9-1956

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Guy McCoy

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“A Picture Painted in Sound”
by Elaine Plummer and Jean Stark
See Page 15
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For a beautiful beginning in music study, there is much wisdom in starting the student on a fine piano. Easy action ... J

Emmerich Kalman, the creator of many popular operettas, believed that ten-years were lucky for him. His debut as composer took place in leap-year, February 29, 1904, when his symphonic poem "Sasnovia" was played by the Budapest Philharmonic. His greatest operetta successes all occurred in leap years. Like many superstitious people, Kalman regarded No. 13 as unlucky. The Vienna production of his most successful operetta "The Cardinal Prince" was scheduled for November 11, 1915. As the audience began to gather, word came that the tenor who sang the leading part was in bed with laryngitis. The premiere was called off, but Kalman was glad; he knew that he could not succeed on the 13th of the month. In four days, the boiling situation was well again, and during those four days the librettists added some of the most effective stage business for the third act. The postponed premiere was a tremendous success.

After Rossini stopped writing operas, he amused himself by writing numerous piano pieces with amusing titles. One of them is entitled "Unchord." He explained that he wrote it specially to bore his listeners to unconsciousness.

The Moravian Music Foundation, established by the Moravian Church in America, is making available for re-search and performance about 7,000 pieces of music from Moravian archives in Bethlehem, Pa., and Winston-Salem, N.C. The music dates from 1650 to 1950. The Co-Op company of Philadelphia presented in that city on June 4 (and 5) the first local performance of two one-act operas: Ravel's "L'Enfant et les Sortileges" and George Antheil's "The Wish." The latter work was written by Antheil on commission of the Louisville Orchestra, which last year gave the premiere performance in Louisville. Both operas were produced and conducted by Joseph Levine, founder of the Co-Op Company. The orchestra has been arranged by two pianos by Mr. Levine who with his wife Marx, presented at the two instruments. Leading roles in the two works were sung by Rita Dreyfus, Ruth Mack tugue, Joseph Doyle, Rosina Gorn, Gertrude Wall, George Brittin, Edmund Goldyn, Harold Parker, Audrey Bookspan and Joyce Lundy. Mr. Levine is also musical director of the Ballet Theatre of New York City.

The National Guild of Piano Teachers has awarded $40,000 worth of prizes to winning piano students in its annual contest, which attracted nearly 50,000 participants throughout the country this year. Daniel Pollack, a pupil of Rosina Levine, won $750 for placing first in one event and $350 for tying first in another. Many
Workshop was held in Boys Town, Nebraska, during August. Flute Peeters, composer and organ teacher at the Royal Flemish Conservatory, Antwerp, was the distinguished visitor this year who taught and presented a workshop recital. The Reverend Francis Schmidt is director of music at Boys Town.

Royal Flemish Conservatory, Antwerp, composer and organ teacher at the Conservatory faculty, beginning in 1922. He was assistant concert-master of the NBC Orchestra under Walter Damrosch from 1929 to 1934, and conducted the New York Philharmonic-Symphony in 1937.

Broadcast Music, Inc., sponsor of the Student Composer Radio Awards, has announced that the ten judges had decided to withhold the six major prizes of $6,500 for 1955 because the entries were not of sufficient musical worth.

The name of the contest committee of the first of these prizes was: George M. Cohan, Rossen; Frank G. Freeman, Jr.; and Louis Shimkin. The total number of entries was 1,000. The judges were: George Gershwin, composer; William Schuman, conductor; and John Knowles Paine, composer. The judges are all members of the American Society of Composers, Authors and Publishers.

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John Browning, 23, was awarded second prize of $2,000 by an international jury. The Reverend Francis Schmidt is director of music at Boys Town.

Hans Werner Henze, the German composer, has written a new opera called "Koenig Hirsch" (King Stag) which will be premiered at the 1956 Berlin Festival, Sept. 16-Oct. 2.

George Rochberg and Ernst Gold have been selected by the Society for Publication of American Music for 1956. Their string quartets will be published.

The Society's next contest closes on October 15. Scores should be sent to Richard Korn, 806 Park Avenue, New York 21.

Hugo Weigall's one-act, one-voice opera "The Strongest," based on the Strindberg play, was presented on the CBS Radio Workshop on June 15. Columbia Records has released Mr. Weigall's opera as part of its Modern American Music Series.

Vladimir Kagan, 18-year-old Russian pianist, has won the $3,000 grand prize in the Queen Elisabeth of Belgium international piano contest, American John Browning, 23, was awarded second prize of $2,000 by an international jury.

Johan Groolle, first music head of the Curtis Institute and director of the Settlement Music School in Philadelphia, died in that city on June 12. Mr. Groolle was 76 years old. Born in the Netherlands, he came to this country at the age of 20 and joined the first violin section of the Philadelphia Orchestra.

The Boston Symphony will visit the Soviet Union between Sept. 3 and 11 to give concerts in Moscow and Leningrad. Other appearances by the Symphony in its European tour will include London and Prague.

Goddard Liebermann has been named president of Columbia Records. Mr. Liebermann, who is also a composer, was appointed executive vice-president in 1949 and was largely responsible for the enlargement of Columbia's repertoire since the advent of LP phonograph discs.

Abdo Parist, Brazilian-born cellist, has been appointed to the Peabody Conservatory faculty, beginning this fall.

The American Symphony Orchestra League held its eleventh annual convention in Providence. Rhode Island, June 14-16. A Musicians' Week consisting of sessions with first-rate performers from the Boston, Philharmonic, Pittsburgh, Philadelphia and New York Orchestras, was coupled with League workshops and a session of the League of Composers—ISCM, American Series. Aaron Copland and Virgil Thomson were among numerous distinguished speakers at the convention.

Hortense Monath, pianist and program director of the New Friends of Music for 16 years, died on May 21 in New York at the age of 52. A sister of Artur Schnabel, Miss Monath was born in Newark, N.J., and got her debut recital at Town Hall in New York on October 25, 1921. She played under Bruno Walter and Pierre Monteux and appeared frequently in the ensembles sponsored by the New Friends of Music, which she joined with her second husband, Henry Mann, in 1936.

Anthony Donato has been named winner of the fifth annual Mendelssohn Glee Club Award. Mr. Donato with "The Symphonic Fox and the Glib Raven" won the award for his chorus, is a graduate of the Eastman School and teaches composition at Northwestern University.

Recent fellowships were awarded at the Guggenheim Memorial Foundation to the following musicians: Robert Shilton, Carlisle Floyd, Earle Lime- man; Earl Kim; George Beahm; Richard Winslow; Vladimir Gorbik; Jan Meyerowitz; Edmund Julia Perry; Theodore Chanan; Helen Wyche.

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This is the only piano with the Tension Resonator which assures unsurpassed resonance and beauty of tone year after year. A truly eloquent compliment to your discriminating taste — as a teacher . . . and as a musician.
Ernest Chausson, The Composer's Life and Works
by Jean-Pierre Barricelli and Leo Weinstein

In the midst of the Mozart Year, we may be overlooking some slightly less illustrious musical anniversaries, one of which is Chausson's 150th birthday. The anniversary of a composer who is so clearly passionate about his work, and whose life was so short, is one that deserves celebration. Ernest Chausson, born on February 25, 1855, was a French composer whose life was cut short by his premature death at the age of 44. He was a prolific composer, writing in almost every genre, and his works are still performed today. His music is characterized by a strong sense of melody, a love of nature, and a deep emotional intensity. Chausson's music is often compared to that of his contemporaries, such as Debussy and Saint-Saëns, but he has a distinct voice that is all his own. In celebration of his 150th birthday, let us take a moment to appreciate the contribution of this talented composer to the world of music.
that have grown to Musical Achievement!

It's not to believe as you hear him perform today that these are the same fingers you saw in your own hands placed on the proper keys.

But it is the height to which you have guided him through a maze of notes and keys that marks your success.

It's hard to believe as you hear him today that your teacher has inspired him to greater heights.

A piano with a wood frame can be only as good as the piano he placed on the proper keys.

Fingers you took in your own and placed on the proper keys.

Finest Pianos!

GERMAN RECORD SERIES

The curious notion that "early" music means J. S. Bach and Mozart is being magnificently obliterated by the Archive Production of the German Phonograph Society (Deutsche Grammophon Gesellschaft), which organization is in the process of releasing a long series of recorded music dating back to Gregorian Chant and not exceeding the Viennese classicists.

The current third release, for example, begins with the planning Office for the Dead and ends with two pieces by Mozart for the glass-harmonica. In between, one discovers such items as Guillaume Machaut's granite-hewn, mid-14th century "La Messe de Notre Dame"; Monteverdi's opera "Orfeo"; and the six a cappella motets of J. S. Bach for mixed voices.

There are two practical reasons why much of this genuinely early Western music is not performed today. In the first place, scores are not always readily available in modern notation, and second, obsolete instruments, such as the lute, which these scores often call for, are no longer available or played (excepting the efforts of a handful of ancient instrument societies). The Archive Production has had to overcome at least the latter difficulty in order to give us a historic sound-image of the "Orfeo" of Monteverdi. Not only were Baroque violinists and members of the violin family used, but also Zinken or Cornetts, which are a kind of wooden tubular horn employed by Monteverdi in 1607, and as late as 1762 by Gluck. The Zinken add the brilliance of a trumpet-like tone to Monteverdi's orchestra but without the overwhelming effect of brass instruments, hence the peculiar charm of this obsolete instrument. We may note here that Mr. Otto Steinkopf constructed the two Zinken used in this performance and played one of them himself.

Technical questions aside, there is no reason why this early music cannot be appreciated for its own sake. Those who enjoy Stravinsky's Mass for Voices and Wind Instruments may find delicious parallels in Machaut's Mass, which also uses accompanying winds.

of Giovanni Gastoldi seem monstrously banal and yet exude a great deal of dusky and deep luster. As to the same J. S. Bach, the truth, Archive Production has come up with a treasure-trove of vocal works that are both incredibly enjoyable and permeated with historical significance. For Wölkenstein, Jannini and Gastoldi have long been lost only by the number of their works in musical history. It is that we are an opportunity to hear their music is reasonably authentic reproduction; the obstacles are difficult, but Artike has succeeded remarkably well.

Archive's scheme is bold and comparatively thorough. From about 70 M.L. to 1,000 years later, the tapestry of Western music has been threaded into twelve periods of music. Each period is divided into subperiods in order to accommodate individual composers and forms of music. For example, the period designated "the Italian Baroque" includes Monteverdi and his Venetian Concerto; Claudio Monteverdi; Ticciati; The Consort of the House. Each release of the Archive Series which began late last year, covers or of the subdivisions of each period, thus extending the broad coverage of each release from Gregorian Chant to Manneville and Venetian (in another period we envisaged the passing of some 40 years before this colonial music is completed (thirteen sets are planned for the 17th and 18th century alone), but it will be one of the great achievements of the recording industry.

It is probably on records only that we shall ever recapture the atmosphere of the 17th and 18th centuries when such work was possible. The renaissance in music today must be fought.

The numerical growth of your organization has been phenomenal. It is my understanding that you now have upwards of thirty thousand members when just twenty-five years ago you numbered between five and six thousand. Understandably, in these formative years a great deal of emphasis had to be placed on the organizational aspects of MENC and I doubt that even the most ardent critic could find anything but words of praise for the efficiency of this organization in structure and administration. It is now generally recognized that the initial battle you fought has been won—namely, that music is firmly entrenched in the elementary and secondary schools of the land. I wish to address myself, however, not to the battle that has been won but to one that needs to be fought.

When anyone associated with the professional music world questions the quality of music-making in the schools, the music educator is likely to accuse the professional of not understanding the special problems of school music. Actually, in this regard, the accusations are often well founded for many professional musicians do, in fact: evaluate school music from a narrow point of view. When anyone associated with the professional music world questions the quality of music-making in the schools, the music educator is likely to accuse the professional of not understanding the special problems of school music. Actually, in this regard, the accusations are often well founded for many professional musicians do, in fact, evaluate school music from a narrow point of view. When anyone associated with the professional music world questions the quality of music-making in the schools, the music educator is likely to accuse the professional of not understanding the special problems of school music. Actually, in this regard, the accusations are often well founded for many professional musicians do, in fact, evaluate school music from a narrow point of view.

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Music in the American Wilderness

by Irving Lowen

(Mr. Lowen, a prominent scholar of musical Americana, is on the music staff of the evening Star, Washington, D. C. Ed. note.)

Utile dulci.

O. R.
A Jocoso Serious Dialogue.

Concerning Regular Singing:

Calculated for a Particular Town, C. Eth. part 1st, No. 1 (June 13, 1722.) but may serve some other places in the same Climate.

By Tho'mas Synneus, Philomusicius.

(Continued on page 20)

(From beggar to sovereign, From bones to virginals were still considered Byrd's. In the afterglow of the fabled triumphs of Weelkes and Wilbye to men of the barbers shop the spirit of music lived on. Men who teach music in our schools are frequently referred to as teachers of music. But when the term music teacher is used in this connection, it is not in the sense of a reasonably high average of any standard but must be taken as implying a high average of those standards acceptable to a given teacher or supervisor in a musical performance. What standards, to a given teacher or supervisor in a musical performance should be given in public which does not meet acceptable standards? That socially valuable the musical training has been for a particular group of students, there should not be a public performance which is not valid musically. A poor performance of a piece of music which has been heard many another time in another school, or another group singing this same piece and have, more often than not, wanted to pull the hall. At the root of the problem of quality in musical performance is the musician's equipment or lack of equipment.

The writer of the following is a teacher of music. A true musician working in the schools must, of course, recognize the social uses which music music has in the public - and who is not preoccupied with music as a profession. But what is it that causes this wide quality? The answer is simple: it is music. The musician who cannot teach will fall behind his preparation were on such a high plane that it never occurred to me that I should be, even the car."

This performance was given where the teacher who is a musician as well as a teacher. He is a musician because he is a musician and if, in fact, he is not a musician, he should not be teaching music. It is reassuring for me to learn, through your Executive Secretary that "The quantitative development of the organization came first and now I don't think there is any question about the qualitative development of the organization."

Music was uncivilized rather than the men. Those who set up their lonely "plantations" would have made up the population of New England by 1640 had made no music at all on this side of the Atlantic. Obviously, they did make music, and as voices took up no extra rooms in the crowded halls of the tiny ships that crept across the ocean, it is safe to assume that at least the vocal music of the old country must have been fairly commonplace.

Among the dissenting sects from which the settlers of the New England colonies were largely drawn, vocal music meant mostly the singing of psalms as God's music. Calvinists and Puritans followed the Biblical injunction "to sing praise unto the Lord, with the words of David." To carry out this "advance" of their faith, a metrical translation of the psalms designed for singing was ordinarily bound in with their Bibles. The Pilgrims used Henry Ainsworth's version; the Puritans used the Sternhold and Hopkins, almost a century old and officially sanctioned by the American Church.

Both pastors were provided with "apt songs to sing them within," and it is very likely that most of the original settlers knew how to read musical notation. In regard to the Pilgrim church, we may recall that Richard Crewe's "statement of that contingency, at the time they left Leyden, were "very few," and that Thomas Synneus (about whom more later) wrote about the Plymouth Church that "there was no music, no art in it;" it was to sing without reading the lines. In the view of the contemporary, the quality of the Ainsworth tunes, the Pilgrim omission of the foundation of their church is a pretty good indication of continuing musical literacy. Among the Puritans, singing was confined to the psalms. (Continued on Page 20)
After our trials in Ecuador we were more than ready for Lima, which turned out to be a replica of any European city, with a strong Italian influence. We were back to first-class standards in the lovely Teatro Municipal, and settled down to normal conditions for a change.

by Joseph Levine

Here in Lima it was a pleasure to meet Señor Andre Saso, a man of great charm, Composer, musicologist, educator, Señor Saso showed me several of his recent scores, modern in content and based on authentic Indian themes. Perù's musical life was enriched by his presence and influence.

Lima turned out to be the meeting place between the two American traveling troupes, Ballet Theatre and "Porgy and Bess." We had been just missing each other throughout Europe and America for the past few years, but had known that somewhere in the world our paths would cross. "Porgy" flew in from Santiago the night we closed. What a joy it was to hear that good dancing was recognized and appreciated was clear. Eric Trevis looked for a new impressionistic music appreciation that can scarcely be encompassed by those not yet privileged to experience it.

Dr. Leo Podolsky, artist teacher at the Sherwood School of Music, Chicago, featured concert pianist for the initial performance, characterized the form as "opening brighter vistas for music appreciation." As introduced, these programs feature impressionistic music by such composers as Ravel, Schubert, Reger, Debussy, and Saint-Saens. Simultaneously, behind a specially formulated plastic screen, three young Detroit teachers of the dance—Mary Lou Robinson, Ginger Christie, and Mel Lazarevich—give their audiences a visual presentation of music in motion and color.

Through the medium of a 40 foot wide polyethylene screen, specially formulated by the Dow Chemical Company for Alden B. Dow, internationally known architect, the inception of this new art form could prove to be revolutionary. Fusing as it does the impact of many arts, the idea provides an entirely new dimension of aura appeal through the literal translation of sound into visual images, and presents a potential source of aesthetic appreciation that can scarcely be encompassed by those not yet privileged to experience it.

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The Santiago Symphony was the most "tired" orchestra I ever saw, not from actual work, but on a matter of principle. Their pit manners were atrocious. They were late to hear-earls. They stretched their breaks from fifteen to thirty minutes. They talked. They argued and complained how hard they worked as they slouched in their seats and hardly drew their bows across their instruments. What was so shocking to me was that they seemed to dislike the actual business of making music. A week of this orchestra and I was longing for my "professores" of Guatemala and San Jose, who, although they did not qualify for the Philharmonic, tried their utmost. The theatre-going public of Santiago wanted the Tudor balls. They bought out all the seats to see any American ballet scheduled. They broke the attendance record the week of this orchestra and the actual business of making music. What was so shocking to me was that they seemed to dislike the actual business of making music. A week of this orchestra and I was longing for my "professores" of Guatemala and San Jose, who, although they did not qualify for the Philharmonic, tried their utmost.

The theatre-going public of Santiago had an unusual interest in our modern wing. It was quite the reverse of the usual pattern we had been encountering in South America, where attention focused on the classics. Santiago wanted the Tudor balls. They bought out all the seats to see any American ballet scheduled. They broke the attendance record the week of this orchestra and the actual business of making music. What was so shocking to me was that they seemed to dislike the actual business of making music. A week of this orchestra and I was longing for my "professores" of Guatemala and San Jose, who, although they did not qualify for the Philharmonic, tried their utmost.

"A Picture Painted in Sound"

Alden B. Dow creates a new art of "visualizing" music

by Elaine Plummer and Jean Stark

"FORM IS IN MATTER," rhythm in force, meaning in the person—a Tagore has said—began a reality in Midland, Michigan, last March, with the presentation of an exciting new form of art tentatively called Sonophenics (or Dream Sound).

The idea provides an entirely new dimension of audience appeal through the literal translation of sound into visual images, and presents a potential source of aesthetic appreciation that can scarcely be encompassed by those not yet privileged to experience it.

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For those who might possibly prefer to like their music "straight" Dr. Podolsky adds this interesting comment: "In such a case there would be no reason for any fine ballet at all. Have there ever been objections to Anna Pavlova dancing to The Nutcracker music of Tchaikovsky or to the dance portrayal of a Bach Fugue by Jaques-Delcroze?"

"Stravinsky wrote The Firebird and Petroushka," he added, "and you might well assume that Scriabin and Saint-Saens to the music of Tchaikovsky or to the dance portrayal of a Bach Fugue by Jaques-Delcroze?"

"Many people like to think of music as a mental picture," he commented, "I feel that Mr. Dow's new presentation is destined to give greater significance to music."

Queried on his personal impressions of the new art from the point of view of a musician, he said:

"It has definite desirable possibilities for more general appreciation—which is, of course, most gratifying to any artist. The purely elemental reaction, or reflection of the layman, to the musical interpretation of the compositions involved, is literally doubled."

For those who might possibly prefer to like their music "straight" Dr. Podolsky adds this interesting comment: "In such a case there would be no reason for any fine ballet at all. Have there ever been objections to Anna Pavlova dancing to The Nutcracker music of Tchaikovsky or to the dance portrayal of a Bach Fugue by Jaques-Delcroze?"

"Stravinsky wrote The Firebird and Petroushka," he added, "and you might well assume that Scriabin anticipated this new art when he wrote his Prometheus Symphony where he tried to supplement and illustrate sound with colored lights."
The Waltz and Brahms' Opus 39

by WILLIAM J. MITCHELL

In Washington's Time

by LILLIAN MOORE

PIANIST'S PAGE

The Waltz and Brahms' Opus 39

EACH ERA has its favored dance. The waltz made its social debut about 1780. Of modest folk origin, its rise paralleled and indeed symbolized the rise of a new bourgeois order by triumphing over the earlier preferred dance of the aristocracy, the minuet. Although it drew censure from many sources because it featured, for the first time, embraced partners in its gliding and whirling steps, its attractiveness to dancers and romancers seems never to have been seriously questioned. As early as 1786, we find the essential lilting tunes and oom-pah accompaniment in the minuet of the minutes, in all things, in Haydn's Symphonies 83, 86, and shortly thereafter, 89 and 95. A few earlier furtive appearances, Mozart and Beethoven, too, contributed music to the new dance, not always under the title "waltz," but under related names such as Deutsche or Teutsche, and Landler.

A direct glance at Schubert and the waltz is provided by an entry in the diary of Fritz von Hartmann, a member of that composer's circle. He writes, in part, as translated in "The Schubert Reader," p. 604: "... I did not enjoy myself very much at first, as I had the ill luck to dance the first cotillon with the only ugly girl among those present. The music was splendid, for it consisted of nothing but waltzes by Schubert, played partly by the composer himself.

And many other composers, Lanner, Lobiky, Gungl, the several Streassi, supplied the whirling couples with delectable strains. However, as in the case of almost all dances, there soon appeared a parallel body of idealized waltzes, intended for listening rather than dancing. Among the first of these was Carl Maria von Weber's "Invitation to the Dance," later to be orchestrated by Berlioz, who wrote his own programmatic waltz as a movement of the Fantasio Symphony. Both kinds of idealized waltz, the unattached listener's piece, and the waltz in the service of story, are program music, found in multiple expression in a host of concert waltzes with qualifying terms such as, Valeo de bravoure, caprice mécanique, de concert, impromptu, embellissement, and even nonchalante. The programmatic waltz, most frequently associated with love and romance, eventually found itself in the service of Fate, demons, and death itself in such works as Tchaikovsky's Fifth, the Mephisto Waltz, and Danse Macabre.

It was this whirling ballroom that Brahms entered when he wrote in 1865, as a 30-year-old composer, of a waltz "proven by the oddest experience and even more by the success itself in the service of Fate, demons, and death itself in such works as Tchaikovsky's Fifth, the Mephisto Waltz, and Danse Macabre.

However, there is a great deal of the flavor of Vienna and neighboring places in opus 39. But in the end, it is Brahms, the painstaking inspired craftsman, who fashioned this succession of 16 waltzes. Hence, to catch the musical qualities of opus 39, we must examine them with his special capabilties in mind, his ability to create variety while maintaining over-all unity, his control of intensity. Strength of Brahms is generally recognized and often pointed out with reference to his longer, serious works. But memories of various performances of opus 39, examination of several publications of isolated waltzes deprived of their intended context, and the reading of statements suggesting the ease with which a selection could make out the propriety of replaying number 15 after the "inconclusive" number 16 reveal a sad falseness of the careful workmanship of the composer.

It is clear from his correspondence with the publisher, Rieter-Biedermann, that Brahms laughed considerably at care on the preparation of the well-known two-hand edition, which is our primary concern here. He wrote in various letters: "I reserve the absolute right to a two-hand arrangement, in that it will be quite different in appearance from this (the four-hand original version)---" "I am setting down Waltzes for two good hands, that is, more brilliant than simple---" "The curtain arrangement."---"I have taken more pains to set them elegantly for two hands, that is, more tendered and loveable.

Let us turn to opus 39 in an attempt to point out some of the interesting techniques that Brahms employed. As in those that give in each waltz the feeling of its being in its rightful place, and it is these above all, that seem to be ignored by performer, editor, and commentator: "Brahms and the waltz!... There is only one word which solves the enigma----""VIENNA."

There is, certainly, a great deal of idealism in the "American" waltz, the waltz whose romance has been well known both at home and abroad, that can be traced to the romantic composers of any period and country, and even more by the success itself in the service of Fate, demons, and death itself in such works as Tchaikovsky's Fifth, the Mephisto Waltz, and Danse Macabre. That of the Federal Street Theatre in Boston, in 1796, consisted of 17 men, including a violinist-conductor and a composer. The ensembles in Charleston and Philadelphia were probably considerably larger.

The selection of music for ballet in the eighteenth century was just as unsystematic as it is today. Light operas, such as those of Grétry, Monnigus and Dumi, were a favorite source of ballet subjects, and the original music was often adapted for the dance version. (Roland Petit was merely following a custom a hundred and fifty years old, when he made a ballet of "Carmen." For example, "The Two Hunters and the Milkmaid," a little comic ballet which was as much a staple of early American ballet repertoire as "Les Sylphides" and "Scheherazade" in this century, was an adaptation of Dumi's "Les Deux Châeurs et le Laitiers." Francisquy acknowledged his ballet "Bhise et Ballet" to be a dance arrangement of Dumi's opera.

Ballet was decidedly a lively art, in the America of George Washington. The most active centers of the original thirteen states were found in Philadelphia, Charleston, New York and (rather surprisingly when one considers its Puritan background and the fact that theatrical performances were forbidden there as late as 1732) in Boston. In those days, so long before television, films and radio were available to furnish light entertainment, a theatre was obliged to provide its puritan audience some of the incidental dances given in all its plays. To every panto- mer, a theatre was obliged to provide its Puritan audience some of the incidental dances given in all its plays. To every panto- mer, a theatre was obliged to provide its puritan audience some of the incidental dances given in all its plays. To every panto- mer, a theatre was obliged to provide its puritan audience some of the incidental dances given in all its plays. To every panto- mer, a theatre was obliged to provide its puritan audience some of the incidental dances given in all its plays.

In Washington's Time By LILLIAN MOORE

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**NEW RECORDS**

**Songs of the Bassoons: The Malea Choir, San Sebastian**

Certainly it is a problem to make music sung by this girl's choir under the direction of Maria Teresa Hernandez Ubiaghi as interesting as her natural beauty. Make no mistake about it: this sortie from an injudicious programmatic of the material is reinforced by instrument的选择, bassoons, a rather neutral medium. The vocal quality, not particularly intoxicating, is disappointing. The arrangement of effect created by recording in a large empty hall. Connoisseurs of folk music will have to look to the **Songs and Dances of the Basques (Folkways FP 850)** for more representative examples of the marvelous interest of this part of the world. (Decca DL 9800)

**Richard Starcky, Richard Tucker**

Richard Tucker presents himself here in a non-stop recital of eight excerpts from Verdi's "Un Ballo in Maschera," from "Luisa Miller," excerpts from Verdi's "Requiem" seems somewhat for more representative examples of the marvelous interest of this part of the world. (Decca DL 9800)

**Shulhans Violin Concerto in D Minor Op. 47**

It is good to have these three-familiar favorites so well played. To music long grown hackneyed through frequency of hearing, the recording creates an example of one of the worst ways of playing Mozart. Everyone knows the ground rules of approach, but not with technical command of weight and tone. But his Mozart is close, greets its lyricism in a hurry; the pieces are too "easy" for him, and do not hold his interest for the whole movement. Is also a loss for the listener. The track movement of K. 415 in one on well controlled technically; it is a lumpy bouncy and harmonic culturing it is unrelaxed and pressing. It is well rendered, more so than this. Which is that well played is the G minor Fugue. K. 401. Perhaps that is because the soloist has no need and fantasy, and earthiness and poverty that sets it apart from anything our musical stage has thus far produced. For the music lover, we have here one of Richard Rodgers' best scores. There are many song hits in this recording, most of Richard Schumann's "Carnaval, Op. 9." There are particularly winning to the ear; so are many favorite of French salon music as Offenbach's "Orpheus in the Underworld" and Weill's "The Threepenny Opera" are particularly winning to the ear; and so are many favorite of French salon music as Offenbach's "Orpheus in the Underworld" and Weill's "The Threepenny Opera." (Angel 35247)

**Schumann: Piano Pieces Op. 68**

Geza Anda is not an unknown quantity, but no ghostly atmosphere; in other recordings so endowed. Anda can reproduce the highly colored Moussorgsky work the pianist must be a very special one. (Capitol C 51626)

**The Tchaikovsky p demeanor pieces are not exactly a treasure trove. Some contain lovers, some are a lesson in the bearb early repetitive, crude and nonsensical in their lay-out for the piano. The same sort of thing is true of the familiar ones, "Tritsch Elektrisch" and "Mandar." (Angel 35247)

**The Tchaikovsky p demeanor pieces are not exactly a treasure trove. Some contain lovers, some are a lesson in the bearb early repetitive, crude and nonsensical in their lay-out for the piano. The same sort of thing is true of the familiar ones, "Tritsch Elektrisch" and "Mandar." (Angel 35247)
music is worth noting. A look at the inventories of estates left by generations of Puritan settlers bears this out. Such conservators as "Anti Regular" Puritans. In all probability, it was the Rev. Thomas Symmes, a classmate of would-be fiddler Foster, a classmate of "Day of Doom" [Boston, 1662], but then a tutor at the College) recorded his notes about the "Day under the Table," a religious tune from 1653 that he had heard a student "in the forenoon with ill company playing it, though I had solemnly warned his master yesterday of letting his spirit appear after pleasures." What instruments were the "ill company" and the misguided student playing? Wigglesworth, a Bostonian, was not told us. Perhaps the request of the naive student to "teach me" was to the effect that music was "sayd, known and approved" in our College. The act of phonation.

Somehave said that a knowledge of the phrase (Continued on Page 41)

Hetude-september 1956
the story of
"The Original Amateur Hour"
with a look ahead at coming programs . . .

by Albert J. Elias

Day after day, radio and television programs are filled with talent that is being activated with more and more of the different ingredients of the various shows. Practically every local radio and TV station has its own program devoted to the public-at-large in on the various talents of people known in their own community only in other capacities. It is especially significant that "The Original Amateur Hour," which grew up on radio and is now on television (Sunday evenings, ABC-TV), is still a coast-to-coast feature.

Just call or send a postcard to me," repeats the man in charge of the proceedings each week to people all over the nation, inviting anyone with talent to audition for an appearance on the show.

That man is Ted Mack, successor to the late Major Bowes, who has the task of delivering the jargon of a regular hour to begin the next number.

Practically every local radio and TV station has its own variety and quality. WAYAFTER DAY, radio and television programs are activated with more and more talent of every variety and quality. Whether it is a baton twirler from Bridgeton, New Jersey; a yodeler and guitarist from the Bronx; a baton twirler from Bridgeton, New Jersey; a yodeler and guitarist from the Bronx; a baton twirler from Bridgeton, New Jersey; a yodeler and guitarist from the Bronx; and a variety of musicals to begin the next number.

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Indian Summer

Slowly and Sweetly

OLIVE DUNGAN

Piano

Pedale simile

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ETUDE-SEPTEMBER 1956
Bugle, Drum and Fife

Although this piece hovers around a C major key center, it is really written polytonally. After a 7-measure introduction the first theme enters at \( A \) in a modified form of C major:

\[
\text{(Lydian Mode)}
\]

but the left hand is unmistakably playing in A\( \text{#} \) major. For this reason the A is natural in the right hand and flat in the left hand. At \( B \) and \( C \) several modulations occur.

ROBERT STATER

Edited by Isadore Freed

March time

\[
|\begin{array}{c}
\text{PIANO} \\
\text{March time}
\end{array}|
\]

\[
\text{B}
\]

\[
\text{C}
\]

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The Pines
A TONE-POEM FOR PIANO

In lofty galleries of greenery
They rise and meet the azure of the sky,
A pillared nave, whose arches frail and high,
Breathe with an organ’s solemn melody:
Now like the minor surging of the sea,
Or low and faint as wings that startle by—
As sweet tuned winds that quaveringly sigh
A-down dim aisles of cloistered pageantry.

Slowly and very sustained

Thomas S. Jones, Jr.  H. ALEXANDER MATTHEWS

from “Your Favorite Solos” for the Advanced Pianist compiled and edited by G. W. Anthony
Copyright 1920 by Oliver Ditson Company.
Oh, Fairest Värmland

Swedish Folk Song
transcribed by Louis Kaufman
When Morning Gilds the Skies
for Hammond Chord Organ

E. CASWALL

J. BARNBY
arranged by J. M. Hanert

When morn- ing gilds the skies, My heart a-wak- ing

D7 Em7 D7 G C D7 G G7 C G7 C

4m7 3 2 4m7 3 2 27 1 3 2

Gm Dm7 C

pr'ay'r, To Je-sus I re-pair, May Je-sus Christ be praised!

2

Dm7 G7 C D7 Dm7 G7 C C7 F G7 C

Still, Still with Thee
for Hammond Chord Organ

A. B. STOWE

F. MENDELSSOHN
arranged by J. M. Hanert

Still, still with Thee, when pur-morn-ing break-eth,

Cm Gm D7 Gm C7 F

3m 4m 5m 3m 4m

When the bird wak-eth, and the shad-ows flee; Fair-er than morn- ing,

D7 Gm Cm Gm D7 Gm C7

love-lier than the day-light, Dawns the sweet con-scious-ness, I am with Thee.

from "St Hymns for the Hammond Chord Organ" compiled and arranged by J. M. Hanert

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ETUDE-SEPTEMBER 1956

Amaryllis
(Gavotte Louis XIII)

JOSEPH GHYS
arranged by Mischa Portnoff

Allegretto

D7 Em7 C D7 G C D7 G G7 C G7

p grazioso

G

Fine

from "Tunerama" compiled and arranged by Mischa Portnoff

International Copyright Secured
ETUDE-SEPTEMBER 1956
Soft Rain

Gently moving \( (d \approx 80) \)

\[ \text{EVERETT STEVENS} \]

\[ \text{PIANO} \]

\[ \text{PP lightly} \]

\[ \text{pp in time to the end p pp} \]

\[ \text{diminish and retard} \]

\[ \text{ETUDE-SEPTEMBER 1956} \]
Playing Tag

BERENICE BENSON BENTLEY

Freely; rather fast

in time

a little slower

As at first

slower

(Catch me if you can!)

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ETUDE-SEPTEMBER 1956

International Copyright Secured
and bombed the harbor. The workers of Aires. A plane zoomed over the city bombed and all hot food ceased.

stop in the mesh of an Argentine revolu.

from the government subsidized group, more organized to a fault.

bathing in our vicinity. We were afraid

huddled with all the guests of the hotel

blasting in our vicinity. We were afraid

the fire four blocks away. Only the rain which drizzled on and on pre-

players were even more unwilling to

gave me by meeting the famous Argentine

were proud to have been the chosen

the meaning and mood of that

Montevideo seemed just resuming
time to prepare ourselves for Rio de

but also to a German opera
the government and life in Buenos Aires

the role of the Princess.

The Buenos Aires newspaper denied

budget, that the Municipal Orchestra

I received most favorable acclaim from

of Spanish heelwork. Massine was pre-

the exciting tattoo

nated that the Municipal Orchestra

the streetlights which read "Pare, Aten-

for me by meeting the famous Argentine

the main orchestra. Rosella Hightower also

the only city in South America which

as immensely important. Those sophisticated tastes were not

the musical forms and the general processes

hereditary Uruguaian composer Francisco Mignone.

Margareta Kerkman, playing the violin solo. We had just been announced

for the furtherance of good

day off. The men

Beethoven. Add to that complete understand-

of free speech. \(\text{HISTORY}: - \text{A modern course including}

![PODIUM PERLIS SOUTH OF THE BORDER](image)

![Teacher's Normal Course](image)
TEACH EASIER
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The fingering for 3-octave diminished seventh arpeggios is a perfect example of (Continued on Page 56)

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delicate covering, They strengthen the

and their inversions (207 chords). Price $1.00

major, minor, 7th, dim., and aug., chords

that differed from every other book,

the uses to which its various elements are put

The principle behind these fingerings is the making of each descending shift on a half-step, resulting in much greater clarity of technique.

The modern fingering for 3-octave arpeggios is also the result of an urge towards greater clarity. This fingering, illustrated in Figs. A and B of Exs. H and I, makes the first descending shift one position shorter and to a stronger finger (the 3rd instead of the 4th) than the older fingering. The new idea is the extension backwards of the first or second finger while the shift is being made. See the second F of the middle-arpeggio of Ex. G, and the second G in the similar arpeggio in Ex. I.

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AIMS AND OBJECTIVES
FOR THE YOUNG SINGER
(Continued from Page 42)
Interpretation relates to diction. For a... Prelude, 60 to the quarter; Fugue, 76 to the dotted quarter. No.8, Prelude, (Continued from Page 50)

He had seen the work Mack had done to determine just who will be entirely justified in accepting his invitation to students and teachers alike, not only to fill the intellect with knowledge, but also the heart with understanding and the soul with beauty. And if you sing though as angels, and not the singing, you may be putting man's ehrs to the voices of the day and the voices of the night. (Gibran, The Prophet)

THE AMATEUR HOUR
(Continued from Page 22)

THE TEACHER'S ROUNDTABLE
Maurice Dumesnil
Rock and Roll, and Hanon
Fall greatly appreciate your advice that permitting a pupil to play Rock and Roll Waltz (popular at present) as my annual recital. She is rather hard to manage, but is so enthused about luring this piece which she brought to her last lesson and asked if she might use it instead of one I selected. It is done well and very interesting.

As do you suggest instead of the Hahn studies? Most of my pupils simply hate Hanon anyway, so I won't practice it or bring the book to lesson! I am afraid they will lose interest if forced. (Mrs.) H. E. A. Pennsylvania

I certainly would let your eleven year old Rock and Roll if she shows such determination. Why should you run the risk of losing her by denying her wish? You say she is very bright. To use pedagogy and little by little, as she grows up, you will be able to bring her gradually and eventually to loving the classics. Your question is one which comes up periodically, and I hope that you will make such move- ments and success as the years go by.

Regarding "good old" Hanon. You can be sure of the majority of your pupils hate him. So there are some who might entertain the same feeling. They are probably your best ones, those who are eager to progress, to get results, those I might call your "star students." Be decided to give Him a chance, and keep it away from the others. Replace it by the pleasant little numbers by Bach, Burgmüller and others; for if it is of good quality and carries well, why worry much about who made it?

Perhaps a Testore
W. B. Texas. Your violin bears a correctly-worded label of Carlo Antonio Testore and, if genuine, the instrument could be worth from $700 to around $1800, according to workmanship and condition. But I cannot say that the violin is genuine, for, as you probably know, there is nothing more easy to fake than that label. I hope for your sake that the violin is a real Testore, for if it is you got it at a tremendous bargain. Knowledge and skill, if it is of good quality and good work, will certainly return the book to us.

The Great Teacher
For the effectiveness of the vocal instrument and return the gallery for full refund.

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A musical dramatic story for very beginning students. Charming tunes, poems and illustrations make this a supplementary book that will be enjoyed! Developed from abstracting hands in Schonberg position to slight extensions with the hands together.

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ORGAN AND CHOIR QUESTIONS
Frederick Phillips
Q. I am an organ student, 17 years of age. Because I am tall, it is necessary to use 2" props under the bench to make comfortable playing. The organ I play has 56 ranks and 4 manuals. Without the props the pedal keys are not low enough and I must lift my legs to play, but with the props the pedals can be depressed without lifting the whole leg for every key. Do other organists do the same thing, and is it good practice or not? I want to have a standard tempo to be used in the book of Eight Little Preludes and Fugues, Bach, edited by M. Hildebrand. (3) Does the Vio Hammann have any special value in combinations, aside from its use as a solo stop? Is it ever acceptable as an accompaniment for singing?

R. S.-Pa.

A. The fact that there are organ benches with seats adjustable for height would indicate that yours is a normal condition. We should say that your procedure is quite correct. You certainly cannot do good pedal work at an awkward height. (2) The Kraft edition of these Bach Preludes and Figures gives metronome markings for Nos. 1, 1 and 3, but the publication is such that we feel you would be entirely justified in accepting his suggestions. For No. 1 the writer suggests about 80 to the quarter note for both the Prelude and the Fugue. For the remaining numbers these are Dr. Kraft's markings: No. 2, both movements 80 to the quarter note. No. 3, Prelude, 66 to the quarter; Fugue, 116 to the quarter, No. 4, Prelude, 116 to the eighth; Fugue, 96 to the quarter. No. 5, Prelude, 66 to the quarter; Fugue, 116 to the quarter. No. 6, Prelude, 72 to the half; Fugue, 92 to the quarter. No. 7, Prelude, 76 to the quarter; Fugue, 76 to the dotted quarter. No. 8, Prelude, (Continued on Page 50)

A Tell-tale Date
C. L. W., California. Since Jacobus Stainer died in 1659, and the instrument in dis- counted 1716, the instrument cannot be genuine. It is not even likely to be a good copy, for a consolentates copy would at least put a plausible date inside the violin. It is probably a German or Bohemian violin, and the value is not more than $50. There are many such "assembly line" violins throughout the world.
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STUDY SUGGESTIONS FOR
YOUNG ACCORDIONISTS
from an Interview with
Joe Biviano
(Mr. Biviano is a prominent accordion
instructor and artist who has also
played in many of the major music
radio programs, television programs,
and concerts around the world. He
has also been a member of the
Amati Accordion Orchestra.

"I should like to make a few sug-
gestions to the newer students who
are just beginning to learn the
accordion. Let me first advise you
that the first thing to remember is
to practice! Practice is the key to
success. "

1. Practice every day, even if it is
just for a short time. The more you
practice, the better you will become.

2. Practice with a metronome. This
will help you to develop a steady
rhythm.

3. Practice with a recording of
professional accordionists. This will
help you to learn the techniques
used by the professionals.

4. Practice with a teacher. A
teacher can help you to identify
your mistakes and improve your
playing.

5. Practice with a practice pad.
This will help you to develop your
finger dexterity and to improve your
playing.

6. Practice with a metronome.
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29. Practice with a practice pad.
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finger dexterity and to improve your
playing.

30. Practice with a metronome.
This will help you to develop a steady
rhythm.
The function of the church organist—his special function—" Dr. Schreiner suggests, "is to enhance and beautify the church service, to promote an atmosphere of serenity, of musical beauty; and also to serve as an accompaniment, and, in this regard, to guide both the choir and congregation singing. The souls who attend church should be allowed to feel that the singing process is a most enjoyable one, even an ennobling one, when supported by the organ. The organist will do well not to be dictatorial, arbitrary, extreme, or unusual in the way he accompanies the singing. He should be a gentle guide, a good shepherd, accompanying all singing, making himself beautiful. The music should be comfortable and normal, normal rather than either extremely fast or slow. Organists and directors should realize that their blood pressure is likely to be up when performing in the congregation, and yet they want to make the blood pressure of the congregation will be more nearly normal and less excited. Let serenity, comfort, and normality reign in church rather than theatrical excitement. Temperance and sobriety should be the order of the day.

The church organist has the more holy task of the two. He is responsible for the spiritual welfare of the church. He introduces the devotional postlude, summary in character, appearing to disfigure it. He does not like loud, energetic, march-postludes. However, if he has to transcribe pieces is that such a movement piece be made with much of some very serious effect. A transcription may on occasion enhance the flavor of the original. Occasionally transcribed pieces are simplified—properly so—by being unavailable in the original. The advice that Dr. Schreiner most frequently gives is that organists should strive to become excellent pianists, either prior to or simultaneously with being organists. Most of the organist's work is done with the fingers. Most—if not all—new organists are clever pianists. Piano work and piano literature enhance the musicianship and performance of the organist. Asked whether he thought that the music of the organist's work was done with the fingers, Dr. Schreiner stated that his own preference was for a devotional postlude, not too long—say, five minutes. The postlude may be to some more consequence in his middle. Then he favors a short devotional postlude, summary in character. He believes that examples of each of these postludes would be needed. He would like to see a devotional postlude. He does not like loud, energetic, march-postludes. He prefers the devotional postlude, not too long—say, five minutes. The postlude may be to some more consequence in his middle. Then he favors a short devotional postlude, summary in character.

The work of both kinds of organists is parallel in that both have the responsibility of the music of the church. The church organist has the more holy task of the two. He is responsible for the spiritual welfare of the church. He introduces the devotional postlude, summary in character, appearing to disfigure it. He does not like loud, energetic, march-postludes. However, if he has to transcribe pieces is that such a movement piece be made with much of some very serious effect. A transcription may on occasion enhance the flavor of the original. Occasionally transcribed pieces are simplified—properly so—by being unavailable in the original. The advice that Dr. Schreiner most frequently gives is that organists should strive to become excellent pianists, either prior to or simultaneously with being organists. Most of the organist's work is done with the fingers. Most—if not all—new organists are clever pianists. Piano work and piano literature enhance the musicianship and performance of the organist. Asked whether he thought that the music of the organist's work was done with the fingers, Dr. Schreiner stated that his own preference was for a devotional postlude, not too long—say, five minutes. The postlude may be to some more consequence in his middle. Then he favors a short devotional postlude, summary in character. He believes that examples of each of these postludes would be needed. He would like to see a devotional postlude. He does not like loud, energetic, march-postludes. He prefers the devotional postlude, not too long—say, five minutes. The postlude may be to some more consequence in his middle. Then he favors a short devotional postlude, summary in character.

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"He even had a special staging arrangement by which the conductor co-
ordinated the color to emphasize the intensity of the orchestral sound."
Mr. Dow, who began his experiment with a small screen and a few spot lights in his home, found the original results both interesting and intriguing.
Fascinated, he received the idea with such enthusiasm and enjoyment that he gradu-
ally increased its scope through the use of rudimentary props. Eventually, of course, it was a natural step to think of applying the whole technique to interpretation of music.
A branch tasked to a piece of ply-
wood, through the magic of the screen the lighting, became an engaging scene itself, washed in moonlight for the "City of Lane of Deba"; a small cross of rough lumber cast its shadow in shining depths of the sea where the en-
gulfed cathedral lay forgotten except for the music of the same composer--and the audiences at the two introductory concerts both heard and saw the wonder of the monks tolling its long submersed bells for Matins. The Three Fantastic Dances of Shor-
tons, which assumed an abstract form by the shadowed patterns cast on the screen by roughly-carved plywood blocks set up as a background for a ballet solo interpreting the first composition, and his individual style were so perfectly meshed as for the other dancers added grooves to the motion to the music. Seemingly casual arrangements of aluminum foil served as reflectors for a simulated Inferno...bubbles arising from the bottom of the sea were achieved the same way...and cloud effects resembling the rising of the moon res-
ulted from another combination of lights and fog.
One of the most beautiful aspects of this concept was the way in which the feeling of music to reality and achieve an entirely new artistic sensation. Mr. Dow, who--of course--has these qualities in plenty, as his success as an architect has long demonstrated, anticipates that future performances will prove to be even more enthusiastically received.
The seemingly limitless application of this concept and its adaptability is practically every art convey a potential that could bring new significance to the drama, television and the concert stage...
One critic, who compared Mr. Dow's achievement with Pablo Picasso's cu-
bis art form, spoke thus:
"Any way you look at it, Midland's..."

A PICTURE PAINTED IN SOUND
(Continued from Page 15)

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ACCORDIONS
(Continued from Page 9)

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list and counterbalancing the five stars,
are preferred to work independently, as
...and recommended by famous
CONTRIBUTORS TO THE
Organ magazine, as with the Italian Caspare Angiolini,
Mr. Dow was indeed proud of his music, and a fragment of it has survived in a collec-
tion of Duport manuscripts at the Li-
No. 34, N. Y. (Dept. F)

TO AUTHORS

SING TOGETHER
With
HARRY MINTON WIBER
Konsoladized Music Publishers, Inc.
240 W. 55 St., New York, N. Y.

APRIL, 1956

ORGAN QUESTIONS
(Continued from Page 45)
92 to the quarter; Fugue, 96 to the quar-
ter. (3) The Vox Hunama has a great beautiful singing effect which was used with other very soft stops, but is ineffective with other types of stops. Its characteristic makes it possible to use as an accompaniment to singing.

"...and the audiences at the two introduc-
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"...and cloud effects resembling the rising of the moon resulted from another combination of lights and fog."

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RESPONSIBILITY OF MUSIC EDUCATION
(Continued from Page 12)

1. Do you have an interest in the art of music beyond the immediate concerns of your school position, and if so, what evidence can you supply to prove this interest?

Are you making a continuing effort to perfect your equipment in music teaching to become a better performer or composer?

In reference to the first question—the interest of school music teachers in the art of music—It would like to cite rather startling statistics. There are more than twenty-seven thousand secondary and tertiary levels of music in the United States and more than one hundred and thirty-four thousand elementary schools, not to mention colleges, universities and professional schools. Music teachers in the elementary and secondary schools number more than six thousand. There are countless additional thousands who teach in colleges, conservatories and private studio. Contrast these impressive figures with the sales of the recording of a contemporary symphonic composition or the publication of such a composition. You will be shocked, I hope, to discover that despite the huge amount of music teachers at work in the United States and the large number of such schools, conservatories, colleges and private teaching studios, a contemporary symphonic recording rarely sells more than two thousand copies and the realization of the study score of a contemporary symphonic composition rarely makes five thousand copies. I might cite the authorities who have given the information on which the foregoing statistics have been based. The sources of my information are MENA, the National Education Association and a report of a leading record company and a leading music publisher.

It is apparent from these statistics that music teachers are not interested in contemporary music, at least contemporary music which is not of practical use in the classroom. Even if the scores and records of contemporary symphonic works were purchased for school libraries—a situation which I know, of course, not to be the case—it would still be true that only a minuscule percentage of the music teaching profession is interested in what is taking place in today's world of music.

You may wonder why I have chosen to cite contemporary scores and records and standard works which perhaps interest you to a greater degree. The reason for not having cited statistics on standard works is that the public, in general, is large buys so many of these records that there would be no way of isolating the interest of the disinterested portion of the profession. Furthermore, the small sales of recordings and publications of contemporary music enables me to prove to you that music teachers as a group are as apathetic as the general public regarding new music. But unlike the general public which "knows what it wants"—another way of saying "likes what it knows"—music teachers have a professional responsibility to keep abreast of developments in their field.

If a teacher of literature were not interested in contemporary writing as well as the literature of the past, you would, I am sure, unhesitatingly state that such a teacher was out of touch with the present and that he would be incapable of introducing his students to the literature of the present as well as the past. In other words, you would expect him to have a continuing interest in literature and to introduce to such students contemporary writings as well as those suitable for their particular stage of advancement. The same principle should hold true for the music teacher. He should have a broad acquaintance not only with the general literature of such a composition but also to make it his business to be familiar with music that is being written today by the leading composers of the world. This interest should go far beyond the mere selection of materials suitable for his classroom.

My purpose in bringing this situation to your attention is the hope that you will be interested in what I have to say. The curricula of school music departments often include classes in the appreciation of music.

The quality of instruction in these classes is of crucial importance in bringing students to music or in turning them away from music. It is difficult to understand how classes in music appreciation can be given without the inclusion of the music of our own time. Yet, as we know from the dreary statistics I have cited, this must be the case in all but a few exceptional situations.

Participation in music by music teachers automatically makes you a part of the world of music with all its implications in the way of responsibilities. What are you doing, for example, to develop an interest on the part of your students in the symphonic and operatic literature? Do you endeavor to give your students the opportunity to hear such performing organizations or even of bringing them to your schools? And are you prepared to explain to your students on the whole what they hear on such occasions? Some of this activity I know does take place.

To make it absolutely clear that I realize that there are music teachers who are truly dedicated to teaching and to the advancement of music, let me add that I think it is the most effective way to advance music in the schools and to introduce students to music as a performing art and as teachers, to become better musicians. This is the true responsibility of the music educator to music.

THE END

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Cymbals, Old and New
by Wilton Belton

HAVE you ever realized that one of the beautiful things about learning the early history of musical instruments is to read about them in the Bible? In so doing, you will find mention of wind, string and percussion instruments, and often accompanied by a description of the people who played upon them and the occasion for which they were used.

Standing out with importance among such persuasive historical instruments are the cymbals.—"Praise Him on high-sounding cymbals; praise Him on cymbals of joy," as we find in the Psalms. Another reference mentions the tinkling cymbals. Bible students tell us that the tinkling cymbals were much the same as those used in our orchestras today, as the word tinkling originally meant a loud sound! The high-sounding cymbals were very small and produced a high pitched sound. We have no counterpart of those small cymbals today, so when a composer wishes to bring that type of sound into his composition he uses the glockenspiel—a set of small bells or metal bars struck with a mallet.

Probably first used by the Arabs, cymbals are of very ancient origin. The finest ones today are made in Turkey. What metals are used in them is not known, as this is a secret kept by one Turkish family from one generation to the next for hundreds of years. The Turks, it is said, inherited their skill from the Persians. The Egyptians used cymbals of copper.

A young music student once said that a cymbal player looked to the audience as if he were throwing the music up in the air. This upward brushing or sliding motion he makes is necessary to give the proper vibration and to prevent the plates from deadening their own sound. Perhaps it was the effect of the sound ringing upwards that caused the people in Biblical times to give the cymbals such an important place in religious ceremonies.

These interesting instruments, made of two brass plates with leather handles, seem to possess the power of emphasizing and punctuating great thoughts in music. A good example of this is found in the noble lines of the famous cymbal stroke at the climax of the Prelude to Wagner’s opera, “Lohengrin.” And again, in the last movement of Dvorak’s “New World” Symphony, when a single stroke on the cymbal rings forth and then vibrates into silence. Berlioz revived the use of the “ancient cymbals” in some of his scores, and Debussy used them in his Afternoon of a Faun. (These parts are sometimes played on the glockenspiel.)

Speed-work and Your Brain
Did you ever study Chopin’s Etude Op. 25, No. 6? Or, did you ever hear it played? It is very beautiful, and it is also a very good example of how fast the brain and fingers must work while playing it. Of course, you can think of many other examples of speed work, too, some not as difficult as this Etude.

In this composition Chopin wrote two-thousand, six hundred and thirty-nine notes! (and it is a short piece.) It is usually played at a speed that requires two thousand cym-bals, which means that twenty-two notes are played every second, right and left hand, both playing the speed of the same time. That is certainly splitting the seconds!

Of course a pianist must have fingers and hands equal to the job of playing very fast, but he must also have a brain which is always in control of the situation, just as a driver of a speeding automobile must always be in control—or else!

Musical Loom
by Frances Cormans Risser

My piano keyboard is a loom, with the threads of notes. If I am patient, I will weave a tapestry some day.

A lovely, tuneful masterpiece is Spun on this magic loom, by one Turkish family from one generation to the next. They are the cymbals—"Praise Him on high-sounding cymbals; praise Him on cymbals of joy" as we find in the Psalms. Another reference mentions the tinkling cymbals. Bible students tell us that the tinkling cymbals were much the same as those used in our orchestras today, as the word tinkling originally meant a loud sound! The high-sounding cymbals were very small and produced a high pitched sound. We have no counterpart of those small cymbals today, so when a composer wishes to bring that type of sound into his composition he uses the glockenspiel—a set of small bells or metal bars struck with a mallet.

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Cymbals

An orchestra would be complete without its cymbals.

Sometimes the cymbals, instead of being clashed together, are struck with a drum stick or with a soft timpani stick for different effects; sometimes the plates are together with a drum stick roll reverberating between them. One of the pair of cymbals is often fastened to the shell of the bass drum as a loud sound, and played by the cymbal player. The next time you attend a symphony orchestra concert pay particular attention to these modern, yet ancient instruments, the cymbals.

Who Knows the Answers?
score One Hundred is Perfect)
Who is a maestro? (5 points)
Do you know D flat F A major minor? (10 points)
Who composed "Army in the Sky"? (20 points)
How fast must you play Beethoven’s Etude in order to earn a perfect score? (10 points)

Answers to Beheadings
1. A device for deadening or softening the tone of a musical instrument; 2. Augmented; 3. Chopin; 4. Tchaikovsky; 5. Moussorgsky; 6. g-sharp minor; 7. A symbol signifying a pause; 8. Ten; 9. Nikolaus; 10. (a), Hawaii; (b), Cuba; (c), Texas.

Answers to Beheadings

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Extension Fingering, which will be discussed later, but while we are con- cerned with arpeggios it seems logical to go on to diminished seventhes. See Ex. K.

In this fingering it is important to observe the bringing forward of the 1st finger in the ascending arpeggio moment the 3rd finger stops the string. The 1st finger must move across to the next string and forward one whole-stop. The lst finger must move across to the moment the 3rd finger stops the string. Extension Fingering, which will be

Notice the 3rd, 4th, 5th and 6th notes next string and forward one whole-stop. The lst.finger must move across to the moment the 3rd finger stops the string. Extension Fingering, which will be

YOU'RE THE TOP
(Continued from Page 23)

Rock Club. When he began getting about again, on crutches, he wrote "Leave It to Me." In 1948, while re- cooperating from the twenty-first opera- tion necessitated by that accident, he wrote "Kiss Me, Kate." Many of his greatest successes were written in the inter- venting ten years when he spent most of his time in sharp pain. Cole Porter is slightly built, with dark hair and dark eyes. He has the blunt fingers of a pianist. He tells you he does not have an absolute pitch. He is however, well reserved, but becomes shot through with enthusiasm when he speaks of some new find from his constant studies in the musical styles and the individualities of composers. His greatest enthusiasm is in the musical stage. 

You ask Cole Porter how the young composer prepares himself for success- ful writing. "That's a hard question," he replies; "a composer's success depends on the quality and vitality of his personal expression. You can't tell the order in which he wrote his work. Without such variety, the

For five years, working on his own, in addition to teaching experience he has gained much in theory, counterpoint, musical forms. Jerome Kern had a thorough education in music. To-day, Richard Rodgers and Oscar Hammerstein, the lyric writers of "Oklahoma" and "Carousel," are the envy of the music world. Cole Porter is still the greatest of the song writers. His greatest enthusiasm is in the musical stage. His greatest successes were written in the inter- 

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tions are available to key melodic lines against the rich organ background.

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THE WALTZ AND OP. 39
(Continued from Page 16)
The entire set, then, favors the area of four and five sharps with greater emphasis on the keys of G & C-sharp.

Beyond factors of key relationships, the Waltz and Op. 39 by Brahms, opens with the same rhythm and C-sharp minor as the B-Minor Waltz Number 14. The end point of the general statements about the Waltz in this piece is B major. A similar case seen when the graceful concluding section of Op. 39 begins with the same rhythm as Number 15 opens with the same rhythm in C-sharp minor and expresses the terminal character of the waltz.

SUMMARY
The main points are:
1. The Waltz of Op. 39
2. The Waltz in C-sharp minor
3. The Waltz in B major
4. The Waltz in C-sharp major
5. The Waltz in C major

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(Continued from Page 21)
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