. After Verdi and Wagner, of whom we may also say that they achieved in some of their works this fusion between music and drama of which we spoke above, the beginning of our century brings us a period of saturation and stagnation from both the musical and the operatic viewpoints. The uniqueness of Debussy's "Pelléas and Mélisande," the extravagant (Continued on Page 60)



Paul Hindemith

BAND

AN AMERICAN IN EUROPE
by William D. Revelli

DURING THE PAST six months, your editor has been privileged to observe and conduct many rehearsals and public concerts of the leading windbands of Continental Europe and England, and to study at first hand, the instrumentation, repertoire and standards of the musical organizations of these countries, which include Italy, France, Germany, Belgium, Holland, Switzerland, and England. In addition to these interesting and unusual experiences, much valuable data and information was obtained by means of personal visitations and conferences with hundreds of conductors, composers, artist performers, directors of state conservatories and colleges of music, teachers, students, music publishers, and instrument manufacturers. Such worthy and varied sources and contacts naturally provided an abundance of information and materials for the evaluation and analysis of the organizations and colleges visited.

In view of the data and information provided by these contacts, the following facts and conclusions may well be considered as a fair and accurate digest of the musical activities and training programs of the countries visited, as well as a comparison of same with those of our own nation. The following is a brief summary of our findings:

Participation

Participation by the youth of America in all branches of music far exceeds that of any European nation. This is, of course, due to our music education program which encourages, (Continued on Page 52)

etude—october 1956



Music in the Schools

ORCHESTRA

THE SCHOOL MUSIC
DIRECTOR
AND INDIVIDUAL PRACTICE

by Truman Hutton
Supervisor of Instrumental Music
Division of Secondary Education
Los Angeles City Schools

AMONG THE UNLISTED, but highly important, responsibilities of the school music director is that of motivating and supervising the outside practice of his student musicians. Many of us are so busy with group activities, performances and preparation of groups, that we sometimes forget that the outside practice of the individual player is the broad base upon which group success is built. It is true, more often than not, that with a good school orchestra or band, the "whole is greater than the sum of its parts." The group, as a group, often achieves performance results far above the level individual members can reach alone.

Individual practice, home practice, outside practice—call it what you will—is the lifetime burden of anyone who plays a musical instrument. It is a burden often borne gladly but sometimes grudgingly. It can be wondrously productive or it can be a mere marking of the passage of time. In order to get the utmost out of the practice period most student players require much guidance as well as encouragement. But all too frequently the school director contents himself with admonitions or with a weekly recording of time spent in individual practice periods.

Individual practice should be characterized by many qualities. It should be planned, regular, thoughtful, purposeful, (Continued on Page 41)

CHORAL

CHRISTMAS CAROLS
PART ONE, HISTORICAL
BACKGROUNDS

by George Howerton

THE SINGING of songs for the celebration of Christmas has long been a part of the Yule tradition. Lawrence Price writing in London in 1675, in his *Make Room for Christmas*, says:

We will send for some of our loving Neighbors and be merry altogether, until Childermas day be past and the fire to Roast, my Man William shall tell thee a merry tale, and My Maid Margaret shall sing the melodious Carols of several pleasant Tunes; and so we'll be higly pigly one with another.

Since the use of the carol, particularly at Christmas, is so much the habit in today's choral performances, it seems proper to examine some of its marked characteristics.

The current usage of the term "carol" is one loosely taken to indicate to the average person any song appropriate to Christmastime. To the music historian, it implies something much more precise. In the thirteenth century the carol, as a definite metrical literary form, consisted of an opening section—a "burden"—which was repeated after each of the following stanzas. It could be either sacred or secular as to text and exhibited a strong affinity to the dance. Like many other early musical and literary forms, if not actually intended always to combine singing and dancing, certainly the possibility of so doing was present, and the spirit of dance movement prevailed, whether accompanied by (Continued on Page 48)

SOLVING PRODUCTION PROBLEMS

How the "Voice of Firestone" prepares its weekly programs

by Albert J. Elias

THE WHOLE PROCESS by which serious music is presented in concert form on television has always raised problems. Unless Toscanini or someone else whose expressive face and movements make good photography is involved in the proceedings, the camera searches in vain for something interesting on which to focus. As a result, the telecast is more than likely to degenerate into simply a visually monotonous concert. As professional as the artists taking part may be, their best efforts can go unheard by an audience that is seeking wildly to "see" something.

I, for one, have sat through hundreds of just such programs — out of sense of duty, perhaps, but for the most part out of plain curiosity, and I never have ceased to be struck by the lack of imagination on the part of the producers of these musical but hardly visual affairs. So it is a rare treat when a program like the "Voice of Firestone" (Mon. evening, ABC-Radio and TV) and an imaginative producer like Frederick Heider come up with the kind of first-rate entertainment they do for fifty-two weeks a year. No wonder it has won Sylvania and Christopher awards, and, once again, the Peabody Award as "the best musical program of 1955 on TV."

"No, I'll never do a straight photographed concert," promises young Heider. "While remembering the ear, I try not to forget the eye!"

Besides being the oldest coast-to-coast program on the air, the twenty-eight-year-old "Voice of Firestone" is the only regularly scheduled serious music program now on television. It has, too, the distinction of being on radio at the same time — in "simulcast." That fact, indeed, presents the producer with his most difficult problem. For, since the radio audience can only hear what is happening during the dramatic sketch, which Heider uses to frame several of the musical numbers and the staged opera sequences, he has to be careful not to let the point of a line or of the situation at hand rest in any kind of gesture, or in a sound listeners might not be able to identify.

These sketches or stories which tie together various numbers of the evening's half-hour, were initiated by



(l. to r.) Frederick Heider, producer, gives last minute instructions to Nadine Conner, soprano, and Russell Hammar, tenor (member of Firestone chorus).

Frederick Heider soon after the "Voice" began to be telecast as well as broadcast. "Rather than seeing six or seven spasmodic numbers on the show," he explains, "I thought I owed some kind of allegiance to a public of viewers. So I hit on the idea of using action that would be a spring-board for the music. That's all." The story lines have such general themes as "Grandfather Holds A Family Reunion," "A Day In The Life of a Cape Cod Fisherman of Yesteryear," or "Plan Your Vacation."

Recently, in presenting Roberta Peters, her musical numbers were woven into a tale about a movie actress. This offered a good example of what Heider has to watch out for — knowing he has a radio as well as TV audience. For when it came time for the "demand scene" wherein the leading lady arrives at a Hollywood theater for a gala premiere, the producer had to forego the strictly visual effect of having hordes of the star's fans breaking through a police line to beg for her autograph — and then having the cinema queen make a great gesture of thanks with outstretched (diamond-laden) arms. Instead, as Heider describes it, "she walked from her limousine to the theater simply to the accompaniment of cheers from her waiting public."

Like the "gentle story-lines," another innovation of Heider's has been the weekly presentation of fully-staged highlights from opera. Sometimes the excerpts will fill the time of the whole show. In any event, they are regularly being sung in English. "La Bohème," "La Tosca," "Faust" and "Carmen" — all have been heard in literate English translations. More and more people feel as does Howard Barlow, musical director of the "Voice of Firestone," that opera will have an increasingly limited public in America unless good translations of foreign operas are made available.

According to Heider, the general audience response indicated the public likes hearing whole portions from opera each week — and, what's more, likes hearing them in a language it can understand. The artists, too, he says, are willing, even eager to learn all over again roles that they may once have

(Continued on Page 50)



Walt Disney discusses a very important problem with Mickey Mouse.



Singer Peggy Lee records a duet with herself aided by composer Sonny Burke.



Disney introduces his ABC-TV "Disneyland" Show, "Cavalcade of Songs."



Peggy Lee, writer Ed Penner, and composer Sonny Burke in conference.

DISNEY FUN with music

The musical background of the Walt Disney productions has much to do with their success.

by Rose Heylbut

ALWAYS A RARE HAND at constructive ideas, Walt Disney is currently devoting a considerable amount of time each week over the ABC-TV network to the greater interests of harmony. While the Disney programs are packed full of fun, laughter, and topical interest, their deeper lying purpose is to demonstrate the fact that motion pictures and television complement each other instead of functioning as cut-throat competition. Mr. Disney's corner on harmony bids fair to open a new era in entertainment relations. Also, the programs rest firmly on the harmony of music.

Many of the songs used on these telecasts are familiar Disney favorites since the days of *The Three Little Pigs*; some are new; all bear the distinctive Disney hallmark. To a large extent, this derives from the unique way in which Disney music is created.

All Disney music stems from motion picture production which means that first emphasis is placed on story value. The initial step in any Disney animated cartoon film is taken by the animation department. A staff of competent artists and cartoonists submit story ideas, not as written notes, but in the form of drawings. When an idea is accepted (and many more are worked out than are ever used), the cartoon-story is again not written but drawn. Characters and incidents, in continuity, appear in a series of sketches which are mounted on picture-boards all around the studio. When the work has progressed to the point where aural details are needed, the words (dialogue) are filled in by the writing staff. The next step is to select the moments of action most suitable to music, and to produce the songs which are written to suit the action, exactly as is done in the writing of an operatic score. Each step in the complicated development is supervised and directed by Walt Disney himself.

Walt Disney Productions buys some outside musical material. More important, it maintains a staff of composers and musicians in its Burbank headquarters, who, over the years, have turned out such perennial favorites as *Who's Afraid of The Big, Bad Wolf?*, *An Actor's Life*, *When You Wish Upon A Star*, *Whistle While You Work*, *Zip-A-Dee-Doo-Dah*, and many more, culminating in George Bruns' *Ballad of Davy Crockett*. Occasionally,

(Continued on Page 53)

Eclogue

Grade 6

ARTHUR SHEPHERD

Tranquillo (♩ = 88)

PIANO

Poco più mosso (♩ = 126)

p legg. *ff*

ff

mf

mp *espress.*

mp

ff

pochiss. rall. *f* *espress.* *poco cresc.*

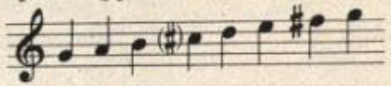
poco a poco slentando

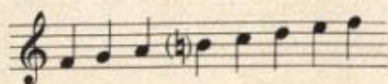
mf *mp* *p* *pp*

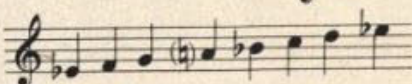
ppp

Toccatina

(The Wind)

Toccatina, with its breezy energy, is based on a G major scale modified by the addition of an added C#:  (the Lydian Mode)

At letter A we find the same scale transposed to F: 

and at B it is transposed to Eb: 

The harmonies derived from these scales create a dynamic urge which drives to letter C. Here the harmony vacillates between B minor and B flat Major (two bars later). The "wind" finally vanishes in a closing G major tonality.

ISADORE FREED

Allegro

PIANO *p*





a tempo









Fantasy

in D minor

W. A. MOZART

K. 397, composed in 1782
edited by Nathan Broder

Andante

from "Sonatas and Fantasies" by W. A. Mozart edited by Nathan Broder
© Copyright 1956 by Theodore Presser Co.

[Presto]

44

45 **Tempo primo**

[p]

49

53 **Allegretto**

dolce

57

65

71

75

80

86

87 **a tempo**

rallent.

91

100

Moment Musical

for Bb Clarinet with Piano Accomp.

Poco Allegretto (♩ = 66 - 69)

RICHARD WALKER

Bb Clarinet

p delicato

cresc.

PIANO

p delicato

cresc.

f

mf

f

mf

mf cresc.

f

mf cresc.

f

3

ff

lunga

con forza e misurato

a tempo

p a tempo

cresc.

3

f

poco f

mf

cresc.

f

cresc.

ff

ffz

ffz

Grade $2\frac{1}{2}$

LUCILE SNOW LIND

Andante moderato

PIANO

mf

R.H.

L.H.

L.H.

R.H.

R.H.

L.H.

f

R.H.

rit.

a tempo

mf

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.

f

This image shows a page of musical notation for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a right-hand (R.H.) melody with a sequence of notes (1, 2, 4, 5, 2, 1) and a left-hand (L.H.) accompaniment. The second system shows a left-hand melody with a sequence of notes (2, 3, 2, 3) and a right-hand accompaniment. The third system features a right-hand melody with a sequence of notes (1, 3, 1, 3) and a left-hand accompaniment. The fourth system shows a right-hand melody with a sequence of notes (5, 3, 2, 1, 3, 1) and a left-hand accompaniment. The fifth system features a right-hand melody with a sequence of notes (1, 2, 5, 3, 1, 2) and a left-hand accompaniment. The sixth system shows a right-hand melody with a sequence of notes (1, 2, 4, 5, 2, 1) and a left-hand accompaniment. The notation includes various dynamic markings such as *f*, *mf*, *pp*, and *rit.*, as well as tempo markings such as *a tempo*. The page is numbered 12 in the bottom right corner.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 10 measures. The first measure starts with a treble clef and a key signature of one sharp. The melody begins on G4. The second measure has a fermata over the G4. The third measure has a fermata over the A4. The fourth measure has a fermata over the B4. The fifth measure has a fermata over the C5. The sixth measure has a fermata over the D5. The seventh measure has a fermata over the E5. The eighth measure has a fermata over the F#5. The ninth measure has a fermata over the G5. The tenth measure has a fermata over the A5. The score ends with a double bar line and a repeat sign.

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BERYL JOYNER

Mer-ry lit-tle mill-wheel grind the wheat To make the bread we eat.

Musical score for the song "Turn, turn, Mill wheel, turn;". The score is written for a single melodic line on a treble clef staff. The tempo is marked "Allegretto" and the dynamics are "mp" (mezzo-piano). The key signature has one flat (B-flat). The score is divided into four measures. The first measure contains the lyrics "Turn," and the second measure contains "turn,". The third measure contains "Mill" and the fourth measure contains "wheel, turn;". The melody is a simple, repetitive tune. The first measure has a 4/2 time signature. The second measure has a 3/4 time signature. The third and fourth measures have a 2/4 time signature. The melody is written in a single line, with the lyrics placed below the notes. The notes are: Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half). Measure 2: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half). Measure 3: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half). Measure 4: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half).

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URSULA LEWIS-MAMLOK

When stars are blink- ing from the sky, No lit- tle bird- ie a- round will

fly, Qui-et-ly he will sit on his swing, His ti-ny head tuck'd un-der his

3

slower

pp 4

wing. Dream-ing so sweet-ly of bells and of seed, Or may-be of a blue par-a-

1 5 3

keet? Qui - et - ly he will sit on his swing, His ti - ny head tuck'd un - der his

wing.
p
pp
R.H. over
ppp

35

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THE SCHOOL MUSIC DIRECTOR

(Continued from Page 21)

musical, analytical, developmental and productive. It should stretch, or extend, the practicer and it should solidify already learned techniques. It should involve the physical, mental and emotional sides of the individual's nature. And it should result in a feeling of accomplishment; it should contribute to the player's moral well-being.

Planned practice is regular practice, for regularity is an essential of any acceptable plan for practicing. A good plan for outside practice may well resemble a good orchestra rehearsal. The practicer will do well to give the first few moments of the practice period to 'warming-up' both physically and mentally. In this portion of the practice period it should be borne in mind that, as engines ought to be warmed up slowly, so it should be with the individual.

After the warm-up period, as short as it may be, the individual should be ready to tackle some specific problems. These may occur in scale or arpeggio passages, they may involve tone production or intonation problems in a solo piece, or they may be any of a dozen different problems in one of the school orchestra numbers. The essential element here is that the student must recognize and be able to isolate the problem. He must know what the right sound is, what he is doing, and how to change what he is doing into what is correct. It is in this area that the school director can furnish some guidance, particularly by helping to analyze the problem and by indicating certain steps to take for solution.

The third section of the practice period could well be devoted to more generalized ends. It probably should conclude with some 'playing through' of etudes, pieces, etc. This phase of practice is important in developing the totality of a piece, of gaining a concept of its wholeness, and of learning to 'play through' in spite of minor mistakes along the way. There is value in just playing—after good habits have been established—for it is here that most students find their rewards for the careful analytical practice which has gone before.

With students who are fortunate enough to study with good private teachers, the school director may safely leave much of the responsibility for their supervision to the private teacher. For the others and for students who are at or near the beginning stages, it is essential that they be given the best possible aural image of what they will be working toward. The importance of presenting the ideal sound and the correct mental concept of the music (tone,

pitch, architecture, etc.) cannot be overstressed for this is the shaping force in music performance.

Of first interest to the school director is the preparation of school repertoire, but it is indeed short-sighted of him to have his students practice only what they play at school. The growth of individual players is a matter for developmental studies which will include long tones, scales, arpeggi, bowings or tongueings, etudes and solo pieces. It therefore behooves the school director to acquaint himself with the study material for each instrument. He should be able to prescribe a certain set of

studies for the individual who needs what these studies will give him. A violinist who meets a bowing problem in one of the orchestra pieces should be referred to the appropriate Kreutzer or Sevcik study. The clarinetist can be helped by suggesting the proper page or pages in Klose or Langenus.

Individual outside practice should be an integral part of the instrumental music program. It should be accredited and it must be given direction by the school conductor. If the school man is able to show each student *what* to practice, *how* and *when* to practice it, and

(Continued on Page 42)

TEACHERS ENTHUSIASTIC ABOUT PIANO SESSIONS

Read these representative "case history" reports from piano teachers who are already profitably using PIANO SESSIONS materials. Then, see for yourself the most significant step forward in piano instruction in 25 years.

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the result to work toward, he will have performed a great service for his groups as well as for the individual concerned.

The student must learn to analyze, to isolate a difficulty, to break it down into its parts and then place it back in context. He must learn that musical patterns recur again and again, and that the first step toward mastery is the recognition of them, no matter what the key or context.

Enjoyment of participation in instrumental music comes when the individual can begin to concentrate on playing music. As the individual moves from the crudeness of his early attempts to play his instrument to a more precise realization of the music, he becomes a medium through which something of great value is recreated. Through his practice, he has learned not only about his instrument or music, but about himself. He brings more and more to the group as he practices by himself. As he develops his technique he develops his personality, his worth to himself and his fellows. **THE END**

GLENN GOULD

(Continued from Page 15)

ages of eleven till nineteen, and since then his study has been solo.

Guerrero, a Chilean with European musical background, is given much credit by Gould. "He is a remarkable musician, and particularly valuable were his ideas on the technical approach to music. He has some novel ideas on technique," said Gould.

The Canadian Broadcasting Corporation likewise deserves much credit for fostering Gould's career. The CBC is a government supported radio and TV network and Gould has appeared on their programs since he was seventeen.

In chatting with him about his side interests, he said that he was an inveterate reader, particularly of esthetics. His formal schooling stopped when he completed high school.

But composition. "Ah, that is a big thing for me," he said.

Gould was one of the stars of the music presentation at the Stratford Shakespeare Festival this past summer. He played solo works, he played in the *Ode to Napoleon Bonaparte* (sextet) of Schönberg, and he had the public premiere of his own string quartet. He also wrote the program notes.

I heard a good bit of the rehearsing of the Schönberg (string quartet, female narrator, and piano) and some of the rehearsing of his string quartet. His musicianship was impressive, particularly in the sextet. Playing without score, he picked up the piano part at any place, was aware of any discrepancy in any other part, and coached and coaxed

the soprano narrator most effectively.

I asked him about his practice procedure. He said he was a great believer in "armchair practice." He may practice about three hours a day at the piano, with increase up to say six hours in preparation for a concert, but he probably adds several hours of score study away from the piano. "And then there is composing," he said, implying that that too was part of practice. **THE END**

WALLINGFORD RIEGGER

(Continued from Page 11)

Moines, Iowa, to become head of the theory and 'cello departments of that institution. It was at Drake that Riegger began to compose in earnest, and that he began to feel that composition, rather than conducting, was his real metier. He was still thoroughly orthodox as to taste and technique, and describes himself as being a "thorough Brahmsian" at this point in his career. Certainly his first large work, the Trio in B Minor, Opus 1, confirms this estimate, and it was in any case conservative enough to win the Paderewski Prize for its composer. His next few works also followed this pattern, and they were successfully performed and generally admired. At this time Riegger left Drake University to come East, where for a time he taught at The Institute of Musical Art and at the Ithaca Conservatory.

A revolution in Riegger's musical thinking occurred at this time. For three years, from 1923 to 1926, he did not compose at all. Quietly, without making any public pronouncements or turning his back on his earlier works, he reconsidered his entire musical position. The end of this period saw Riegger emerge as a full-fledged "modern" composer, with a large orchestral work in atonal style and the very radical *Study in Sonority*, which still remains, thirty years later, a key-work in Riegger's evolution and one of the masterpieces of his mature style.

The *Study in Sonority*, scored for ten violins or any multiple of ten, is a thoroughly original and dynamic work. In it, for the first time, Riegger develops the concept of an arbitrary "tonic" and "dominant" and shows his mastery of using contrast of texture as an element of form. The *Study* also shows Riegger's wonderfully economical use of materials and his great logic in development.

Other works of this period (1929-32) show increasing relatedness to twelve-tone practices. They include the "Suite for Flute Alone," the "Canons for Woodwinds" and the brilliantly vigorous *Dichotomy* for chamber orchestra. This latter work is one of Riegger's most compelling scores, considered by many one of the most vital and original

(Continued on Page 53)



"I have a problem on which I need some help... This pupil, while he plays very well in tune in the first and third positions, cannot seem to play in tune in the fifth... What do you suppose could be the trouble? I'd appreciate any help you can give me."—Miss M. L. O., Illinois.

This is quite a puzzling question, especially as you do not say whether the pupil is aware of his intonation lapses in the fifth position. As he plays well in tune in the lower positions, I am going to assume that he has a better than fair ear and is as disturbed over his poor intonation as you are. The cause of the trouble can be in the left hand position or in the violin itself.

Let us consider the left hand first. How is it shaped when he is playing in the fifth position? Is the thumb to be seen projecting above the G string side of the neck? If so, it is probably the answer to the problem.

For playing in the fifth position or higher, the tip of the thumb must be in the curve of the neck, and the hand brought sufficiently around so that the knuckles are almost if not quite at right angles across the strings from the fingertips. In other words, the knuckles should be brought forward until they are about level with the fingers. As a general principle it can be said that the [correct] shaping the hand takes in the first position should be maintained up to the seventh. Above the seventh position, except in the case of a large hand, the fingers are pushed forward ahead of knuckles in order to reach the higher notes. This is feasible, because it is rarely necessary to play across three or four strings above the seventh position.

But if the fingers are pushed ahead of the hand in the fifth, sixth or seventh positions, intonation trouble is very likely to arise. This may be

VIOLINIST'S FORUM

Intonation Difficulties

by Harold Berkley

the cause of your pupil's lack of accuracy.

Another cause may be that he has not yet realized how much closer the intervals are in the fifth position than in the third. In this case some pattern exercises based on Ševčík Op. 1, Book III, Section 9, would be helpful.

But I think it more than likely—assuming the lad's ear is keen—that the trouble lies with the violin. Are the fifths true in the fifth position on all three pairs of strings? The chances are they are not. And if they are not, then your pupil has little hope of playing in tune. On many violins, the fifths are true in the first and even the third position, but woefully off in the fifth. It is a matter of the curve of the fingerboard in relation to the curve of the bridge: if the curves do not match, the fifths will be false.

Then, of course, the strings themselves have to be true. It is my experience that few teachers are careful enough on this point. The teacher should test the fifths on every pupil's violin at least once every two weeks. Youngsters perspire a lot, and that quickly makes a string go false. At the first sign of a bad fifth the teacher should identify the false string and have the pupil change it, or change it himself at once.

The average student cannot hope to play in tune if his strings are false. The very talented student will often do so because he subconsciously adapts his fingering to the false string. But he is only laying up later trouble for himself, for he is actually playing out of tune in order to sound in tune. That is another reason why the teacher should be very careful to see that his students' violins are properly adjusted and true in fifths.

Tone Balance and Other Questions

"... Can you help me on the matter of tone balance? ... I recently had a trio of students disappointed in

a performance of the Bach Double Concerto because their carefully rehearsed balance was upset. After practicing in my average-sized studio, they had to play in a large auditorium, empty except for judges and a few other contestants... They could not hear each other, and in spite of many careful rehearsals, this particular performance was very disappointing... Could you suggest how I could prepare for the following emergencies: (1) The unexpected use of a microphone; (2) The surprising carrying qualities of one violin more than another; (3) The large auditorium; (4) The unexpected carrying quality of the piano tone? Obviously, these difficulties are overcome by most performers simply by having at least one rehearsal in the hall to be used. But young students rarely have this privilege, so any suggestions you can make will be deeply appreciated."

—Mrs. D. M. F., British Columbia

You have brought up an interesting problem, for no two halls, whether empty or full, have the same acoustical properties. And every hall has different properties when full than when it is empty. Very often a tone that sounds enormous in an empty hall will sound small and thin when the hall is full. In spite of this well-known fact, many artists insist on "trying out" the hall before playing their program in it. Any good it does them is purely imaginary.

One thing you can do to prepare your students for unfavorable circumstances: see to it that your teaching studio is slightly sub-resonant. A tone that sounds well, or a balance of tones that sound well in a room that is a little under-resonant, will nearly always sound well in a hall—even an empty hall. When I furnished my present studio twenty years ago, it took six weeks of maneuvering with drapes and wall hangings to get the precise degree of sub-resonance I wanted. The trouble and time this took has long since paid for itself.

To answer your questions specifically: (1) Why not get a tape recorder and have your pupils make fairly frequent recordings on it via the attached (Continued on Page 50)



TEACHER'S ROUNDTABLE

Maurice Dumesnil

Memory and Sight Reading

Q. My teacher tells me that I am gifted with such a fine memory that after I have played a piece twice at most I have it memorized. Thus I get very little sight reading practice and consequently am poor in that direction. Is my memory to blame for this? What can I do to improve my sight reading?

W. N.—North Dakota

A. I cannot see any connection between sight reading and memory. They are two distinct issues and have to be dealt with accordingly.

To improve your sight reading the best way is to read. But this must be done with considerable care. Easy texts at first, and slowly. Then more difficult ones, and faster. There must be no stumbling, no wrong notes, no errors in counting. This may sound difficult or even impossible, but it is not if one sight reads slowly enough.

Concerning memorizing, may I refer you to the following past ETUDES:

"Memorizing aids," Teacher's Roundtable, April 1954.

"Musical memory; when and where," feature article, February 1949.

"Memorize quickly," Teacher's Roundtable, April 1947.

Teaching Solfegeo

Q. I would appreciate some information regarding the teaching of Solfegeo. (Mrs.) C. B. T.—Ohio

A. Anyone who is well grounded musically can teach solfegeo, using such books as those by Dannhauser and Lemoine (Lemoine, Paris, publisher) which start very simply and grow progressively in difficulty.

At first the pupils can limit themselves to spelling the notes while beating time. Then when they are sure of the values they sing the notes, while still beating (Continued on Page 47)

VIOLIN QUESTIONS

Harold Berkley

An American Maker

L. L. H., Pennsylvania. Julius Horvath was an American maker who died a few years ago. He was not prolific, and there are not many of his violins to be seen. In these circumstances, each instrument would have to be evaluated on its own individual merits of workmanship and tone quality. Sorry I cannot give you more precise information.

More Advice on Bowing

"I have followed your advice, with very good results, as to teaching bowing to beginners. That is, the long bows. But I am rather in doubt as to how to go on from there. Should I immediately give my pupils the Wrist-and-Finger motion at the frog or should I lead them to it gradually?" F. W. K.—Ohio

I am glad that what I have written in these columns has helped you so much with your beginners. If you are able to get them to change the bow fairly smoothly at the frog, using the Wrist-and-Finger Motion, you are giving them a fine start towards good bowing and good tone production.

As regards further exercises, go on to half bows—frog to middle, and middle to point. In the frog-to-middle bowing, be sure to see that the pupil changes the bow at the middle with his fingers as smoothly as he does at the point. And in the middle-to-point exercises see to it that he uses the Wrist-and-Finger Motion as cleanly in the middle of the bow as he does at the frog.

After this you can give the pupil exercises at the frog, using the wrist and fingers only, but now lifting the bow from the string after each stroke. This trains the student to balance the bow with his fourth finger when he is playing in the lower third—something that is essential for him to learn. After you have trained your pupils to do this in simple exercises, be sure to return to it in more difficult studies.

ORGAN AND CHOIR QUESTIONS

Frederick Phillips

Q. At present we have a two-manual pipe organ at our church with the following stops: GREAT—Open Diapason 8', Dulciana 8', Chimes, Gedeckt 8', Flute d'Amour 4', Piccolo 2', SWELL—Tremolo, Salicional 8', Vox Celeste 8', Gedeckt 8', Flute 4', Nazard 2 1/2', Fifteenth 2', Oboe 8', Horn 8'. PEDAL—Bourdon 16', Lieblich Gedeckt 16', Flute 8'. Usual couplers. The Gedeckt is duplexed with the Flutes. There are 8 ranks of pipes. Have you any suggestions for new stops? The Horn has a very displeasing tone; could this be "traded in" on a new stop?

J. M.—Ill.

A. In a matter of adding stops the amount of space available in the organ chamber is an important factor, and for this reason it is well to have the advice of a responsible organ builder, who would in any case probably be called upon to do the installation. We are therefore sending you the names of a few builders who would be glad to assist you. We might, however, suggest the possibility of adding either a Grave Mixture II Ranks or a Gemshorn 8' or a Trumpet 8', or both. The Trumpet could take the place of the Horn should you wish to discard the latter. If the Horn tone is very displeasing it is hardly likely that a builder would be much interested in a "trade-in," but it would certainly do no harm to submit the proposition.

Q. Please give me an estimate on the cost of parts for the building of a pipe organ. I intend to use as much used material as possible, and to buy some parts from various organ builders. How would I go about obtaining a console and other parts that cannot be made? A college professor will help me with the building of the organ that is to be installed in a very large barn that has been used (Continued on Page 43)

ORGANIST'S PAGE

Starting the New Church Season

by Alexander McCurdy



RED CROSS life-saving manuals, which tell what to do when a swimmer has been hauled unconscious from the surf, offer, along with instructions for rolling victims over a barrel, artificial respiration and so forth, one cardinal rule: DON'T GIVE UP.

I wonder if we organists ought not to take this same motto and paste it up somewhere so it is clearly visible from the organ-bench.

Here we are practically at the start of another season. Those of us whose churches curtail their activities during the summer months have had leisure for study and reflection. In summer there is time for practicing, a luxury the working organist can hardly afford once he is in the swing of winter activities. Summer is the time to brush up on technique, to look ahead, to plan music for the coming season. In summer we have a detachment not easy to manage once the season gets under way, when we are living from hand to mouth, so to speak, from one Sunday service to the next.

I wonder how many of us are coming back from our summer vacation with new ideas for the service and new music which we are eager to teach to our choirs?

It is of course easy to say that what was good enough for last year is good enough for this. The net result of such an apathetic attitude is that we repeat the same old anthems and offertories, until not only the choir but the congregation knows every word of the text and every note of the music.

This is following the line of least resistance. When in this frame of mind we need to remind ourselves of the life-savers' motto, "Don't give up."

In taking the line of least resistance, we are not progressing. We are not even holding our own. In the arts

there is no such thing as standing still. When we are no longer making progress, we are retrogressing.

There is nothing so stimulating as learning new music ourselves and teaching it to our choirs. If we make a regular practice of doing so, it renders us better organists, better choirmasters and better musicians generally.

In addition, we have an obligation to the composer of our time. If no one performs his music, what incentive has the composer to write it?

It is true that the contemporary composer has created difficulties for himself by choosing to write in an idiom which makes severe demands upon both performers and listeners.

It is also true that a worthless piece is no less worthless for being full of dissonant augmented fourths and minor seconds. Junk is junk, in whatever style or idiom.

On the other hand there are works which, however formidable they appear at first, are richly rewarding when one takes the trouble to study and understand them.

In the case of church music, it is up to us organists to keep up with what is being published in our field, to separate the sheep from the goats, musically speaking, and to see that deserving new works get a carefully-prepared public hearing.

If we don't take the trouble to do this, who will?

A good way to make a start is to see to it that you are on the mailing list of every publisher, thus receiving copies of new works as they are published. It has been my experience that publishers are delighted to cooperate. Some even make available recordings of their new publications. Send for these by all means. If you are acquainted with composers, or with others in whose judgment you have confidence, invite their suggestions for new works which have

proved successful.

For myself, I have made mental notes on a number of works which I intend to try out with my own choir during the coming season. One of these is a Lenten oratorio, "Contemplation on the Crucifixion," by Frank Scherer (H. W. Gray Company). The work was given a marvelous performance at Columbia University, just prior to the opening of the A. G. O. convention in New York this summer, with the composer conducting and with Clarence Snyder at the organ.

It is a marvelous work. Although not easy, it well repays the time spent in mastering it. I know of one choir which rehearsed the piece four months last year (the work was at that time still in manuscript) and performed it with telling effect during the Lenten season.

"The Incarnate Word," by Robert Elmore, has been in print for several years, but I believe there are organists who have not yet had the pleasure of discovering it. Here is another work which is rewarding for the organist to prepare and for choir and soloists to sing.

Mr. Elmore also has written some new settings of the Psalms which are worth investigating.

Another work which ought to receive many hearings during the coming season is Searle Wright's newest work for chorus and organ.

Every organist should have sample copies of the Presser publications known as the Westminster Choir Series. The music in this series is prepared in conjunction with Dr. John Finley Williamson and the Westminster Choir College of Princeton. Every composition published has had the advantage of being tested by the Westminster Choir during its tours across the country.

Among the works in this series, which are of uniformly high quality, I find especially striking the setting of "O Be Joyful," by Ainslee Cox, and of *Once to Every Man and Nation* by David Stanley York. Any choir will find these to be worthwhile additions to its repertoire.

Any new piece by Richard Purvis is worth investigating. He writes music which is of fine quality and usable as service music. (As most of us can testify from sorrowful experience, works are often one or the other, but not always both.)

An interesting new set of pieces, by various (Continued on Page 48)

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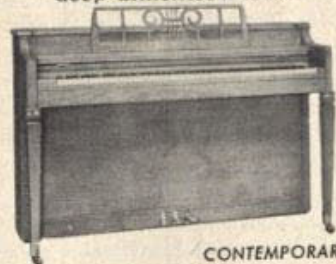
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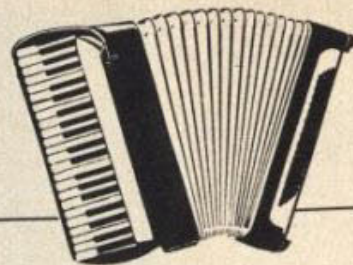
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the ACCORDION

Edited by Theresa Costello

TRANSCRIBING PIANO MUSIC FOR ACCORDION

by F. Henri Klickmann
as told to Theresa Costello

(F. Henri Klickmann, well known composer, arranger and editor and member of ASCAP, has done much work in all fields of music arranging. Ed. Note)

HOW DO I go about transcribing piano music for the accordion? is a question asked by many advanced accordion students and aspiring professionals. Here are some suggestions offered by Mr. F. Henri Klickmann, well known composer, arranger, editor, who has had years of experience in this particular field:

When considering making a transcription of a piano composition for the accordion, one must first carefully analyze it to determine if it can be transcribed without distorting its original character. Because of the mechanical difference between the piano and accordion, certain liberties in transcribing must be allowed. For example, we must consider the limited range of the right hand keyboard of the standard 120 bass accordion and the system of reed sounds of the left hand keyboard.

The key of the original composition must be retained, if possible, taking liberties only where the right hand part exceeds the limits of the right hand accordion keyboard; in which case, transposition of one or two octaves lower will be necessary, and perhaps some of the extremely low passages raised an octave, should they extend beyond the first F below middle C.

The left hand accordion keyboard is rather complex, due primarily to its intricate system of reeds. However, when this system is thoroughly understood, it becomes less difficult to adapt the left hand piano part to the accordion. In a fast tempo, a bass solo or bass and after-beats may be substituted for a series of chords.

When an arpeggio or broken chord appears in the left hand piano part, it is advisable to use a single chord on each beat as a substitute. If the tempo is not too rapid, the bass may be added to the chords. In a slow tempo, where there is a succession of chords (no bass) in the left hand piano part, a single chord solo, or a combination of two or three chords, may be used. A combination allowing richer harmony is preferable, because of the fact that the fifth interval is not included in the dominant and diminished 7th chords of the accordion. For example, using C as an illustration, to complete a C7 (dom.) chord, use CM (or 7) or C bass plus G dim. For CM7, use CM or C bass plus Em. For Cm7, use Cm or C bass plus EbM, etc. For extended chords, such as C9 (dom.), use CM (or 7) plus Gm or C bass plus Gm (3rd omitted). For C11 (dom.) use CM plus BbM or C7 plus Gm and BbM or C bass plus Gm and BbM (3rd omitted), etc. Many more combinations are possible in all keys.

On 9th and 11th combinations, the 3rd interval is generally omitted because of dissonance.

In a sequence of chords only, it is not always advisable to use a bass and chord accompaniment.

Since many of the old classics were not edited according to modern standards, the arranger is compelled to edit his transcription with regard to fingering, phrasing, dynamics, etc. In sustained basses and chords, the arranger is guided by the pedal indications in the piano part. Where no pedaling is indicated, he will have to use his own discretion for sustaining harmonies.

Fingering, if any, indicated in the piano part cannot be strictly adhered to on the accordion. This is understandable because, not only are the right hand keys of the accordion narrower than those of the piano, but the hand, when playing in the extreme upper section of the accordion, is in a slightly different position

than it would be on the piano; thereby necessitating alteration in fingering.

As a substitute for reiteration, either single notes or chords in the piano part, the best possible effect for the accordion is the bellows shake. This effect, when used for a series of single notes, eliminates the use of alternating fingers on a given key, such as: 321, 4321, etc.

Accordion registration must be used discreetly, remembering the instrument is, so to speak, a miniature portable organ. Therefore, in soft passages the left hand registers without the low reed sounds may occasionally be indicated, and full accordion for passages demanding a greater degree of power. As to right hand registration, instrument terminology, such as: violin, clarinet, etc., and the master register for full accordion may be indicated according to the arranger's judgment.

Since the above has been confined to works of the old masters, a few words might be said about popular and production compositions. These are rarely transcribed, but are arranged in simplified form or concertized. In some popular numbers the left hand part only is adapted to the accordion, while the right hand part, except for a few instances, remains intact.

If the piano composition is not suitable as a transcription for the accordion, it is advisable either to forego the idea of transcribing, or resort to an entirely new arrangement. By the latter is meant a change of key (if necessary), harmonizing single melody passages where possible and almost entirely altering the bass structure; even resorting to a change in harmony, especially where there is a transition or a sudden change of key.

THE END

TEACHER'S ROUNDTABLE

(Continued from Page 44)

time. The lessons are so well graduated that soon the young pupil acquires that sense of note values so valuable in the study of piano or any other instrument.

While a workable knowledge of solfeggio is sufficient for the average student, those interested in becoming conductors will prepare themselves well by going through the books by Albert Lavignac, "Solfèges Manuscrits à changements de clefs" (Solfeggio Lessons in manuscript with changes of clefs). Thus they will familiarize themselves at an early age with the intricacies of orchestral scores.

Solfeggio study is valuable to all music students in that through it they learn intervals, rhythm, accuracy and good time keeping.

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NEW RECORDS

(Continued from Page 19)

Following is a list of additional new recordings:

Springtime Suite MGM (E 3296)
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The Cadet Chapel Organ VOX (DL 210)
Greig: Lyric Suite, Op. 54 VOX (DL 9840)
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Scarlatti: 12 Sonatas VOX (PL 9940)
Sonatas For Violin Solo ANGEL (35305)
Ravel: Complete Works for Piano Solo ANGEL (3541 5S)
Concert Piano Encores CAPITOL (P 8338)
Johann Michael Haydn; Joseph Haydn UNICORN (UNLP 1019)
Johann Michael Haydn; Joseph Haydn; Karl Stamitz UNICORN (UNLP 1020)
History of the Dance Form, Vol. 2 UNICORN (UNLP 1027)

THE NEW CHURCH SEASON

(Continued from Page 45)

composers, "Sequentia," is published by J. Fisher & Bro.

Leo Sowerby's new hymn-tune preludes (H. W. Gray) are useful for the service, and also are musically of real distinction. These are pieces which will richly repay the time and study expended in mastering them.

If one has not already done so, one should have his name put on the mailing list of St. Mary's Press, 145 West 46th Street, New York City. This is a non-profit organization which brings out a great deal of music, by both American and European composers, which is not available anywhere else.

John Huston's "Meditations on the Seven Last Words of Christ" were performed from one end of the country to the other last season. Despite their many successful performances, it has amazed me to find how many organists have not heard of the "Meditations." They are worthy of careful study.

As a matter of fact, why not make it a project this year to investigate and perform the works of American composers? Although the busy season is upon us, one can always snatch a few minutes to examine new works.

If one learns a new piece, and is enthusiastic about it, the enthusiasm will be transmitted to his choir. There need be no fears on that score.

So long as we have the Bingham, Edmundsons, Elmore, Hustons, Sowerbys, Wrights and others, we should do everything possible to encourage them, and reap for ourselves, our choirs and

our congregations the rich benefits of their talent.

THE END

FOLK MUSIC

(Continued from Page 10)

Such events were recorded in ballads shortly after they happened, and sometimes printed on broadsides, large pieces of cheap paper which were sold on the streets. Eventually the broadsides disappeared and the ballads became part of folk tradition, taking on all the qualities of true folk songs. One can learn a great deal about American history and culture from these ballads, and, indeed, Bruce Buckley believes that his record is best fitted for school use, to underscore lessons in history.

Honor your partners, corners address
Promenade the girl that you love best!
All promenade, go two by two
Like the elephant now, and the kangaroo.
And when you're home, here's what you do:
You swing her and she'll swing you!

This is a favorite square dance call of Richard L. Castner, a folk dancer, dance teacher, and square dance caller, and graduate student of folklore at Indiana University. Castner is not over-optimistic about the future of folk dancing in the United States. Although it is booming, it is losing its original flavor. Folk dancing is being taken over by commercial groups, it is becoming citified, largely through the work of folk festivals which are now taking place everywhere from Maine to San Diego. But if the original spirit is to be preserved, it is necessary for us to turn out folk dancers who are interested in the intellectual side of folklore, and scholars who can do their part in practical application.

THE END

CHRISTMAS CAROLS

(Continued from Page 21)

physical motion or not.

During the fourteenth century its association with the Christian religion became more apparent and in the following century it appears to begin to be connected rather specifically with Christmas. In the sixteenth century the term was applied to any song appropriate to Christmas, which usage it has enjoyed more or less commonly to the present.

It is a commonplace to state that writers in abundance have cited as the first Christmas carol the Gloria in excelsis Deo, sung by the angels over Bethlehem as Christ was born. To lend the weight of authority, others ascribe the origin of the carol to Telesphorus, Bishop of Rome in the second century, who is attributed with the institution of

the celebration of the Nativity, in commending to the early Christians that they celebrate the anniversary of the birth of the Saviour by the singing of songs appropriate to the occasion. For a later historical development, some look to Francis of Assisi, the beloved saint of the thirteenth century.

To Francis of Assisi has been ascribed the creation of the first crèche, at the Church in Greccio near Assisi in 1223, complete with manger, ox, ass, and all the equipment of the stable. It seems probable that the use of the crèche antedated St. Francis, according to some having been initiated as early as the eleventh century. However, whether he invented the device or not, it is almost certain that he made good use of it in popularizing the Christian doctrine, and also to combat the effect of certain heresies then prevalent. To draw the people back toward the True Church, Francis found a means of appeal by dramatizing the Christian story, not only that of Christmas, but of other important events in the year. His dramatized narratives were simple episodes in which music figured importantly, often sung by the audience—or congregation—as interludes to the dramatic action.

The affinity between these episodes and the Mystery and Miracle plays is clearly apparent. These plays which grew out of the Church ritual constitute to some historians the ancestral beginnings of the modern drama. Obviously the place of the Christmas story in all these presentations opened up a rich opportunity for the development of a song literature upon the theme.

William J. Phillips in his excellent book "Carols: Their Origin, Music, and Connection with Mystery-Plays" indicates in the Coventry Corpus Christi play a charming carol concerning three jolly shepherds, which is sung in the course of the play by three persons assuming these characters. Melville Smith has utilized the same text in a delightful carol for four-part mixed chorus with oboe obbligato under the title of *Shepherds' Song (Terli, Terlow)*. Of somewhat more than average difficulty, it is an excellent composition for a good choir.

The Epiphany season, having to do with the coming of the three kings, offered a splendid opportunity for the development of a colorful series of plays. The characters of the three kings allowed for the introduction of strongly contrasted dramatic types, one of whom was customarily represented as black. The present-day "carol" *We Three Kings of Orient Are* indicates a more or less contemporary treatment of the Epiphany theme.

(Continued next month)

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VIOLINIST'S FORUM

(Continued from Page 43)

microphone. It will help them tremendously to hear themselves; it will make easier the solving of balance problems; and will soon get the youngsters over "mike-fright."

(2) If one violin carries better than another, there is not much you can do about it except to advise your other students to buy more resonant instruments. But are you sure it was the violin to which the credit was due, or was the player perhaps using a more clinging bow-stroke and a stronger left-hand grip? These two qualities will enhance the carrying power of any violin, and many talented youngsters will unconsciously use them when they are playing in a large hall.

(3) There is no way by which you can prepare a pupil for playing in a large auditorium except by having him play in one as often as possible. If he can produce a vibrant tone in your—I hope—sub-resonant studio, and can play in the same way in the auditorium, his tone will be satisfactory. But not many young students have the poise to do this. They usually are so quickly upset by the small, thin tone they seem to be producing that they either force

the tone or else begin to play too lightly. Either way, the tone will not carry.

(4) The unexpected carrying power of the piano tone is again something that only experience can adjust. If your pianist was unaccustomed to playing on a wide empty stage in a large empty hall, she probably "pushed" the tone more than usual. Or was the lid of the piano up? The lid of a grand piano should never be raised for playing accompaniments.

Why important auditions should be held in empty auditoriums is a mystery to me, but they usually are—even though it is not fair to the contestants.

I would suggest that you bring it clearly home to your pupils, weeks and months before the next auditions, that on the stage they will not sound at all like they are used to hearing themselves, that their tones are likely to seem pinched, and that the difference between forte and piano will be, to them, almost imperceptible.

Then, too, you might find out if it would be possible for them to practice once or twice in any sizeable auditorium in town. This would be a big help.

THE END

SOLVING PRODUCTION PROBLEMS

(Continued from Page 22)

studied in the opera's original language. Jerome Hines, what's more, has gone so far as to make some of his own translations.

Besides the fact that they are in English, some of the success of the program's moments from opera surely rests in the fact that the powers-that-be are careful to present only, as Heider puts it, "the tried and true opera singer." Virtually every one of them has had experience in opera—whether it is Eleanor Steber, Nadine Conner, or Leonard Warren, at the Metropolitan; Robert Rounseville, at the New York City Opera; or Dorothy Warenskjold, at the San Francisco Opera.

In addition to these familiar voices and faces, the program will present for the first time this year Jean Madeira, Blanche Thebom, Richard Tucker, and Giuseppe Campora. Frances Wyatt—a soprano picked from the chorus, recently, to substitute for the ailing Mimi Benzell—had such a marked success, moreover, that she will again be starred during the forthcoming season.

Indeed, Frederick Heider has made a determined effort to show his faith in that chorus, of which Miss Wyatt is a member. Repeatedly, he uses one of the

eight to sing with the evening's soloist. A bass may be called upon to join Miss Warenskjold and Mr. Sullivan in a trio from "Faust"; a tenor may join Miss Conner in a duet from "La Bohème"; or a soprano join Ferruccio Tagliavini in a passage from "La Traviata." More and more, too, he plans to use members of this chorus, each one of whom he believes has "a voice of solo quality."

Backing up this whole assembly of singers is the orchestra conducted by the veteran maestro, Howard Barlow, and consisting of musicians of high calibre. With men like Oscar Shumsky, first violinist, and Harvey Shapiro, first cellist, it is heard in out-of-town engagements and in recordings, as well as on the Firestone Hour.

To get this production—involving an orchestra, chorus, guest performers, sets and costumes—on the air takes a thoroughly professional producer. And young as Fred Heider is, the native of Milwaukee has produced everything from musical revues and quiz shows to the annual "Miss America" pageant in Atlantic City. He is what those in the business refer to as "a real pro."

Production for the weekly show is set in operation almost immediately follow-

ing the Monday evening simulcast. "The merry-go-round begins early Tuesday morning," as Heider puts it. The first rehearsal is purely for the purpose of timing the show, and cutting or extending this piece or that where necessary. When next Monday comes around, everybody is "on camera" from eleven in the morning till the end of that evening's show. It is a long, hard day, as any one of the production staff will tell you, but everything runs like clockwork because of young Heider's efficiency.

Two or three weeks before the scheduled show, the producer begins blocking out what he wants to achieve—taking his ideas for sets to the designer, his suggestions for music to Barlow,

and then issuing to everyone a complete description of what he and the staff have planned the show to look and sound like. And, in the words of the Peabody citation, the "Voice of Firestone" should be commended for "the exquisite beauty and high quality of its program structure," and for making available "the world's greatest artistry in music and drama" with the "highest sensitivity in program standard."

While Fred Heider is overseer of the program, he thinks of himself more as "a father of the whole shebang. And when I'm asked what I, as a producer, do, I explain that my job is mostly parental. First I create the idea, and then take care of it as best I can." What

amazes many who know how opera stars like to sleep late, is the way this parent gets his "children" to jump out of bed on Monday morning and arrive at rehearsal, as he says, "if not always glamorously, always gloriously on time."

For this month, the program has scheduled soprano Rise Stevens (Oct. 1), baritone Thomas L. Thomas (Oct. 8), soprano Dorothy Warenskjold (Oct. 15), bass Jerome Hines (Oct. 22), soprano Jean Fenn and baritone Theodor Uppman (Oct. 29). Also presenting leading artists, this month the "Telephone Hour" (Mon. evening, NBC-Radio) features mezzo-soprano Blanche Thebom (Oct. 1), baritone Igor Gorin (Continued on Page 53)

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AN AMERICAN IN EUROPE

(Continued from Page 21)

"Music for every child; every child for music," and which is distinctly America's music program and not to be found in any other nation on the face of the earth.

The study of music in Europe, for those who wish to follow it as a profession, is limited to only the highly talented. They are accepted as students to the state schools of music only after they have successfully survived the rigorous and demanding examinations and competitions as conceived and conducted by the faculties and administrators of the state conservatories and colleges. For example: The Santa Cecilia Academy of Rome accepts only fifteen students in each of the following fields: strings—violin, viola, cello, string bass, piano; woodwinds—clarinet, flute, oboe, bassoon, saxophone.

Composition and Conducting

The students are selected by means of examinations and competitions. Likewise, the Paris Conservatory accepts only twelve students in each of the above mentioned categories. Entrance examinations require the student to present himself before the faculty on a specified date, prepared to perform (1) from memory a concerto of his own choice, (2) sight-read as directed by faculty, and (3) prepare an assigned composition and perform it before the jury within a week following his initial appearance.

As we can readily see, such entrance requirements obviously eliminate many less-gifted students and place a premium upon entrance qualifications. Another feature of the Paris Conservatory plan is that the student must achieve a "first prize" within three years of residence, or is otherwise ineligible for further study at the school. Should he earn a "first prize" prior to this third year of eligibility, he has automatically finished his course and is therefore no longer eligible for further class study, although he may continue as a private student.

Another unique and interesting feature of the Paris Conservatory curriculum, is that of enrolling the students in classes of like instruments. Classes are limited to a maximum of six students and no individual lessons as such are scheduled. Classes are composed of students of similar proficiency and abilities. The class meets four periods weekly, each period being of three hours duration, for a total of twelve hours weekly.

The student is required to attend all sessions, unless excused by the teacher, and to actively participate in them. This plan of instruction has many advantages

over the thirty-minute or sixty-minute weekly private lesson plan. Firstly, it provides the opportunity for each student to be in the presence of his teacher and to receive his assistance and guidance for a total of twelve hours weekly, instead of our traditional thirty-minute or one-hour lesson. Secondly, it enables the student to evaluate his progress and capabilities with those of his colleagues, thus spurring the less-competent or ambitious on to greater application. Thirdly, it provides a laboratory for the student to broaden his repertoire, since he has the opportunity to "study" a composition before it is actually assigned to him. Further advantages include opportunities for ensemble performance, such as duos, trios, quartets and quintets.

In addition, class instruction at this advanced level assists the student in acquiring many excellent teaching techniques by observing the instructor's comments and procedures with various members of the class. Also, the class method is certain to be of great assistance in developing the student's poise, confidence, and competitive spirit. Particularly is this of importance, since he must "keep pace" or "fall out." From my experience and observations of the classes visited, it is obvious that the class plan of instruction as conducted in the European schools of music has many advantages over our private lesson plan. Also, I am fully cognizant of the difficulties which would be presented if we were to attempt to adopt such a program; however, it would seem to be worth considering, for I am confident that we and our students would profit from its adoption, even though it may require certain modifications.

Another interesting and surprising observation was the inadequacy and state of preservation of the buildings, facilities and equipment of the European conservatories and academies of music. With rare exception, they are far inferior to those in America. In fact, even the foremost state conservatories are badly in need of repairs and clearly show the results of neglect.

It is interesting and worthy of note that the European conservatories and colleges of music are concerned only with the students' musical qualifications; hence, there are no academic requirements. As a result, the student must procure his general education elsewhere, providing he can find the time and means to do so. Therefore, we are confronted with the old and familiar adage, "The Specialist vs. the Generalist."

However, we must bear in mind that the European student of music who expects to follow it as a profession, is

a highly talented music student, one who has given evidence of considerable intelligence, and frequently is well-schooled in fields other than music. It was also quite obvious to this observer, that those students who were aware of the necessity of acquiring a general education, were doing just that, and they were in the vast majority. We must also consider the rigid requirements of the grammar and secondary schools of the European countries.

In all schools visited, instruction in all musical branches was of superior quality. Faculties are composed of artist performers and superior teachers; many are internationally famous soloists who have forsaken the concert stage or top-flight ensembles for the teaching studio.

Tuition costs are comparatively negligible, since all of the state conservatories and academies of music are maintained by the government.

Emphasis is placed upon performance and progress, rather than semester hours or grades.

In the Conservatory of Amsterdam, still a different program for evaluating the students' musical talents has been adopted. The plan is as follows: The student is permitted to elect one of the following three major programs:

1. *Teacher Program*—Here emphasis in training is placed upon pedagogy and teaching techniques. Although performance is also given much emphasis, it is not the sole criterion for the successful passing of program requirements.

2. *Ensemble Program*—Here the student's program is designed to prepare him for a career as an ensemble player, rather than as a soloist or teacher.

3. *Soloist Program*—Here the student must give proof of outstanding performance, skills and talents.

The Brussels, Amsterdam, and Paris Conservatory concours are open to the public and witnessed by large audiences. I was very much impressed with the artistic performances and skills demonstrated by the many talented young performers participating before the jury of examiners in all of the concours attended.

Of the conservatories visited, many have been in existence for centuries and are steeped with tradition. They have paved the musical careers of the world's most famous artists, and their faculties include the great masters of composition, conducting and performance.

On the other hand, we are a much younger nation and as yet, have not learned to approach the study of music with the same devotion and sincerity as do our European friends. Perhaps time will provide us with as rich a heritage; if so, each day brings us closer to our goal. It is indeed one to be cherished.

THE END

WALLINGFORD RIEGGER

(Continued from Page 42)

works yet produced by an American composer. In it Riegger made conscious use of the device of the "tone-row," and yet the use is entirely his own, with little relation to usual twelve-tone practices. Riegger, in fact, employs two tone-rows in this work, and it is the opposition of these that gives the work its title.

From 1933 to 1941 Riegger composed almost exclusively for the modern dance, and most of these scores have not been adapted for concert use. Excerpts from them, such as the Finale of *New Dance*, have, however, become well known in a number of versions.

Beginning with 1941, Riegger has produced a succession of imposing and important works. These include two String Quartets, the Third Symphony, a Canon and Fugue for Strings, a Sonata (Continued on Page 63)

SOLVING PRODUCTION PROBLEMS

(Continued from Page 51)

(Oct. 8), soprano Irmgard Seefried (Oct. 15), pianist Jose Iturbi (Oct. 22), and coloratura soprano Lily Pons (Oct. 29).

Two of the nation's top-flight orchestras return to the air also this month, as the Boston Symphony, under Charles Munch, resumes its weekly Monday evening spot (NBC-Radio) on October 1, and the New York Philharmonic-Symphony resumes its Sunday afternoon place (CBS-Radio) on October 21, with Dimitri Mitropoulos conducting.

A figure of a highly different nature—Cole Porter—will have his fortieth anniversary celebration as one of the country's most popular composers with a television revue (Sat. evening, Oct. 6); one hour and a half, that is, of his best-loved tunes.

THE END

DISNEY FUN WITH MUSIC

(Continued from Page 23)

too, Mr. Disney accepts suggestions from persons familiar with his production routines even though they are not normally associated with song-writing. Fess Parker (who plays the part of Davy Crockett in the Disney film which made new men of young Americans), and Buddy Ebsen wrote the song *Be Sure You're Right*, heard on the Mickey Mouse Club program which also introduced thirty-two songs written by singer-dancer-songwriter Jimmie Dodd. Singer Peggy Lee wrote the lyrics for the songs used in *The Lady and The Tramp*.

Miss Lee's contribution illustrates the way in which Disney songs come to life. Engaged to appear as one of the voices in the then-forthcoming film, (Continued on Page 57)

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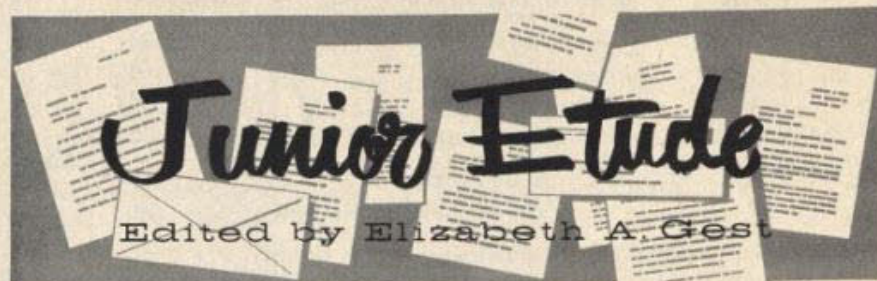
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Farewell Symphony

by Grace D. Fox

FRANZ JOSEPH HAYDN, court musician to Prince Esterhazy, was feeling distressed. He was tired, and he was lonely for his friends in Vienna. He had been at the court for some time and he needed a vacation. He asked the Prince about it, but the Prince said No.

And not only Haydn wanted a vacation but also the members of his orchestra. They had been working hard at the country place of the Prince and wanted to see their families.

"Something must be done about it," Haydn said, "but what? That's the question." Then an idea began to grow in his mind and he smiled. "Yes," he said to himself, "I have an idea and I will try it."

At the next Court concert he smiled again as he announced that he had composed a new symphony and it would now be presented for the first time.

The players were in their places and everyone in the audience was delighted and settled themselves comfortably in their chairs to listen. The music began in the key of F-sharp minor and was rather sad, which surprised the audience somewhat because Haydn's music was usually sparkling and gay. This kept on until suddenly, there came a hundred bars of loud, fast music—it sounded almost angry!

You may be sure that by now everyone was sitting up straight and wondering what was going to happen next. And do you know what did happen next? Everybody in the orchestra stopped playing! There was absolute silence! But the biggest surprise of all was yet to come!

The music began again, but very softly. One of the oboe players stopped playing, put out the light on his mu-

sic rack and tip-toed quietly off the stage! Then a bassoon player did the same, then one of the violinists until, one by one, all the musicians had left the stage. When the last sounds of the last player had faded away, Haydn was left all alone, his head bowed. The audience seemed surprised and the Prince was amused at what Haydn had done with his new symphony.

But the Prince told Haydn that he understood what the symphony meant, and that on the next day all the mem-



Palace of Prince Esterhazy

bers of the orchestra and Haydn too, could leave on their vacations.

Therefore this symphony has been called, ever since that time, the *Farewell Symphony*; it is even called the *Goodbye Symphony* in some places. Don't you think it would be fun to play it some time with your School Orchestra? Why not try it?

Piano Play

by Frances Gorman Risser

My hands are playing leap-frog. All up and down the *keys*; Right over left, left over right, As nimble as you *please*. They land, one finger pressing a key with accent *clear*; Then off they go, and land again, A pleasant sound to *hear*. Without a blur or fumble, And lightly as a *breeze*, My hands play leap-frog, up and down The playground of the *keys*.

MUSICAL BENJAMIN FRANKLIN

by Gertrude Greenhalgh Walker

As most of you know, this year, 1956, is the 250th anniversary of that famous printer, journalist, inventor, statesman, founder of an Academy which later became the University of Pennsylvania, organizer of the first circulating library in America, electric experimenter, Controller of the Colonial Postal Service, diplomat—all this and more, and yet he had time to devote to the invention of a musical instrument! This great genius was born in Boston in 1706.

On one of his trips to Europe Benjamin Franklin was very much intrigued by the sweet music he heard played on the harmonicas. These instruments were not at all like the little mouth organs called harmonicas today. They were glasses partially filled with water and played by rubbing the fingers, wet, over the rims of the glasses. By putting more water in the glass the higher will be the pitch of the tone.

Franklin, with his great mechanical ability and love of invention, soon invented an instrument that he called the Armonica. This consisted of a number of glass bowls attached to a horizontal spindle, which ran through a trough of water, so that, as the bowls revolved they would always be wet, and hence were responsive to the touch of the fingers. Then the spindle was attached to a pedal which kept the bowls constantly rotating.

Franklin's Armonica was the first musical invention of importance in America and it was held in high regard by musicians of that time.

Recipe For a Good Musician

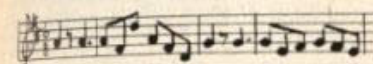
by Ann Denning

Mix all your musical ability and talent with hours of daily practice. Sift through the compositions several times for mistakes and be sure to *beat* them well. *Measure* improvements from time to time, and when perplexed about a musical problem, *let stand* and not *stir* until you have consulted your teacher. *Season* your playing with experience. *Sprinkle* generously with accuracy and add a *dash* of common sense. *Set* in a cool place over night. Put your accomplishment before the audience to judge if it is *well done*.

Who Knows the Answers?

Keep score; 100 is perfect

1. In four-four time, how many thirty-second notes are required to fill one half measure? (5 points)
2. Is the triad C, E, G-flat, major, minor, diminished or augmented? (10 points)
3. Which of the following composers were born before the Mayflower landed at Plymouth Rock (in 1620): Corelli, Bach, Vivaldi, Monteverdi, Palestrina? (20 points)
4. What is the lowest note playable on the guitar? (10 points)
5. What is meant by double-stop on the violin? (5 points)



6. What is a Sea-chanty (called shanty in some countries)? (15 points)
7. Does a three-part chorus mean that the chorus is written for three voice-parts or that the composition contains three sections? (5 points)
8. What degree of the scale is called the submediant? (10 points)
9. From what opera does the well-known *Soldiers' Chorus* come? (10 points)
10. What is the melody given with this quiz? A—its name (5 points), B—from what country does it come? (5 points)

(Answers on this page)

Spelling Instruments (Game)

by Ida M. Pardue

Change just one letter in each of the following words and each word will be changed into an instrument. First player with correct list is the winner.

1. Late; 2. corn; 3. Cuba; 4. fire; 5. dram; 6. flume; 7. hare; 8. viol; 9. crimes; 10. bigpipe.

(Answers on this page)

Answers to Quiz

1. Sixteen; 2. diminished; 3. Palestrina (born 1526) and Monteverdi (born 1567); 4. E below bass clef (but written one octave higher); 5. fingering two or more strings simultaneously and sounding two or more tones; 6. a song sung by sailors on old sailing vessels to give rhythm for the hauling of the sailropes; 7. three voice-parts; 8. the sixth degree; 9. "Faust" by Gounod; 10. A—Oh dear, what can the matter be; B—from England, said to date back to the 16th century.

JUNIOR ETUDE CONTEST

Junior Etude will award three attractive prizes this month for the best and neatest entries received in the contest.

Class A, 16 to 20 years of age; Class B, 12 to 16; Class C, for Juniores, under 12. Print your name and age on upper left corner of page and print your address on

upper right corner. Names of prize winners and list of thirty receiving honorable mention will appear in a later issue.

Subject: Essay relating to music. Choose topic and title. Prizes will be mailed in November.

Mail entries to Junior Etude, Bryn Mawr, Pa., by October 31.

Letter Box

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

Dear Junior Etude:

I have been studying piano about ten years and play organ in our church. I also accompany the School Choir and accompanied a ballet recital. I would like others to write to me.

Barbara Dawson (Age 16),
New Zealand

Dear Junior Etude:

I truly love music and study piano and French horn. My favorite composers are Wagner, von Weber and Richard Strauss, Puccini and Menotti. I attend symphony concerts, recitals, opera and choral concerts. I have many musical friends who join me in listening to music. I also like basketball, swimming, literature and dancing. I would like to hear from others.

Dan Rothermel (Age 12), Pennsylvania



See letter above.

Answers to Spelling Game

1. lute; 2. horn; 3. tuba; 4. fife; 5. drum; 6. flute; 7. harp; 8. viol; 9. chimes; 10. bagpipe.

Dear Letter Boxers:

When addressing letters which are to be forwarded, do remember one thing—leave some space on the envelope for the forwarding address to be added, especially when the letter is to go to foreign countries. Many of the foreign addresses are rather long, and when your penmanship—shall we say "scrawls" all over the envelope, there is not enough space left to add the forwarding address.

So, just put this little reminder in a secret cubby-hole in your brain where you keep things you want to remember. Thank you.

From your friend, Junior Etude.

Dear Junior Etude:

I have played piano for several years and also play clarinet and bass clarinet. I also play Hammond organ and hope to take up oboe or bassoon. I have composed 4 symphonic numbers as well as seventeen other things. I would like to hear from anyone who is interested in music, especially in the woodwinds.

Billy Winstead (Age 13), Kentucky

From the Mail Bag

The following would also like to receive letters. Space does not permit printing their letters in full.

Julia Nakamura (Age 13), California, plays piano and violin in school orchestra, hobbies are reading and stamps; Leeorie Hubbard (Age 14), New York likes music very much and studies clarinet; Sandra Jean Hassenfeldt (Age 10), Canada, studies piano and theory, hobbies are pen pals, clubs, skating and nature; Douglas Buchanan Beasey (Age 9), Kentucky, likes music and writes original compositions; John von Beckern (Age 15), Pennsylvania, plays clarinet in High School Band, would like to hear from clarinetists; Sandra Clair Gilfoyle (Age 9), Iowa, plays piano in school and Sunday School; Della Sandoval (Age 14), California, studies piano, would like to become a teacher, plays organ for church choir.

FACTUAL VS. SUBJECTIVE APPROACHES

(Continued from Page 16)

one who describes various styles of attack, such as a rapid high-finger stroke or the same stroke plus wrist motion, then identifies each with an exact shade of color which he "hears" as a result, such as azure or vermillion.

Two Present-day Extremes

In more recent years two quite opposite camps have grown strong. In one camp are the simon-pure objectivists like Otto Ortmann and Arnold Schultz, whose studies into the musculature and lever principles of piano playing have provided what must be the most accurate and comprehensive information to date about the mechanics of piano technique. In the other camp are equally pure subjectivists like Luigi Bonpensiere, whose "New Pathways to Piano Technique" sometimes borders on the occult and supernatural. Bonpensiere argues, in brief, that to master any passage one should will only the ideal accomplishment of the end-result, deliberately disregarding the physical means or even any awareness of the means. In this manner, he says, "Nature" will regulate the act with secret, subconscious, or involuntary forces far beyond the command of one's conscious analysis based only on seeing, hearing, and touch. This analysis, he adds, is in any case more likely to impede than to aid the act.

Several other recent writers have been in Bonpensiere's camp, if not so uncompromisingly, then at least part of the time. Unlike their predecessors, Couperin and C. P. E. Bach, they are aiming at the total concept, the generalization even to the point of disavowing specifics and details. Each in his own way wants to reproduce the *Gestalt* or totality, which will include those intangibles of expression that even the objectivists must recognize as such. Thus, Leonhard Deutsch bases his "Guided Sight-Reading," an approach to piano study, on the pursuit of the *Gestalt*. Abby Whiteside, in "Indispensables of Piano Playing," strives for the same goal through the rhythmic co-operation of the whole body. Lilius Mackinnon ties it in with her advice on memorizing, in "Music by Heart."

Naturally, each of these authors concentrates on the one main viewpoint he is defending. But there are clear dangers for the teacher who tries to live so exclusively within either extreme. Perhaps the worst danger for the strict, humorless objectivist is indeed that of failing to see the forest for the trees, whether the problem is a single phrase or a whole form. Another is failure to inspire through failure to reveal meanings and goals. And still another danger

is that of not really having the right facts. After all, musical performance involves many more fields than any one person can discuss with authority—musicianship, performance practices, music theory, piano construction, acoustics, anatomy, physiology, and psychology.

Perhaps the worst danger for the overly enthusiastic subjectivist is that of overlooking the firm foundation in specific techniques without which clean, neat playing is not possible. Bonpensiere disavows all practice except that employed to train the mental concept; any need to develop the muscles in specific co-ordinations is lightly dismissed. Similarly dismissed by Whiteside is "the importance of a prescribed fingering." And Deutsch believes that his sight-reading procedures properly understood, can replace all of what Whiteside calls "notewise" learning even to the point of concert performance.

Danger in False Analogies

Another danger is that the subjective approach will call forth poetic or other analogies that simply do not hold true. Whiteside likens the pianist's rhythmic impulses, with the chair seat as base, to the skater's push-offs, with the ice floor as base. But in so doing she disregards the much more complex system of intervening levers and bases that can and do operate separately while the body is stationary. Such analogies if taken too literally are less likely to lead than to mislead. Elementary piano methods seem particularly prone to errors of analogy, especially in their overdone descriptions of touches. "While the hand and wrist should be light and buoyant, (like the rider on his horse) the AMOUNT of the wrist and ARM WEIGHT released into the keys (VOLUME CONTROL) must be varied for an interesting emotional effect," writes one editor (adding to the confusion with a misplaced comma). Or a bit later, "The wrist must float away quickly into the next chord position."

And yet another danger is that the figurative explanation may only complicate rather than simplify the problem. As Schultz writes about tone control, "My own objection to the theory of voluntary control over tone-quality is based less upon the relationship of the moving hammer to the strings and upon photography of sound waves (although this evidence seems incontrovertible enough) than it is upon the fact that what people designate as qualitative differences are explicable in simpler and more satisfactory terms."

When two such extremes must be reconciled, as they must be by the teacher, the usual solution is to avoid the either-or question and seek a middle road. Before our present extremes had crystallized, Bülow and Lebert realized that "the poetic programme (of Beethoven's 'Les Adieux' Sonata) . . . while saving us many commentaries of an aesthetic kind, does not lessen the need of technical notes." Today, several writers still prefer this view. Lilius Mackinnon puts her discovery of a middle road very simply: "Then one day I had an inspiration . . . Consciousness was the center of practice; subconsciousness the center of performance; all learning resolves itself into habits . . . but at the outset the conscious mind is director of operations."

Hetty Bolton asserts, in her fine book "On Teaching the Piano," that "we must let note-learning and interpretation move along together . . . we must see that even before starting to learn the notes of a new piece the pupil has some idea of its character, the style of the composer or his period, and in the case of 'programme music' a vivid, imaginative picture." And it is to the credit of Schultz that he starts by making clear his full awareness of the subjective as well as the objective aspects of learning.

Factual teaching usually serves best where a process must be analyzed and its details introduced or set right with efficiency and precision. Subjective teaching helps especially with the expressive meaning and the flow or follow-through of the music. Indeed, in the scores themselves we often find just the right adverb, expressed in Italian for more than three centuries—timidly, angrily, breathlessly, lingeringly—where no cold fact will get the desired effect. Subjective teaching reminds us to keep our eye on the ball and where it goes, so to speak, not on the bat. It describes a mood that will be the goal of the sound patterns when they come under technical control. In short, the factual and subjective approaches are complimentary and not mutually exclusive. Together they enable the versatile teacher to fit the means to the particular music, the particular student, and the particular problem at hand. THE END

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DISNEY FUN WITH MUSIC

(Continued from Page 57)

for introducing The Mouseketeers, a group of twenty-four talented children. With the co-operation of Jimmie Dodd, the youngsters sing, dance, act, present musical surprises, audition new members, and generally have fun with music. In outlining this program to the eighteen advertisers who pay \$15,000.00 to sponsor the Mickey Mouse Club, Walt Disney said:

"I know, of course, that this is described as a children's show. Yet there is something about the expression 'children's show' that I always find disturbing. At our studio, we regard the child as a highly intelligent human being. He is characteristically sensitive, humorous, openminded, eager to learn, and has a strong sense of excitement, energy, and a healthy curiosity about the world in which he lives. Essentially, the real difference between a child and an adult is experience. We conceive it to be our job on The Mickey Mouse Club show to provide some of that experience, happy, factual, constructive experience whenever possible."

The music used on the Mickey Mouse Club programs is also partly new, partly old, and always distinctly Disney. Mr. Disney himself is enthusiastic about the abilities of the young Mouseketeers, chosen, after careful screening, from all over the country. He feels that, besides providing straight entertainment, the children create a strong secondary value by way of stimulating music interest. Observing the Mouseketeers in action, boys and girls all over the land will feel impelled to discover and develop talents of their own, in a manner that suggests pleasure rather than drudgery. Disney also believes that many of the entertainers of tomorrow may come from present and succeeding companies of Mouseketeers. Acting on this belief, he has cast 14-year-old Mouseketeer Darlene Gillespie as the juvenile dramatic lead of a full length production.

The music for all Disney productions is enhanced to an unusual degree by sound effects. While all entertainment media rely, to some extent, upon normal sound effects (the sounds of rain, wind, telephone bells, closing doors, etc.), the nature of the Disney films, with their talking animals and their fantastic adventures, calls for effects which demand long preparation and unusual care in the establishing of their unreal reality. Much experimentation, for instance, went into determining the exact horn tones which would best express The Big Bad Wolf, and the exact flute tones to represent the Three Little Pigs. Hence, Disney's sound effects department is composed of men who are



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trained and highly competent musicians. Musical ability is a prime requisite in this department, as is fluent reading of musical notations; nearly all sound effects must be recorded from a score, so that animation, music and sounds may be perfectly synchronized. Further, the sound effects men never know when they will be called upon to devise strange new instruments (and then to play them into the recording microphone) that will reproduce sounds that never existed previously—the sound of a nose being tweaked, of a goose waddling down the road, of voices talking under water.

The singular nature of the Disney animated pictures makes it virtually impossible for the sound effects men to borrow their materials from libraries or other studios. All sound effects are created especially for the scenes in which they are used; and, since sound and action tracks are made separately, the sound effects men must know exactly how many feet of visual film a sound effect is to take up; what the animation consists of; exactly where the accents must fall in relation to the action. Hence, all Disney sound effects are done in the studio.

Mechanical gadgets, and all sorts of inventions born of the resourcefulness of the sound effects men, as well as voice effects, and various speeds in recording and re-recording to alter pitch and quality of tone—all these join with the actual composition of music to spell out the strange and usually comical repertoire of tones so vital to the special Disney brand of fun with music.

THE END

OPERA TODAY

(Continued from Page 20)

tonal wealth of Strauss' "Salomé" and "Elektra," and the ultra dramatic verismo of Puccini's popular successes, are all terminal points of a long development. They cannot be expanded upon. For a renewal, opera must wait for new musical materials.

Thus it is with the appearance of such innovators as Schönberg, Stravinsky, Milhaud, Berg, Hindemith, etc., that we also arrive at a new period of operatic creativity and development. While the principal aim of those composers was that of creating new materials for our musical vocabulary, those new elements had to be incorporated in all the existing musical forms, that of opera included. Thus for those innovators, opera became just one other musical structure to which to apply their new ideas. There was a musical problem and not so much a dramatic one. They simply were not much concerned with the latter or even attempted to ignore it.

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thirties, a number of very good operas came into being. The style was daring, the dramatic approach, or the lack of it, equally so. Stravinsky in his opera-oratorio, "Oedipus Rex," did away with all action on stage; Hindemith in his "Neues von Tage" and Schönberg in his "Von Heute auf Morgen" both wrote first-rate music to comedies of utter insignificance; in Honegger's "Antigone," the speed of the spoken word is adopted to dramatic vocal recitative; Milhaud used the most extravagant means in his "Oresteia" and in his "Christophe Colomb" while he used the smallest and most concentrated ones in his Minute Operas. All this resulted in a rich and varied period in operatic development. And it culminated in the appearance of such masterworks as Alban Berg's "Wozzeck" and "Lulu," Milhaud's already mentioned "Christophe Colomb," Hindemith's "Mathis der Maler," and Schönberg's "Moses and Aaron." Nevertheless, this was not an operatic period as was that of Verdi and Wagner. And if during that period the balance between music and drama in many an opera had been overthrown somewhat in favor of the music, we accepted this much more readily than the reverse.

When in the thirties the new materials could be considered as acquired and implanted in the musical language, the overall problem became one of finding the adequate expressive urgency for which to use them. In this case, opera would seem to be the most natural outlet for the possibility of assimilating and eventually of unifying the various techniques of the contemporary masters, while at the same time one would take into account the entire heritage of three centuries of operatic achievements and thus approach opera again with a greater balance between the musical and the dramatic elements.

While the 1930's did show a tendency towards a new romanticism among a younger generation of composers, opera during that decade was not yet approached in the sense of regarding it as the new ideal form in music. Political upheavals and unripe practical conditions did not seem to favor such a new approach. Naturally composers such as Stravinsky, Schönberg, Berg, Milhaud, Hindemith, Honegger and Krenek did continue to write operas in their own uncompromising manner and theirs is still the only contribution to a field which the younger writers seem to turn away from. In the late thirties there is only one example of a young composer who has the natural urgency to create opera. It is the Italian Luigi Dallapiccola, who, in his "Volo di Notte" composed in 1938-1939, combined atonal organization with an extraordinary lyricism having a slight Puccini influence.

The situation changes completely in

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the 1940's when, with the emergence of Benjamin Britten, we enter a new operatic era. For his is the example of a composer for whom opera represents a new ideal outlet in this new romantic period. In his first works, namely "Peter Grimes" and "The Rape of Lucretia," we come again to examples where there is a more natural balance between music and drama. When we consider the pure musical aspect of Britten's works, everything is far from being perfect as yet. For while this composer has to his credit a musical sense of drama in an extraordinary way, while he has a feeling for a beautiful lyrical line fitted like a glove to the prosody of the English language, and while he does handle his material with taste and with a sense of color and atmosphere, his almost fantastic versatility of styles is some times of objectionable nature. I, myself, once compared Britten to the figure of Meyerbeer, who, although somewhat in oblivion today, once played a certain rôle in the European operatic picture. It is well to remember, however, that Meyerbeer with all his objectionable aspects did influence both Wagner and Verdi at certain points of their careers.

Since the emergence of Britten, awareness of the operatic art form has continued to grow steadily among European composers. Apart from the already mentioned Dallapiccola, the names of, among others, Carl Orff, Gottfried von Einem, Rolf Lieberman, Henri Sauguet, etc., have come to the fore. Each one has approached the operatic problem with an unmistakable awareness of dramatic exigencies and has not disregarded recent acquisitions of musical materials. Certain details of their operas, certain approaches may be subject to discussion, but their overall contribution can presently not be ignored. Altogether the present operatic situation in Europe may still not be as rich as it has been during certain past periods, but quality in new works is becoming more pronounced and a very rich operatic period may very well be in the making.

In this country one also observes that composers are turning more and more to the field of opera and its immense possibilities of expression. Most of the time, however, the quality of that which is produced or written leaves much to be desired. We cannot take into account those composers who seem to be successful, but are so only because they cater to a certain debatable taste of the audience. We also have to leave aside such composers of repute who willfully ignore acquisitions of the last forty years and stay entrenched in a conservatism of the beginning of our century. On the other hand, the shocking practical conditions, whereby any

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work showing imagination and inven-
tion could hardly get a performance in
this country, leads composers of ability
to limit the scope of their works to work-
shops. Another factor which may influ-
ence the poor quality of the operas com-
posed by American composers, is that a
number of contemporary masterpieces
of the 1920's and the 1930's have never
been presented in this country, in con-
trast to the present situation in Europe
where contemporary opera is being per-
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Hugo Weisgall. THE END

ORGAN QUESTIONS

(Continued from Page 44)

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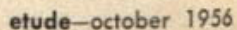
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