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See cover story—Page 6
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The National Association of Schools of Music will hold its thirty-second annual meeting in Cleveland, Ohio, November 25-26. President of the Association, E. W. Doty, Dean of the School of Fine Arts, University of Texas, will present a program of great importance to music educators. Howard Hanson, Director of the Eastman School of Music, and William K. Selden, Secretary of the National Association, will lead panel discussions on pertinent subjects.

Lykken Foss' fantasy opera "Goll-kin," which had its world premiere November 15, 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 printing 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 sorority, held its 28th National Convention in Washington, D.C., August 16 through 20. The convention included concerts and workshops, panel discussions and his newsmaking meetings. Headed by the fraternity's National President, Mrs. Julia J. Davison, featured artists on the program included Mildred Miller, sopranos of the Metropolitan Opera; Rose Bunton, conducting a workshop; the Cincinnati String Quartet; Jean Sibelius organist; Anna Jane Brown, mezzo-soprano; Marilyn Mason, organist; Katie Konner, contralto, and others.

The first Workshop for Opera Leaders was held in August at Chatham Gables, Pittsburgh, Pa. The Workshop, directed by Robert J. Eichenberger, a pupil of Dr. Adam Epstein, was conceived under the direction of Boris Goldovsky as sponsored by the Opera Workshop - Pittsburgh, provided an intensive two-week course for a number of selected leaders from the ranks of their own directors, conductors and so forth. Among them was Albert F. Keister, founder-chairman of the Opera Workshop of Pittsburgh.

John Trevile Lattouf, critic, was on leave from the New York Times, suddenly at Columbia University, August 7, at the age of 31, One of his best-known works for the piano was the music to "Ballad for Americans." The libretto of the folk opera, "Ballad of the Red Shirt," was written by the composer for a group of Central City (Colorado) Opera House last July, was the work of Mr. Lattouf. He was also the writer of many hopeful Broadway stage plays.

The Band Bettef-Sen Department will hold its second annual conference on October 10 in New York City. November 23 and 24. There will be a series of concerts and demonstrations under noted conductors. Chairman of the group is John Tariano of the Music Publisher Holding Corporation.

The Ninth Annual Venetian (N.) School of Music Festival was held in August. One of the highlights of the programs was the Venetian 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, duet ornaments of Swinnerton of Music, and whose piano playing techniques are well known in recitals at 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 books 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 he also 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 Gebel and Clarence Kuhlman, was also studied at the Sternberg School of Music in Philadelphia. She began teaching at the age of 10 and at her wedding. ETUDE salutes Mrs. Eichenberger and others with similar records whose chief reward in many cases is the devoted loyalty of their pupils.

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

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Lind's appearance was contributed 
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The Bookshelf

Dietrich Buxtehude
by Farley K. Hutchins

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

The author, it appears from the outset, has merely rehashed some readily available information according to an awkward plan that tends to confuse rather than clarify. The appended list of editions, reference works, and anthologies—items which could have been of great value—not only to his system and are often haphazardly filled with incorrect data, but also contain a generally number of volumes that are either too old to be of service now or have little, if any, direct bearing upon the subject. The book as a whole is poorly edited and presented and quite shockingly printed. Worst of all the obvious copyrighting from the late Mathis Bukofzer's "Music in the Baroque Era" amounts to an occasional smug plagiarism (from Bukofzer, p. 254, for example), even though the author makes a summary mention of his "imitation" 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 all of Bukofzer's indeed excellent sense of historical perspective and to present it in such half digested information. It is given tooca really "completely out of context"? In rhythmic variation the only means of achieving contrast in a chaconne (chaccone in the author's spelling) p. 75) "Mattheson's description of Buxtehude's suite as illustrating the moods of the planets" does not refer to the suite known today (see Helmut Lorens in Archiv für Musikwissenschaft, XI, 3, p. 239), as the author implies. He also seems to be so sure that "music as an instrument you can rely on always there is nothing more reliable than a

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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.

WORLD OF MUSIC

(Continued from Page 5)

Ellenville, New York, on July 19, Leopold Stokowski conducted the Symphony of the Air in the premiere of the first movement of the 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. F. Bach, 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 will at least be presented with a logical interpretation of a given passage. Music Textbook Co. $2.50

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Review: "Buxtehude's suites as illustrating the historical perspective and to present much is poorly edited upon the subject. The book •• the composer for whose sake

Reihold Gilbere, noted Russian com- posed and performed recently in the United States. By 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.

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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 patriots, 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 notations. 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 uninstructed reader heard certain American Indian songs, Romanian bagpipe tunes, or music from Central Asia, he might exclaim, "This is music!" But a bit of patience and repeated hearings 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 a new turn. The gulf between the scholar, who puritanically studies the folk music of isolated villages, and the entertainer, who makes 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.

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. 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 Burt 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 the folk singers do and make extensive field recordings in Southern Ohio, whence stem his Folkways record. On this record are eight songs, accompanied by guitar, mostly dealing with disasters, robberies, murders, and other human disasters. (Continued on Page 40)

ETUDE - OCTOBER 1956

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 1945, 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 own 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, 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, his younger 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 Goosschius, 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 blushingly) that he hissed at the first Berlin performance of Scriabin's Poeme de L'Exanime, exactly as did the Philharmonic audience twenty years later, when Nokowski first played Riegger's Study in Sensibility. 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 Blucher Orchestra. His principal teachers at that time were Robert Hausmann and Anton Rikisch as models, observing effects it had on the audiences 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 engagements for conductors were scarce, and he accepted the offer of Drake University, in Des Moines, to be the music director and head of the music department. He remained there until 1935, when he became professor of music and pedagog at the University of Illinois. He was called to Princeton as professor of music in 1941, and has been there ever since.

WALLINGFORD RIEGGER... Composer and Pedagog

By RICHARD FRANKO GOLDMAN (Continued on Page 42)
There's nothing like group singing for developing good fellowship, say members of San Francisco's famed LORING CLUB.

by GEORGE G. BURTON

The new director of San Francisco's nation-wide 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, 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 announcements 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 the Loring Club fell asleep. And so it was that on the eve of his professional debut with the Loring Club, the new director, a mutual love of music for evenings of group singing. Later, the founding of the Metropolitan Opera, the Loring Club was founded 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 Club, from its first black-out, the second day after Pearl Harbor, December 9, 1941, just

... to teach me the trombone, but he never did," said Darrell. "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 compositor. 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 Stout 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.

"It 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 Li-

dary resulted in his joining the staff of the nation's first magazine devoted to serious music on records, The Phonog-

ph Monthly Review, back in 1926. He served this publication first as assis-

tant to the editor, Axel J. John-

son, and as record reviewer. Later, he became the editor, and before the maga-

zine made its way to the States it opened doors to him in free-lance writing on au-

thors and recorded music when a time period in which public interest in these was

"Twice in my life," he declares, "I’ve been too busy with other activities in a movement that later became known as radio."

While the serious development of hi-fi did not come until the 1950’s, Darrell decided it was then it began to take its full. He admits the growth of interest in hi-fi

over a good deal to do-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 dramatists are after," he claims. "Although the electrophone is sometimes expelled by the sensational effect of high fidelity, when all is said and done, serious music with quiet virtues can be having as much interest in hi-fi, if not more, the serious-minded listener, than the noise."

The book wasn’t a book; it was a need, he affirms. But its substance later became the principal content of his popular book, "Good Listen-


Actually a handbook for record col-

lectors, 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 pro-

ponent of Sibelius and Debussy," he con-

fesses. "Now they don’t interest me par-


ticularly." Among his favorites today

are Bach, Handel, Mozart, Beethoven, Strin-

vinsky and Bartok.

To the researcher in musicology, Dar-

rell’s compilation, "Schirmer’s Golden Book of Music and Musicians," pub-

lished in 1951, has an appeal. In its introduction, he discusses how a bi-

ographer may organize such a work successfully.

During a recent six months’ experi-

cence when he was discographic consul-

ant 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 world of hi-fi are the late Bella Bell, Major Edwin H. Armstrong, Father FM, about whom he wrote an article entitled "Major Armstrong: An Ameri-

can Tragedy" for the Saturday Review (February 27, 1954). THE END

THE LORING CLUB

(Continued from Page 12)

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, it continued on its philanthropic paths. For instance, the Club had a fire that spread among the library, scattering the shelves, burned the roof, and the useless cellar. They called in "burning the dust of unpaved

linen and twisted cobblestone streets

Library. Still they came from weather-

ding roads and twisted cobblestone streets

LIbrary. They sang in a borrowed church with

whores; green refugee-shacks

congregation. They sang in a borrowed church with

Alberto Guerrero from the (Continued on Page 42)

by Edward Viets

GLENN GOULD...a début and a personality

ALTHOUGH GLENN GOULD, the young Canadian

pianist, has been concertizing widely in Canada, having made his début ten years ago with the Toronto Symphony Orchestra, it was not until March of last year 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 BeethovenFourth 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 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-six, a twenty-three, and a twenty-four-year old pianist. Let’s start with the exact-

ate. He was born in September, 1932, so he is now twenty-four.

And this pioneer chorus, begun in the 1940’s by the continental Canada, some 305 stances. It is a far distant one from the swallow-tails and the hand-

15
PIANIST'S PAGE

FACTUAL VS. SUBJECTIVE APPROACHES TO PIANO TEACHING

William J. Mitchell

(Dr. William S. Newman is a Professor of Music and Chairman of Instruction in Piano at the University of North Carolina. In addition to composing, he is a recognized musical scholar and a

Instructor, the author of "The Piano'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 on the other approach, specifying, say, that the student must catoe on these eight-notes, a rise to a climax on that sharp dis-

catoe touch on these eighth-notes, a
cello, Apan and B-flat. These are the
classical ingredients in terms of "loud-
ness and softness of tones, touch, the
impression of ornament, legato and stac-
cato execution, the vibrato (on the
clarvichord), the holding of tones, the
change in pace from the highly personalized
and at times passionate music of Sme-
tana. (Capitol P·8331).
-David Ewen
(Continued on Page 48)

Blew-Lobett edition of Beethoven's sonatas are choice examples. "A true feeling for and reflection of the Mu-
ter's melodic intentions cannot be
learned from didactic teachings; all
that can be done is to appeal to the
poetic fancy of player and hearer alike."
(In op. 54), "SOUND C FLOR like a
trombone call here at (b), like
a drumbeat."
(In op. 57), "Even I plyer with the most deeply con-
spiration cannot help seeing
that in the falling pairs of
tone-picture of an is-
illustrated."
(In op. 31a).--Richard Franko Goldman

Guitar Music of Latin American Wihat-
Lobos, Barrios, Ponce, Barroso, Al-
mendra."

In an age that places special value on
totally modern approach to music,
many musicologists and critics have
spoken of the so-called 'new music'
are a peculiarity spiritual in-
the world where he should have at
least one here and least is one: American
critic who writes that he has been
about art, indeed, is his inartistic.

The Shostakovich preludes and fugues are not "soft," or "flaak." The first, in D Minor, is an intricate piece at first,
later a surging, epic grand-
formance. The second is a more
voiced piece texturally but without
hur-

In addition, there is a special

from the historical keyboard
music well played. This record will
be the one that he has yet pro-
duced. (Angel 35508)

(Song 8:32)

Arthur Darack

Shostakovich: Three Preludes and Fugues

Emil Gilels playing the Chopin B-flat Minor Sonata is powerful, direct, simple,
unpretentious manner. With all there is an interesting fact there to provide a
background for these two stars. Gilels never seems to overwork his
works are available in more
esthetic and stylistically superior recorded
performance.

Arthur Darack

Chopin Sonata in B-flat Minor ("Fus-

tional March")

Shostakovich: Three Preludes and Fugues

Emil Gilels playing the Chopin B-flat Minor Sonata is powerful, direct, simple,
unpretentious manner. With all there is an interesting fact there to provide a
background for these two stars. Gilels never seems to overwork his
works are available in more
esthetic and stylistically superior recorded
performance.

Arthur Darack

Chopin: 3 Polonaises & 6 Mazurkas

William S. Newman

This Polish pianist can do anything with Chopin except make him interest-
He can play Chopin's music with elegance and grace, but
this music well played. This record will
be the one that he has yet pro-
duced. (Angel 35508)

(Continued on Page 48)
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 that they achieved in some of their works this uniqueness of Debussy's "Pelleas and Melisande," the extravagant etude-october 1956

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

Darius Milhoud

by Abraham Skuly

been so it has happened only because of the musical text and never because of its dramatic aspect. Thus indeed no example of an opera with bad music ever survived because of a first rate libretto. This is a very important point which too many American composers get 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 understate the musical side. Most of the time the music becomes in this case not more than a neutral background and lacks any stylistic individuality in either the harmonic, melodic or instrumental elements. Yet, without those elements character, 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 more 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 under the influence of its many other arts, and the extra musical aims for which to express itself. And opera is assuredly the best natural outlet for such an exigency of 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 transition and stagnation from both the musical and the operatic viewpoints. The uniqueness of Debussy's "Pillars and Melisande," the extravaganza...
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 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 those 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 Frederich Heider come up with the kind of the situation at hand rest in any kind of gesture, or sequences, he has to be careful not to let the point of a line of time— in "simulcast." That fact, indeed, presents the producer with his most difficult problem. For, when it came time for the "demand scene" wherein the leading lady arrives at a Hollywood theater for a film 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 while the audience tries to "see" her walking from her limousine to the theater.

Like the "gentle story-lines," another innovation of Heider's has been the weekly presentation of full-staged operas. Sometimes the excerpts will fill the time of the whole show. In any event, they are repeated 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," the 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 to "La Bohème" has been 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 "It's a Small World," Who's Afraid of Virginia Woolf?, "The Big, Bad Wolf?, An Actor's Life, When You Wish Upon a Star, Which Witch While You Work, Zip-A-Dee-Doo-Dah, and many more, culminating in George Brun's Ballad of Davy Crockett. Occasionally, "
Eclogue

Tranquillo (\textit{j. s8})

\textit{ARThUR SHEPHERD}

\textbf{Piano}

\textit{poco cres.}

\textit{pp}

\textit{poco rall.}

\textit{pochiss. piu mosso}

\textit{\textit{pp} poco cres.}

\textit{simile \textit{mf}}

\textit{espress.}

\textit{espress.}

\textit{\textit{f}}

\textit{\textit{mp}}

\textit{espress.}

\textit{espress.}

\textit{\textit{f}}

\textit{\textit{mp}}

\textit{espress.}

\textit{espress.}

\textit{\textit{f}}

\textit{\textit{mp}}

\textit{espress.}

\textit{espress.}

\textit{\textit{f}}

\textit{\textit{mp}}

\textit{espress.}

\textit{espress.}

\textit{\textit{f}}

\textit{\textit{mp}}

\textit{espress.}

\textit{espress.}

\textit{\textit{f}}

\textit{\textit{mp}}

\textit{espress.}

\textit{espress.}

\textit{\textit{f}}

\textit{\textit{mp}}
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 © we find the same scale transposed to F:

and at @ it is transposed to Eb:

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

Allegro

ISADORE FREED

PIANO

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ETUDE-OCTOBER 1956
Fantasy in D minor

W. A. MOZART
K. 397, composed in 1782
edited by Nathan Broder

Andante

~------~------
f

Adagio

(P)

Presto

=1':

Tempo primo

cresc.

from "Sonatas and Fantasies" by W. A. Mozart edited by Nathan Broder

International Copyright Secured

ETUDE-OCTOBER 1956
Poco Allegretto (J=66 - 69) RICHARD WALKER

© Copyright 1956 by The John Church Co.
International Copyright Secured
ETUDE-OCTOBER 1956
Dark Night

Andante moderato

LUCILE SNOW LIND

Grade 2½

© Copyright 1956 by Theodore Presser Co.
International Copyright Secured
ETUDE-OCTOBER 1956
Morning Prayer

Andante ($= 70$)

LOUISE E. STAIRS

PIANO

~

Parakeet's Slumber Song

Quietly swaying

URNSULA LEWIS-MAMLOK

PIANO

When stars are blinking from the sky, No little birdie around will fly; Quietly he will sit on his swing, His tiny head tucked under his wing.

Merry Little Millwheel

Sprightly ($= 120$)

BERYL JOYNER

PIANO

Merry little millwheel, grind the wheat To make the bread we eat.

Merry little millwheel, sing your song, Turning round so gaily all day long.
Although written primarily for orchestra, Play a Song of Christmas can be used just as effectively for band, small ensemble, solo or duet. Each instrumental part contains the melody as well as a harmony part. The string choir is complete in itself, as is the woodwind choir and the brass choir. Thus, it is possible to play these carols by strings alone (or in combination with woodwind or brass choir), by woodwind alone or by brass alone.

Because of the versatility of Play a Song of Christmas, small orchestras or bands achieve full sonority. Every director can balance the parts to suit his instrumentation. Special attention has been given to strings (no third position in violin part, very little in viola or bass) and to range of woodwind and brass parts.

Ruth L. Zimmerman, who has worked at length with junior and senior high schools as well as with amateur adult groups, has included complete preparatory suggestions in her comprehensive Foreword.

Write for free reference copy of Violin part Dept. E-10.

THE SCHOOL MUSIC DIRECTOR
(continued from Page 21)

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

Gould was a Child prodigy with European musical background, is given much credit by Gould. "He is a remarkable musician, and particularly valued his ideas on the technical approach to music. He has some novel ideas on technical problems.

The Canadian Broadcasting Corporation, like Werg ders, believes Goud is more credit for his considerable musical career. The CBC is a government supported radio and TV network and Gould has appeared on their programs since he was seventeen. In charting with him about his side interests, he said that he was an interested reader, particularly of esthetics. His formal schooling stopped when he was seventeen, but his interest in music. As the individual moves from the cradle to maturity, he continually attempts to play his instrument to a more precise reality-if he is music, he becomes a medium through which something of great value is recreated. Through his practice, he has learned to handle not only 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 fellowmen.

VAUGHN-WOLFGANG RIEGGER
(Continued from Page 11)

Moline, Iowa, to become head of the theory and cells departments of the University of Moline. He had begun to compose in earnest, and he began to feel that composition, rather than performance, was his calling. He was still thoroughly enthusiastic as to taste and technique, and described himself as being "German Brah- mian" at this point in his career. Certainly his first large work, the Trio B Minor, Opus 1, confirms this estimate, and it was in any case conservative and in the Paderewski Pa-thway of Chopin's compositions. His next few works also followed this pattern, and they were enthusiastically praised and admitted. At this time Riegger left Drake University and went to teach at the Institute of Musical Art and at the Ithaca Conservatory. At the beginning of a Revolutionary War thinking occurred at this time. For three years, from 1932 to 1926, he did not compose at all, without any public pronouncements or turning his back on his earlier works, he remained silent.

The end of this period saw Riegger emerge as a full-fledged "modern" composer, with a completely different style and the very radical study in Sensitivity, which still remains, thirty years later, a key-work in Riegger's evolution and one of the masterpieces of his style.

The Study in Sensitivity, scored for violins and any multiple of ten, is a thoroughly modern work and demands a lot from the performers. The Study is in the first, Riegger develops the concept of an arbitrary "tone" and "dominant" and shows his musical sensibilities as an element of the work. The Study also shows the composer's wonderfulness in the use of four different materials and his great logic in development. Other works of this period (1925) show increasing interest in extro- tone practices. They include the "Suite for 12 Alonos", "Choral" with wind and strings" and brilliantly vigorous "Dichotomy for chamber orchestra. The latter work is one of Riegger's most compelling scores, considered by some as the most vital and original of all his works.
Memory and Sight Reading

Q. My teacher tells me that I am gifted - with such a fine memory that accordingly.

A. I cannot see any connection between sight reading and memory. They are two distinct issues and have nothing to do with one another.

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 something blooming, no wrong notes, no errors in reading. This may sound difficult or even impossible, but it is not if one reads slowly enough.

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

**MEMORIZING AIDS**, Teacher’s Roundtable, April 1947.

**MUSICAL MEMORY**

Musical memory: where and when, feature article, February 1949.

**MEMORY QUICKLY**, Teacher’s Roundtable, April 1947.

Teaching Solfeggio

Q. I would appreciate some information regarding the teaching of Solfeggio.

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

At first the pupils can limit themselves to spelling the notes while beating their fingers, then they have to trace your pupils to do this in simple exercises, be sure to return to it in more difficult studies.

**ORGAN AND CHORUS QUESTIONS**

Friderich Phillips

Q. At present we have a two-man pipe organ at our church with the following stops: GREAT - Open Diapason 8', Dulcian 8', Chimes 8', Gedeckt 8', Flute 4' 6 2nd, Piffer 2', Oboe 8', Horn 8', Piffer 1 1/2', Flute 8', Flute 8', Flute 8', Flute 8', Flute 8', Flute 8'. The Great is dupplexed with the Flutes. There are 8 ranks of pipes. Have your suggestions for new stops? The Horn has a very dispensing tone; could this be "traded in" on a new stop?

A. I understand your advice, with very good results, as to teaching bowing to beginners. That is, the bow longs. 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 teach them to change the bow fairly smoothly at the frog, using the wrist-and-finger motion, you are giving them a fine start toward good bowing and good tone production.

As regards further exercises, go on to balance from the 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 the same smoothness as he does at the point.

In this connection, 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 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 four fingers. This is playing in the lower third—something that is essential for him to learn. After you have traced your pupils to do this in simple exercises, be sure to return to it in more difficult studies.

**STUDIO FORUM**

**TEACHER’S ROUNDTABLE**

Maurice Dumesnil

Melllory and Sight Reading

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**ORGAN AND CHORUS QUESTIONS**

Friderich Phillips

Q. At present we have a two-man pipe organ at our church with the following stops: GREAT - Open Diapason 8', Dulcian 8', Chimes 8', Gedeckt 8', Flute 4' 6 2nd, Piffer 2', Oboe 8', Horn 8', Piffer 1 1/2', Flute 8', Flute 8', Flute 8', Flute 8', Flute 8', Flute 8'. The Great is dupplexed with the Flutes. There are 8 ranks of pipes. Have your suggestions for new stops? The Horn has a very dispensing tone; could this be "traded in" on a new stop?

A. I understand your advice, with very good results, as to teaching bowing to beginners. That is, the bow longs. 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 teach them to change the bow fairly smoothly at the frog, using the wrist-and-finger motion, you are giving them a fine start toward good bowing and good tone production.

As regards further exercises, go on to balance from the 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 the same smoothness as he does at the point.

In this connection, 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 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 four fingers. This is playing in the lower third—something that is essential for him to learn. After you have traced your pupils to do this in simple exercises, be sure to return to it in more difficult studies.

**EDITO-TEACHER’S ROUNDTABLE**

Maurice Dumesnil

Melllory and Sight Reading

Q. My teacher tells me that I am gifted - with such a fine memory that accordingly.

A. I cannot see any connection between sight reading and memory. They are two distinct issues and have nothing to do with one another.

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 something blooming, no wrong notes, no errors in reading. This may sound difficult or even impossible, but it is not if one reads slowly enough.

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

**MEMORIZING AIDS**, Teacher’s Roundtable, April 1947.

**MUSICAL MEMORY**

Musical memory: where and when, feature article, February 1949.

**MEMORY QUICKLY**, Teacher’s Roundtable, April 1947.

Teaching Solfeggio

Q. I would appreciate some information regarding the teaching of Solfeggio.

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

At first the pupils can limit themselves to spelling the notes while beating their fingers, then they have to trace your pupils to do this in simple exercises, be sure to return to it in more difficult studies.
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 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 inversion, to complete a C7 (dom.) chord, use CM (or 7) or C bass plus G. For CM7, use C or C bass plus F. For Cm7, use Cn or C bass plus Eb, etc. For extended chords, such as C (dom.), use CM (or 7) plus Gn or C bass plus Gmn (3rd omitted). For C11 (dom.) use CM plus Bm or Cm plus Gmn and Bm or C bass plus Gmn (3rd omitted). More combinations are possible as is evident in the basic limbering up exercises. Each part of shoulderrest is interchangeable and replaceable. Descriptive folder available.

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Robert Whitted

Robert Whitted Music Education Branch, School of Music, Illinois Institute of Technology.

Photo of Robert Whitted, composer of "Arcadian," a treatise for bell instruments.

Robert Whitted Music Education Branch, School of Music, Illinois Institute of Technology.

THE NEW CHURCH SEASON
(Continued from Page 45)

Leo Sowerby's new hymn-tune preludes (H. W. Gray) are useful for the church. The music is also musically and of real distinction. These are pieces which will greatly 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 musical performances, it has been observed that the music is of great value and the hearing will enable us 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 manage a few minutes to examine new works.

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

So long as we have the Binghams, Edmunds, Elmore, Hustons, Sowerbys and others, we should do everything possible to encourage them, and reap for ourselves, our choirs and congregations the rich benefits of their talent. THE BUDGET PRESS

End of note

FOLK MUSIC
(Continued from Page 10)

Such events were recorded in ballads sung by the angels over the manger. The story of the Nativity, in connection with the coming of the three kings, of the angel's visit and other events, was sung in the Coventry Corpus. Christi, a book of carols: Their Origin, Music, and Interpretation- 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 some sort of numerical sequence characteristic for the Church. The place of the Christmas story is still a subject of much argument-a process opened up for the development of a sung literature upon the theme.

William J. Phillips in his excellent book "Carols: Their Origin, Music, and Interpretation" indicates in the Coventry Corpus. Christi a charming carol concerning three jolly shepherds, which is sung in the course of the play, and other carols among these characters. Melville Smith has utilized this in a delightful and funy, mixed-cummed carol with shoe obbligato under the title of Stabat Mere (Terb., Terlone). Of course, the development of carols is an excellent addition to the dramatic presentation.

CHRISTMAS CAROLS
(Continued from Page 21)

Now you can have both piano and organ music in your home, in a compact unit so light and so an impressive the sound is so easy to play, even for beginners! There's even an euphonium plug-in for "silent" practice! SO EASY TO OWN-A small down payment pays for the slowest monthly payment plan that suits you. We're here to help you choose! Get the facts from your Stein and Stein dealer.

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Farewell Symphony
by Grace D. Fox

FRANZ JOSEPH HAYDN, court musician to Prince Es-nterhazy, was feeling distressed. ... Sandoval (Age 14), California, studies piano, would like to become a
teacher, plays organ for church choir.

55

pen next? Everybody in the orches-

tra stopped playing! There was abso-

lutely in their chairs to listen. The

composed a new symphony and it

of all was yet to come!

At the next Court concert he smiled

will

bers of the orchestra and Haydn too,

Therefore this symphony has been

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 al-

ways have a supply of water proper-

tive to the touch of the fingers. The

This kept on until

it is even called the

clear;

keys;

This consisted

consists

from what country does it come?

classical

points

points

points

points

points

points

points

points

points

points

points

Instruments

Game)

by B. M. Pardoe

Cange one letter in each of the follow-

ing words and each word will be chan-

ged into a musical instrument. First

5. flute; 6. clarinet, 7. drum; 8.

9. clarinets; 10. bagpipe.

Recipe For a Good

by Jan Benning

Piano Play

by Frances Gorman Rissner

My hands are playing leap-frog. All

up and down the keys; Palmatoria,

left over, right over. As nimble as you

place. They land, one finger pressing

a key with a sudden clearance; Then off

they go, and land again. A pleasant sound
to hear. Without a blur or fumble, And lighty as a breeze. My hands play leapfrog, up and down The-playground of the keys.
FACTUAL VS. SUBJECTIVE APPROACHES
(Continued from Page 16)
one who describes various styles of at-
tack, such as a rapid high-finger stroke or a stroke plus wrist motion, then identifies each with exact shade of color which he "sees" as a result, such as azure or vermilion.

Two Present-day Extremes

In more recent years two quite op-
opposed camps have grown strong. In one camp are the simon-pure objectivists like Otto Ortmann and Arnold Schultz, whose studies into the muscular and lever principles of piano playing have provided what must be the most accurate and unassailable interpretation to date about the mechanics of piano technique. In the other camp are equally pure sub-
jectivists like Luiz Bozzetti, whose "New Pathways to Piano Technique" sometimes borders on the occult and supernatural. Bozzetti argues, in brief, that to master any passage one should will only the ideal accomplishment of the end-result, deliberately dis-
grarding the physical means or way of reaching it. This is a matter of strict objectivity, and he says, "Nature" will regulate the act with secret, subconscious, or involuntary forces far beyond the con-
sciousness of the pianist's analysis based only on seeing, hearing, and touch. This analysis, he says, may by any case more likely to impede than to aid the act.

Several other recent writers have been in Bozzetti's camp. This is not necessarily, then at least part of the time. Unlike their predecessors, Cooperin and C.P.E. Bach, they are aiming at the total concept, the generalization even to the point of disregarding specifics and details. Each in his own way wants to reproduce the Gestalt or totality, which will include those intangibles of expres-
sion that even the objectivists must recognize as such. Thus, Leonard Desoto bases his "Guided Sight-Reading," prescribed used as a way of enabling the pursuit of the Gestalt. Abby Whiteside, in "Indispensables of Piano Playing," writes for the same end. He starts by making the whole body. Lilias Mackinnon ties it in with her own no memorizing, in "Music by Heart."

"Music by Heart,"

Naturalists, each of these authors con-
tends that the main viewpoint he is defending. But there are clear dangers for the teacher who tries to live so ex-
clusively within either extreme. Per-
haps the worst danger for the one who describes various styles of attack, such as a rapid high-finger stroke or a stroke plus wrist motion, then identifies each with exact shade of color which he "sees" as a result, such as azure or vermilion.

When two such extremes must be rec-
ognized, as they must be by the teacher, it is to the usual solution is to avoid the either-or approach and seek a middle road. Be-
fore our present extremes had crystal-
ized, one who describes various styles of at-
tack, such as a rapid high-finger stroke or a stroke plus wrist motion, then identifies each with exact shade of color which he "sees" as a result, such as azure or vermilion.

As Schultz writes about tone of voice, "My own objection to the theory of vol-
tary control over tone-quality is based less upon the relationship of the voice to the hum of the strings and upon photogra-
phy of sound waves (although this evidence seems to be incontestable). It is not upon the fact that what people designate as qualitative differences are explicable in simpler and more sat-
isfactory terms."

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