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Guy McCoy

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“Singing Mural”
by Marion Greenwood

See the Cover Story - Page 6
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Musical Oddities

by NICOLAS SLOMINSKY

LIFE STORIES of famous singers are often obscure, and the origin of ancient kings and queens. The biography of the American singer Minnie Hauk is a case in point. She is known about her early years. She was born in New York City, probably on November 16, 1851; her father was a German carpenter named Hauck who was involved in the political events of 1848, and fled to America, where he married an American girl. He was a lover of Goethe, and when a daughter was born, he gave her the name Mignon, the elf-like heroine of Goethe's classic, "Wilhelm Meister."

Although her real name was Hauck, she preferred the spelling Hauk, and Mignon became Minnie. It seems certain that her mother kept a boarding house in Atchison, Kansas, and that the little girl sang American songs and Negro spirituals which he learned there. Atchison was then an important seaport on the Missouri River. In 1860 the family went to New Orleans. There she made her debut.

In her early biographies, her stories were told to satisfy the taste of the sensation-hungry public. The most spectacular tale was about a kindly neighbor named Leonard Jerome who was kidnapped by Indians, was tied to the rails and left to his fate. "Already there could be heard the whistle of the train," ran a contemporary account. "Then a young woman was seen nearby; she darted from behind the bush, and with a knife cut the bands of the prisoner and dragged him down to safety." The story was mythical, but Leonard Jerome was a very real person, a rich New Yorker whose daughter married Sir Randolph Churchill and became the mother of Winston Churchill. In her Memoirs, Minnie Hauk reminisces: "Just before leaving London for Paris, we had the pleasure of a call from Mr. Leonard Jerome and his daughter, Jennie, who had married Lord Randolph Churchill. They brought with them her lovely little boy, Winston Churchill."

Minnie Hauk's first teacher was a man named Garfo; she studied with him as a child in New Orleans. Curtis lived a long life; in his old age, penniless and ill, he appealed to his former pupil, then a celebrated opera star, for help. But Minnie Hauk replied coldly that she did not regard his instruction as being of value to her career, and therefore saw no reason for coming to his aid.

In the New World War II Minnie Hauk found herself destitute in Europe, having lost all her money in the depreciation of the German mark. Geraldine Farrar launched an appeal in the United States to collect funds for the great prime donna, and Minnie Hauk was enabled to live out the remainder of her life without privations.

Ravel's violin piece "Tsiganes" is available in several versions: with piano, with orchestra, and with the violin and cello. When a violinist, who intended to play the piece in America, visited Ravel in Paris, the composer was in a roguish mood. When a violinist who in- tended to play my Tsiganes," he said, "but do you know what the luthier is?" The violinist remained silent. He appealed to his father, who had married, "Neither do I!" exclaimed Ravel.

Auditory hallucinations are amazingly common among musicians. Binswanger heard the double pedal point A flat, flat going from left ear to right; Smetana heard a persistent high F, which he incorporated in his last String Quartet. Schumann heard a constant A flat. But Beethoven heard nothing.

Do any 20th-century composers, or their friends, ever burst into tears because of the beauty of the music written by one of them? When "Eugene Onegin" was produced in Moscow in 1877, Tchaikovsky sat next to his friend Kashkin in the darkened hall, lighted only by the candles at the musicians' desks. As the scene of Tatiana's letter began, and the cellos played the C major theme of Tatiana's love, Tchaikovsky whispered into Kashkin's ear: "I am so glad that it is dark here! I like this melody so much that I cannot refrain from crying." Kashkin did not answer; he was crying, too. Two years later "Eugene Onegin" was staged again. Tchaikovsky attended the general rehearsal; virtually all musical Moscow was there. Tanejef rushed to Tchaikovsky after the first act to tell him how much he liked the music, but he couldn't; he was sobbing from emotion.

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World of Music

The Music Educators National Conference opened its Golden Anniversary observance at its Biennial Convention in St. Louis, Mo., April 13-18. With thousands of music educators from all parts of the country in attendance, the convention had a full program of concerts, panel discussions, lectures, luncheon and breakfast meetings, and workshop demonstrations in which some of the foremost educators in their field took an active part. The National High School Band, which included at least two students from every state in the union, presented a concert, conducted by Raymond F. Devorak, which thrilled the world premiere of a new concert, "America, My Country," written especially for the occasion by Robert J. Devorak (the relation to conductor Raymond P. J.). One of the most interesting features of the convention was the MENC Golden Anniversary Centre and Historical Exhibit.

The Forty-ninth Annual Festival of the Bach Choir of Bethlehem, Pa., will be held at Baldwinn, N. Y., after more than 25 years of service. Dr. Spesos had been identified all his life with the city of his birth. He gave his first piano recital at a concert of the Euterpe Club in Poseyville in 1892.

The Stadium Concerts which will be held in New York on June 18 will have among its guest conductors two who will be making their debuts. Howard Mitchell, conductor of the National Symphony Orchestra of Washington, will conduct three concerts and William Strickland, conductor of the Orono Society of New York, will conduct two concerts. Other conductors for the six-week period will include Alexander Smallens, Pierre Monteux, Dimitri Schlossman, and Thomas Scherman.

Louis Kaufman, American violinist, was soloist with the London Symphony Orchestra on April 10-12, for the BBC Third Program, conducted by Bernard Hermann, when he played Walter Pien's Violin Concerto. On April 14 he played the Hermann Goetz violin concerto with the BBC Northern Orchestra. On May 19 he will play the new violin concerto by Robert Russell Bennett with the London Symphony Orchestra at Royal Festival Hall in London, with Bernard Hermann conducting.

The American Guild of Organists will hold its 23d Annual National Convention in New York City, June 25-29, in celebration of its 60th anniversary. The A. G. O., has approximately 13,000 members with chapters or branches in every state, the District of Columbia, Hawaii, Alaska and the Carol Zone.

The Berkshire Music Center will be held at Tanglewood, Mass., from July 2 to August 7, in connection with the Berkshire Festival concerts of the Boston Symphony Orchestra, conducted by Charles Munch. One of Italy's foremost composers, Giulio Petrassi, will serve as guest teacher of composition.

(Contended on Page 48)
The Thesaurus of Orchestral Devices

by Gardner Read

Reviewed by Bernard Rogers

[Mr. Rogers is a faculty member of the Eastman School of Music.]

This book is a dictionary, encyclopaedia, collection, assembly, gallery, storehouse, and treasury of instrumental data. But the name Thesaurus will serve. The sole example of its kind—at least in English—the work is hard to classify. A terrifying amount of labor has gone into its 600 odd pages. The fruits are generous. The author has garnered from nearly a thousand scores (mostly modern, and all published) the devices and inventions of a host of orchestral composers. This is a book for the student and avant, for the practicing composer and musician, for the conductor. Mr. Read is a well-known and accomplished composer; his book reveals him as an ascetic, in the best sense, of intellectual thought.

The Thesaurus is indeed imposing. It lists virtually everything possible (sometimes barely possible) for instruments. No one "mutes" the oboe any more than a bassoon; can these double-reeds double-tongue? Yes; and triple-tongue too; the references are here, by composer, opus, page and bar-number. Useful also is the list of ranges for all instruments, as given by the familiar encyclopedias (up to 1952), completed by Mr. Read's "elephantine" ranges for professional student players. These are valuable materials, material as they are practical, but they form only a fraction of this huge compilation. Miracles are possible to the modern orchestra, and the author has traced most of them himself. True, he does not discuss or describe the aural effect of these procedures. Two good reasons support his reticence. First, it is impossible to describe sound. It has been tried, over and over, always falling short, even when the genius of the performer is present. Second, it would have tripled the size of the volume, already formidable. The instruments in their many guises can be known and ultimately mastered only through patience, experience and talent—constant intent listening to actual and mental. One of the orchestras major mysteries is that each composer's ensemble has its own distinctive sound. This springs from the nature of his harmonic and lyric "handwriting" from his textures, spacings, doublings, etc., etc. To discuss such subtleties, if possible at all, would need a wall of volumes. As it stands, the scope and detail of the book is astonishing. For instance, no less than sixty-four pages are devoted to examples of the percussion instruments, along with the many variant American operas I have specially missed the names of Norman Beliso and Hugo Wolf. On the other hand, this is a useful volume for all opera lovers. I must add that I have not less able find the user need not. These questions are listed on the cover, although this is supposed to be the only book in the world which could answer. The question is: "What opera was commissioned by the celebrated hypnotist, Quasimodo?" Now, Mr. Read has not listed in the encyclopedia. So the only thing to do would be to go through 550 pages (about one page in this case) to get an Encyclopedia of Hypnosis. I do not, neither, so I feel frustrated. E. Wynn, Inc. $15.00

Music In My Time

The Memoirs of Alfredo Casella

by David Ewen

Reviewed by Abraham Skalicky

[Mr. Skalicky, a native of Belgium, before coming to this country in 1948, is a composer and music critic.]

There is no doubt that with his Encyclopedia of the Opera, David Ewen has given us a volume of which the novelty of approach is its most striking asset. It does indeed offer (as say the advertisements) a wealth of information on various elements of opera not to be found elsewhere. Going through this volume one finds listed in alphabetical order titles of operas with their authors (sometimes more than two), full account of their librettos (including a section on the public failure of the operas), composers, singers, characters from operas, librettos, titles of arias, etc. All this is naturally very confusing, and it would have seemed preferable to separate the listings according to the specific subject in consideration. But this is after all an encyclopedia and the general rule must be this case, too, to use the alphabetical order from beginning to end.

As far as I could judge, Mr. Ewen has been of an exemplary accuracy in all his statements and facts. In the contemporary field however, I could point out some omissions. Luigi Ballaccio is such an example. Only his second opera "The Prisoner" is listed. There is no information about the composer, neither are his two other operas, "Volo di Nube" (1939) and "Joh" (1950) mentioned, although both have been extensively performed in European opera houses and in the United States.

There are the many examples of bowing styles and techniques. Mr. Skalicky, a native of Belgium, before coming to this country in 1948, is a composer. His book represents a dictionary and account and a mere outline of a famous American opera I have specially missed the names of Norman Beliso and Hugo Wolf who have not appeared in the Thesaurus. The main families are the many examples of bowing styles and of wind articulations.

All in all, a remarkable effort of devoted research. Mr. Read has served well the orchestra of thinkers who will receive his work gratefully. Pitman Publishing Corp.

Music In My Time

The Memoirs of Alfredo Casella

by David Ewen

Reviewed by Abraham Skalicky

[Mr. Skalicky, a native of Belgium, before coming to this country in 1948, is a composer and music critic.]

Alfredo Casella prefers his brilliant autobiography with "A Note To The Reader" beginning "This is a very simple book, without any literary ambitions" and then proceeds to put down in a clear, logical balanced style, which few autobiographies have ever been (not even Berlioz), a graphic offering of his notable career as a virtuoso pianist and conductor, whose field was instrumental in every sense.

Here is a book which contains a wealth of musical information and is presented stylistically so that it becomes a literary treasure. The tradition goes back Adagio in "La Fille du Pharaon" (a University of Oklahoma Press. $4.50)

THE END

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ETUDE pays tribute to Edwin Franko Goldman, who died in New York City on February 22, at the age of 78. After John Philip Sousa, Dr. Goldman is known as the most distinguished bandmaster of his time and the man who did most to establish band music as a vital expression of America’s musical life. Composer of almost 300 band works, of which the lilting march “On The Mall” is perhaps the best known, Dr. Goldman founded the Goldman Band in 1911—it called the New York Military Band at that time.

With the band he made summer concerts in Central Park a novel but extremely popular event. Founder also of the American Bandmasters Association, and honorary life president of that organization, he wrote three books on band instruction and performed throughout the country as a band technician. He commissioned many new band works by American composers and featured All-American concerts in many leading universities with more than 300 band works by American composers and featured All-American concerts in many leading universities. He was born in Danbury, Connecticut, October 20, 1874. His parents, George Edward and Mary Parmele Ives, were of early American stock. His ancestors helped settle New Haven in 1638 and among them were distinguished lawyers, bankers and ministers.

Ives began his musical training early under the direction of his father, who was a band man in the Civil War and later the center of musical activity in the village of Danbury, where he directed the band and gave instruction in all theoretical branches of music as well as lessons in band instruments. In those days of no radio, television or movies, and few orchestras, he gave the band concerts in nearly every church in the town, and he was regarded as one of the best conductors in the state.

Ives was a composer with something to say

by

John J. Becker
(Mr. Becker is Composer in Residence and professor of music, Barat College of the Sacred Heart, Lake Forest, Illinois)
"Music, Music Everywhere"

(Above photo is scene from "The Meistersingers" at one of the Bayreuth festivals in the recent past.)

A resume of the most important festivals to take place this summer in European music centers.

by S. Gordon Joseph

(A Mr. Joseph, a resident of London, England, has contributed articles to various British magazines and specialist journals.-Ed.)

ANYBODY CONSIDERING a vacation in Europe this year just can't go wrong—as far as music is concerned. From one corner of the continent to another, 1956 promises to be a vintage year for music festivals: from the majestic Scottish capital of Edinburgh to Austria's sparkling city of Vienna, from the lovely old Hanseatic port town of Bergen and the Norwegian fjords to the rich, southern splendor of Granada in Spain.

Not only will you be able to hear the best that the world of music has to offer; you can listen to it performed in the finest historic buildings or against the background of Europe's most exciting and exquisite scenery. To you, the music itself is, of course, the important thing. Yet cherish your Bach or Benjamin Britten, your Wagner or Samuel Barber, whether you listen to it in Boston, Buffalo or Birmingham. But how greatly the work of these and other composers is enhanced by the beauty of the settings in which they are played! The music of Bach somehow acquires a pristine quality when heard in the yearly festival at the Bavarian city of Aschach. So it should; for Aschach was formerly the court city of the margraves of Brandenburg, and

(Continued on Page 16)

Learning to Learn Bach

from an interview with Rosalyn Tureck

secured by Rose Heylbach

HAVING FALLEN in love with Bach during her student days, Rosalyn Tureck pursued her orders until she became America's foremost Bach specialist. Her all-Bach recitals are an anticipated feature of our national music season, and her interpretations are hailed for their liveliness as well as for their deep-searching revelations. Miss Tureck, who combines vast erudition with native gaiety, is entirely at home in all schools of music; she devotes much of her enthusiastic energy to arranging concerts of contemporary works. But always, she returns to Bach as the best-rounded expression for every possible shade of thought and feeling. Before leaving for a recent extended European tour, which included repeat engagements at the Edinburgh Festival, Miss Tureck made time to talk of her own approach to Bach.

"Bach requires special mental preparation," Miss Tureck tells you. "You don't just sit down and learn him—you learn how to learn him. This intermediary step of learning how to learn is essential. It takes in habits of thought which grew from musical sources which are different from the sources of the 19th century. The purely pianistic aspects of Bach playing are also highly important. The student needs to develop (1) a finger technique which is much more complete than that which is generally acquired today. One of the most important factors in the strength and true independence of each finger; (2) a good, dependable legato; (3) a technique for changing fingers—sometimes on the same note, sometimes in sequences which demand a kind of inverted fingering, such as fourth to third, third to second, etc.; (4) a wide variety of staccato; and (5) a swift foot for pedaling. All these are necessary; none is the least helpful musically unless the playing is dulled by certain ways of thinking.

"First, one must acquire the ability to think in terms of single lines of music. Without realizing it, perhaps, people since the 19th century tend to regard music as melody plus accompaniment. They apply this configuration to the music of Bach, they get lost, for Bach never gives us melody-plus-accompaniment. He gives us a series of separate lines, or voices, which must be made to sing independently as well as to integrate vertically. One must recognize these single lines (thinking of them as single, independent lines); later, one combines them with each other, which will produce harmonies, as one result of their combination. This is a very different thing from melody-line plus accompaniment—indeed, the moment one thinks in terms of more than one line, there is the risk of thinking only vertically—harmonically—and this is the greatest danger in playing Bach!"

"As soon as one thinks in terms of single lines (without any implication of harmonic accompaniment, either above or below), one begins to detach oneself from the conception of right and left hand. One must get into the habit of playing musical lines with either hand (or both hands). The fixed notion of melodic-hand and accompaniment-hand is an obstacle to playing Bach.

"Once the single lines have been mastered and the individuality of their motives characterized, one combines them—still conceiving them as single lines. At this point one finds that the vertical (harmonic) element is equally present. In playing and listening to Bach, vertical and horizontal movement are then equally important; in studying and thinking, however, I believe there must first be a clear separation of lines, later followed by a synthesis.

"To insure each separate line a vigorous life of its own, it is wise to begin playing the line, not merely as notes, but as a study of each element of music within the line. This means an analysis of its rhythm, its melody, and, ultimately, the harmonic progression which influences the shape of the line itself. Here rhythm and melody form the tangible materials. Harmony is more a matter of relationship; look at the line and keep in mind the harmonic aspect which will not be fully stated until the combination of lines occurs. Let us consider these three elements separately.

"In studying rhythm, the first step is to note all

Dancers performing at a concert in the Boboli Gardens, Florence, Italy.
**Diction in Singing**

**Part Two**

by JOSEPH A. BOLLEW

COVERING has been described by the well-known New York laryngologist and author of books on the care of the voice, Dr. Friedrich S. Brechtow, as "a method in which the larynx is pulled downward" and in which "all the muscles of the vocal-wrongs are under considerable tension." He therefore quite naturally condemns it as "a frequent cause of voice disturbances." It is also reprehensible as a despoiler of good diction.

Its proponents assign to it the virtue of facilitating the emission of "head tones." In this connection it is, in effect, a kind of vocal recession. The vowels consisting actually of an alternation of vowels at the passage into the "head register" and within it. The word love, for instance, pronounced in the way that a woman must, is changed to lov, as in shot. An oh is changed to e, and so on. No open vowel is permitted in full, accepted value but is narrowed and pushed forward with a funnelling movement. What is the result?

First of all, the whole process entails a distortion of the sounds of language and is, therefore, synonymous with bad diction. Its supporters maintain, however, that covering gives the impression of pure vowels. Their sincerity is not to be questioned, but their hearing is. By changing the sounds of vowels they have become so tuned to the false sound as to be unable to hear the true sound as true. The true sound seems false to them and the false, true. The idea of covering goes through failure to cope successfully with the emission of high notes, from a lack of knowledge of the proper procedures ensuring unhampered production of high notes. Coverers are at the mercy of poor vocal production.

Nevertheless, assuming that covering is aid to the emission of high notes, it is a help at the expense of good diction and the risk of "voice disturbances." Any method injurious to the voice, that gives it unnecessary qualities and destroys good diction, cannot be acceptable and should be dismissed.

**Vocalization** is the system which it, as claimed by many, makes vowels to sound although they are not true vowels. But very little thought and less experimentation are required to realize that any vowel mixed with another causes the same to be lost and makes for bad diction.

**Elocution diction** is the term applied by its opponents to the diction of singers who have been taught to exaggerate the movements of the effect for fear of tangling, a refusal of vowels, diphthongs and consonants. It is presumed to insure clarity of diction. In reality it defeats its purpose, is visually unesthetic—which is bad enough for any opera and concert performer—and it is also harmful to the voice, which is worse. Every exaggerated movement of the mouth, lips and tongue presses upon the organs of phonation, sometimes to tenderness, and therefore makes phonation and clear diction very difficult. Unforced smooth emission of the voice becomes increasingly difficult. A hard, harsh quality is the inevitable result and subsequent, in the case of prolonged vocalization, premature vocal death as certain as that night follows day for all singers who are trained in vocalization. It also persists in his practice. It is equally certain for singers who have had a good training in the natural vocalization if adopted into it.

How then is clear diction to be attained? The answer emerges through understanding of what is good singing and what it involves. It will be observed that the Roper school, with its emphasis on stressing musical tones produced by the human voice as the requisite, basis and vehicle for the interpretation of text. In (Continued on Page 48)

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**Pianist's Page**

The Student Pianist, Past and Present

by William J. Mitchell

"Keyboards INSTRUMENTS have many merits, but are set by just as many difficulties." With this gambit, Philipp Emanuel Bach began the Foreword to his "Essay on the True Art of Playing keyboard Instruments," the first part of which appeared in 1753. Because the merits were accepted gratefully by the performer, and the difficulties had to be met, performed, and solved by him, let us turn to the student keyboardist of C. P. E. Bach's time to learn a bit more about his problems. Knowledge of these will provide us with a yardstick by means of which we can measure the difficulties of the student today, and perhaps resolve them more successfully.

After the 18th century keyboard student had acquired a knowledge of notation, including familiarity with the C clef, he faced his first difficulty—"fingering or Application, as it was called. It was around this time that the traditional fingering, which made sparing use of the thumb, was being supplanted by a new method which was worked out by Johann Sebastian Bach, among others, and described in detail by his son, Carl Philipp. The older fingering was fitted to an earlier, warning style of keyboard music, while the newer, which has since become the basis of our modern systems, was still relatively unknown. For the student, the difference was critical, as can be gathered from our Illustration, in which the old and the new fingering are shown with relation to the scale of A major. That on the top line was described by Francois Couperin, le grand, in his "Art of Playing the Clavichord," which appeared in 1716. The student pianist who adopted the fingering advocated by C. P. E. Bach would acquire himself creditably in the repertoire of preludes, fantasias, and similar pieces. Today, our skill at improvisation has so diminished that the few pianists and organists who have made headway with the art become celebrities because of it, and often quite aside from the quality of the results.

Improvisatory skill of a high order was required not only for the purposes of creating compositions on the spot, but for the daily task of fashioning full blown accompaniments for all manner of performances extending from those for a soloist to those for the large orchestra. These were customarily executed from a figured bass or, on the other hand, the vigorous and thrifty ancestor of those often deadly figured bass exercises that are used as a form of torture in harmony courses today. There was this significant difference, however, in the theoretical training of the young performer in the 18th century—he was engaged in a practical pursuit when he studied thorough-bass. Skill in the realization of an accompaniment from such a bass was an absolute requirement of the skilled performer.

Of course, not all accompaniments reflected a high degree of refinement. But at least the fashioning of an elegant accompaniment was an ideal toward which the alert keyboard performer strived.

The requirements and training objectives of the keyboard performer began to change in the final decades of the 18th century. With the introduction of the larger orchestra, the need for a new and more exciting accompaniment had become pretty well established. For another thing, the clavichord, which had so long been the distinctive instrument of the harpsichord. Haydn, at the end of the 18th century, had developed the ability to insert stereotyped ornaments and also more elaborate embellishments where they were not indicated by the composer.

This latter responsibility was only a detail of a much more inclusive study of improvisation, which was a vital part of an even more diverse and interesting 19th century keyboard performer. It was normally expected that a competent performer should be able to perform the technical equipment not only to deliver written out compositions, but that he would adapt himself creditably in the appropriate style of preludes, fantasias, and similar pieces. Today, our skill at improvisation has so diminished that the few pianists and organists who have made headway with the art become celebrities because of it, and often quite aside from the quality of the results.
of Haydn and Mozart, and the latter's later Concertos are clearly written for the piano. Furthermore, as the accompanist, now become solely a pianist, lost his standing as a fellow creator who co-operated with the composer to bring to completion his more or less general ideas. The pianist's role, instead, because that of reproducing as faithfully as possible every last specification of the fully written out score. This included not only on exact performance of the notes as written, but also a careful observance of marks of expression, the signs for which were normally lacking in the earlier music, although expressiveness was most certainly a feature of earlier performance.

The change from the Classic style of the final decades of the eighteenth century and the first quarter of the nineteenth, into the Romantic style of the later 19th century, led the performer even further away from the practices and vigorous training of the period of Bach and Handel. The transition is most apparent in the three world premieres, which examine the 19th century piano and piano music. In fact, the Romantic era might very well be termed the century of pianism, for it was at this time that the instrument developed into the complicated mechanism that we today have inherited. To note briefly the changes that occurred; the range was tremendously increased by the development of modern pedals, a cast iron frame, and enchanting waterways, so redundant of the past, is where the Contemporary pianist is to be found each year.

Before the final chords of that festival, it was immediately died away across the Venetian lagoon, the first triumphant notes of sacred music soothe above the ancient lagoon town of Pergusa. In the way, we have now visited to the Sagra Musicale Umbra. Chamber concerts and oratorios are performed in the historic buildings of the town.

To Germany, the springtime of music festivals comes in the International May Festival of Munich, which marks the start of the season, in the latter half of September. For this city of gondolas and enchanting waterways, so redundant of the past, is where the Contemporary pianist is to be found each year. Before the final chords of that festival, it was immediately died away across the Venetian lagoon, the first triumphant notes of sacred music soothe above the ancient lagoon town of Pergusa. In the way, we have now visited to the Sagra Musicale Umbra. Chamber concerts and oratorios are performed in the historic buildings of the town.

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NEW RECORDS

G. Francesco Malipiero: String Quartet

In this quartet we find no more the old Malipiero—of the lucid, telling texture and clear, rhythmic line. This is entirely new music, one of unreeling—of small rhythmic segments, of bits of figuration or motives without much substance. There is simply no life in all this: just business, even if some of the melodies, brooding designs are attractive.

Of course, the mastery of welding even casual musical thought together is there. Malipiero is one of the major masters of our time, but one now reduced to the satirical minuscule.

In the closing section of the quartet the "old" Malipiero re-appears in musical thought of fine breadth, and those lovely, vital, Italianate motives reappear. But on the whole, this opera emerges as just another offering to the two-faced god of today: the god of obsolescence and of newness at all cost.

Again, the Angel recording is excellent. (Angel 35296)

Lazar Saminsky

Berlin: Symphonic Fantastique

Mussorgsky: Pictures at an Exhibition

Newly recorded and realized. Markevich is well served by this: just a few bars of orchestra-at least not this side of the Atlantic. And yet, they are each in its own way no less characteristic of the master art of "Tahiro Franck." The earlier is the symphonic interlude from the "poème-symphonique," a Wagnerian work that stands on the threshold to Franck's final and by far most productive period. In spirit this work is nearest to the monumental oratorio "Les Nuités" whose impressionism, religiosity it shares. Stylistically, though, one is tempted to call it Franck's "Siegfried Idyll. At any rate it belongs among the most lyrical of his orchestral music.

Le Chasseur Maudit, the only true symphonic poem recorded here, was written some ten years later and reveals the "other" Franck. In a musical language that substitutes sweeping rhythms for the refined modulations of the pre-classic period, it tells the old legend of the huntsman accused because he defied the Sunday peace. The symphony in d major and the variations unisono owe a good deal of their lasting success to a judicious combination of both these elements, adding, however, in the royal splendor of the melodic qualities that impress so particularly the late work "Psyche," to which the remainder of the record is devoted. Psyche requires a full orchestra for complete performance.

The present recording offers only the four orchestral excerpts usually billed as "a symphonic poem." The layout of these, entitled "Psyche and Eros," contains that hauntingly beautiful, sequential, modulating melody which, while it roars, perhaps better than anything the unique blend of the piano and the exotic—the nature. Franck's very special brand of musical romanticism.

All of the music has been previously available on LP, for the most part in a highly personal and poignantly interpretative yet, as a survey of three significant aspects of Franck's symphonic output alien, this recording would seem to merit attention. What makes it especially attractive, however, is the fact that the Belgian-born conductor, like the featured composer, moved to France as a relatively young man, bringin to the colorful imagination of the south the most beneficial portion of northern discipline. His clearcut readings, displayed by an orchestra that may often appear a little "thin" by American standards but which undoubtedly comes closer to Franck's own ideal than all our streamlined High Fidelity, has been a boon that sounds truly "Franck", a rare experience these days. (Continued on Page 52)

Morton Gould: Fall River Legend

Leonard Bernstein: Fantasia

These fairly recent American ballet scores are doubtless more impressive in the theatre. Deprieved of the dance element, they lose their full power, shifting moods, and pungent instrumentation lost in monotony. Both composers are adept craftsmen and imaginative. Their language is racy, their orchestra shows a sure sense of color. Bernstein's score rests on the usual triangle with a bored woman at its apex. Gould's concern is the entire belt of water, with an axe smeared by parents sufficient whacks. Despite his imagery, the composition is a Laurence Olivier movie. It seems rather an attempt to grin good the creative imagination. But ballads show professional mastery and youthfulness. They are captively conducted by Joseph Levine, whose Ballet Theatre Orchestra is an expert group, existing in the Bernstein work of a brilliant pianist. The sound is grand and clean. (Capitol 55220)

BERNARD ROGERS

Mozart: Quartets in D major, K. 157; C major, K. 156; and C minor, K. 157; F. 127

The four quartets that are performed on this disc belong to the early period of Mozart, when as a young man he was able to place his talent in the purpose of composing his own music. The "Mozart" Quartets are among the first of over 20 masterpieces of the genre, even as vocal works they do no dis-service to our knowledge of the immortal Wolfgang, for interpreted in them. (Continued on Page 50)

ETUDE—may-june 1956

"A New World for Music"

Dr. Harry F. Olson on the Keyboard and Horburt Belar at the control panel operate RCA's new "Electronic Music Synthesizer." The instrument has a capacity for generating endless varieties of sounds and rhythms.

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From an interview with

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ETUDE—may-june 1956
some of his compositions he encouraged the creative part of the performance by allowing the performers a wide latitude of interpretations as the band players had assumed and (Continued from Page 11)
some of his compositions he encouraged
the creative part of the performance ... exists in
most liberal arts colleges. Colleges have
demonstrated that they want music
(Continued on Page 42)
21
Emerson, Thoreau, Hawthorne and
brother Moss would go up into the hills
Franklin's sons, and at the age of fourteen, he was paid an organist at the
West Street Congregational Church of
Danbury, and later, at Yale, he played in the orchestra and directed the
choir at the Center Church in New
Haven. Ives, after completing his own
education, just like many other Amer-
ican boys, Ives father died when he was
only eighteen, and Ives was forced to live
so to see how his own used and carried
forward his experiments. Ives himself felt
that his father was the one person
most responsible for the direction taken
by his son.
Ives, was graduated in 1898 from
Yale, where he had academic training in
music. After graduate school he moved
and was his constant, close
friend, and they had one child. Emily was new married and living
in New York.
During the years of intense activity,
when he was building up his assurance
penny, Ives was turning out a prodigious amount of music, working far into the
night. This was the period that he himself was the decision of how to earn a living. There were few
musical opportunities available and he had already made up his mind to follow his own
path. He was an independent man, and his decision to live in the city was made with the intention
of being free to follow his own ideas in his creative work. He ac-
cepted a position with a publishing company in New York, and later be-
came a partner in the music firm of Paget, In-
ner and Company. He was a successful
organizer with immense success.
When he first went to New York, he
continued his musical studies and was
organized at the Central Presbyterian Church in
North Manchester where he
organized the church's choir. Ives
was designed in order to devote all of his spare
time to composing. He often returned on
week-end to New York to consult with his
brother Moss would go up into the hills
on camping trips. He also in his later years be-
cause of illness, he was during his early life a man of varied interests, aware
of the current events and developments
about him, and active in making the music which one feels helped to
intensify his music. It was in this sense,
and original in his economic and pol-
itical thinking as he was in his musical thinking.
Ives did not feel that business and
music were incompatible, and he once
quoted (Continued on Page 49)

THE DANCE
(Continued From Page 17)

But it is Ulmowa who matters. The
great ballerina, already well into her
forties when the film was made, is in
perfect form. She glides, so graces, so
trills. With her artistry, the mined episodes
are wholly believable and dra-
tically compelling. The Russian ballets,
its music, is at its height; a slow,
imaginative, the impression of movement,
A
The Ballet of Romeo and Juliet," which is being presented in art
theaters in America by the noted impresario. S. Hirsh, is distinctly
worth seeing and, since the score is by Prokofyev, ob-
viously worth hearing (although the sound in the various projec-
tions varied in quality). Each of its last years people.
Ives' father was interested in acous-
tical experiments such as the develop-
mental work on recording and sound
improvisation. Her body, an instrument
in itself, is used to perform the sound
tracks may not
(Continued on Page 60)

MUSIC IN THE SCHOOLS

BAND

Ed, William D. Reveli

MUSIC 更多 BAND TOURS!

by Edwin C. Kral

Associate professor of music
San Francisco State College

ORCHESTRA

Ed., Ralph E. Bush

TO BUILD AN ORCHESTRA

by Walter P. Smith

Asistant Professor of Music
Central Washington College
of Education

ANYONE SERIOUSLY studying
the problem of building an or-
chestra soon realizes that there are
many factors involved in its develop-
ment. Often these factors appear
insurmountable and the project of
establishing an orchestra is given up as
"impractical for our community." This
need not be the case, however, as this discussion will attempt to show.
There are three basic categories which
underlie all the effects on the overall
development of an orchestra. These
categories are present wherever there is a successful orches-
tra. The categories are: First; desire;
Second, know-how; and Third, hard
work. All three should be considered
indispensable.
The Desire For an Orchestra
All individuals who have direct con-
nection with the music program must
have a desire to see the orches-
tra take its place in the curriculum as
a necessary part of the entire school's cultural development. In init-
iating the program this obviously
includes the administration as well as all members of the music staff.
No matter who is the director of
music desires to have an orchestra, if
the school administrators do not make the necessary cooperation on their
part in the school program, the orchestra is doomed to failure. Without
the director's active support, the chances for obtaining adequate funds
are (Continued on Page 62)
FOR MANY DECADES the organ was heard principally in places of worship. This is no longer true, however, and among those responsible for the changed condition is E. Power Biggs, who has been heard for fourteen years in Sunday morning recitals over the CBS radio network and whose recordings out-sell those of any instrumentalist in Columbia Records' large gallery of artists. While not robbing the organ of any of its power in the liturgical service, Mr. Biggs has helped give it an important place in the concert hall and, through such modern mediums as recordings and radio and television, helped bring it into the living room. Thus he has made the organ music of men like Bach, Mozart, Brahms and Liszt available to almost everyone.

"While most of the pieces we hear were originally written for performance in the cathedral," says Biggs, "they were conceived first and foremost as musical works. Nobody need have to go to church if he merely wants to hear what Mendelssohn, or Franck or Bruckner composed for this great instrument."

The organ, moreover, Biggs points out, was at the very first, or some two thousand years ago, not a church instrument. Small and portable, it was played in arenas and palaces as in simple homes. And it was played at festivals, after dinners, and various other occasions. "Take Nero, for instance. Why, after his feasts he would have the little Hydraulos, or water-organ, rolled out into the great court, where it would be played for him and his distinguished guests."

Taking his cue from the early Hydraulos, Biggs recently had himself built a portable version of the ancient pipe-organ. Attached as he may be to the instrument he plays regularly for his broadcasts, the Bach-style organ in Harvard University's Busch-Reisinger Museum, he now is happy to "let out all the stops" in his Cambridge parlor. And the Portative, moreover, is an organ which fits into a specially built trailer, in case he wants to take it to certain concert engagements.

This instrument, which he played for the first time in public at the Library of Congress in 1954, is literally a portable replica of the classic organ. "We in America are just beginning to carry out the fine principle of voicing," Biggs declares in explaining how his Portative, built by Buffalo's Herman Schlicker, comes close to matching the best European organs. "Early organ builders, who naturally were European, cut and voiced the pipes without nicking the mouths. As a result," he explains, "for centuries the European organs have had a soft, mellow, articulate speech. There's a pleasant 'chiff,'" (Continued on Page 39)
Adagio
from Sonata in F, K. 280
W. A. MOZART
edited by Nathan Broder

Grade 31

from "Sonatas and Fantasies" for piano Edited by Nathan Broder
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ETUDE MAY-JUNE 1956
Hammond Registration

Andante sostenuto

Arioso

GEORGE FREDERICK HANDEL

arr. by William Felton

Copyright 1946 by Theodore Presser Co.
The Joyous Peasant
(Fröhlicher Landmann)
R. SCHUMANN, Op. 68, No. 10

Allegretto

Copyright 1907 by Theo. Presser

ETUDE MAY-JUNE 1958
Dainty Miss

ELIZABETH OLDENBURG

Waltz rhythm; legato; wrist release.

Moderato

Piano

No. 110-40372
Grade II

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ETUDE MAY-JUNE 1956
A Solo for the Cello
JESSIE L. GAYNOR

Organ Music
Via Radio
(Continued from Page 22)

Two to the beginning of the tone, like the accent of a woodwind instrument—which, after all, the organ is.

Although the Harvard organ upon which Mr. Biggs plays is a modern instrument built in 1937, it is made according to specifications of Bach's own period and recreates as practically as possible the limpid quality of tone produced by Bach's own organ at Weimar. It improves on the latter, however, in its electrical action, which provides for steady wind pressure and more flexibility. Unlike many modern organs, its pipes are all out in the open, visible to an audience.

"I find an aloof character to the organ which would make it difficult to play down to an audience, and which should prevent an organist from mashing the music up by making it sound full of tremolos the way people are supposed to want it to sound. In manufac-

turing parlors, false tones and nervous changes in time, indeed, you simply produce movie theater music. The interest of a Bach Fugue, a Mendelssohn Sonata or a Mozart Figu-

ure and the music of Buxtehude and Bach, Biggs declares, "We had the manuscript gathering dust in his closet. "Not so long ago," Biggs points out, "only a few interested friends, gathering around the organ while you played, would have the chance to hear such a piece. But now, thanks to radio and the audience of organ fans it has helped develop, you can play it for millions."

Enjoying digging up unpublished manuscripts of old organ music, from the 18th century on, he himself spends a good deal of time in the Library of Congress and the Harvard Library. Also believing in the organ as a living instrument, Edward Power Biggs has been a pioneer in getting modern composers to write for it. Many new American compositions, in fact, have received their first performances on his broadcasts, including works by Roy Harris, Charles Ives, Frederick Jacobi, Walter Piston, Alec Templeton and Virgil Thomson.

Wagner on Tape

The rich, full sound of Kirsten Flagstad's magnificent voice can be heard by radio listeners when tapes of her recent Oslo performance of "Götterdämmerung" are played over the air. Filling the Sunday afternoon spot maintained during the winter by the New York Philharmonic-Symphony, CBS will present the first act on May 13, the second on May 20, and the third on May 27. What is to be the only hearing in the U.S. of these tapes will repre-

sent Svanholm singing Siegfried opposite the Brunnhilde of the great Mime Flagstad.

Great artists may not be abounding, but Sir Henry, who manages to gather together thirteen of the world's stellar instrumentalists and singers for television's recent "Festival of Music," hopes he can come up with a similar show every month or so, beginning this summer. "At any rate," says Hurek to ETUDE readers (Continued on Page 56)
Here Comes the Bride
by Alexander McCurdy

JUNE, the month of roses, will be upon us before we know it, and, as any choirmaster knows, June brings weddings. Lots of them. That is the time when the bride, bride’s mother, father, aunts, uncles, bridesmaids and other interested observers begin to come forward with suggestions on music for the wedding.

The feeling is general (I share it myself) that on her wedding-day the bride should have the final say in all details of the wedding ceremony. On the other hand, this sometimes reduces us to the alternatives of refusing to play some composition which the bride has set her heart upon, or of performing something which we feel to be in bad taste, and altogether inappropriate to a church service.

In some churches, the Roman Catholic in particular, there are no ifs, ands or buts; certain music cannot be played or sung in church. It is true that individual archbishops have wide discretionary powers, hence the rule is enforced more strictly in some localities than in others. Generally speaking, however, only music which conforms rather faithfully to the Roman canon may be performed in church.

Among Protestant denouncements, usage varies widely, some being almost as strict as the Roman, others permitting even a jazzy boogie tune to be performed if the bride wants to have it.

The advantage of having rules and precedents for guidance is that it relieves the choirmaster of the unpleasant duty of informing the bride that her musical selections are inappropriate or in poor taste.

Efforts to establish definite standards for wedding music have been made among the Protestants in recent years. Reference has been made here to the work of Dean Malloch of the Protestant Episcopal Cathedral in Fresno, California. In co-operation with the local chapter of the American Guild of Organists and other interested persons, he drew up a massive list of music suitable to be performed and sung at weddings. This list, published in this space some time ago, was a formidable document, offering wide-ranging choice of selections.

This year, as a special project, the Milwaukee chapter of the American Guild of Organists sponsored a program of wedding music arranged by Dr. Eunice Bonow. The performance offered three wedding services, each with a short pre-recital, a solo, and a pre- and post-recital.

For this program there were three brides, and three bridesmaids, flowers, ministers and all other accouterments.

The church in which the program took place is a large one, and there was much interest shown by the large congregation. It was an admirable idea, and it seems certain that the music for weddings in Milwaukee hereafter will be better than ever.

Performing argument centers about wedding marches. Some brides feel they are not properly married without the March from Leclair's Violin Concerto, and the Mendelssohn Wedding March. If that is the case, and the church will allow it, let us play these marches with all the skill at our command. They can be made to sound superb if we will take the trouble to do it.

The fact that one is from an opera and the other from incidental music to a Shakespeare play is somewhat meaningless today, since by traditions of long standing they are associated with the wedding service. These are by no means isolated examples of music, once secular, which through the years has taken on a sacred character. There are hymns which have found their way into our hymnals, and which through the years have, come to mean a great deal to many people, whose antecedents, musically speaking, would not bear too close scrutiny.

If the bride does not hold out for Wagner and Mendelssohn, there are many fine and less overworked numbers to take their place.

Bach's Aria, Purcell's Trumpet Tune, Sowerby's Wedding Processional are all dignified and appropriate. If the bride would like a Bach Prelude and Fugue, there is no lack of these. Sometimes a simple hymn-tune is requested, Praise, My Soul, the King of Heaven being a particular favorite.

For the recessional, a brilliant toccata or toccata-like composition is appropriate and effective. Examples readily occurring to mind are Toccata from the Widor Fifth Symphony, and Mulet's Tu es Petrus.

Perhaps the most difficult single item to agree upon is the music which is to be sung. Most organists groan when called upon to play for singers alone. Are there songs which would play well in a vauvelle or a smoke-filled night club, but which are utterly out of place in a church service?

Selection of such seems all the more unnecessary when there are available such local festival pieces as the Dutilh Musical Experiences. In these series, the music is to be sung. Most organists groan when called upon to play for singers alone. Are there songs which would play well in a vauvelle or a smoke-filled night club, but which are utterly out of place in a church service?

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and have emphasized the value of music in the liberal arts curriculum. They have established curricula for the music major in the field of liberal arts, and have provided musical experience for those whose major emphasis is elsewhere. They have provided also a curriculum in the field of music itself which leads towards a professional or vocational pursuit such as teaching or performance, but at the same time they have insisted that the person who chooses this "special" field must also study the minimum core curriculum in areas other than music. Choral music, as a segment of the field of music, occupies a similar position to that of its parent field, fulfilling a variety of needs in the curriculum and outside as well.

The choral program is unique in that it has no prerequisite demand such as the purchase of an instrument and the contingent instruction necessary for its proper use. Given a normal physiological vocal structure and the intelligence necessary to pursue work of college caliber, there is no person who cannot gain from experience in a vocal group. It is therefore the responsibility of the choral program to provide some musical group which will accept all persons desiring choral experience—persons of large enough choral society or choral union open to all comers regardless of vocal and/or musical facility. The proof of the soundness of this procedure is frequently evident after an experience in which all have cooperated to achieve a common goal, possibly a performance. In one specific case a boy took part in a performance of " плохо Messiah." The director knew that from the viewpoint of professional standards, the boy was not qualified to participate in the performance because he was not able to sing his own part or, for that matter, any part. Yet after the performance the boy stated that he had gained a highly meaningful experience for himself and that through it he had gained a deeper appreciation for music of a more serious nature. Obviously the choral program was fulfilling one of its aims, namely, music for the nonspecialist.

There are numerous students whose major emphasis is outside the music field but whose daily performance practice is such that they were relegated only to the larger group, they would probably become bored and disillusioned. Many colleges satisfy these students by providing a selective choral group, with demands on their level of performance. This may be a top performing group such as a mixed choir, or an a cappella choir, or a group with some

(Continued on Page 59)
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Accordions are far and beyond any acceptable instrument-all in one. It is also the most logical and practical member of the instrument family for use in the schools as a basic medium for musical training.

As everyone knows, the accordion is made up of two separate and distinct parts, the treble and the bass. The treble side utilizes a regular piano type keyboard, but it is played not as a true piano for a tone is sustained only as long as the key remains depressed. In the past, it has been generally recognized that the piano keyboard offered the greatest possible opportunity for the "beer-bar" approach to musical training. But it is a very difficult undertaking to assemble the number of pianos required for class piano instruction in the school room. On the other hand, most parents are happy to buy and assemble the number of accordions that are required.

Several manufacturers have already made some excellent accordion preparations that are now on the market.

The bass system utilized was invented by Wheatstone, the English physicist, and it is with the particular use of the most remarkable developments in the whole history of musical instruments. It comprises a system of buttons ranging from 12 to 120, depending upon the instrument chosen, buttons which not only produce single bass notes, but complete major, minor, dominant seventh and diminished chords as well. To learn to play the bass side not much more than to learn the touch system on the treble side. Yet, while learning the basses, the student automatically accepts the basic fundamentals of harmony and analysis, including chord and key relationships.

The accordion is the easiest of all musical instruments to learn to play in an acceptable fashion. True, to become an artist, requires as much time and study as any other instrument, but it is not the function of the public and high school systems to produce artists, or to use the function to teach those subjects that will provide a basis for an artist upon which a graduate may determine. And must provide the recipient of the training with the elements needed to build character and to make possible the maximum enjoyment of life after school days are finished.

Fortunately, many music educators have realized that because they don't understand the instrument, have given no thought to its place in the scheme of things, or simply follow the beaten path of their predecessors.

Many thousands of school children already play the accordion. Are not these children entitled to participation in public and high school music programs? For though they may not be able to play the accordion is easy to teach. It can be taught successfully by anyone experienced in cupboard methods, with no special training. Many excellent methods of instruction are available today, and a wealth of literature has been published for accordion class work and ensembles. [See April ETUDE] Such publications are self-explanatory. It is easy for any qualified music teacher to teach the accordion even though he doesn't play or has had no specific training on this particular instrument.

Great utility and flexibility make the accordion one of the most versatile and musical instruments of all time, a lifelong instrument that commands the respect and love of almost everybody.

The bass side is no more difficult than to assemble a substitute for any number of other, less popular instruments. As long as ago as 1953, a section of 12 accordions was utilized in a National High School Band at the National Music Camp, Interlochen, Michigan. It has also been used with great success in the school orchestra, in strictly accordion groups or special ensembles of mixed instrumentation. It is an incomparable instrument in that it is a complete unit, equally satisfactory when played as a solo instrument, with or without accompaniment.

Why should there be further delay in the introduction of this fascinating musical instrument into the school program? The inclusion of the accordion in your band or orchestra will add tone color and distinction and at the same time, provide a musical opportunity for many more students. An all-accordion orchestra is an exciting musical adventure that will bring new fame to your community and provide advantages to the members that will endure for a lifetime. When accordions are made a part of your school's activities, you will follow the example of some of the world's most distinguished schools and symphonic organizations.

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TEACHER’S ROUNDTABLE

(Continued from Page 45)

no. 3, first volume of the Clarivio.

Sonic to a certain F-sharp be double

or vice-versa? At M. 3 (Ex. 1), the first F-sharp in the right hand, is it

produced by two F double sharps, and then, on the last beat, does it

remain double sharp or return to the single sharp? Editions differ. Then

at measure 21,

fourth beat right hand; should we play

F and D both double sharp, when the

Urtext of the Bach Gesellschaft gives

F-sharp and D double sharp, with a

diminished third? Also, in Naegeli’s

edition this last D double sharp is

not tied to the one in the next measure,

whereas in the Simrock and Gouno

editions . . . it is.

As for the embellishments: let’s take a

look at the beautiful Prelude in C

sharp minor, no. 4, first volume. Most

editions indicate a great deal of orna-
mantation. Still, originally this Prelude
came with no embellishment or embelli-
sishments of any kind. Beyond any doubt,

the latter were added later on and the

fact that most of them were appeared by

Kirmmerer and Altrukel gives them an

appearance of authenticity. In his

editions, M. 3 (Ex. 1) were.

Armand Felter prefers to re-establish the

original version which can never be

questioned. And throughout the

eighty-four Preludes and Figured, he

makes it his custom to remove various

editors’ viewpoints, finally stating his own

and giving the reason why.

Gevaert Saint-Saëns, an expert in

the matter of ornamentation, was proba-
bly right when he said that after all, it

matters little how one interprets ornamen-
tation, for in time the old masters it did not have the im-
potence one gives it today and it is

likely that they, themselves, varied

greatly from one performance of their

own works to the next.

According to tradition, the ten in

the old masters ought to start at the

upper note. Well and good, in many

cases, this is not the case however. How

is one to judge? Here’s where our

sense of hearing comes into play. It

should tell us what is right and recog-
nize it from what is wrong. This I

consider as the ultimate factor. And

always remember that Bach, specifi-
cally, left his texts entirely unmarked,

which gives us full freedom to exercise

our own judgment.

If you wish to make a thorough study of

embellishments, I would recommend

will Ayres Harvard Dictionary of

Music, published by the Harvard Press,

In a condensed, practical form, there

is also the Teaching Pamphlet no. 5,

"Ornamentation in music for the key-

board" published by Clayton F. Sum-

ners. And last but not least, Bach’s "Essay on the

true Art of playing Keyboard Instru-

ments" translated by W. J. Mitchell

(W. J. Norton).

DICTION IN SINGING

(Continued from Page 14)

the words interpretation of text by

other than musical tones is not singing.

The emphasis therefore is upon musical

tones and this emphasis embodies the

secret, if there be one, of good diction.

A singer whose voice is marred by

throatiness, nasality, or breathiness, or

is cracked, forced, raspy or wobbly,
cannot be credited with producing musical

tones. Since the presence of these

defects acts as a barrier and impedes

clear diction, it follows that in the proc-

ess of eliminating them the imped-

iments to good diction are simulta-

enously being removed, thus obviating the

need for special diction instruction.

Nearly all basic training in vocal

education is based upon the vowels.

But unless it is based upon the purity of

the vowels it inevitably leads to one or

another, or more, of the vocal defects

mentioned and bad diction. Very few

teachers and singers, however, have a

complete comprehension of what the

vowel sounds are. The same vowel

may be pronounced differently by the

teacher as well as by the singer.

Making the vowels pure is not

enough; in fact, the sound must be

pure vowel is not

a broad, free, clear, resonant, musically.
toned, velvety voice so essential to good

singing.

Exercise in the use of the vowels is

always necessary, not only in the

early lessons, but throughout the

entire study of the art of singing.

The use of the vowels must be

perfectly correct, whether the study be

a recitative, a song, or a grand

aria. The correct vowel is only possible

when all the other vowels are

correctly pronounced.

The vowels in English are simple:

i as in think;

e as in hear;

a as in car;

O as in for;

u as in roof.

The 24 lessons of the Teaching

Pamphlet deal entirely with the

correct use of the vowels. It is

written in such a manner that it

can be used as a text book or

as a reference book.

Your purchase of this book will give

you the opportunity to develop the

correct pronunciation of vowels in

English and this will in turn make a

great difference in your singing.

(Continued from Page 53)

THE END
STUDENT PIANIST (Continued from Page 16)

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New Haven, Conn.

“ANew World for Music”

(Continued from Page 19)

interests by specimens of the music of the synthesizer. Considering that the synthesizer is still in the experimental and uncertain stage, the recording is to illustrate the pitch of a note, but can develop infinite variations of a note’s volume, timbre, rate of growth and decay, and overtones,” says Dr. Olson. “It also adds such extras as glissandos, portamento, tremolo, and vibrato.

The development of the electronic music synthesizer and the improving step toward hastening the day when the synthesizer and the musician will work together as a team. This is, of course, already here when the engineer and artist should join forces and seek to understand the terminology and the problems of each other in order to advance together, the belief of Dr. Olson.

Plans are now afoot to build a new and improved synthesizer. Great things are expected of it. It is, perhaps, not too much to say that this electronic instrument will prove to be the means of opening new horizons and vistas in the field of music, which will come to maturity and fruition during the course of our own lifetime.

NEW RECORDS

(Continued from Page 18)

The qualities of “poet, seer, and cavi- ler,” just as much as in his later works.

The four were selected from the period when Haydn abandoned the writing of quartets for some nine years before he began the Blue Skies, Opus 53, written "in a new and particular manner." They belong to the early days of modern chamber music, when it was just beginning to free itself from the older customary style with all its inevitable improvised key and accompaniment. And yet through the usual texture of two contrasting viols and the accompaniment figures of the viola and cellos, one perceives occasional hints of things to come, with boldness of these lower instruments participating actively in motivic interchanges with the concertante parts.

The New Music Quartet reads these works with its accustomed high order of musicianship, discarding little in the way of balance. Although there are occasional expressive points from the pianist, the woodwinds and the violins, the performance is one that should bring a higher satisfaction to all music lovers.

—William J. Mitchell

ILLUSTRATION CREDITS

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12—Cl.-G. V. Kowalczuk-Roseta
17—Maguy Velasco
22—Walter Stadlober

Litograph by Dave Baker

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A FAMOUS period in the history of music had arrived. In the land of Italy, during the second half of the sixteenth century, the first opera was written. The author of the words was Ottavio Rinuccini; the composer of the music was a well-known Italian musician, Jacopo Peri (born in Florence in 1561). There had been a long period of preparation for this event. Day after day a group of musicians and writers had been meeting to study a forgotten form of music which was used by the ancient Greeks, in which poets declaimed their lines to the accompaniment of a harp or lyre. There were simple compositions, but shaped in such fine, classic form that the group studying them determined to use this form as the foundation for their own work, the new lyric drama. Finally Peri produced what the group called an opera and for its title they took the name of the nymph Dafne, on whose story Rinuccini had founded his libretto. The opera was a mythological maiden who lived in a grove or a fountain, or in running water. Dafne lived in the woods among the nymphs of the forest, her own companions in music and song. She was beautiful and happy, and she had a golden hair which would never be dry. But one day her father was chasing her through the woods and suddenly, she disappeared. Had she only hidden herself somewhere? But no! She had been turned into a laurel bush!

The opera of "Dafne" (also spelled Daphne) was performed privately in Florence in 1597, in the home of a nobleman named Corsi, who was a member of this group. They called themselves the Camerata. Though this opera was never presented in public, knowledge of its interesting combination of drama and music spread rapidly and it was much talked about. Then, when King Henry IV of France was to be married to Maria de Medici in 1600, Peri's reputation had spread so much that he was commissioned to write another opera as a part of the wedding festivities, and Rinuccini was again the librettist.

This second opera by Peri was named for another nymph, Eurydice, whose story was also told with words and music. But, as well as being performed at the French Court for the royal wedding, this opera was repeated in public.

Corsi took part in both of these operas by playing the harpsichord, and he also wrote some of the songs.

The Chest of Viols

by Martha F. Bode

You have heard of all kinds of chest of drawers, chest of clothes, and other chests. Did you ever hear of a "chest of viols"? The viol was the ancestor of the violin. There were four sizes of these instruments: the very small, the treble; the somewhat larger, the tenor; the very large, the bass; and the smallest, the viola. During the middle ages in England every educated family owned a chest of viols. They were played alone or with singers. The viol itself was shaped something like a mandolin, with five, six or seven strings. At least we were, until the time of Galuppi, which was a violinistic viol maker and teacher in Italy (1545-1609). He changed the shape of the viol to that of his improved instrument, which we call the violin. He also improved the tone, using a fingerboard and a bow. There are four sizes of the new instrument, also, each with four strings tuned a fifth apart, except the double-bass which is tuned in fourths.

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ORGAN MUSIC VIA RADIO
(Continued from Page 39)
there will be more of these telecasts, I can promise you. "There was nothing to anticipate eagerly if they achieve the high standard set in the first show by Robert Tilsley and John Rissett in the "Bolshoi" dust and Alicia de Larocka, Ivan Petrov and Low and Warren in their selections, and if the introductions to performers are more sober and less extravagant.

Rimsky-Korsakov will be introduced to television listeners when his music is used as the basis of the score for "Marco Polo," an NBC Spectacular scheduled for Saturday evening of May 12. With Clay Warnick, Mel Pabl and Irwin Kostal providing the musical adaptation, and Arthur E. Y. Hartz's musical direction, "Bliss, Music," will be revealed on NBC-TV on Monday evening, May 28, as Victor Herbert's operaetta, "Sweethearts," with Goedel Marlar. NBC-TV's Saturday evening, June 9, also, the popular John Hersey novel, "A Bell for Adam," will be played. Slated for presentation over CBS-TV on Saturday evening, June 2, as far as the personal, musical point of view can be handled, is "The Perfect Sonata," a musical comedy.

The course of the piano recital at ETUDE is clear. It is our aim to help make our pianists true products of the 20th Century. To this end we shall devote the months to come, in a series of recitals and master classes, to the further development of our pianists. We are particularly interested, and herein we would like to bring to your attention, the development of new and interesting works for the keyboard.

We shall seek enlightenment from the new generation of composers, to bring to our pianists new and interesting works for the keyboard.

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THE DANCE
(Continued from Page 20)

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The New England Conservatory is an accredited member of the National Association of Schools of Music.

THE METROPOLITAN OPERA COMPANY will present the early opera of Handel's "Saul" under the direction of Sir Thomas Beecham. Eleanor Steber, Marilyn Horne, Mildred Miller, and Rosalind Elias, are at N.Y. City Center, abroad, and with the New York City Opera. Boris Goldovskov will conduct the Orchestra, and Vladimir Ashkenazy, conductor of the London Philharmonic, will conduct the NEC Orchestra.

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CHORAL MUSIC IN COLLEGE
(Continued from Page 42)

other distinctive purpose. The most proficient musicians are chosen by auditions and the emphasis is placed in the direction of excellence in performance and the study of varied repertoire with dedicated attention to choral techniques.

The size of the college and its emphasis determine to a large extent the number of organizations to be established between the top performing groups and the general choral society. Frequentaly, men's or women's glee clubs are developed to provide experience for those whose interest is stronger in non-mixed groups. Small vocal ensembles provide a further outlet, existing for the sole purpose of the study of choral literature or for extensive use in public performance.

In the field of music education—that is, the preparation of teachers who will teach school music—certain specific courses are prescribed by state departments of education. Among these are applied music—which is interpreted to include choral music. It is the feeling of some music administrators that in order to do an effective job, it is imperative that the prospective teacher have experience in vocal ensembles even though he may plan to teach instrumental music only, and vice versa. Accordingly, choral music experience may be required of all music students who plan to teach in the schools. A one- to three- to two-thirds ratio in college credit hours might be established with the understanding required in the field of the student's major applied emphasis.

An irascible demand is often put upon the choral department to provide musical "window-dressing" for the institution. This tendency to emphasize the aspect of performance which some critics deplore, but need not be foreign to liberal arts colleges. Only when the major emphasis is on superficial "show" rather than sound musical education can this criticism be valid. Defensible educational procedure would make the goal of basic music education primary in importance and relegated the publicity emphasis to a secondary status.

In order that the choral program may have some measure of respectability—and it must have, if it is to fulfill a place in satisfying the humanities requirements as set up by the college—the materials selected must be of sufficient stature and must be given to the student contact with the full body of choral literature. There is no set pattern in the attainment of this goal, but, regardless of the approach, it is essential that the choral department plan a long-range program. If college credit is given, a major portion of the literature studied must be fresh and new to the student. If a significant amount of the choral literature is repeated, there is no justification for awarding credit as a respectable liberal arts course. It follows, then, that the choral conductor must have a basic knowledge of the history and literature of choral music in order to avoid meaningless euthanasia.

Many colleges have been allowing academic credit for courses conducted in a workshop type of approach. Naturally, the amount of credit and the specific groups for which it is allowed depend upon what has been established by the college and the department of music. Credit is generally optional with the student; but the wise choral teacher will be the student who desires humanities credit for his choral experience and the student who selects the course as a co-curricular activity. In many cases the students take particular care about the credit status of his neighbors. Expectations of both are generally similar. Credit allowed for choral music usually corresponds to the credit offered in laboratory courses and in other non-subjects.

A choral organization is probably the most unusual musical activity in which the college student who has no special musical talents can participate. Generally these organizations will exist within a college in both selective and non-selective groups, and fulfill the needs of both the general college student and the student who is preparing for a career in the music profession. If the choral conductor plans a program which will simultaneously satisfy the needs of all interested, it will have completed a worthy and herculean task.

OGAN QUESTIONS
(Continued from Page 43)

is a lesser degree by hearing. The figures you mention in connection with "Community" indicate the general model of the Conn Electronic Organ being described.

I have been told that there is a main pipe organ located in Atlantic City, N.J. Is this true? If so, what are the names of the manuals? Are there other organs with as many manuals?

The summary of the pipe organ at the Convention Hall in Atlantic City describes it as the "World's Largest Organ" having seven manuals and 33,132 pipes. A very complete and well-filled stop specification lists the following: Pedal, Great, Choir, Swell, Solo, Pedal and Echo. It is suggested that the seven manuals would include the Pedals. Another of the famous large organs in the same is the John Wanamaker Store in Philadelphia, having 6 manuals, 451 stops and 30,657 pipes.

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MORE BAND TOURS! (Continued from Page 21)

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