7-1956

Volume 74, Number 06 (July-August 1956)

Guy McCoy

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Preface by ARTHUR LOESSER

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A Modern Approach to Efficient Practice and Musically Performance.

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The Lieder Singer, Imrgrad Seeleford

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etude—july-august 1956

July-August 1956

Vol. 74 No. 6

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Melrose Park, Ill.
Xaver Scharwenka, the pianist and founder of a famous conservatory in Berlin, was a man of art. He wrote in his autobiographical brother Philipp who is three years older than I am, having been born in 1856. With the help of a table of logarithms, the year of my birth may now be determined. Metethuselah geographic research has established the fact that I was born in a little town named Santer. There I grew up, the joy of my parents, and the despair of my neighborhood. Old inhabitants still recall with horror the time when I decorated the walls of houses with charcoal drawings of locomotives, on which the engine stood and played the fiddle. This was the first sign of my ardent love for music and travel.

Scharwenka acquired fame with a classical opera related at considerable length.

Although the whole world, or at least the feminine half of it, knows the celebrated piano piece "A Maiden's Prayer" little is known about his compositions. Tekla Badzuradzka was born in Warsaw in 1831, and died at the age of twenty-seven, in 1860. Possibly she realized the extent of fame that her piece would bring her. It was first published in Warsaw in 1851, and printed in three years later. Thus, unaccountably, "A Maiden's Prayer" spread throughout Europe alike the potato-rust infection. She wrote nearly a hundred more saloon pieces, none of which survived.

This dearth of opera is Tekla Badzuradzka was delivered by H. Mendel in his "Musikalische Gesamtausgabe-Lexicon": "Her timely but prevented her from inundating the world with similarly decentoring performances of her perpetrating Moe." The score of the opera "Bernice" by Giovanni Froschi stipulates the following cast and choral requirements: two sopranos, one tenor, one baritone, 100 soldiers, 100 horsesmen in iron armor, 40 mounted trumpeters, 6 drummers, 2 Irish instrument players, 6 charioteers, 116 horses, 2 lines led by 2 Turks, 2 elephants, a pack of wild bears, bears and lions, 100 Indians, 1000 Chinese, 1000 Arabs, 1000 Turks, and finally a 10000 man army. This tally is as silent as to whether the composer's requirements were met.

Yielding to an unspoken demand, Scharwenka sat down at the piano and played his "Polish Dance." He then told me the story of the piece that over a million copies of the piece were sold in America in pirated editions. He also offered an offer to a publisher to arrange the Polish Dance for eight hands. In reply, he wrote a witty poem in German, in which he lamented the prospects of having forty fingers, eight eyes and four noses participate by touch, sight, and smell, in executing his work.

Scharwenka's brother Philipp was also a composer, and also wrote a number of Polish dances, but he never achieved the fame of his younger brother. Both were teachers at the Scharwenka Conservatory in Berlin. During Scharwenka's visits to New York, "The Home Journal" published this description of the two brothers: "Xaver Scharwenka was of military bearing, handsome, alert, a man of action. Philipp was shorter, Willy more attractive. Both were teachers at the Scharwenka Conservatory in Berlin."

Dear editor:

I have just finished reading the article "Amoroso" by Jackson in your February edition of the ETUDE and must say I enjoyed every bit of it. Mr. Neupauer certainly knows he is talking about when he says (practically) slowly, correctly, having heard his famous Accordion Orchestra many times in the past I know that each and every one of his students succeeds. Mr. Neupauer must be well versed in the teaching of music and could write many articles that would help students as well as advanced musicians in their work.

I am only one of the many who I am quite sure would welcome reading some of his timely articles on music, studies, lessons, etc.

Nick Wayne
Sharon Hill, Pa.

EDUTE COVERAGE

Sir: I have enjoyed the Etude Magazine for the last few years and as such would like to offer my opinion regarding the changes in our magazine this last year.

Over the past year, there has been a wealth of material to place at the disposal of our readers and so we have good teachers, I believe more thought should be given to toward improving the future of the private teachers and their students. We are now facing the need for more editors and this is also being allowed to the student studying privately.

You are covering a lot of ground when you try to merge the material for the two groups within the pages of one magazine.

Jane Schulet
Lakewood, California

(Continued on Page 10)
Columbia University's Mozart Festival, celebrated during April, featured a series of lectures and concerts ... programs in schools and orchestras.

The Southwestern Symposium of Mozartiana, including autograph scores of Mozart's music. A special exhibit of costumes and related sculpture and painting, was on display in Low Library. The Mozarteum Orchestra of Salzburg, the Little Orchestra conducted by Thomas Scherman, and various soloists participated in the concerts.

National Music Week was observed throughout America this year from May 6 to 13. President Eisenhower, recognizing the celebration, said in part, "I am glad that in a number of community celebrations there will be programs featuring local composers and musicians. Through outstanding works many of our present-day composers have contributed greatly to the nation's musical prestige. I hope that our celebration will stimulate many future accomplishments in the field of musical composition and in that of performance. To all who participate in Music Week, my warm best wishes."

The Royal Danish Ballet will tour the United States and Canada beginning in September. The repertoire will include eleven full-length ballets. This is reputed to be the largest ballet company ever to visit this country.

The International Society of Friends of Beethoven is erecting a new Beethoven Hall in Bonn, Germany, to replace the one destroyed by bombs during World War II. Cooling 3,192,000, the modern white stone structure will contain a large auditorium, small rooms and a 300-seat restaurant.

Robin Hood Dell in Philadelphia opened its six-week season on June 18, with Eugene Ormandy conducting as all-Beethoven program. It was a program in keeping with the dedication of the new Dell, entirely rebuilt from top to bottom. The programs include one of the leading artists, vocal and instrumental, together with noted conductors. Among these are Rudolf Serkin, Josef Krafchakshick, Elaine Malbin, Erich Leinsdorf, Eric Moravec, Frances Yeend, Elena Lupescu, Natalie Mosca, Josef Iturbi, Franz Allers, Alexander Haba, Leonard Bernstein, William Steinberg, Jan Pretre, and Zino Francescatti.

The Berkshire Festival is offering the Music Shed concerts again this year, plus Bach-Mozart concerts by a chamber orchestra of Boston Symphony players, and other chamber concert. Bernard Goodman will also in the U.S. Clarinet Concerto. The Festival runs from July 7 through August.

The first concert of the season in the new Intemational Cultural Center of the American Musical Academy in Mexico will be for the benefit of the American State, has been set for October, at Prmceton Hospital, March 26. At the age of 74 Philadelphia-born, he toured the U.S. and Europe in violin recitals beginning in 1903. He has been a director of the Rochester and Eastman Schools of Music.

The Ballad of Baby Doe," a new opera by John J. Townsend and Mortimer, premiered by the Central City Opera, Colorado, on July 7. Dohors Wilson, Martha Lipton, Walter Cassel and Frank Quinlan, all of the Met, will sing the leads in the new production.

Eastman School's 26th annual Festival of American Music was held in Rochester, New York. Besides three chamber operas, by Louis Moncher, Ravi Shankar and Genn, the Festival included performances by the Eastman-Rochester Orchestra, under Leonard Bernstein; the Cantata Singers, conducted by David Fries, and the Symphonic Wind Ensemble directed by Frederick Fennell.

Contemporary Concerts Iews, a new Chicago music group, presented its first concert on May 2. The Fine Arts Quartet played a Schubert Quartet No. 4, Beethoven's Quartet No. 4 and Riegger's Quartet No. 2.

Herbert von Karajan, conductor of the Berlin Philharmonic, has been appointed as artistic director of the Salzburg Festivals for a three-year period. Until new the Festivals have been supervised by a board of directors, and although Mr. Karajan's appointment will eliminate some lack of central authority, other conductors will be engaged for much of the opera and concert season.

The Columbia University Opera Workshop, directed by Felix Breitzen and Rodolph Thomas, produced Robert Ward's "Pantaloon" for the first time at the Juilliard School in May. The opera's libretto, by Bernard Stambler, is based on Ayerley's play "He Who Gets Slapped." The production was sponsored by the Alice Milton Fund.

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The cover this month Memories of small town or rural life are sure to be evoked by the picture used as the cover subject on this month's ETUDE. The artist, Paul Sawitsky, has caught the atmosphere of a small town in the U.S.A., so much of which in the summertime is connected with the hand stand in the park. The pavilion depicted here was photographed from a farm sample from sketches made at Lyndonville, Vermont. It is quite possible that a close observer will be able to find points of similarity with personal memories of his own hometown. "Band Concert" was reproduced from the Fernand Bourges Collection of Ciere Negatives in the American Museum of Photography whose courtesy and co-operation are very much appreciated.

Gregory Simonson (1), matching room service head waiter at the Biltmore, Stratford Hotel in Philadelphia, will Half March, Master of covenants, "The World of Music," television pro- gram, Mr. Simonson whose great love for music has led him to amass a tremendous fund of information on things musical, recites his ideas in the 600 words assigned to him in his chosen category "classical music." Although he probably loves every note on his program, Simonsen is one of several music experts to whom the music of our time along with classical music has been left to light on the CRS program.

(Continued on Page 70)

etude—july-august 1956
The analyst of constructive bent who would decode twentieth century music with its bewildering diversity, its frequently experimental, heretofore tentative nature, is assuming a pioneer’s task for which he should be praised regardless of the ultimate value of the results, for only as we examine and re-examine the musical products of our own time will their technical and esthetic features emerge. Allen Forte is one of those intrepid spirits who, in a volume perhaps too slim to be its proper significance, has selected nine compositions from the works of Bartók, Copland, Hindemith, Milhaud, Schoenberg, Sessions and Stravinsky for rigorous analysis. A highly commendable feature of the publication is the inclusion of the scores of all but three of the works, and the range of styles represented is limited only by the adherence of each piece to the diatonic system of the past, neither microtonal nor electronic pieces being included. However, the variety of analytic problems that are to be found is enough for the purposes of the author.

Forte’s procedure is to set up a few parameters of the eleven in the first 24 pages and thereafter to apply them to the nine pieces. It is an opening part of this analysis. Forte’s task to the extent that the author has set for himself, for it would be a remarkable feat to reach, in a volume many times the length of this one, the ends at which the author aims. They are: to discuss characteristics of all Western music; to consider the poststructural bases of earlier tonal relationships; to reveal the concept of triadic tonality; to treat the piece as an underlying analytic feature of the presentation in the piece. These are a few of the many conductors to meet this need have been forced and inane. Still other conductors are eager to participate in the mixed-up stack of musical ritual. Don’t pile it up like Julliard, and let us suggest a few things that you might try.

MUSIC IN FOCUS

by JAMES B. FELTON

Julliard Festival

To celebrate its 50th anniversary, the Julliard School of Music, a prominent music conservatory run by some 33 American composers during February and April. Vocal works, instrumental compositions, and orchestral music by composers as diverse as Roger Sessions and Robert Ward, Henry Brant and Aaron Copland, and works by many conductors to meet this need have been forced and inane. Still other conductors are eager to participate in the mixed-up stack of musical ritual. Don’t pile it up like Julliard, and let us suggest a few things that you might try.

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LETTERS TO THE EDITOR
(Continued from Page 5)

Caring for the Voice

Sir: Cesare Siepi's article "Caring for the Voice" (Etude, January, 1956) is both admirable and disturbing. Its merit lies in the explanation of pure phonation and exercises contained in the first half of the article, in the treatment of the breathing and in the general common sense health advice in the ending. Its error, which may do great harm to the voices of your readers, concerns a common misconception: Mr. Siepi gives to the human voice one more register than nature did.

The truth is that every voice, regardless of its quality has two registers: high and low.

The vocal chords are two horizontal muscular bands. They produce two pure registers: high register and low register. The article confuses the stringing of the vocal chords with the resonation of the sound. These are distinctly different processes. The chambers immediately above the throat establish resonance. But the basic pitch and register are initiated by the vocal chords. Since there are only two chords, there cannot possibly be more than two registers.

To say there are more than two vocal registers is like telling a violinist that his violin has five strings. To confuse the stringing of the vocal chords with the resonation of the sound is like confusing the singer with the room in which he sings.

Maralyn Woodall
Stockton, California

Comments on ETUDE

Sir: The ETUDE music magazine has been in our home for over 50 years and I have always looked forward to each new issue, and you can imagine how interested I was to see what the smaller size would be like.

I like it; but have any of your subscribers mentioned missing the violin and organ numbers? They just happen to be the first things I'd look in and play, using them often in my church and finding your selections good.

Cora Adela Han
White Plains, N.Y.

I think ETUDE has been steadily improving and I much like the new format. I happen to be interested especially in violin as I teach it and I look forward to Mr. Harold Berkley's articles and answers to questions. He seems to be an excellent authority.

Jane Foder
Grand Island, N.Y.

Acknowledgment

Sir: I wish to express my true enjoyment and appreciation of the article "The Man Who Taught What Robert Schumann Taught Us" by Mr. Jacob Neuenauer on the occasion in the February issue of ETUDE. Though it deprecates the problems of a teacher trying to "put across" to the student the very necessities in becoming a musician. Being an accomplished student, I feel great satisfaction after reading the most interesting bit of information. As last I feel as though the article is coming into the forefront of American culture. Thanks to your article we have progressed eight steps further toward our goal. Thank you.

Emile Anne
Burlington, New Jersey

Sir: ... so long as I live I will take ETUDE! It has been my help and inspiration for over 50 years. First copies were given me, and I have them all.

I am enclosing the 3 free offer slips for students of mine—maybe you can maybe give the slip to the students. I am enclosing the slip in the hopes that it will get to the music magazines, and that it will be printed, if they see how good the magazine is, I teach piano but am interested in music, and thank you for this page—it broadens my music horizon.

Very truly yours,

Boyrin, V. Del.

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by Virginia Oakley Beahrs

daylight & darkness

Robert Schumann in the years after Leipzig

A THIRTY-FOUR Robert Schumann was faced by the tragic necessity of trying to escape from the music which was his very life, confessing that "it eats into my nerves like knives." His doctor urged him to leave Leipzig, city of music and poignantly memorable. It was here that he had turned from the study of law, fired with ambition to become a piano virtuoso, only to cripple his hand with a home-made device designed to strengthen it. In its stead had come some measure of success as composer and critic, with his "New Paths of Music" established as a leading musical journal. In Leipzig he had gathered the friendship of Felix Mendelssohn, whose gay, light-hearted disposition was so different from his own retiring, soulful nature. And here he found his beloved Clara, a pianist of phenomenal skill, their devotion so deep that it could not be shaken by the machinations of her irate father—though for a time, during their troubled courtship, he prayed for each day to pass without loss of his reason. Of this "harmonious combination... of the inventive man with the interpretive wife" Schumann bemoaned the lack of true musical interest in Dresden and the dominance of those who "bite into anything new as if it were a sour apple." Clara tried unceasingly to shield him from life's troubles and to popularize his works through her playing, but complained, "The people here have no blood and cannot pump up a bit of enthusiasm for anything." The ears of official musical Dresden were always to be closed to them. But the Schumanns were welcomed into the artistic circle gathered around Ferdinand Hiller, an old Leipzig friend, now directing the Dresden Singakademie. These people, like others, found Robert quiet and withdrawn, yet available and kindly. He bore himself with a calm dignity, speaking and moving slowly. Richard Wagner, Court Music Director, whose "Rienzi" was the current craze, was one of the group. He thought Schumann impossible in conversation, remaining "as good as dumb for nearly an hour," but admired much of his music: and gave him an inscribed copy of the "Tranquillo" score. From a study of the music, Robert had little sympathy with the entirely new harmonies, but he was haunted by the fear of returning darkness and had a horror of high places, sharp instruments, and medicine. Yet there were periods of "daylight," when he would find "unspeakable joy" in his compositions.

Schumann bemoaned the lack of true musical interest in Dresden and the dominance of those who "bite into anything new as if it were a sour apple." Clara tried unceasingly to shield him from life's troubles and to popularize his works through her playing, but complained, "The people here have no blood and cannot pump up a bit of enthusiasm for anything." The ears of official musical Dresden were always to be closed to them. But the Schumanns were welcomed into the artistic circle gathered around Ferdinand Hiller, an old Leipzig friend, now directing the Dresden Singakademie. These people, like others, found Robert quiet and withdrawn, yet available and kindly. He bore himself with a calm dignity, speaking and moving slowly. Richard Wagner, Court Music Director, whose "Rienzi" was the current craze, was one of the group. He thought Schumann impossible in conversation, remaining "as good as dumb for nearly an hour," but admired much of his music: and gave him an inscribed copy of the "Tranquello" score. From a study of the music, Robert had little sympathy with the entirely new harmonies, but he was haunted by the fear of returning darkness and had a horror of high places, sharp instruments, and medicine. Yet there were periods of "daylight," when he would find "unspeakable joy" in his compositions.
this would already be a good vintage."

Mendelssohn, though fond of Schumann, could not reciprocate such devotion wholeheartedly. He did agree to send Schumann to Leipzig to attend the famous Gewandhauskonzerte, and Schumann was overjoyed at the prospect of securing recognition for this work. But the Symphony was placed at the end of a long program, in which the whole of Rosetti's "William Tell" overture was repeated, so that the audience "could little appreciate" his music. Robert was distressed that his friend could not understand such genius. Clara, on the other hand, was only giving the public what it wanted.

Clara, depicting such indifference, planned a series of concerts in Vienna, the scene of her father's triumph. As a child first three were a dismal failure, the third especially disappointing, because it included a new A minor Piano Concerto and the Symphony in C by Jenny Lind, the popular singer, attended, and was shocked by the mere existence of applause. She found Clara near tears afterward, with Robert comforting her: "Never mind, Clara, dear; ten years from now people will cheer you. She insisted upon singing his songs in their final concert, thus assuring its success. "Mozart after Vienna's rebuff.. Later as, many years before, it had cheered Wagner, 

"can do more than all my playing."

On the homeward trip they were received everywhere they were given a glorious reception in Zweckau, Schumann's birthplace, where they visited in July, 1847. Their concert was followed by a torchlight procession and serenade.

Soon after, Robert was saddened by the report that certain publications of his sorrowful fancies still remained; he had offended Mendelssohn, always highly sensitive, and caused a coolness to the painter. "She was in the mood of her death, Mendelssohn, the "greatest of all us," she was deeply affected, and Robert soon gave an interview with IRMGARD SEEFRIED.

To these general requirements of Lieder singing, certain others are added according to where one sings, and under what circumstances. So far the Lied has found its best development in platform and operettas where, in the broadest sense, it offers, the singer remains in concert dress, without make-up, and avoids recourse to gestures or "acting." Interpretation is reduced to the purest of the words, and such contributory expressiveness as is revealed by the expression of eyes and mouth, and the carriage of the body.

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The SINGING of Lieder ranks among the sublest, and hence the most difficult, forms of art. The work themselves are brief—even a long Lied is much shorter than a single sonata movement. This means that the full color, meaning, flavor of each must be presented at once, without long preparation, and so concentrated that the hearer gets a complete and authentic emotional impression in less time than it takes to develop one theme in a longer work. This makes great demands on the singer. The mood of a Lied must be established with the first note of the introduction. And it must be maintained (or developed, or drastically changed, according to the demands of the music) with an emotional impact which, constantly holds of the hearer and draws him on in the unfold- ing of meaning.

In second place, the singer's voice must be so controllable as to serve almost as a background to the emotional projection. And, finally, this dual sending forth of emotion and voice must be accomplished with the barest minimum of meaning.

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Charles E. Ives

Part Two

by JOHN J. BECKER

T is ALMOST impossible to give a word picture of Ives as a person. He was a man of utmost integrity, modest, gentle, kind, humorous, and considerate, always willing to help others, while at the same time he was excitable, bombastic, intolerant of stupidity and hypocrisy. He had to be a realist and a man of firm convictions to write the original music he did, and to plan and order his life to conform with this intention. On the other hand he was a dreamer and a visionary, hearing within himself sounds and music inaudible to others, combinations of sounds which needed new technical innovations for expression and which were not easily comprehended or understood by his contemporaries.

Quotations from “Essays Before A Sonata” will let the man speak for himself.

When speaking of Hawthorne, he wrote: “Hawthorne’s Art was truly and typically American as is the art of all men living in America who live in a world of their own and in freedom of thought and action.” He is like to begin with the music, steeping himself in Schubert’s own conceptions so thoroughly that, when I add the less valuable words, the music may take the lead in the interpretations, governing them as it were, any deficiencies in the text. How to explain the process which begins with the first studying of a Lied and leads, ultimately, to a maximum of intimate communication? One singer whose task then is to blend two elements which are intrinsically unassimilable in any freedom of Art according to like is to begin with the music, steeping myself in Schubert’s own conceptions so thoroughly that, when I add the less valuable words, the music may take the lead in the interpretations, governing them as it were, any deficiencies in the text.

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By Eliot Hemstead

Robert Schumann: the years

Across the years of Robert Schumann: the years

There are many secondary episodes in the lives of great men that have less to do with the actual progress of their success and failure. In the case of Robert Alexander Schumann some of these are so well known that the real significance of his life work has been almost overlooked. His struggle to come to terms with the inordinate demarcation of law the life of the young musician. The injury to his fourth finger as an obstacle or turn of fate to his becoming a piano virtuoso has received too much attention in the light of his aversion to public appearances.

Having made the decision between music and law, with some help from Friedrich Wieck, he set himself a sort of six-year plan to prepare for the concert stage, and worked with a will. The finger injury brought him again to the vocational crossroads, to the decision whether to commit himself to a musical career without the prospect of becoming a virtuoso. With composition under consideration, the duration of the injury was not the deciding factor alone.

As early as 1830, before quitting Heidelberg to study with Wieck, Schumann’s aversion to public appearances. “Now and then I discover that I have imagination.” This discovery of Schumann should have enabled him to make his decision, but the problem was not solved as quickly as that. Schumann had been a zealous admirer of the writings of Jean Paul Richter, which fed his lively imagination, although they taught him little in the way of good form or style. It was in the field of literature that his imagination should have enabled him as Florestan and Eusebius, derived from the Völts and Jean Paul’s Fliegeljahre, Florestin represented the millenium aspects of his character and Eusebius his less active and dreamy traits. Those two are portrayed in his “Carnaval.”

Other items were signed Raro, Jeanquint, and with numbers, 2, 12, 22, suggestive of the dual sides which confronted him so often.

The contributors to the journal professed through their assumed names to be members of the Dichterkring, a league of patrons of the arts holding common views and at war with the Philistines, and its borderline narrow, prosaic standard. Schumann and his collaborators looked for a new era of freedom and vitality to be built upon the foundations of Beethoven, Schubert and Weber. The New Zeitschrift für Musik, for encouragement of the efforts of young artists. The publication was a protest against the “hoary dashing” of mediocre works by the current critical publications. "The day of reciprocal compliments is gradually dying out," the Neue Zeitschrift said, "and we must confess that we shall do nothing toward reviving it. The critic who dares not attack what is bad is but a half-hearted supporter of what is good." A style of criticism differed widely from the prosaic and moderate treatment of Schumann by the respected articles by Schumann, being signed by various pen names and symbols, such as Florist, Eusebius, deriving from the Völt and Jean Paul’s Fliegeljahre, Florestin represented the millennial aspects of his character and Eusebius his less active and dreamy traits. Those two are portrayed in his “Carnaval.”

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The year 1656 has been the occasion of three centenaries, covering 100, 200 and 300 years. Most of us knew about two of these—Robert Schuman’s death in 1656, and Wolfgang Amadeus Mozart’s birth in 1756, but relatively few knew of the third, the death in 1656 of the celebrated English composer, Thomas Tomkins. The author of our article, Denis Stevens, is a versatile English music teacher and scholar who has spent most of the past year in our country, teaching at Cornell and Columbia University.

J U S T T H R E E H U N D R E D years ago, in an English village between Worcester and Droitwich, one of the greatest musicians of the day was laid to rest by a sorrowing son and daughter-in-law. The summer had been unusually troublesome one, marked by drought, disease, and high prices due to damaged farm crops. But much loved and widely mourned musician, Thomas Tomkins, organist of the Chapel Royal and of Worcester Cathedral, was no victim of disease. He had lived a full eighty-four years, and most of that time had been spent in the practice and composition of many kinds of music.

Tomkins was born in Pembroke-shire, about the year 1572, and he grew up at St. David’s where his father was organist and master of the choristers. Thomas and his brothers were all skilled in singing and playing instruments, and many of their children became musicians also. On a much smaller scale, their eight might well be compared to the Bach dynasty, for the historian Barney affirms that the Tomkins family “produced more able musicians during the sixteenth and seventeenth centuries than any other which England can boast.”

In 1607 Tomkins took the degree of Bachelor of Music at Oxford. In 1612 he was appointed Master of the Choristers at the Cathedral, and in 1622 he was appointed organist at the Chapel Royal. He grew up in the very midst of this comparatively new mode of keyboard music, and when the most famous of all keyboard anthologies came to be compiled, five of his pieces were included. They still can be seen in the modern edition of this anthology—The Fitzwilliam Virginal Book—named for the Cambridge Library where it is now kept. Some of the music is available on records, in the series called Masters of Early English Keyboard Music (Oiseau-Lyre, O 50 067).

There is every reason to believe that Tomkins was a serious and hard-working student, for he was appointed organist and master of the choristers at Worcester Cathedral at the relatively tender age of twenty-four. Before he was out of his twenties he was asked to write a coronation anthem for the accession of King James I in 1603. In 1667 Tomkins took the degree of Bachelor of Music at Oxford, and not long after he was appointed organist at St. Paul’s Cathedral in London. He was one of several outstanding composers who wrote a funeral anthem, and perhaps because of this and the coronation anthem, he was soon thought of as a candidate for a place in the Chapel Royal. The records indicate that he sang in the choir of the Chapel before actually being appointed a Gentleman, but this was a fairly normal procedure. Standards of performance in the Chapel were then so high that it was thought expedient to give prospective members a trial, and they often served for several years as Gentlemen Extraordinary, which brought them much respect but no wages.

Tomkins had gradually built up a remarkable reputation as a keyboard player, and it is not surprising that within a year of joining the choir he was made an organist of the Chapel too. This post made extra demands upon him, and he had to travel from Worcester to London several times during the year in order to fill his term of office. The journey by stage-coach took about a week, and he was neither very comfortable nor safe for men of slightly smaller stature than Tomkins, the post of organist was not too safe either. A friend of his who was offered a temporary replacement for Orlando Gibbons lost a month’s pay for presuming “to play verses on the organ at service time, being formerly inhibited by the Dean from doing the same, by reason of his insufficiency for that solemn service.”

There was no danger of Tomkins being treated in that manner. His still as an organist was surpassed only by Gibbons himself, and when Gibbons died in 1625 Tomkins automatically became senior organist. If he wrote a great deal of solo music for the organ at that period, he seems not to have found time to write it down. But his industry in the composition of anthems was (Continued on Page 6)
NEW RECORDS

Cowell: Symphony No. 10; Fiddler's Jig (Continued on Page 49)

Henry Cowell (conductor). Symphony brings home the fact that there is now in full flower a kind of modern American music and musical technique, employed by a large number of composers (and arrangers), and which is drawing audiences in concert halls and movie theatres alike. Its sources are folk songs (background) and minstrel shows (American folk music, from Billings to Foster (including "fuguing tunes" and hymns) and tunes from antique sources. The current style mixing and mashing this up has been evolved by Cowell himself. Copied, transposed and reharmonized for popular consumption and ultimately by composers like Gustav Holst and John Powell, whose contributions are now almost forgotten. The result is usually bland, agreeable and indecisive. The Holst and Powell quartets are now almost forgotten. The compositional technique is already an imaginative one, but the compositional technique is already an imaginative one, with special emphasis on the fact that the "mechanic" element is already demons...
RADIO-TELEVISION

Lawrence Welk and his
"CHAMPAGNE MUSIC"

... a triumph in instrumentation

Television is at the happy period of development where, when its public no longer need spend time pointing out that it is not bringing them. Indeed, one can hardly afford to think of TV's contribution when one looks at the way it is letting us into day after day on political party conventions, royal marriages, World Series ball games, gala nights in the entertainment world, celebrated plays and operas, and the conspicuous talent of artists of every kind. Having for some time shown how it can interest us in a sleek automobile or roomy refrigerator, TV is now, more important, aware of our greatest expectations and is willing to satisfy them. Take, for example, the way TV and radio are spurring the revival of music for dancing.

The return of name dance bands to a place of prominence is indicated not only in the spate of recordings constantly being released, in the attention film producers are paying to them in the recent "Benay Goodman Story" and "Eddy Duchin Story," but also in the place they now have in broadcasting. More, months than any since the beginning of war, when, for want of male partners music became something strictly for "listening pleasures," name dance orchestras are in heavy demand both by audiences and sponsors. And with roadhouses and metropoli
t ballrooms being easily reached by motorists, dance bands have no trouble in finding a place where they can receive their paying aces, satisfy Procter and Gamble, Swift, or Dodge, and play best to audiences in radio and TV.

Television and Dodge can point to Lawrence Welk's band as one which, since its entry into network television a year ago, has had, more than any other group to now dance music. With "Champagne Music," it has proved that a music program can draw from families — and bands — winning consistently high ratings, many weeks even outraging Jimmy Durante, Herb Shriver, and "It's a Great Life," appearing opposite it on other networks.

Welk's "Champagne Music" is a brand of music that is sweet and gay, featuring the mellow accents of accordions, fiddles and organ. The bubbly sounds and staccato rhythms of his footstools and pokers an
tenousity with the many who dance in his presence or watch his rug and caper in their living-room. It is definitely the kind of music that makes one want to dance.

In speaking of the essential of any good dance band leader, Paul Whiteman claims a cheerful expression is an important asset and "a sense of humor is practically indispensable. He will never get out in our business if he pulls too long, solemn face." Made up as it is largely of personalities the television industry has in Lawrence Welk's personality whose geniality as master of ceremonies and bandleader he has won the public.

"All that is necessary is for the musicians and leaders to have the desire of pleasing the audience," says Welk when he asked how he accounts for his band becoming and remaining a popular attraction. He feels his greatest contribution has been not so much as the accordion-playing maestro but as "the man who keeps peace in the family. As a result, nobody gets any ulcers in our group; everyone knows what he's doing, so we all have a good time." "Being happy, moreover," he points out, "is the only way we can bring happiness to the people watching. Television cameras, after all, show just how you feel. I'm glad to say that after we go to bed, people write to say that just watching us has made them feel better.

Welk often gets letters from fans — from mothers as well as youngsters — telling how they have dancing parties at home when he is on the air (ABC-TV). "I've always felt it, but now, with TV giving us larger audiences than ever, I'm convinced (Continued on Page 58)"

Music in the Schools

BAND

THE JOLIET TOWNSHIP (ILL.) HIGH SCHOOL BAND

by Bruce B. Houseknecht,
Conductor

THE FOUNDATION upon which our house was built was certainly not sound; rather, it was solid rock. The genius and ability of the late A. R. McLalister is legendary and the organization was blessed with a long series of his distinguished leadership of 32 years. Although he never held the privilege of meeting Mr. McLalister personally, I have seen the indelible marks of his larger example and spiritual inspiration he left on the lives and personalities of his bandsmen, many of whom have gone on to achieve enviable reputations in the world of music.

Another foot is in the foundation, that of solid rock, in the magnificent training provided in the Joliet Grade School Bands and by the very com
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"All that is necessary is for the musicians and leaders to have the desire of pleasing the audience," says Welk when he asked how he accounts for his band becoming and remaining a popular attraction. He feels his greatest contribution has been not so much as the accordion-playing maestro but as "the man who keeps peace in the family. As a result, nobody gets any ulcers in our group; everyone knows what he's doing, so we all have a good time." "Being happy, moreover," he points out, "is the only way we can bring happiness to the people watching. Television cameras, after all, show just how you feel. I'm glad to say that after we go to bed, people write to say that just watching us has made them feel better.

Welk often gets letters from fans — from mothers as well as youngsters — telling how they have dancing parties at home when he is on the air (ABC-TV). "I've always felt it, but now, with TV giving us larger audiences than ever, I'm convinced (Continued on Page 58)"

Music in the Schools

BAND

THE JOLIET TOWNSHIP (ILL.) HIGH SCHOOL BAND

by Bruce B. Houseknecht,
Conductor

THE FOUNDATION upon which our house was built was certainly not sound; rather, it was solid rock. The genius and ability of the late A. R. McLalister is legendary and the organization was blessed with a long series of his distinguished leadership of 32 years. Although he never held the privilege of meeting Mr. McLalister personally, I have seen the indelible marks of his larger example and spiritual inspiration he left on the lives and personalities of his bandsmen, many of whom have gone on to achieve enviable reputations in the world of music.

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podium perils
south of
the border

by JOSEPH LEVINE, musical director of the company

THE BANANA GROVES of Costa Rica and Guayaquil seem romantic enough settings for performances of “Les Sylphides” and “Swan Lake.” The unlikely prospect of ever playing there suddenly brightened in the summer of 1955 when the United States Government, through the American National Theatre and Academy and the International Exchange Program, arranged for Miss Lucia Chase, who for the past fifteen years has been the musical director of the Ballet Theatre of New York City, to go on a five months goodwill tour of Central and South America.

Miss Chase, who is the producer-director of the company, was thus given the opportunity to take the Chinese, Japanese, and American National Theatre and Academy companies on a tour of South America. The proposal came as a surprise to some of the company’s more conservative members, who felt that the quality of the performances might suffer from the lack of an American director. However, the company was able to overcome its reservations and accept the offer.

The tour was a success, and the company was able to gain new fans in South America. The company performed in Lima, Santiago, Buenos Aires, and Rio de Janeiro, among other cities. The performances were well-received, and the company was able to gain new fans in South America.

The company’s repertoire included “The Nutcracker,” “Swan Lake,” and “Les Sylphides.” The dancers were able to impress the audiences with their virtuosity, and the orchestra was able to produce the music with the required level of quality.

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This lovely, quiet song makes a strongly colored modulation from measures 11 to 15. Then, at measure 23, a section of indeterminate key begins which is more emotionally intense. Here a slight agitation is brought about by the strangeness of key which does not become restful until the first melody returns at measure 34.

Dreamily (about 40)
In a Contrary Mood

Study in contrary motion; legato phrasing.

GEORGE ANSON
In Licorice Candy Land

In a gay mood

Piano

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ETUDE JULY-AUGUST 1956
Railroad Boogie

What would a collection of American music be without at least one Boogie number? Here is one I wrote for your entertainment—have fun! The left hand has a steady, pounding beat like a railroad train, while the right hand has sharply accented syncopated rhythms against it.

With a good beat, vigorously

ELIE SIEGMEISTER

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Inventory Time for the Organist

by Alexander McCurdy

A PRACTICE of the business world which organists might do well to emulate is taking inventory. At regular intervals, usually once a year, the businessman makes an accounting of stocks on hand, receivables and so forth, in order to determine whether or not his business is in flourishing condition. At such times the prudent businessman asks himself: Did the business show an improvement last year? Or was it merely standing still? Or, even worse, did it deteriorate?

All these questions which might profitably be asked of himself by an organist. At regular intervals the organist ought to take stock of himself and his work. It is up to him whether he is improving his technique and broadening his musical horizons, or merely marking time, carrying out his professional duties with nothing more than a sort of routine competence.

Traditionally, the time for inventory taking in the business world is the end of the year. This, however, is a season which finds the organist just finishing his special Christmas music, simultaneously planning musical programs for Easter and in various parts of the country, the convention is the North Carolina workshop, the Presbyterian Church, to mention one example. Dr. John Finley Williamson is one of its finest summer schools, with large-scale workshops for choral conductors and organists.

In Philadelphia there is a famous chorus, the "Singing City," its conductor is Eliahu Inbal, who leads the Temple University chorus. This summer, at her farm in the Pennsylvania Dutch country near Philadelphia, Dr. James Alfrey Brown is holding a large-scale workshop for choral conductors and organists.

In Pennsylvania, at Swarthmore-on-Delaware, is located the Fred Waring school, which has helped thousands of young choristers.

Some of our churches are sponsoring summer conservatories in various parts of the country. The University of Illinois, for example, is arranging workshops this summer, with the conductor leading, at which nearly every vio-

Another strong suggestion: avoid the use of an open string for a prominent melodic note. Nearly every violinist with musical instinct is aware of this, and many of them carry the ban on open strings rigidly. For this reason organists in order to avoid the open note is an example of what I mean. If the note is too long or too prominent, you will sound with the upper fingering and then with the lower. The latter is immediately obvious. Play it slow and rhythmically: in both the effect of the lower fingering is unpleasant.

There are two reasons why I like the fingering given in Ex. A—the arpeggio you wrote about—one of the technical, the other musical. An ascending arpeggio is always too difficult to play smoothly, a descending arpeggio; the fingering is Ex. A allows the player to take two notes on each string, so that the right area drops at a uniform rate of speed, if open strings are used in ascending or descending order to avoid the open note! The effect is deplorable. The effect is always to control; at a rapid tempo there is little to be done, as the note is not at all objectionable. The note is too long or too prominent, you will sound with the upper fingering and then with the lower. The latter is immediately obvious. Play it slow and rhythmically: in both the effect of the lower fingering is unpleasant.

As you say, here we are right up against the old, old question of Fourth Finger on Open Strings. Ex. B:

etude—july-august 1956

etude—july-august 1956
THE MUSICAL REVUE IN STUDENT LIFE
(Continued from Page 39)

I

THE MUSICAL REVUE IN STUDENT LIFE
(Continued from Page 39)
as a duet or solo. Production num-
ter copy of the entire show, used throughout the compiling, rehearsing, and
the board uses this book along with the director at rehears-
oral shows have been presented, the
general plan of rehearsals (4-5 weeks
ly, publicity releases, number and
type of community appearances, try-
out procedures, etc.), can be set up.
A permanent working plan can be
accepted and followed.
When the entire show personnel has
been decided upon, a mass meeting of all
participants is important, at which the
Co-chairmen and Director meet and
discuss policies, rehearsal plans, ticket
sale schemes, class attendance, faculty-
student-show relationships, and com-
nunity interest. The main ideas to empha-
size are: the value of working together
for a common goal; individual responsi-


icite any material can be used with
sy in a show providing it is placed
in an appropriate setting and
given a significant sub-title. After
the material is chosen, an outline
should be scheduled for all the members of the cast.
School situations: for each the
acting shows, those associated and non-
assembled with the school and in-
mediate community. The sketches should be as elaborate or simple as talent per-


HERALDS, construction, promotion,
design, etc., should be going on at all
times, with limited money and control.
In the case of the student produced
show, the plans will be even more
advancing that, a closer bond must
be made between students and between school and com-
nunity.


parents. Planning a show is a two-
and hard work, achievement and learning. It is impor-
tant that rehearsals begin and end
time, each rehearsal planned well in
advance; the productions thus staged
at all times what they are doing and
how they fit into the total pattern.
The quality of performance is not
in or out of the cast will be reflected in
the job he does in his academic work;
the whole existence of the show.
All school production can be a valuable con-
tribution to student life providing the
show has goals other than to


III

INFORMATION TIME FOR ORGANISTS
(Continued from Page 40)
cities, many churches curtail their pro-
grams during the summer. Many parish-
hall organs are simply not used for one
reason or another, congregations do fall
off. Some churches combine their activi-
ties with other activities, and therefore
is usually taking place somewhere or
other, though, from which the attentive
individual may be able to derive helpful
ideas.
Above all, summer is the time to plan
ahead. Once the season begins, an or-


IV

IT IS DISASTROUS TO A SHOW'S SUCCESS TO HAVE SEVERAL EXCELLENT PARTS AND THEN DISCUSS POLICIES, REHEARSAL PLANS, TICKET SALE SCHEMES, CLASS ATTENDANCE, FACULTY-STUDENT-SHOW RELATIONSHIPS, AND COMMUNITY INTEREST.


OPEN STRING VS. FOURTH FINGER
(Continued from Page 43)

in legato, legende, ascending passages
it is always advisable to take fourth
with the back of the fingers being
red to each other. The question is one
whether this is to be used in such a passage.


Behrens, who is so closely associated
with the Mendelssohn Concerto.


TEACHER'S ROUND TABLE
Maurice Dumesnil

BASE TEACHING PROBLEMS
According to Rudolph Ganz—and I
some colleagues in his opinion—
in main teaching problem confronting
muses is this 'hand.' This partic-
ular point was discussed at length dur-
ing a Forum held at the fifth annual
Festival Conference of the Chicago Musi-
cal College of Roosevelt University, and
it brought forth a number of sidelights
with which often are neglected or mis-
Chapter 16, 'Unda Maria and Salicinium.'


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with which often are neglected or mis-


Prints were used, and they were to be
arranged in such a way that students
were able to see them. Auditions by
producing music on the stage in fort
This planning will be greatly ap-


Rehersals, construction, promotion,
design, etc., should be going on at all
times, with limited money and control.
In the case of the student produced
show, the plans will be even more


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advancing that, a closer bond must
be made between students and between school and com-
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"orda -july-august 1956


I

THE MUSICAL REVUE IN STUDENT LIFE
(Continued from Page 39)

AS A DUET OR SOLO. PRODUCTION NUM-


"orda -july-august 1956


I

THE MUSICAL REVUE IN STUDENT LIFE
(Continued from Page 39)

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(Continued from Page 39)

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I

THE MUSICAL REVUE IN STUDENT LIFE
(Continued from Page 39)

AS A DUET OR SOLO. PRODUCTION NUM-


"orda -july-august 1956
possibilities for accordion in small combinations

by Charles Magnante

Many music students now studying the accordion with an eye to entering the field of professional music often ask what qualifications are needed for such a position, particularly in relation to playing in small combinations. For the best qualified advice on this subject, I interviewed Charles Magnante, tapaacht artist in the industry for the last thirty years and well experienced in radio and television work. Mr. Magnante has had great experience playing with well known orchestras and recently was featured on the Jack Benny program with The Magnante Trio. When I asked him about that came about that he was employed by orchestras as far back as twenty-five years ago, at a time when the accordion was little recognized, he recalled significantly, "It wasn't easy."

"In a nutshell is the advice and suggestions of a personality who perhaps has done more than anyone else in the field to bring to the accordion its proper recognition."

"Twenty-five years ago," he began, "it was rare to find an accordion in an orchestra or in small combinations of three or four different instruments. At that time, when radio was just about getting popular, there were two orchestras who realized the potential of the accordion with its novel coloring. One of the first additional to the orchestra--Paul Whitman who used the late Mario Perry, and the recently deceased B. A. Rolle, who employed me in the Lucky Strike Orchestra."

"Even as a young student, it was my desire somehow to plant the accordion in the modern orchestra. At that time with my two brothers were studying clarinet and saxophone and it was quite disappointing to me to see them train the student teacher while I had to be content with just playing at home alone. It was suggested by my brothers to the student teacher that I gave up my accordion if I ever wanted to play in the orchestra and take up some other instrument. This only served to make me work harder in accomplishing what I had set out to do."

"I realized at the very start that a complete, thorough musical background including those not quite aware of the literary my instrument, was a 'must' if I wanted to reach to this goal. Such mastery can be achieved only through the conscientious study of the classics and the many fine studies available."

"Next in importance is sight-reading. I devoted fifteen minutes a day to this subject. I brought into the second folio of the current popular tunes, plus stock orchestrations, in order to familiarize myself with reading the tidings and piano parts. I would start my daily practice this way, the reason being that while it was developing my sight-reading, my technique was being warmed up at the same time. Incidentally, when working on sight-reading, it is best to pick selections that are not too difficult and try to play them through from beginning to end without changing the tempo, regardless of how many mistakes are made at the first reading. Before reading them a second time, the measures that gave trouble the first time may be given special attention."

"The next qualification is ear-training. Playing 'by ear', which takes in improvisation, is one of the greatest assets for an accordionist aspiring to combine work. With a natural gift to have perfect pitch and certainly this is a help in ear-training. With many who have related pitch the ear develops to a highly accurate degree."

"To aid in this I recommend the following procedure: first become accustomed to the different instruments that have never played before. Begin with the key of C and try to play the melody. Use the key of F and relate it to the accordion amplified for deep bass."

"Some choices have been successful. The expanding field of accordions playing holds a great future for this talented, ambitious players."

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NEW RECORDS

(continued from Page 51)

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CHARLES IYES
(Continued from Page 14)

excellent Ives in the use of new and original rhythms). We find polyrhythm,
polytonality, atonality and tonal-
ity, for Ives believed that all methods of composition were good if the com-
poser had anything new to say; we find tunes of old hymns used as themes and revitalized; folk tunes and sacred songs appear unexpectedly and are used in most ingenious and humorous ways. One might say that in Ives music, as in life, "there is never a moment," for he believed in con-
stant change and variety both in the emotional content of his work as well as in his technical means of expression. As mentioned before, one unique way of achieving this variety and vitality was to let the individual players use their own feelings as to how certain passages were to be played, thus guaranteeing that the same composition could never be heard twice in the same way.

Picturesque Titles
The titles of some of his smaller com-
positions give us pictures of the New
England scene, its landscape and its
sounds become obsolete, but great thinking
material is often found in that fantastic side of
world. As mentioned before, one unique way and why, which the spirit of man asks
reaction of life into formalism and ritu-
ality, for Ives believed that all methods scherzo to reflect a lighter quality which
of composition were good if the com-
poser had anything really worth while
and popular songs such as
which an exciting, easy worldly progress
of the Pilgrims in their journey through
the swamps and rough country. The
of the pictures or impressions." We now come to the Fourth
musical program of the work is that
of the searching questions of
music and to help program it when
way after the works were written that
Ives had little chance to hear them, for
and to have derived more satis-
vivinny and Schonberg (he was one
Ives had little chance to hear them, for
and to have derived more satis-
ike with the fingers, some-
Dorothy Lane. Contrary
to do with the fingers, some-
richardson, who had to stop playing
it never to have proceeded be-
neural center of our fingers with the
and to have derived more satis-
licherich, who had to stop playing
it never to have proceeded be-
neural center of our fingers with the
and to have derived more satis-
ich. To permit the student to

3. The rise of all to the spiritual.
2. Evolution in nature and humanity

i, it is true, or Ives's own words: "... whatever excellence an
composer of the present and of future
"The fugue is an expression of the
"Charles Ives and his Music" tells about
as evidenced in the Concord Sonata and
was an attempt to present one Person's
and at the height of their fame
stands' out as a man who dared, as his

1. The development of man.
2. Evolution in nature and humanity

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The piano that

The piano that recommends the teacher...

TEACHER'S ROUNDTABLE
(Continued from Page 43)

student, finally adopting the one which
feels"comfortable" to that student (not,
sure who other than the
is that of the original in shape of the
keeps up the student's interest in
means: developing his taste and
...the esthetic program of the work is

...Whatever the past may have held for

London Musical Events

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THE JOLIET TOWNSHIP HIGH SCHOOL BAND
(Continued from Page 21)
competition as for chairs in the Grade
School First ... in your spare time by writing
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• 49
.
t concerts announce with appropriate
48
or Home Room period from 8:25 A.M.
accomplished girl wind players auto-
anced as their clientele.
most of them band alumni, who provide
Evanston by studying with artist-teach-
with some, particularly the first-chair
school. Almost all bandsmen continue
vocational shop courses-6; and the
The usual so-called academic class con-
sists of two of these 22-minute periods;
sicianship. The school day at Joliet
3scheduling of all music groups at the
and attitude is apparent. Those
vein, and performances great use is made of
the school, which has become an acute problem.
The Joliet Township High
School Band has played for every group
of departing draftees, including the Drum
Majors, General and
Sphlllx'riddle buried jn the middle
of great music to the best of our abilities
with whatever resources we have at
knows that in the thousands of people
know that in the thousands of people
The groundworkis
2nd and a Srd, which is presented as
The next cycle’, the Fantasy Pieces,
forms are similar, as in the early Inter-
derived from the same basic material.
The concert on which these cycles are based
is in the thirteen little pieces almost no
Schumann's most compact cycle. There
are
represented at the beginning of each cycle as
appears aIter each of
the basic motif, the opening figure from
appears aIter each of
the five pieces, they do not ask
an actual piece, No. 2, is an exception
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The next cycle’, the Fantasy Pieces,
value of the song until he actually becomes that song—certainly, one becomes the characters of whom it tells. To do so, too, is all necessary, and, again, it does not solve the problem of communication.

This is to be found only in the sum total of the thoughts, feelings, philosophies of the singer. The ultimate answer to the problem of artistic communication is the artist himself. I hold it as my view on this subject. To me, a career in art is neither a source of income nor a highroad into fame; it is, rather, a dedicated vocation by virtue of which one person is chosen by destiny to bring voice to the inner hopes and longings of all humanity. I like to recall the days of classic antiquity when the speaker of words was held in somewhat the same regard as the priest. We all have in us the longing for harmony, completeness, the sense of being whole; even the most banal person may, through different vicissitudes, and newly created, remain like a scarlet thread running through the tapestry of life.

Today, the artist has the added problem of grasping towards essential harmony (for himself and for others) through a jungle of world events which are anything but harmonious. As a twentieth century European, my life has been passed among cruelties, injustices, turmoil. Yet somehow, my own scarlet thread keeps winding its way through different times and places. From belief in right and good and right. I have had little experience of these outside of factual recount, but I do not now exist. Without this knowledge, I could not sing. And the chief counsel I have for other young artists is that they, too, keep their faith alive. We of this generation are not only capable of expressing the highest beauty and harmony which all desire. He must be spiritually free; he must observe, using his eyes and ears, the world around him, into the essence of his own inner quality. And this inner quality, remains unaltered, the voice he gives must communicate.

The world deals differently with different people; even the same person goes through different vicissitudes at different times of his life; but the inner quality which transforms experiences into living and vitalizing into something individual and newly created, remains like a scarlet thread running through the tapestry of life.

Here are two teachers' handbooks to help you keep your better students . . . and attract new ones!

- The SHORTEST WAY TO PIANISTIC PERFECTION

RHYTHMICS, DYNAMICS, PEDAL

Co-authored by WALTER GIESEKING, famed piano virtuoso, and his teacher, the late KARL LEIMER.

The SHORTEST WAY TO PIANISTIC PERFECTION stresses the importance of listening to one's self while playing, i.e., "ear-training." The authors then proceed through touch and interpretation to study, smile.

These books disclose piano secrets and experiences worth many hundreds of dollars to every teacher. Each book: $1.50. Make this investment in your future today.

Here is the Lieder of Theodore Presser Company


due - july-august 1936

Oh young piano teacher,

are you aware that there are many hundreds of dollars to be made in the business of music dealing?

You're not alone. In the United States, every year, music dealers take in an estimated $300,000,000. But many of these dealers are less than efficient. They fail to give the young piano teacher all the information and help he really needs.

Theodore Presser Company specializes in helping young piano teachers. We have been doing so for 125 years. We've helped innumerable teachers to make music dealers of their own. No matter what your special field of music teaching, we have just the materials to help you.

When you order from us, we tell you how to get the most out of your music dealer. We show you how to keep your music dealer interested in you. We tell you how to get the best value for your money. We show you how to get started in the music business.

Here are a few basic facts about piano teaching.

- Pianistic perfection can be achieved in a few months if the pupil has the right teacher and the right material.
- The best way to learn to play the piano is to study with a professional teacher.
- The most important factor in成功的 piano teaching is the teacher's ability to communicate with the pupil.

In RHYTHMICS, DYNAMICS, PEDAL, Leimer and Gieseking define their own approach to the problems of touch, phrasing and "technique through mental work." -in addition to the subjects mentioned in the title.

THEODORE PRESSER COMPANY

Bryn Mawr, Penna.
Robert Schumann: Across The Years

(Continued from Page 15)

Moleschke regarded the early compositions highly, but
not a reaction toward baroque music,
not even in the limited sense in which Brahms reverted toward the era of
Bach. Schumann's mastery of counter-
point did not stem merely from this
work, for structural involvement
called for contrapuntal expression.
The studies are of significance because
they are mostly interpolate and have
already far developed in his habits of
thought.

Wagner's use of counterpoint is
not merely a link with the past, but
a new use of it that influenced later
Wagner used counterpoint freely for
dramatic effect, as a means rather than
an end.

In Schumann's association with the
tone lines is often a part of the struc-
ture itself. Ordinarily-subordinate parts
frequently have something important to
say. Even the Happy Farmer on his
return from work has an accomplice who
joins in with him for a while, in
a parallel bass passage, and then settles
for a less important motive. The
Soldiers' March would be unthinkable
without the bass conceived along with it.
These are not highly developed ex-
amples of counterpoint, but involve
melodic association of tonal lines which
are all that is needed to qualify. Say
people need not be frightened when two
or more parts of the music of one
composer are heard, but are rather slightly different to say at the same
time.

While from thematic structure and association of tone lines, other marks
Schumann's music apart like an
underground rail. Warmth and depth of poetic
expression, while giving full praise to the
work of Mendelssohn and Chopin, he applied a depth of color, harmonically
and otherwise, that often exceeded theirs.

Original treatment of rhythm, in par-
ticular, is one of the best. His use of
dramatic effect, as a means rather than
an end.

Copley: Music For Movies: Well;
Music For The Stage MGM (E 3344)
Weill: "Der Jasager" MGM (E 3270)
Britten: Symphony No. 12 in A Major
(C 3214)

The following is a partial listing of rec-
ords received for review in later issues.

The slow recognition of Schumann
study, His flair for structural introspec-

VIOLIN QUESTIONS

(Continued from Page 5)

Clarets try Brown and Duke, but
and you'll be able to play any fretted instrument

Organ QUESTIONS

(Continued from Page 4)

Justice only a few times ahead. For things
were, at last, to know the joy of seeing
Rhine. This could only mean admission
into an asylum. During Schumann's two
years in the home at Endenich, he
was visited occasionally by Clara, who
related to his Joachim, but Clara was advised not to
gave. She saw him once more, just before the
end, and was shocked at how old he
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at forty-six. But his fervent expression of recognition and his last embrace she
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years after Schumann's death on July 29,
Schumann Recital
by Leonora Sill Ashton

The talk around the camp fire that evening was about the recital of Schumann’s music, which Miss Leiser’s pupils were to give in the fall. "What are you going to play? asked Jack Dale, the camp counselor. "Some of his Forest Scenes" replied Bob. "SOLitary Flowers," said Patricia. "And I have lot’s of practicing to do on it!" "So do I on the Entrance to the Forest," added Nancy. "But my coming here to camp has made me understand the meaning of that piece, I was never in deep woods before. It seems so quiet and mysterious one almost feels like stepping softly and speaking in a whisper."

"I know what you mean," said Harry. "The number I am going to play is the Prophet Bird and when I hear a thrush singing in these woods it reminds me of that piece. The music has a lovely theme, then there is a rest. The thrush sings a few beautiful notes, then sings them again. And at the end of the piece the music grows softer and softer the way you hear the thrush when he flies away and we hear him at a distance."

"And in my Hunting Song," Ned broke in, "you hear the horns and the we hear him at a distance."

"I tell you what we will do," continued Jack Dale. "You know that July 29 will be the one-hundredth anniversary of Schumann’s death, so let’s all honor his memory by having a dress rehearsal for the recital that evening. Everybody who can must take part and play a Schuman composition. What do you say?"

"Fine idea!" exclaimed several at once. "And will you sing one of Schuman’s songs for us, Mr. Dale?"

"I certainly will. We’ll have a real Schuman evening right here in camp. Don’t forget July twenty-ninth!"

State Songs

Many states in the United States have their own special State songs, and very pretty they are, too. Find out whether or not your State has its own State song and then learn it. Both the words and the melody Sing it at your class and Club meetings and at camp, or at picnics or at parties.

JUNIOR ETUDE CONTEST

Sent replies to letters in care of Junior Etude, Born, Bn., Pa., and if correctly stamped, they will be noticed by the editors. Do not ask for addresses. Foreign post office is 8 cents. Foreign airmail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Schumann Enigma
by Alice M. McClean

S-chumann showed musical talent very early. He tells us that he began to compose before he was seven. When he became a young man he studied with Friedrich Wieck. Clara, Wieck’s daughter, was a well-known pianist. She won Schumann’s heart and they were married. Heidelberg University was where he received a part of his education, having already been a law student at the University of Leipzig. Under Wieck and Clara’s influence Schumann began to give up law and devote himself to music. M-ohnh, renowned violinist, was invited to play Schumann’s Violin Concerto, the music of which had been lost for 81 years. A family of eight children are portrayed in his famous piano pieces, called Scenes from Childhood and Album for the Young. Noted also as a music critic, he wrote his famous journalistic greeting to the unknown Chopin, “Hats off, gentlemen! A genius! Never self-centered, he also hailed the young Brahms as the coming prophet of music and a great composer.

Schumann and his wife Clara

Some of the world’s most famous composers had to overcome physical handicaps. Who are the following composers who had such misfortune?

1. A famous musician who became deaf before he completed his first symphony, but his courage and strong will enabled him to continue composing. Who was he?
2. The front part of the head; 7. a-sharp, c-sharp; e, g; 8. C-flat major; 9. the second syllable, pianissimo; 10. Piano Concerto by Schumann.

The Worcester Association has organized a contest for students. The theme of the contest is "Music and Handicaps," which is designed to encourage and reward students who have shown courage and determination in overcoming physical handicaps in order to continue composing. The contest is open to all students who have participated in any musical activity during the past year. The winners will be announced in a later issue.

JUNIOR ETUDE CONTEST

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

Class A, 16 to 20 years of age; Class B, 12 to 16; Class C, for Juniors. Under 12. Print your name and age on upper left corner of page and print your address on back of the envelope.

STAFF-SPELLING GAME

The third letter in each word, reading down, will give a term meaning slow. Answers must give word, 1st, 2nd, 3rd, etc.

1. coda; 2. coda; 3. coda; 4. coda; 5. cadence; 6. cadence; 7. coda; 8. coda

Musical Terms Puzzle

Some very good poetry was received in the February Edition. (And some entries could not be included because there was neither age nor class given.)

Prize Winners for Original Poetry Contest:

Class A, Joy Kleuker (Age 16), Missouri.
Class B, Susan Ellen Sharpton (Age 15), New York.

Dear Junior Etude:

I have been taking ETUDE for several years and find it invaluable. I have studied piano for nine years, love music and am learning to play oboe. My favorite composers are Chopin, Puccini, Tchaikovsky and Bizet (especially his "Carmen"). My other hobbies are reading, swimming and writing to pen pals. I would like to hear from others.

Lorrie Liedman (Age 16), Connecticut

Dear Junior Etude:

I attend High School during the week and go to a Music College on Saturdays. My hobbies are stamp collecting, photography, graphic novels, classical music and novels. I also collect books. I would like to hear from other music lovers. I am enclosing a kodak picture of myself at a lake.

Ella Rose Ardito (Age 16), New York

Answers to Composers with Handicaps


Answers to Staff-Spelling Game

1. coda; 2. coda; 3. coda; 4. coda; 5. coda; 6. cadence; 7. coda; 8. coda

Answers to Musical Terms Puzzle

1. a tempo; 2. adagio; 3. non troppo; 4. French; 5. legato; 6. coda; 7. coda; 8. coda; 9. the second syllable, pianissimo; 10. Piano Concerto by Schumann

Honor Mention

Dorrie Bleed (Age 16), Nebraska.

Honor Mention List in next issue

Dear Junior Etude:

I have studied piano for nine years, also play the organ; I play flute and piccolo in our High School Band and love learning to play the oboe. My favorite composers are Beethoven and Chopin. I would like to hear from others who are interested in music, dancing and golf.

Lorna Lee Davis (Age 16), Colorado

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Composers with Handicaps
by Ethel Bowen

Stafly spelling Game
by Helen Bouleau

Letter Box

Who Knows the Answers
(staff were, One hundred is perfect)

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dancing is a favorite pastime of Americans."

"It was with his own orchestra, ... SEPT. 12·13, 1956"

For further information, write to Registrar
238 East 105th Street, New York 29, N. Y.

... course, is on a new series, "Guy Lorn-

... morning, Mutual Radio; Vincent Lopez

... waltzes and foxtrots such inspirational

... has given a number of other bandlead-

... or else I would be fired. I've followed

... some fifteen years ago in Chicago," an-

... things popular to them at the time, like

... throws them in "sparingly."

... to dance. As successful as he was with

... his outfit, however, he had a desire to

... the accordion leader told me to go back to myoId style

... His successful sortie into television

... drama. In' adding a score to Maxwell

... out all alone on a transcontinental trek

... Miss St. Denis, known to everyone in

... can dance "The Increase" and many of

... the music of America's present."

"Miss St. Denis, affectionately called "The First Lady of American Dance," is not given to dw-

... She is quite aware of the fact that she changed the course of the dance art, that she

... when the curtain rose fifty years

... to keep up with her remorseless plan of

... by anyone from nineteen to ninet

... Fifth Avenue, New York City, was

... and mternational

... Rudolph Reuter, Kurt Wagner, Hans Heintel, Brune Clade; Voice: Theodore Harrison, Russell

... Miss St. Denis, although she is not much of a dancer herself, her performance with and mternational

... Agony one of the great dance rebels of

... Distinguished Faculty includes:

... Hugh Ross

... Hugh Ross

... Hugh Ross

... Hugh Ross

... Hugh Ross

... Hugh Ross
front gallery of the theatre in which was being featured a dance company, and we were sitting in the audience that evening. The space was dimly lit, and the audience was focused on the performers on stage. The music was classical, and the atmosphere was one of anticipation and expectation.

As we walked into the Castro Theatre in San Jose, Costa Rica, the stage was set for a performance. We were greeted by a crowd of enthusiastic spectators, who were excited to see the show. The stage was decorated with flowers and candles, and the performers were dressed in traditional costumes that reflected the cultural heritage of the region.

The performance began with a procession of dancers in vibrant costumes, each representing a different aspect of the culture. The movements were fluid and graceful, and the music was haunting and mesmerizing. The audience was captivated, and the atmosphere was one of awe and wonder. We left the theatre feeling enriched and inspired by the beauty and diversity of the culture we had just experienced.
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COLLEGE of MUSIC
Division of the
School of Fine and Applied Arts
Courses in all branches of music
leading to degrees comprising...
WHERE SHALL I GO TO STUDY?

RICHARD CLAMANAH

Teacher of Piano, Boston Conservatory of Music, Vassar College, New York University.

Boston, Mass.

EDWIN HUGHES

Summer Master Class for Pianists and Teachers, July 1-15, 1956.

Faculty of Music, University of Rochester.

ROCHESTER 4, N. Y.

HELEN ANDERSON


Los Angeles, Calif.

LUCIUS DUNCAN

Visitor to the College of Music of the University of Texas, November 1-19, 1956.

Austin, Texas.

LEOPOLD WOLFSON

Visiting Professor of Piano, New England Conservatory of Music, Boston, Mass.

NEW YORK 28, N. Y.

EDNA GUINNAR PETERSON


NEW YORK 28, N. Y.

MAE GILBERT REESE


NEW YORK 28, N. Y.

HAROLD HURLBUT

Visiting Professor of Piano, New England Conservatory of Music, Boston, Mass.

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GEORGE FORGE

Teacher of Piano, Boston University, Boston, Mass.

NEW YORK 28, N. Y.

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THE WINDS TRANSPOSE takes the confusion out of transposing sheet music from one key to another. Hands instantly transposes, Page $1, Bro. 25, New York, N.Y.

CLOSING STEINWAY PIANOS, internationally acclaimed. The World's Six Finest Pianos, Made Only By Steinway & Sons, 112-17 Eleventh St., St. Louis 7, Mo.


KAZELNER HARPSICHORDS, finest imported Austrian harpsichords; modern style. Ingeborg Kanzler Ebbesen, 16 Fifth Ave., New York 9, N.Y.

PIANO TUNING COURSE—Complete instruction in professional piano tuning by one of the most experienced instructors. Other services offered: Pedal adjustments, Overhauls, Stringing, etc. Course guaranteed for results. Mail for information. Arthur Kraner, Dept. ST.1050, Chicago 6, Ill.

CLASSIFIED ADS

WORLD OF MUSIC

(Continued from page 7)

COMPETITIONS

(For details, write to sponsor listed)

National Federation of Music Clubs twenty-sixth biennial Young Artists Audition. Cash prize of $1,000 or a dower rental, plus various scholastic awards. Prize awarded in each of the following categories: male voice, female voice, piano, violin and other music. Details from National Federation of Music Clubs, Office, 445 West 23rd Street, New York 11, N.Y.

Arcadi Foundation third annual competition. A prize of $1,000 for an original composition in the form of a concerto movement for concertor with orchestral accompaniment. Details from Secretary of the Arcadi Foundation, Nick Fantuzzi, 14 Meiron Road, Merion Station, Pennsylvania.

American Guild of Organists competition. Prize of $150 offered by the H. W. Cray Company, Inc., plus publication, for an anthem for mixed voices. Deadline: January 1, 1957. Details from the American Guild of Organists, 630 Fifth Avenue, New York 19, N.Y.

Northern California Harpists' Association annual competition. Two cash awards of $50 each for new harp compositions. Deadline: December 31, 1956. Details from Yvonne La Mothe, 487 Crissy Peak Blvd., Berkeley 8, California.

American Guild of Organists competition. Prize of $150 offered by the H. W. Cray Company, Inc., plus publication, for an anthem for mixed voices. Deadline: January 1, 1957. Details from the American Guild of Organists, 630 Fifth Avenue, New York 19, N.Y.


Don't begin the fall season without first booting up on the best methods, studies and collections now available. For your copies of the two books, "Piano Methods: Old and New" and "Piano Studies and Collections for Every Purpose" see your music dealer, or write: THEODORE PRESSER COMPANY Bryn Mawr, Pennsylvania

Let's talk about new piano music!

Where do new ideas come from?

Where, for instance did Ella Ketterer ever get the idea to take century-old teaching pieces, edit and attractively title them, and come up with 28 PLEASING STUDIES for Equalization of the Hands? Curious, we asked her.

Here's a good idea by a leading composer and piano pedagogue. Turunerna: A Child's Trip Around the World is a collection of 24 arrangements for the grade 2-3 pianist. Visiting 16 countries, this wonderful trip brings excitement and adventure to the piano. It takes the child to Germany through a Bach Moment, to Poland with Chopin's "Polonaise," to Spain through Emmanuel Chabrier's "España." Through Turunerna, the young player visits Russia (Tchaikovsky's "March Slave"); Austria ( Strauss' "Roses from the South"); Hungary ("Hungarian Improvisation No. 2" by Liszt). The compiler and arranger is Minna Porntoff. ($1.60)

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