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### Volume 74, Number 03 (March 1956)

Guy McCoy

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# ETUDE

THE MUSIC MAGAZINE

March 1956 / 40 cents



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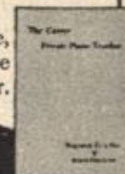
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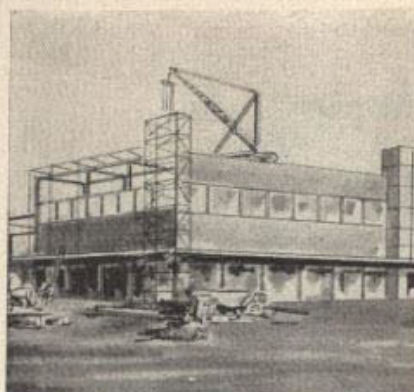
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# ETUDE

THE MUSIC MAGAZINE

March 1956  
Vol. 74 No. 3

Founded 1883 by  
Theodore Presser

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## World of Music

**Thomas Schippers**, 25-year-old conductor from Kalamazoo, Michigan, has been chosen one of the Ten Outstanding Young Men of 1955 in America, by the United States Junior Chamber of Commerce. A student of Curtis, Yale, Juilliard and Tanglewood, Schippers has conducted La Scala in Milan, Italy, the New York Philharmonic and the Chicago Symphony. At the age of 20 he conducted, on special request of the composer, Gian-Carlo Menotti's operas "The Consul" and "The Medium."

**Miklos Rozsa's** second Violin Concerto was premiered by Jascha Heifetz and the Dallas Symphony, Walter Hendl conducting, in January.

**Mitchell B. Marks**, vice president and secretary of the Edward B. Marks Music Corporation, died in New York City last December 22, aged 77. He was a brother of Edward B. Marks, a founder of the music publishing company bearing his name, and was in charge of publication at the time of his death.

**Erich Leinsdorf**, musical director of the Rochester Philharmonic Orchestra, has been named general director of the New York City Opera Company, succeeding Joseph Rosenstock, who resigned on December 19. Rosenstock will finish the current spring opera season at the City Center and Leinsdorf will begin the 1956 Autumn season.

**Gian-Carlo Menotti** has finished the libretto for "Vanessa," a new four-act opera with a Danish background, being composed by Samuel Barber.

**Ballerina Margot Fonteyn** and **Rudolph Bing**, manager of the Metropolitan Opera of New York, have been honored as distinguished Britons by  
(Continued on Page 9)

### THE COVER THIS MONTH

ETUDE'S cover for the month is the work of a contemporary artist, Lila Oliver Asher, formerly from Philadelphia, now a resident of Chevy Chase, Maryland. It is a linoleum block print entitled Quartet in D Major. According to the artist, it was inspired by a performance of the Budapest String Quartet. The print has been shown at various exhibitions, including the 12th National Exhibition at the Library of Congress in 1954. It won first prize at the recent Chevy Chase Art Fair.

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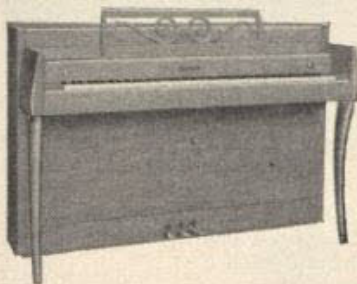


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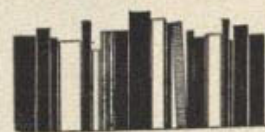


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## THE BOOKSHELF

### Mozart In Retrospect, Studies in Criticism and Bibliography

by A. Hyatt King

Reviewed by Arthur Darack

WE MAY expect any day to see the institution of a new Koechel catalogue, listing the works not of Mozart but about him. Within the context of each entry there may well be an evaluation. A. Hyatt King's "Mozart In Retrospect," if such a catalogue eventuates, will not suffer by comparison with any other listing. It is for the most part a distinguished book. The range of the book is very great. We find a pathetically interesting account of Mozart's sister Nannerl, aged and blind, wondering whether pianists still played her brother's sonatas and concertos. A chapter on the use of counterpoint by Mozart demonstrates that it was not alone the discovery of Bach's music that impelled Mozart to re-examine the fabric of his harmonic thinking. It was that in part. It was the influence on Mozart of several individuals who for one reason or another found fugal texture delightful. Mozart's wife, Constanze and the Emperor Joseph II were two of the most important of these people. If we hate Constanze, following Einstein in the matter, we may think it odd that she was capable of having an idea about anything, let alone something as elusive and complex as musical texture. We may think that Mozart was merely trying to place her in as favorable a light as possible by asserting that she liked fugues. The question is: Was Einstein a woman-hater when he penned those scurrilous lines to Constanze or was she quite as worthless as he suggests? The chapter "Creative Contrast In Mozart" (see ETUDE, January 1956), picks out several pairs of works which came from his mature pen and presents speculation on the sources of the conflict that appears between the pairs. The D Minor Clavier Concerto and the C Major (K. 467) were finished within a month of each other. "From the febrile tumult of the first, with its sensuous Romanza, it is a far cry to the second, so stately and square in its military rhythms and so delicately poetical in its Andante." King wonders why this contrast. He suggests that Mozart was by nature harmonious and lyrical of temperament but that the frustrations of his life introduced a demon into his psychology that sometimes came out and got the

upper hand. When this happened a work such as the D Minor Concerto was produced. Otherwise a work such as the concerto K. 488 in A Major was the rule. In the last year or two of his life this antithesis, according to King, was smoothed out into a creative resignation that was expressed most perfectly in the "The Magic Flute." But this speculation does not advance our knowledge of the phenomena that King describes. In effect he has said that when Mozart was upset and troubled his music might reflect this, whereas when he was serene no storms appeared on the surface of his art. This is an old theory, fancily dressed by King in the present chapter but not advanced in acceptability. The argument stems from a perfectly understandable desire on the part of many musicians to relate human personality and conduct closely to music. That human conduct and personality are related to music cannot be doubted. That they are related in the manner suggested by King can very easily be doubted. Hanslick, Hindemith and many others have produced arguments fatal to the theory. For a single example: The "Funeral March" from Beethoven's "Eroica" Symphony is all of one piece in that it has a continuity of mood and style. Yet it required much time to compose it. Can we suppose that Beethoven was of a single mood in his personality throughout the entire time of the creation of the "Funeral March?"

And what about the scherzo? Having finished with the "Funeral March," did Beethoven thereupon say to himself, "I must now produce a jolly movement and so I shall think nothing but happy thoughts and deeds during the entire time that it takes." Once in a while King is given to making foolish generalizations. Following a discussion of style of performance King observes that... "the apparent simplicity of Mozart's music has often led to ill-considered and ill-rehearsed renderings." He then states: "Meanwhile, the present variety of style could surely be reduced." Short of decreeing that only a single pianist be permitted to perform Mozart, I do not see how this aim can be achieved. A great performer has as much right to a style as a great composer (though composers may consider this notion blasphemous) and a variety of approach to Mozart, or any other,

(Continued on Page 64)

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# Musical Oddities

By NICOLAS SLONIMSKY

IN THE HISTORY of musical notation, two main ideas have struggled for recognition: the staff notation and a visual notation indicating the position of a note on the strings or on the keyboard of an instrument. In modern times, the most successful notation of this representative nature is Klavarskribo, a word which means "piano writing" in Esperanto. In it, notes are placed on a diagram representing the black keys of the keyboard in parallel lines and are read vertically downward. The invention of Klavarskribo is credited to C. Pot of Netherlands, who copyrighted it in 1933. Since then, numerous compositions, including all of the standard classics, have been published in Klavarskribo notation. The visual patterns formed by the Czerny studies in Klavarskribo are fascinating and would provide inspiration to a modern painter of the Cubist school.

It seems that Klavarskribo was anticipated by a similar system of notation worked out by one Gustave Neuhaus in 1882, and published by him in 1910 in a book entitled "Natürliches Notensystem." Neuhaus also used the visual representation of the piano keyboard as a basis, but his lines ran horizontally as in traditional notation. In all other respects the Neuhaus system is identical with Klavarskribo. However, there is no reason to suspect plagiarism. The idea of visual representative notation is as old as the tablature of the Renaissance period, and it is quite possible that both Neuhaus and Pot invented the "piano-writing method" independently.

Gounod called Berlioz the apostle of the wrong bass. But Saint-Saëns said that Berlioz's harmony possessed the diatonic beauty of tonality, be-

cause Berlioz was not enharmonically minded as most professional pianists, but deeply felt the difference between sharps and flats and made no enharmonic changes without utmost necessity.

Gluck said that he liked three things above all others: money, wine and glory. With money he bought wine; wine stimulated the composition of his music; his music gave him glory.

AMBROISE THOMAS was the only composer to attend the 1000th performance of his own opera. It was "Mignon," first produced at the Opéra-Comique in 1866; the one thousandth performance took place there in 1894.

He owned an island Illiec, in the group of St. Gildas, and it was there that he wrote the score of "Mignon"; he communicated with the shore by a boat, and the boat was named Mignon, too.

Ambroise Thomas was a native of Metz; the Franco-Prussian war of 1870 resulted in the annexation of his native province by the Germans. But when he died in 1896, the German burgomaster of the city, Baron von Kramer, decreed to have a street in Metz renamed Ambroise Thomas-strasse.

He was a man entirely devoid of self-seeking, and completely indifferent to monetary rewards. When the Comédie-Française made plans to revive "Hamlet," Thomas was asked to compose some incidental music. From the materials of his own opera "Hamlet" he fashioned a brief overture, a march and a few fanfares; he also composed some new music. After the

production, the director of the Comédie-Française asked Thomas how much he wished to receive for his services. "But I only scribbled down a few notes," replied Thomas; "this is not worth any remuneration. I ought to be proud that I was given an opportunity of writing music for your great company."

The success of "Mignon" made Thomas a celebrity,

The tallest composer who ever lived was Georg Simon Löhlein (1725-1781). His height was six feet, two inches. His hands were very long, and his fingers exceeded in length those of any man's, according to the regiment list of 1751. Löhlein was a Saxon, but his enviable stature attracted the marauding Prussian recruiting officers. In those times, raids to impress young men into military service were common, and one day Löhlein fell into the clutches of Prussian officers who took him, and put him in the Prussian guards. Löhlein was wounded in the Battle of Collin during the Seven Years War. A vicious blow on the head with a saber nearly split his skull. He fell in the field but was strong enough to bandage his head with a silk handkerchief. There he lay for several hours until he was found by roving Croats. They cut up the lining of his coat, tearing his skin, in search of hidden money. He cried: "Mercy! Mercy! I am a Saxon, not Prussian!" The Croats spared his life, and he eventually recovered sufficiently to take a long trek to his home town, Neustadt. When he entered his house, he found his family wearing black bands, in mourning for him.

It was only after his soldiering that he began to study music. He entered the University of Leipzig at the age of thirty-eight, but made rapid progress. Somehow he had acquired ability as both pianist and violinist. His name is remembered mainly because of his pedagogical works for piano, in which he combined instruction in harmony with compositions of sonatas written in the prevailing style.

In 1781 he received a position at Saint Mary's Church in Danzig. But the church was not heated, and soon he caught a cold. In the raw climate of Danzig, the cold proved fatal, and he died a few months after having taken his position. THE END

## WORLD OF MUSIC

(Continued from Page 4)

Queen Elizabeth II. Miss Fonteyn became a Dame Commander of the Order of the British Empire for services to the ballet. Mr. Bing was made a companion of the Order of the British Empire for his services to music.

Alexander Tikhonovich Gretchaninoff, Russian composer, died on January 3 in New York City at the age of 91. He wrote more than 300 songs and many choral works, including music for the Russian Orthodox Church service. He also is credited with three operas, seven cantatas, five symphonies, and other orchestral and chamber works. Gretchaninoff was one of the last representatives of the late 19th century Russian romantic school.

Pope Pius XII, in an encyclical to be known as "Musicae Sacrae Disciplina," has directed that Gregorian Chant should be restored to its original form throughout the Roman Catholic world. The Pope ordered that no exceptions from the universal Latin plainsong should be made in favor of local idioms without Vatican consent, that the words of the Liturgy of the Mass must always be sung in Latin, and that children should be taught the "easiest and best known Gregorian melodies." The 6,000-word encyclical outlines methods whereby sacred music can be promoted.

Cecil Effinger's "Tone Poem On The Square Dance," commissioned by the Colorado Federation of Women's Clubs (Continued on Page 10)

## SCHUMAN SIGNS EXCLUSIVE CONTRACT

William Schuman, distinguished American composer and president of the Juilliard School of Music, has signed a contract for the exclusive publication of his works by the Theodore Presser Company.

Mr. Schuman's UNESCO-commissioned "Credendum," in three movements for orchestra, will be one of his first works to be published by Presser. "Credendum" will be performed six times during March by the Philadelphia Orchestra, Eugene Ormandy conducting.

Other Schuman works to be published by Presser include the Concerto for Violin and Orchestra, to be performed by Isaac Stern; a new work, commissioned by Andre Kostelanetz and based on the music of William Billings, which will be premiered this year; and his String Quartet No. 3.

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## WORLD OF MUSIC

(Continued from Page 9)

to commemorate the 60th anniversary of  
the organization, was premiered by Saul  
Caston and the Denver Symphony last  
October.

"Idyll of Theocritus," by Roger Ses-  
sions, was premiered by the Louisville  
Symphony on January 14, under Robert  
Whitney. The Louisville-commissioned  
work is for soprano and orchestra.

The All-America Chorus, a group of  
about 100 mixed voices drawn from all  
parts of the United States, will con-  
certize in Europe this summer. Persons  
interested in joining the choir should  
write: 325 North Charles Street, Balti-  
more 1, Maryland. James Allan Dash is  
conductor of the new group.

Paul Hindemith's opera "Mathis der  
Maler" received its American premiere  
at Boston University in February. Al-  
though the opera is well-known in  
Hindemith's symphonic version, it was  
never previously performed in the  
United States in its full, dramatic ver-  
sion.

George Rochberg's Piano Sonata No.  
2 was played by Edna Bockstein for  
the first time in New York last month  
over station WNYC, as part of the Amer-  
ican Festival of the Air. Miss Bockstein  
also played the Philadelphia premiere  
of Rochberg's work at the Philadelphia  
Musical Academy in February.

Ernst von Dohnányi's *Stabat Mater*  
was premiered in January in Wichita  
Falls, Texas, by the Denton Civic Boy  
Choir. The work was commissioned in  
1952 by George Bragg, director of the  
choir.

(Continued on Page 56)

### ETUDE, the music magazine

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by Doron K. Antrim

WHILE RIDING about Boston in a taxi, a Bennington College senior  
started whistling a theme from a Haydn string quartet. The taxi driver  
joined in.

Am I hearing things? she wondered. Imagine a taxi driver knowing  
any music not on the hit parade.

Starting another theme from the same quartet, she stopped suddenly.  
The driver continued the theme note for note.

"I play viola," he said, noting her look of incredulity. "What's your  
instrument?"

"Violin," she said. "By any chance, does the Amateur Chamber Music  
Players ring any bell with you? I belong."

"Well, what do you know," he chuckled. "Sure does, I belong too."  
The rest of the ride was spent in talking shop and arranging for a chamber  
music meet that evening.

Wherever they go, and they get around, the Amateur Chamber Music  
Players have an instinct for spotting kindred souls and all for the fell  
purpose of raising a staff. That you belong to the ACMP is introduction  
enough. You are welcomed into strange homes, almost any hour of the  
day or night, as though you were a long lost member of the family.

Some 4000 strong, they're scattered over the U.S., Canada, Puerto Rico,  
Hawaii, Alaska. They come from almost every strata of society. Medical  
doctors are especially well represented. Also included are teachers, business  
men, lawyers, scientists, housewives, taxi drivers. Among them are such  
personages as author-speaker Catherine Drinker Bowen, author Robert  
Haven Schaufly, editor Henry Simon.

When traveling they invariably take along the Amateur Chamber Music  
Players directory. It's like a Baedeker guide to them. It gives names,  
addresses and telephone numbers of all members, arranged alphabetically

by states and cities. Upon  
arrival in Fairbanks, Alaska,  
a French horn player con-  
sulted his directory and called  
three horn players. They got  
together that evening and are  
still going strong.

In a few short years,  
ACMP has picked up a na-  
tional following and flirted  
with international affiliation.  
The only requirement for  
membership is a love of  
chamber music, or more col-  
loquially "room" music. And  
they feel about their art  
somewhat the same way the  
boys on the back yard dia-  
monds feel about baseball.  
There are no dues. To join,  
you merely send in your  
name and relevant informa-  
tion about yourself to the  
Amateur Chamber Music  
Players, 15 West 67th St.,  
New York 23. You designate



Drawing by Susan McIntosh, violist member of  
ACMP. Reproduced by permission of "News Letter."

your instrument, of course. The line-up includes: piano, violin, viola, cello,  
double bass, flute, oboe, English horn, clarinet, bassoon, French horn, trum-  
pet, trombone or recorder.

To help players find their own level, you grade yourself: A, excellent; B,  
good; C, fair; D, etc. "Etc." was the happy thought of Helen Rice, secretary.  
Few class themselves A. Violinist-violist, Henry Simon grades himself C.  
You also indicate your willingness to be on call. This is hardly necessary  
however, since the genuine ensemble player will (Continued on Page 61)

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# southpaw solo flight

LEFT HAND SOLO.



*The thrills of making music with the left hand alone are dramatically set forth in this exciting article.*

by ruth katherine arnold

NOT AS A STUNT designed to awe an audience into accepting the fact that listenable music can flow from only one hand passing over the keys, but sheer necessity has required my left hand to assume responsibility for two. Afflicted with polio as a youngster, I lost entire use of the right arm and partial use of the left from shoulder to elbow. At the time the possibility of my doing anything musically with any instrument was never considered. Even if it had been it would have been relegated, by myself as well as by others, as yet another dream—to die.

In another sense, however, the piano was never entirely disregarded. I could read music and therefore could amuse myself by the hour picking out the treble notes of every hymnal and of every old "Songs-We-Love-to-Hear" book in the house. The thin little tunes must have had a plaintive sound which fortunately I could not have heard, for I recall conjuring up in my mind's ear a resounding bass accompaniment.

Not until college days did I come upon the idea of actually playing the piano with one hand alone. Even then I did not seriously consider the suggestion of the friend who made it. She was a brilliant organist, a charming dark-eyed Dutch girl, Frieda Op't Holt, who had the reputation in our dorm of playing the organ in preference to our more favorite pastime of eating. Many the night Frieda came in from a long evening's session at the auditorium only to leave the house at six-thirty the next morning to practice her beloved Bach. I accompanied her upon several occasions, content to listen to what I knew was the best in music. One day she casually remarked that she saw no reason why

a Bach Gigue on the page before her could not be worked out for one hand alone. She even offered to help me with it. And that was the beginning...

But what a beginning! Now as I look back I think Bach, Frieda, and the fact that anyone might think I could actually play, overcame me. So much so that at my first lesson I requested Frieda please to take her chair and to sit in the corner with her back to me and the piano! My sense of inadequacy was too great. It held me back, and any progress I might have made was choked off. Yet something did happen. Desire to play was a seed sown, destined slowly to grow until the day my courage could match it.

## A Courageous Teacher

My courage, however, was negligible as compared to that of the teacher who accepted the challenge of a student limited as I was to the use of one hand, and that hand imposing its own restrictions. It was small, inept for extended passages of octaves so necessary to lend sonority to one-hand playing. The arm was generally weak, the elbow clinging to the body, which in turn wreaked havoc with hand position. In addition to this, the pupil evinced no unusual musical talent. The best she had to offer was a love for music and the intense desire to produce it.

Laura Koch, in our midwestern city of Jackson, Michigan, had long held high recognition among fellow musicians, but even she was to encounter skepticism in this, her latest venture. One teacher expressed the thought possibly of others when she said, "Now, Laura, I can understand her playing scales, arpeggios, and runs, but what will she really be able to

do?" The voice strained with incredulity. "Little pieces, I presume?" She was referring to a number of easy grade "leftie-on-his-own" compositions, designed to stress the need for special attention to the much-neglected left hand. She certainly wasn't referring to the very few well-known left-hand numbers of which artists on occasion have made the public aware.

The concert variety of left-hand playing is not merely a demonstration of what can be done with "one's hand tied behind one's back," so to speak, but is an expression of its innate musical value. There is the Ravel Concerto which, to my knowledge, is attempted only by virtuosi. Its tremendous octaves, intricate rhythms, fiery runs—the gamut of its pyrotechnics are beyond the amateur. The haunting Scriabine Prelude and Nocturne, long-time favorites of Rubinstein, are assuredly not easy grade, certainly not intended for the mere cutting of one's musical teeth. Nor are the notable Chopin transcriptions of Leopold Godowsky, who is convinced of the musical contributions of the left hand solo.

Nothing daunted by what seemed to be the void between the extremely easy and the extremely difficult, Laura Koch applied her own sense of musicianship and creativity to her assignment. She began with Hanon, simply using the bass of the studies. During lesson hour she often accompanied in treble, giving her student the opportunity to hear both hands and to establish a rhythmic sense of the unison of the two parts.

At the first approach to left-hand work, she recognized problems peculiar to that hand. Forced to carry both bass and (Continued on Page 49)

# preparing a CAREER in opera

AN INTERVIEW WITH JOSEPH ROSENSTOCK, GENERAL DIRECTOR,  
NEW YORK CITY OPERA COMPANY

as told to Rose Heylbut



Rosenstock at piano rehearses cast members.

Orchestra rehearsal under maestro Rosenstock.

RECOGNIZED as one of the world's leading conductors, Austrian-born Joseph Rosenstock brings to American opera the fruits of successful and eventful musical experiences the world over. He began his career as a pianist, winning acclaim in Berlin and Vienna before he was twelve. During World War I, he was drafted into the Austrian army and received a hand wound which threatened to jeopardize his future work. Undaunted, however, Rosenstock resumed his musical life as the youngest professor in the history of the Berlin Academy of Music.

Turning to conducting, Rosenstock again won acclaim. Fritz Busch invited him to become his assistant at Stuttgart; he succeeded George Szell at Darmstadt where he later became General Musical Director; and followed Otto Klemperer as General Musical Director at Wiesbaden. In 1930, he took over the direction of the National Theatre in Mannheim, a position previously held by Bodanzky, Furtwaengler, and Kleiber. Rosen-

stock's position seemed secure when World War II dealt him a second blow. When the Nazis took over Germany's artistic life, Rosenstock was deprived of his Mannheim post, and bided his time helping to organize the Jewish Kulturbund in Berlin. In 1936, he managed to get out of Germany and flew to Tokyo where his services had been sought for some years. The next nine years he spent in Japan, becoming enthusiastic about that land's unmatched love for great music, and winning the warm regard of the Japanese people and musicians, who still pay the rent on his Tokyo apartment, and have given him a lifetime contract as Honorary Musical Director of the Nippon Philharmonic. Mr. Rosenstock has been with the New York City Opera since 1948.

"The eager young singer looking for a chance in opera would be surprised to learn that opera is also looking for a chance to get outstanding singers. Here, however, the word to stress is *outstanding*. The chief requisite for an operatic career is voice;

yet voice alone is not enough. In conducting auditions all over the country, I am not infrequently faced with a thoroughly unpleasant dilemma: a young singer comes and reveals a basically good voice and nothing more. I am unable to engage such a candidate, and, wretched with disappointment, he says, 'But I've been told my voice is good.' And I must agree that it is, and still I can't give him the chance he longs for.

"There is an utterly amazing wealth of fine vocal material in America. This, I believe, is due to the climate, and the prevailing good nourishment which builds strong physiques. Italians and Russians also have good voices, due, in the most part, to favorable language forms. English has been much maligned as a singing language. It is not so favorable as Italian or Russian, but it is better than German—and German has never stood in the way of producing fine singers. So language cannot be blamed for any lack of development in bringing these potentially (Continued on Page 44)



# "porgy and bess" in moscow

Robert Breen's Everyman Opera Company, an all-Negro troupe of 80-odd artists, recently completed a successful tour of Russia with George Gershwin's folk-opera, "Porgy and Bess." This unprecedented cultural adventure, partly financed by the Russians themselves, brought a genuine expression of American life to eager audiences, curious to learn something first-hand about Americans—as these photographs show. So impressed were Soviet officials that Minister of Culture Mikhailov had accepted Breen's invitation to visit the United States, and the Soviet Union was considering an exchange bid involving an American tour of the Igor Moissejev Folk Dance group while Everyman presents a new blues opera in Moscow.

Muscovites welcome members of Everyman Opera Company arriving on January 7, 1956 at the railway station after a buoyant production of "Porgy and Bess" in Leningrad.

"Porgy and Bess" is applauded after a performance in Moscow's Stanislavsky and Nemirovich-Danchenko Theatre. Soviet audiences did not always comprehend intricacies of opera's plot and environment, but were attracted to dancing and Gershwin's tune-studded score.

A scene on "Catfish Row" from the opera, whose plot is based on Du Bose Heyward's original novel "Porgy." Some Soviet critics objected to "vulgar" jazz effects and the portrayal of violence and seduction, but were evidently deeply impressed by the opera's earth-bound realism and genuine attempt to represent a segment of social life in the United States in vivid dramatic terms.

Everyman singers take an exuberant curtain call after a performance of "Porgy" in Russia's capital city. Troupe went to Warsaw from Moscow and hoped to accept invitation to tour 8 Chinese cities, according to director Breen, if U.S. State Department approval could be obtained.



Enacting the familiar rôle of American sight-seeing tourists, Everyman artists stroll through confines of the Kremlin. Behind entourage is the Czar Kolokol, or king of bells, largest bell in the world.



Visitors at the Russian Museum. Moses La Marr, one of the Opera's most colorful figures, is surrounded by curious Leningrad youngsters.



Citizens of Moscow greet Robert Breen's all-Negro cast with mingled curiosity and enthusiasm. Artists appeared cheerful, luxuriant and well at their ease among groups of admirers.



Children of cast members examine elaborate dolls at the Moscow Puppet Theatre. During the school holidays, Everyman children were feted at New Year "fir tree" parties.



Actors' children David Bey and George Royston (right) have their picture taken with Moscow-style Santa Claus and the Snow-Maiden in the Zhdanov Palace of Young Pioneers.



Sight-seeing troupers are standing in front of monument to Peter I. Russians provided housing and food, incidental expenses and tickets to operas and ballets, at an estimated loss of 600,000 rubles. But Everyman itself, not U.S. financed, expected to lose \$4,500 a week in Russia, which would have to be made good with private contributions.





# Boys Like to SING!

by Hugh Rangeler

*a specialist in his field writes with authority on the subject of the boy's singing voice.*

**BOYS LIKE TO SING.** Through the ages they have always liked to sing. Boy choir schools, both private and church-connected, have existed almost from the beginning of musical history. Today there are several private schools in the United States that comb the country for talented boys and offer a full school program centered around the boy choir. In some of our larger cities certain churches maintain choir schools for the talented boys of their parishes and use them regularly in the worship services. In both private and church schools these are usually treble choirs, using unchanged voices only and replacing the boys as their voices change. Training is carried on in groups and in private instruction.

Outside of a few instances, music education in the public schools has never gone in very strongly for the boy choir, preferring to use mixed groups until the high school age. Perhaps this has been a factor leading to an undue concern for the boy's changing voice. From the beginnings of music education in this country, teachers have used various methods of dealing with the problem of the boy's changing voice. Some say that the boy should not try to sing at all during the mutation period and that this is the time to start instrumental instruction. Others say that this is the period in which attention should be directed toward the teaching of music appreciation. Many have attempted to deal with the problem by arranging and rearranging

*(Hugh Rangeler is co-ordinator of vocal music in the secondary schools of Lincoln, Nebraska.—Ed)*

special parts for the changing voice in the song material. Concepts developing from this latter approach to the problem have led to the idea of the alto-tenor, the "Cambiata" concept combined with that of the changed voice, where four-part male voice arrangements are used and parts altered and keys changed so that unchanged voices may sing the high tenor parts. The result of all this has been confusion and frustration in the minds of music teachers, with the consequence that in many schools the boys give up singing almost entirely.

At present, however, there seems to be an awakening of interest in boy singing in several places through the country and with this interest there is a growing awareness of the possibilities in the field. From the standpoint of the music educator working in the public schools, it is to be hoped that this is the beginning of a movement which will greatly strengthen a part of the music program that is now notoriously weak. Those of us with imagination can envision boys of all ages in all sorts of communities singing the fine choral music of the world. In fact if one may go further and indulge in dreaming, he can envision community choruses made up of fathers and mothers and youngsters of all ages, singing special compositions of symphonic proportions, portraying in song the manifold and complex emotions found in everyday living.

But to come back to actuality, the best preparation for the changing-voice period is proper training before the voice starts to change. With all the knowledge available from masters in the training of boys' voices, it seems rather ridiculous that we in the public schools have ignored it so completely in dealing with the problem. The approach has been through working with the printed music. In developing the boys choir the approach should be through working with the boy and his voice.

Any male choir, whether it be a treble choir or SATB, hinges upon the training of the (Continued on Page 56)

## Orchestra Department

Edited by Ralph E. Rush

# the Idyllwild OPERA WORKSHOP

by Max T. Krone

*Projects such as this provide opportunities for young American composers and singers*

*Captain Ahab (Sam Van Dusen) and crew of the "Pequod" in James Low's opera "Moby Dick."*



**L**IKE many other organizations interested in the development of the arts, and especially music, in the United States, the Idyllwild Arts Foundation has been experimenting with patterns of co-operation with young American composers and artists.

Over a period of five summers, the Foundation has commissioned three new musical stage works which have had first performances in the Foundation's Mile-High Patio Theatre. One of these has since been published, and another created such an impression that it will undoubtedly be heard from in the coming years.

Out of this experience has emerged a pattern of co-operation between the Foundation, its Opera Workshop staff and students, composer and soloists, which should work equally well in any section of the country. Basic to the plan is a desire to encourage young American composers to write musical-dramatic works and to help them and young singers produce these works.

The Idyllwild Opera Workshop started in the summer of 1951 as a Light Opera Workshop for college and upper division high school singers. Milton Young of Glendale College was the musical director and has been each summer since. The Workshop began humbly with a performance of Kurt Weill's "Down In The Valley." Josef Marais was teaching on the campus that summer and was so impressed that he offered to write a new work on a folk story for 1952. His "Tony Beaver" was so successful that it has since been published.

We asked him to write another light opera for us for 1953, and "African Heartbeat," on which Charles O'Neal collaborated with him, was the happy result. The following summer the Workshop produced Alec Wilder's "Lowland Sea" and "Sunday Excursion." For the Foundation's Shakespearean Festival that summer a talented young composer, James Low, of the University of Southern California, wrote some delightful songs for "Twelfth Night" and "Merchant of Venice." On the basis of these we invited him to write a stage work for us for 1955.

One of the actors in the Shakespearean Festival that

summer, Brainerd Duffield, had written a play based on "Moby Dick" and Low was so intrigued with it that he set to work immediately and produced the moving two-act opera which was given its first performances September 2 and 3, 1955. This was a work of such dramatic, musical and emotional impact that its success has encouraged us to crystallize the pattern which emerged in its production, and to attempt to follow it in the summers ahead.

Briefly, this is the pattern. The Foundation, through the Opera Workshop of its School of Music and the Arts, plans to commission each summer a new opera or light opera, or accept a score already written but not yet produced, for production in its Mile-High Patio Theatre at the Bowman Arts Center of the Foundation's campus at Idyllwild, California. For reasons which will be evident, preference will be given to Southern California composers but others will not necessarily be excluded.

The Opera Workshop meets for three intensive weeks of rehearsal, culminating in the production the last three weeks of August. The Foundation provides the facilities and staff consisting of musical director Milton Young, and an accompanist-coach, stage director Howard Banks of the University of Southern California, technical and costume directors, and choreographer Karen Burt, formerly of Pomona College. It publicizes the performances and produces the work on the Friday, Saturday and Sunday nights preceding Labor Day.

The Foundation's High School Symphony Orchestra under the direction of Lauris Jones of Occidental College, and Ralph Rush of U.S.C., meets during the first two weeks of the Opera Workshop and prepares its own programs during that time. If the new opera is to be produced with orchestra, the best fifteen to twenty performers of the orchestra will be invited to stay for the third week to prepare and play the opera accompaniment. Otherwise, the pianos will be used.

The composer must present his completed score by January 15, with it and the chorus parts, if any, on duplicating masters. The Foundation will pay for duplicating the scores and parts (Continued on Page 50)



# The Reign of the Disc Jockey

HIGHLIGHTS OF RADIO AND TV PROGRAMS FOR MARCH

Albert J. Elias

THE POPULAR song hits of today are not made by the composer alone. But, with music given more time on the air than ever before, even if mostly in recorded form, those who select the records to be heard play an important rôle in helping a song reach the hit parade. Typical of the country's leading "disc jockeys" is New York's Martin Block. With his four-and-a-half hour "Make Believe Ballroom," heard from coast to coast daily over the ABC network, he spins the turntable probably for more hours than any of his colleagues, yet with the same aim in mind.

"We all try," he says, "to create the illusion of a real broadcast, with a lot of people having a lot of fun—in other words, enjoying music."

It was just twenty-one years ago last month that Block first welcomed people to his program, telling his listeners that the music they heard came

Julie Andrews, star of musical version of "High Tor."

from a beautiful crystal ballroom, going on and talking to the musicians as if they were actually there by his side, and generally making a vivid impression with this "Make Believe Ballroom," as well as virtually originating the art of disc-jockeying.

"As far back as the early 20's, of course, people were playing recorded music on the air," Block says, "but I was the first full-fledged deejay. Hmmm . . . Disc Jockey. Whoever invented the term—whatever he may have meant by it—I'm told was referring to me. You get from it, though, the picture of a fellow sitting on a stack of records and whirling around the phonograph turntable. I, personally, take it to apply to a man who rides his way into people's homes and, I hope, affections by playing discs of popular artists."

Disc jockeys, of which there are some four thousand in this country,

Victor Borge chats with Martin Block in his "Make Believe Ballroom."



Paul Whiteman enjoys a friendly visit in Martin Block's "Make Believe Ballroom."

are very much a local phenomenon, "living in their own particular environment, speaking the language of the average resident of their city or town," he points out. "I know I feel an intimate relationship with listeners in the New York area. And I play my rôle well not only because I represent a community and its taste but have a fair knowledge of music, glibness of tongue, a speaking acquaintance with some of the artists, and an ability to sell my sponsor's product."

## Selling Personality

It is a Personality that the public buys, according to Block, who with his velvet voice and chatty, intimate style has mastered the technique of telling his listeners about the music they are hearing and the product they might do well to buy. "I try to let them see me as a guy who likes people and music. All disc jockeys play the same records. It's their own personality that gets into the microphone that determines whether or not they attract listeners."

While his program is directed at lovers of good popular music, Block's realization that this public "rarely draws the curtain on the classics if presented in an interesting popular manner" led him a couple of months ago to playing an album of operatic arias—in instrumental version of Mantovani.

"Now that was quite an event," he declares. "The phone calls after I played the record! . . . People wanting to make sure (Continued on Page 49)

etude—march 1956

# The BAND'S EQUIPMENT and its CARE

★ ★ ★ ★ ★ ★ ★ ★ ★ A practical discussion of an important phase of band work is concluded here.

by WILLIAM D. REVELLI

WHEN PREPARING our budget on the purchase of the band's instrumental equipment, it is advisable that we include a minimum of Ten Percent of the total cost for repairs and depreciation per annum, based on a life expectancy of twenty years. This will assure us of sufficient funds to care properly for the instrument during the period of its usefulness, as well as prepare for its replacement at the end of twenty years.

On page 56 is shown a portion of the wind instrument inventory and depreciation record blank as used by the Wind Instrument and Band Departments at the University of Michigan. Such references prove to be valuable in appraising the valuation of the department's equipment. One can also estimate at a glance the annual and total accumulated costs of repairs and replacements for each instrument.

The conductor whose daily schedule is filled with teaching assignments and rehearsals can hardly be expected to be directly charged with the issuance and recalling of all the band's equipment or to maintain personally all its records. Nevertheless, he must assume direct and full responsibility for the administration of such procedures if he is to be certain that his inventory is accurate and complete. One solution to the problem is the appointment of a student staff. Such experience can be very valuable to these students and it is amazing how efficiently and effectively they assume such responsibilities when properly guided and directed.

The majority of modern-day instrumental music departments of our high schools and colleges provide certain instruments for the students' use. In some instances the student is assessed a nominal monthly or semester rental fee; in other situations the school provides the instrument without cost to the bandsman. Among the instruments which the school should make available to its music

students are: oboes, bassoons, alto clarinets, bass clarinets, contrabass clarinets, baritone saxophone, tubas, euphoniums, French horns, and all percussion. In addition, many music departments have adequate instruments available for beginners at a nominal rental fee. This is an

excellent means for discovering instrumental talent. In some communities, the instruments are owned by the school's Music Department and the rental fees are allocated to the purchase of additional instruments as well as for the repairs of presently owned equipment. Insofar as school-owned equipment is concerned, surveys prove that the students give better care to instruments for which they are charged a rental fee than do those who have no rental obligations.

The purchase of our equipment is but our first responsibility; its care and maintenance is even a greater one. An effective means for assuring us of proper care of our equipment is the plan whereby frequent inspections of all

equipment are made. The function of such procedure follows:

At frequent intervals (not less than ten days apart) inspection is called, at which time the section leader of each section of the band presents his instrument to the conductor, who inspects it thoroughly from top to bottom, paying particular attention to the mechanism, keys, pads, springs, water keys, mouthpiece, tendons, valves, reeds, slides, and all other details concerned with the instrument's condition.

When the section leader's instrument has been approved, he, in turn, is assigned the responsibility of inspecting every instrument of his respective section. Should he come upon any instrument that fails to pass inspection, the student possessing such an instrument is not permitted to participate in the (Continued on Page 56)



Tympani and drums of the University of Michigan Bands

etude—march 1956





## Teacher's Roundtable

Maurice Dumesnil, Mus. Doc. discusses new publications, the origin of a famous melody and other matters.

### FROM BELGIUM

AS IS well known, Brussels ranks high in Europe as an artistic center. Its musical activities are manifold: symphony concerts in the magnificent Palais des Beaux-Arts, operatic performances in the historic Théâtre de la Monnaie, chamber music, recitals, publishing houses whose yearly catalogues show a constant search for new crops of worthwhile novelties. From the latter I would like to present to our fellow Round Tables a selection drawn from a list recently received:

"Dix Instantanés" (Ten Snapshots) by A. de Boeck; a suite of short numbers ranging from the graceful to the humorous, discreetly modern in spots though never aggressively so.

"Histoires Anciennes sur un mode nouveau" (Old Stories told in a new mode) by P. Leemans; the work of a musician who has something to say, these distinctive miniatures are refreshing.

"Musique en sol" (music in G), six little melodic and rhythmic sketches by Evangeline Lehman; in turn poetic and colorful, these are meant to develop light and crisp touch, brilliancy of incisive rhythm, delicacy and elegance and especially, modern pedaling. Those who will observe carefully the pedal indications of the last three numbers will be ready to confront successfully the intricate problems of the "Debussy blur."

Most popular among J. S. Bach's Concertos are the two in D minor and F minor, just off the press in a new edition revised by Alfred Cortot. This revision is designed for the piano-performance of works written for the harpsichord originally and it includes some particular modifications according to the specific resources of the actual concert grand. Alfred Cortot's name is the best guarantee of utmost respect toward Bach's original con-

ception. The D minor Concerto, most important of all Bach works in that form, ranks in difficulty with the English Suites and the Partitas, while the F minor, shorter and easier, takes its place between Volumes I and II of the Inventions.

All the above are published by Schott Frères, Brussels.

### POPULAR NURSERY RHYMES

*Can you tell me the musical origin of the melody know as Ah, vous dirai-je, Maman? I have traced it to Haydn's Symphony No. 94 ("Surprise"), and to the "Variations on a Nursery Rhyme, Op. 25 by Ernst von Dohnányi. I find it also listed in Köchel 265, Mozart's "Twelve Variations on Ah, vous dirai-je, Maman."*

—J. J. W. Pennsylvania

To my knowledge there is no traceable origin to this famous little tune which has been used repeatedly since Haydn's time. What Dohnányi in particular has done with it is truly astonishing. Color, drama, elegance, rhythmic swing, poetic feeling, all mix up in stunning contrasts which at the end resolve themselves in utmost simplicity.

*Ah, vous dirai-je*, is a French nursery rhyme. All little children know it and sing it. The second line continues like this: "Ce qui cause mon tourment." Which in English sums up to, "Oh, shall I tell you, Mother, what is the cause of my trouble."

I would say that the little melody came out of the imagination of some unknown and unheralded musician. There are many others, equally naive and charming. Debussy loved them and he used *Do-do, l'Enfant do* in *Jumbo's Lullaby* of "Children's Corner." He also introduced *Nous n'irons plus au bois, les lauriers sont coupés* prominently in his song *Le Belle au Bois dormant* (Sleeping Beauty) and

the *Gardens in the rain*.

### WELCOME, JOHANN CHRISTIAN BACH

All those who love ensemble playing—and they are legion—will rejoice over the publication of Johann Christian Bach's three Sonatas for piano, four hands. I have received a "just off the press" copy of these delightful compositions, and I hasten to recommend them.

Johann Christian, often referred to as the Milanese or English Bach, was the eleventh son of Johann Sebastian and the youngest of those who survived their father. Born in Leipzig in 1735, he went to Berlin at the age of fourteen. There he lived with his brother Philipp Emanuel and studied pianoforte-playing and composition. But his gaiety of disposition, possibly increased by his acquaintance with Italian singers, led him to Milan where he became a pupil of Padre Martini. In 1762 he migrated to London where he remained until his death in 1782.

The present Sonatas belong to the earliest works of their kind, Mozart being the first one to try his hand in that direction also in London, at the age of nine. In 1765, as he was concertizing there with his sister Nannerl, he composed the "Jugendsonata" in C major, and one can infer therefrom that the latter had much to do with Johann Christian adopting the duet form.

From a teaching standpoint these three Sonatas have great value. The teacher can play each part alternately with a student, then have two students perform together. To a certain extent such ensemble will be a drill in counting and applied solfeggio. Style will also be derived from this practice. And the music is so fresh, so spontaneous, that it will be a welcome addition to any recital program. THE END



# About UNASHAMED Accompanying

from  
an interview  
with  
Gerald Moore  
  
secured  
by  
Myles Fellowes



BRITAIN'S distinguished Gerald Moore is possibly the greatest accompanist of our time and one of the greatest of all times. He is the author of two delightful books, *The Unashamed Accompanist and Singer and Accompanist*, both published by The Macmillan Company. He ranks unsurpassed as a lecturer who manages to combine erudite material with hilarious presentation. All Mr. Moore's versatile activities have earned him a position of eminence, but he is most popularly associated with his happy invention of the term "the unashamed accompanist" which attaches to him like a hall-mark. And this is quite as it should be, since the term sums up his professional philosophy.

"Accompanying is neither a stop-gap nor a second-choice," says Mr. Moore. "It is an art in its own right, requiring special training and, above all, special aptitude. It is quite possible that a young man starting off in the hope of becoming a concert pianist may decide to become an accompanist, and turn out to be a good one; but if he has been a disappointed solo pianist for a number of years and turns to accompanying in the sense of taking a step downwards, he will undoubtedly be a poor accompanist. Everywhere there are good and bad accompanists; if the bad outnumber the good, it is, I think, because they have been devoting all their thought, all their ardors, all their training, to the goal of doing solo work. Accompanying, they think, is something they can fall back on. They

are undedicated and hence inefficient.

"The special aptitude of the accompanist, like that of the conductor, is an affinity for ensemble playing. This, in turn, guides his training. The good accompanist is brought up on Mozart and Beethoven violin sonatas, on the songs of Schubert. Although needing the full complement of pianistic technique at his command, he entirely shifts the emphasis of his studies from solo playing to ensemble work, the intricacies of which require more than finger-facility. Thus, the accompanist's training includes practice in listening to others as they perform; in working with others, both vocalists and instrumentalists; in merging himself with the work of others; in understanding what this merging means.

"I am strongly opposed to the killing of all individuality, in a kind of well-meant but useless self-immolation. The great accompanist needs individuality; needs to demonstrate it. However, the trick is so to adjust to the work of others (who, in turn adjust to him), that the result is smooth team-work. This cannot be too much stressed. The accompanist must never degenerate into a sleeping-partner in the firm—indeed, the audience should not even be aware of senior or junior partners! Such inequalities as may exist between artist and accompanist should be smoothed out during the rehearsal period (which, needless to say, should be adequate). The accompanist who is musically less experienced than the soloist for whom he plays unquestionably assumes the position of junior partner at rehears-



als, learning all he can, and adapting himself to surer and wiser decisions. If, on the other hand, of the two artists, the accompanist is musically more experienced, the soloist becomes the junior partner at rehearsals. Please read the words at rehearsals in an emphatic tone. In performance, the soloist is always right. Whatever happens, for better or worse, he must be covered up—never shown up. This is part of the accompanist's task. And that, precisely, is why he must be a forceful personality.

"I think that we accompanists are too often content to function in a detached, almost casual manner, sitting in attitudes of modest self-effacement while the singer throws himself heart-and-soul into the songs. This is a mistake. Without display, naturally, the accompanist must live in the song as deeply as the singer does. For this reason, he should study the texts of the great songs, exactly as the singer does. Without this, he is scarcely in a position to build a balanced performance."

Gerald Moore has been building balanced performances for over thirty years. He began as professional accompanist at the age of fifteen. He made his debut as a solo pianist some ten years earlier. Born in Watford, Hertfordshire, near London, Gerald Moore began piano study at the age of five. That same year, he appeared in his first concert, at the Watford Music School. Twenty-five young pupils took part; twenty-five proud mothers helped swell the audience. In due course, the Headmaster announced that Master Gerald Moore would now play the Sonatina in C, by Gurlitt—and Master Moore burst into tears. The Headmaster glossed over the matter in terms of a momentary indisposition and Gerald believed the hideous incident now closed. In this he could not have been more mistaken. Some time later, when the Headmaster asked if he was now ready to play, he answered "No." But his mother intervened. "Yes, you are ready," she said; "in any event, you are going to play!" She lifted him up, set him on the piano stool, and stood over him while, still weeping, he played the Sonatina. That day, iron entered the soul of Gerald Moore. "I have never cried on the stage since then," he tells you, "even though I have sometimes felt like it."

Throughout his early school years, he devoted more ardor to sports than to music, and considered practicing a nightmare. Still, he did it and, thanks to an inborn facility, got along well. When he was thirteen, his parents moved to Toronto, Canada. In setting up the new household, a piano had to be bought, and Gerald's mother took him along to try out instruments. The salesman was so impressed with the young man's unusual ability that

(Continued on Page 58)

# MUSIC IN FOCUS

by JAMES B. FELTON

## Camera Concert, New York

Last November 30 Bethany Beardsley, with Jacques Monod conducting a chamber ensemble, offered a magnificent performance of Arnold Schoenberg's *Pierrot Lunaire*. Having just heard recent works of Stravinsky and Varèse on the same concert, to which I shall refer in a moment, we were at last transported to the assured atmosphere of a masterpiece of 20th century lieder. Whether the poems were grotesque or lightly fanciful in character, the constant effect of *sprechstimme*—the immediate sliding of the voice from a sung pitch into a kind of semitonic speaking—was to render Miss Beardsley's melody as an ecstatic recitation of the words.

"Deserts" is a concoction by Edgar Varèse for woodwind-brass-percussion orchestra and recorded magnetic tapes of various sound effects, which are played alternately with the orchestra's "live" sounds. The original source of these sound effects was not audibly discernible, but most of them seemed to derive from various factory noises—such as the throaty whine of a gigantic power saw—extracted from their industrial context for M. Varèse's own purposes. His main purpose is, of course, to arrange these sounds into abstract patterns that will impress one's ear—or stun it—in a musical manner.

## Visceral Shock

The live orchestra is used in the same way. Melody is eliminated. The instruments are piled up in chords which are not only made of the most dissonant intervals available but are also spaced so as to exploit the maximum intensity of each instrument's register. M. Varèse's intention thereby, I cannot help but think, is to stir or physically jar the viscera of each listener until the cumulative tension within him begins to resemble the emotional effect generated by conventional music. The sound-effects help, because they can be turned into something louder and more excruciating than the conventional symphony orchestra. I think the aesthetic gesture here is to shock the listener's sensibility with maximum physical violence—if so, I believe the gesture failed, simply because "Deserts" wasn't loud and violent enough to shock.

Three sections of "organized sound" are interpolated between four instrumental sections, producing a dialectic of sonorous blocs that make one think, however incongruously, of Gabrieli. "Of the instrumental music," Varèse informs us in the program notes, "it may be said to evolve in opposing planes and volumes. But, while the intervals between the pitches determine these ever changing and contrasted volumes and planes, they are not based on any fixed set of intervals such as a scale, a series, or any other existing principle of musical measurement. They are determined by the exigencies of this particular work." What are these exigencies? What formal principal of organization takes the place of scales or series? Where does human logic get a chance to think and unfold itself in this tangle of sounds? Perhaps M. Varèse hasn't had a chance to tell us. At any rate these questions are not answered in the hearing of "Deserts," which does not, on first hearing, represent an aesthetic advance over the "Ionization" of old, either in form or content.

Before looking closer at Stravinsky's "In Memoriam Dylan Thomas," a song for tenor set to a poem by Dylan Thomas, I must say that the whole work sounded still-born, pinched and desiccated in performance, regardless of the elegaic associations intended. One becomes uneasy, if not bored, as brief motifs (they are hardly melodies, and certainly unlyrical) spin themselves into a thin net of carefully calculated textures. The shadow of Webern, without his substance, falls across the apportioned measures like a gliding of dry leaves over glass, and in the end we are aware of nothing but a sterile brittleness of sounds. Sterile because the music seems contrived, forced; brittle, because it seems devoid utterly of spontaneous motion.

The Song is flanked by an instrumental prelude and postlude for string quartet and a trombone quartet, for which Stravinsky has written antiphonal canons he calls Dirge-Canons. These three sections, tripartite in effect, are based on a single five-tone row in its basic inverted, retrograde and retrograde-inverted forms. An analysis of the score reveals the tenor's melody, as well as its string quartet accompaniment, as a

(Continued on Page 43)

# DANCE

by Walter Terry



Bambi Linn and Rod Alexander, one of the most popular dance teams in television.

Melissa Hayden of the New York City Ballet, frequently seen on television.

THE TELEVISION PRODUCTION of "The Sleeping Beauty," as performed by the Sadler's Wells Ballet, was mentioned briefly in last issue's "Dance Highlights." Since that time, the reviews have been written, the audience rating established and, perhaps, history, of a sort, has been made.

It appears now that no one dreamed that "The Sleeping Beauty" would have such a success on television. According to those organizations which keep tabs on the popularity of a show and list viewer ratings, the millions of persons who tuned in on "The Sleeping Beauty" apparently remained content throughout the ninety minutes it took to unfold an abbreviated version of this ballet classic. Frequently, the fickle public changes its mind and the TV dial when any show runs for more than half an hour or, perhaps, an hour. Not so with the Sadler's Wells.

To supplement the rating reports, NBC-TV says that thousands of letters have poured into its offices telling of the enthusiasm of adults and children alike. "The Sleeping Beauty" had been enormously expensive to stage for television and the producers quite probably had their doubts about its general appeal. Naturally, they were on just about as safe ground as they could find, for "The Sleeping Beauty" was a tale familiar to all (although the inclusion of a distressingly bad narrative play suggested that some poor soul doubted even the elementary reading capacity of the public) and the Sadler's Wells Ballet itself had long since proved its popularity (represented by million dollar-plus sums at the box office) with American audiences.

At any rate, everyone connected with television and with ballet was surprised and delighted with the success of "The Sleeping Beauty." Some of the dance experts could and did harp gently about the ridiculous playlet, about favorite passages which had been omitted and about some less distinguished camera work but ballet, more than ever before, through this presentation, made its power felt in the newest of entertainment media.

Can the success of "The Sleeping Beauty" be duplicated and even bettered? I hazard the guess that the network's







# Reforming the Reformers

by Alexander McCurdy

**A** LAW OF PHYSICS is that every action is followed by an equal, opposite reaction. This holds true for most spheres of activity, including the organ-builder's craft.

If mail received by this department, questions asked and points raised in discussion are valid criteria, the organists in this country are rising up in protest against modern trends in organ-building, just as this twentieth-century trend began as a protest against the nineteenth. To amend the faults of "romantic" organ design, some builders have gone to extremes in the opposite direction.

Romantic instruments were built to play romantic music: the Guilmant-Widor "symphonies," the celestially sweet works of Franck and Gounod. Angelic music called for angelic stops. The diapason's voice was bland. The fiery reeds were tamed. The sounds all ran together like watercolors. Pipe organ tone became a sort of goulash; a rich, gorgeous, blended mush of sound.

In consequence, polyphony was hopeless. The moving voices had no tonal profile. Fugue subjects did not, strictly speaking, enter; they trickled in.

Bach-lovers, among them Dr. Albert Schweitzer, protested. A pipe organ, they said, should be an organ, not a synthetic orchestra. Every stop ought to have color and distinction, yet fit into an ensemble.

So the pendulum began its backward swing. Instead of a creamy-smooth ensemble, the pipes of the organ became a band of sharp-toothed saws!

In this way many builders have gone from one extreme to the other. In place of organs on which it is impossible to play Bach, they are supplying instruments on which it is difficult to play anything else.

Whether we like it or not, a great

many "cold" organs are being built for placement in tonally "dead" buildings. The combination of brightly-voiced stops and limited reverberation makes a sharp wire-edged tone which delights a certain type of organist to his very soul. This is the man who is solely interested in Baroque and classical music. He is also the man who, when a new organ is built, has the principal say as to what it shall consist of.

The builder, whatever his private misgivings may be, is obliged to please his customers. A number of builders are worried by the trend toward vinegar-voiced specifications, and wonder how far it will go. Increasingly they find themselves obliged to build instruments with whose specifications and placements they do not agree. Just recently I had a long letter from a major builder who feels there ought to be a meeting of organists and builders to oppose unbalanced ideas of today. The anti-romantic reaction is in danger of going to equal extremes of its own.

## Antiquated Combinations

We know of course that the eight-foot organ is a thing of the past—as it deserves to be. Installations loaded with flute celestes, vox humanas and echo organs are out of date. That there must be a fundamental ensemble is acknowledged by all; only when this tonal backbone is completed should we turn to the fancy accessories known in the trade as "gum drops." The idea of a completely augmented pedal is unthinkable nowadays. We must have independent ensembles on every manual.

To handicap an instrument, tonally speaking, by walling it up in an enclosed room or chamber, then compensating by blasting the tone through main force into a "dead" auditorium, is a custom happily grown obsolete.

Yet in its place have grown up others equally singular. The new school goes to extremes no less than the old, reflecting perhaps our national tendency to go "all out" for an idea. If the trend is romantic, no lushness can be too lush. If "clarified ensemble" is the order of the day, we will settle for nothing short of an air-raid siren's clarity. I recently played a small organ which is the very epitome of what certain organists mean by the word "Baroque." When I first heard the astringent tone of this instrument, I felt as if a sharp steel comb were being pulled through the few remaining hairs on my head. The little reed had a nasty sound; the whole ensemble was anything but pleasant.

To be sure, there are times and places when tone with a cutting edge is desirable. Brilliant reeds have given a fine account of themselves at the Cathedral of St. John the Divine. But these must sound the whole length of the cathedral's 601-foot nave, "down the longest unbroken vista in Christendom," with 16 million cubic feet of air to be put in motion.

The little baroque instrument which set my teeth on edge was in just the opposite case. It was in a small building, acoustically as dead as dead could be. The builder evidently supposed that the instrument would be placed in a resonant room where it would have a chance to speak. I am perfectly certain that if this were so—that if the instrument, exactly as it stands, were housed in an auditorium with suitable acoustics—its tone would be a thing of splendor.

I am equally certain that a careful builder could build an instrument for the small, dead room, with tone scaled down to match the room's acoustics, which would give pleasure to the performer and to everyone who heard it. (Continued on Page 52)



# A Beautiful Legato—How it Is Made

by Harold Berkley

**M**ANY VIOLIN teachers encourage their students to hear first-class singing as often as possible. No advice could be better, for there is much to be learned from a good singer about phrasing, legato, and the molding of a musical line. But I have yet to hear of the singing teacher who advises his pupils to hear top-flight violinists, even though the really great violinist can teach the young singer a great deal about these very same qualities. For the violinist does not have to take a breath every few measures; he can sustain a cantabile passage for several lines if the music so requires. Anyone who heard the late Jacques Thibaud at his best is not likely to forget his playing of a lengthy cantilena passage—it was as effortless and as pliant as the gliding of a seagull.

Nothing in violin playing is more beautifully effective, or more characteristic of the instrument, than a smooth yet flexible legato, a legato that can give life and color to the tone while remaining even and unbroken. Yet not very many students are taught the means of producing such an effect. Time and again I have had pupils come to me for audition who complained that they were unable to produce a flowing quality of tone, and did not know why.

Before going further it might be as well to define what I mean by the legato. To me the word implies not only the smooth connection of two or more notes in a single bow-stroke, but also the even and unbroken playing of one note to each stroke. The perfectly smooth changing of one stroke into the next is the first requisite for a satisfying legato.

This, of course, cannot be consistently done without a trained and sensitive right hand. The use of the Wrist-and-Finger Motion (see ETUDE for May and December 1952 and December 1954) must be continually

and subconsciously made at each change of bow and in all parts of the bow. So long as the player must think about its use, the Motion will not be smooth—consequently the legato will not be smooth either. But as soon as the player can make it without having to think about it, then the change of bow becomes smooth and inaudible, with consequent improvement in the legato and in the general tone quality.

At first, the legato should be practiced on one string until the change of bow is rarely heard, and it is remarkable how early in the pupil's advancement this can be attained—given proper guidance. Preliminary exercises should be as near as possible, along the lines indicated in Exs. A and B.

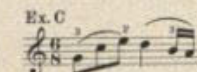


Ex. A1 should be practiced at first with slow whole bows, and then with half strokes in each half of the bow. This applies also to Ex. A2. In Ex. B, both 1 and 2 should be played with the whole length of the bow. These exercises are given only for promoting an inaudible change of bow; the real problem of legato playing arises when strings have to be crossed. This should not be embarked upon until the bow change on one string is almost unnoticeable.

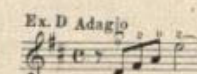
Of course, the pupil will be crossing strings in solos and studies while he is mastering the smooth bow change on a single string, but it is just as well not to bother him with the new problem until he has a fair control of the first one. However, this control need not be complete before the teacher introduces the technique for crossing string in legato, for working on this technique helps tremen-

dously in mastering an even change of bow on one string.

Many quite advanced players have difficulty crossing from one string to the next without giving a slight accent to the second note. This is particularly noticeable when the change of string coincides with the change of bow. As an example of the first difficulty take Ex. C, from the Andante of the Mendelssohn Concerto:



Far too often one hears a slight accent on the C and another one on the B. The second difficulty—change of string coinciding with change of bow—can be illustrated by Ex. D, the opening phrase of Handel's D major Sonata:



Very often there is a break in the flow of tone from the F-sharp to the A; or if no break is audible, there is an accent on the A. Such faults are small in themselves, but they can destroy the effect of a passage otherwise very well played.

The cause of the fault is that the bow is not close enough to the next string at the moment the change is made, and therefore has to move quickly—producing an accent. In the Handel example and other passages of single bows, there may also be a lack of the Wrist-and-Finger Motion.

To avoid the fault one must realize that in such passages the bow cannot move in a straight line and then rise or fall suddenly to the next string. Instead, it should move gradually towards the next string so that at the moment of change the hair is but a fraction of a millimeter from the string to which it is going. I have termed this Round Bowing because the bow moves in a vertical curve rather than (Continued on Page 53)



## THROUGH THEIR MUSIC

# they build democracy

*Members of Central Kentucky's  
Youth Symphony Orchestra  
set up unique pattern  
for better living.*

by Norma Ryland Graves



Concerts for pre-school groups are a regular part of the orchestra's program.

NEARLY 100 young musicians, all under 21 years of age, all believing music so essential to better living that they eagerly carry it to remote sections of their state—such is Central Kentucky's famed Youth Symphony Orchestra. After listening to their programs you naturally conclude that this highly integrated group must have had years of ensemble playing. The real story of these young troubadours, however, dates back only a few years.

Founded in 1947 by Dr. Thornton Scott, Mr. Howard Pence (first conductor), and Mr. Chester Travelstead, the original group of 14 string players had more than trebled in size by 1950. In that year the Juniors undertook a major project: drafting their new Constitution. At times heated discussions characterized their Saturday morning rehearsal periods.

"We have wrangled too long now over the whole thing," finally declared one of the older boys. "For six weeks most of our time has been spent arguing rather than playing music. I'm for passing it as is. If it doesn't work, we'll just have to dream up something else."

"No, I object," piped up a youthful 9th Grader. "We are a democratic outfit. Democracy always takes a little longer, but it's the best in the end. We need a Constitution that's right. Let's stick till we get it."

This same spirit dominates today's organization of 36 boys and 60 girls, the majority of whom are Junior and Senior high school students living within a 60-mile radius of Lexington. They range in age from 12 to 20 years. The Orchestra is sponsored by the Youth Society of Central Kentucky, and is strictly a non-profit group.

As a youth-group it is unique in its set-up and policies. Lacking adult symphony support (Lexington has only its University of Kentucky orchestra), its members early develop self-reliance. They elect their own members. They annually tour the hinterland, raising cultural levels. In their earnest desire to carry music to outlying districts and help raise standards in their own city, they are daily building better community relations.

Direction of the Symphony is vested in their Junior Advisory Board, the Senior Adult Board, and their conductor. The Junior Board of nine elected members works under the guidance of the orchestra's conductor, Mr. Marvin Rabin. From this administrative committee two members are appointed to attend each Adult Board meeting and report back to the group.

Since orchestra membership is limited to 108—with a waiting list of over 100—competition for vacancies is exceedingly keen. Unlike most Junior organizations the Kentucky group does not rely upon the customary audition. For three weeks, prospective members become provisional Juniors and are treated as such. They attend regular weekly rehearsals, first playing with their own sectional leaders, later with the full orchestra under Mr. Rabin.

At the end of the period a conference is held between the director, sectional leaders, and the Junior Advisory Board. The applicant's character and ability as well as his musical attainments are carefully studied. Will he continue his music study? Is he diligent? Will he fit in with the others?

(Continued on Page 48)

etude—march 1956

## Valse Noble

Edited by Xaver Scharwenka

ROBERT SCHUMANN, Op. 9, No. 4

Un poco maestoso (♩ = 152)

"Carnival" (Carnaval)

PIANO

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27



Edited by Xaver Scharwenka

# Chopin

ROBERT SCHUMANN, Op. 9, No. 12  
"Carnival" (Carnaval)

*Agitato* (♩ = 152)

PIANO

*ritard. riten.*

*a tempo*

*ritard. riten.*

*a tempo*

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Edited by Xaver Scharwenka

# Reverie

ROBERT SCHUMANN, Op. 15, No. 7  
"Scenes of Childhood" (Kinderszenen)

(♩ = 80)

PIANO

*ritard.*

*pp*

*ritard.*

*p*

*ritard.*

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## Rainbow Romanza

ERIC STEINER

Andante

PIANO

First system of musical notation on page 30, featuring piano introduction and melodic lines.

Continuation of musical notation on page 31, featuring piano introduction and melodic lines.



## Waltz of the Flowers

(from "The Nutcracker Suite")

PETER TCHAIKOVSKY  
arr. by Denes Agay

Tempo di valse moderato

mp

p

cresc.

Printed in U.S.A.

From "Highlights of Familiar Music" for Piano arr. by Denes Agay, Volume II  
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p

f

mp

mf

ff



## Pastoral

(Greensleeves)

B♭ Trumpet (or Cornet)

Transcribed by  
R. BERNARD FITZGERALD

*Andantino*

*mp*

*legato e espressivo*

*f*

*dim.*

*Fine*

From "English Suite" Transcribed for B♭ Trumpet (or Cornet) and Piano by R. Bernard Fitzgerald  
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*mf*

*cresc.*

*f*

*dim.*

*D.C. al Fine*



## Skip to My Lou

MARTHA BECK

Briskly ( $\text{♩} = \text{ca. } 112$ )

Piano *f with spirit*

*p lightly* *mf* *f*

*mf* *f* *mf* *f*

*with pep*



## Marching Marionettes

WILLIAM SCHER

**Piano**

*Alla marcia*

*mf*

*mp*

*ff*

*f poco rit.*

*a tempo*

*f*



# When Johnny Comes Marching Home

Patrick S. Gilmore, bandmaster of the Union Army in Civil War days wrote...or, at least, wrote down... this famous marching tune. He said he heard a Negro singing the melody, but doesn't it sound *Irish* to you? Play the left hand with a sharp, rhythmic, wrist staccato. Grade 2

Civil War Song

arr. by Elie Siegmeister

Lively, march time

When John-ny comes march-ing home a-gain, Hur-rah, hur-rah!

We'll give him a heart-y wel-come then, Hur-rah, hur-rah!

The men will cheer, the boys will shout, The la-dies they will all turn out, And we'll all feel gay, When John-ny comes march-ing home.

*ff*

From "Folk-Ways U. S. A." for Piano by Elie Siegmeister, Book 2

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# The Cuckoo

Folk songs are like some people... footloose and fancy-free. Sometimes the tune of one song gets transferred to a totally different set of words. The "Cuckoo" tune, which hails from the southern mountains, is also sung as "Climb Mountain," "Rye Whiskey," "Railroad Corral"... and, with some variations, as the recent popular song, "Shrimp Boats A-Comin'." Grade 2½

Mountain tune

arr. by Elie Siegmeister

Lively, with a swing

Oh, the cuck-oo's a pret-ty bird, She sings as she flies; She brings us glad ti-dings And tells us no lies. She sucks all the flow-ers To make her voice clear; And nev-er sings "Cuck-oo!" Till sum-mer is near.

From "Folk-Ways U. S. A." for Piano by Elie Siegmeister, Book 2

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Edited by Xaver Scharwenka

# Album Leaf

(Albumblatt)

ROBERT SCHUMANN, Op. 99, No. 6  
"Variegated Leaves" (Bunte Blätter)

Quasi lento, molto cantabile (Ziemlich langsam, sehr gesangvoll) (♩ = 120)

PIANO

From "Fifty Piano Compositions" by Robert Schumann  
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## MUSIC IN FOCUS

(Continued from Page 22)

continuous and strict interlocking of the tone-row in its various contrapuntal shapes; the canons are built likewise, plus the addition of recurrent rhythmic shape to the row-motif. Here is a case of "academic" row technique which, I am afraid, is susceptible to the charge of cerebralism often made against Schoenberg, who never clung doggedly to a priori formulas, as this piece of Stravinsky's appears to do. If the

analogy is with Webern, so much the worse, for in spite of Webern's tendency toward canonic circularity, his handling of his basic material was at least plastic and fluent.

It is not hard to understand why Stravinsky has been attracted in the past few years to the techniques so closely associated with tone-row music, for they provide the means of fashioning tightness and control over basic ideas that Stravinsky continually aspires toward. But economy can crawl into miserliness and constructive logic can turn to stone, when imaginative goals are either forsaken or exaggerated by their

creator. I mean to suggest that "In Memoriam Dylan Thomas" is a contrived product that is not successful Stravinsky, which may in turn suggest to those who agree with me that the anticipated rapprochement between serial and neo-classical concepts will not be an easy one, if it is to come at all. It will be interesting to see what compromise procedures followers of the Stravinsky camp will elect, now that the master has re-oriented their aspirations once again—this time in the direction of dodecaphony, forbidden fruit of the past!

THE END

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## PREPARING A CAREER IN OPERA

(Continued from Page 13)

fine American voices to their fullest career potentialities.

"On the whole, I should say that the young American singer needs absolutely sure vocal techniques; absolutely sure musicianship and all which that implies; and absolutely sure command of operatic rôles, styles, and stage requirements. When these elements are developed to the point where they match the quality of the excellent vocal material, American opera singers will rank among the finest in the world. How then, is this to be achieved?

"In the first place, I believe there should be made a clear distinction between voice teaching and operatic training. Coaches don't make the best teachers, and teachers aren't always experts in coaching opera. In their understandable zeal for good tones, teachers can sometimes overlook purely musical (non-vocal) problems which are harder to set right, in later years. The phrasing of an aria, the inculcation of style, the co-ordinating of singing and gestures are but a few of the problems which come up constantly and which are best solved by an experienced operatic coach. The student should, of course, build his vocal training first with his

teacher. Only when the voice is correctly placed and set and fluent should he progress to operatic studies with a coach.

"Apart from learning his necessary vocal skills, the operatic candidate should acquire at least a basic working knowledge of musical theory, chords, intervals, etc. This is necessary to develop the acute hearing which plays so vital a rôle in maintaining good pitch, at all times and under all circumstances.

"Good hearing is a fine way of developing musicality. Singers are not always musical! For some reason, there are always a few vocalists who remain content merely to sing. And the odd thing is that many of these often become the more reliable members of a company! Realizing their shortcomings, they tend to work more diligently at their singing than those who are conscious of knowing a lot and thus develop the habit of 'improvising.'

"The operatic candidate also needs to look well on the stage. Here I am in no sense talking about outstanding personal beauty—that is a separate and special gift which one either has or lacks. I may say, too, that lack of pulchritude has never yet kept an otherwise

worthy singer from advancing. If a lyric soprano happened to be six feet tall, she would hardly be selected as an ideal *Mimi* or *Butterfly*; but apart from physical characteristics so marked as to spoil a part, beauty as such doesn't mean too much. The sort of appearance I am talking about and which every operatic candidate can acquire is the result of body control. This has nothing to do with beauty, and is indispensable on the stage. Regular physical exercises are helpful. I also advocate fencing and dancing. Indeed, certain operas require skill in these fields. In casting "Don Giovanni" or the "Tales of Hoffman," I often find difficulty in getting hold of singers who can fence well. This is a pity, for fencing should form part of the training for stage work. In dancing, the singer improves grace and surety of movement, and also helps himself to absorb necessary styles. Every operatic candidate should be able to dance a minuet, a gavotte—he should also know the periods to which these dances belong.

"The matter of periods leads us straight into the next requirement for operatic success. This is a sure knowledge of styles and the epochs which they reflect.

"Here, a general smattering is not enough. Pretty much anyone has a vague kind of feeling that *Aida* and *Zerlina* are not cut from the same bolt of cloth. The thing is to know the period, its history, the aspects of its people, what they did, how they lived, how they dressed and walked and moved, and why. Such knowledge should extend to a basic familiarity with costumes, make-up, fabrics, etc. The moment a rôle is put into one's hand, he should be aware of its period, its style, and all that these imply.

"The American singer has a further responsibility to master languages. In Europe, most operatic performers sing chiefly in their own language. Here, where opera is given, for the most part, in the language of origin rather than in that of the country, even the beginner must expect to sing in English, French, and Italian—German, too, if he has his eyes on Wagner. And language study requires more than a phonetic parroting of words! One should be able to understand his part fully, and to read and to speak with a good pronunciation which will not give offense.

"My work as General Director of the New York City Opera involves the production of operas, as well as the auditioning of candidates. This is always an interesting task since, as I said earlier, opera requires singers as much as singers require operatic work! Not every audition leads to an engagement, nor is it meant to. A wise young singer will seek an audition early in his career, for the chance of getting experienced

advice. For this kind of audition, it is not necessary to have mastered many rôles. A few operatic arias are quite enough. I am always willing to grant an audition on such a basis. And I can give no further advice on what to do about getting into opera, until I have heard the singer.

"Audition candidates, on the whole, reveal more or less the same set of problems—beginners' problems. From the operatic viewpoint, one of the chief of these is the inability to stay on pitch. This indicates one of two grave faults: insufficient ear-training, or some carelessness or actual fault in the basic production technique. It is here that the teacher must help, since general random counsels can be of little use. On the whole, I can say only that the voice which is badly placed or inadequately supported will go off pitch. Again, faulty breath control often causes a singer to break up a phrase which he is unable to sustain, and the danger is that he nearly always makes the break in the wrong place, operatically speaking. In this case, it is the coach who must help.

### An American Habit

"In working with the American singers, I have been unable to overlook one rather odd rehearsal habit which I have found nowhere else and which I would be most happy not to find at all. This is the habit of marking an octave below actual pitch. At rehearsals, certainly, no one expects the performers to work all the time in full voice. But when they start marking, they should sing the actual pitch. Reducing dynamics is right and sound; it spares the voice and thus helps it. But any deviation from pitch has exactly the opposite effect. It does not spare the voice—indeed, it constricts it, in the sense of making it harder to attack the higher actual pitch at the performance.

"Finally, the candidate for operatic honors needs experience. This opens a sore question, for one can't get experience without public stage performance—and one can't get work on a stage without some experience! In some European houses, a determined young singer can obtain work on a volunteer basis (that is, he is allowed to go on in very small parts for the chance to learn, without pay), but that is not allowed here. The only thing the ambitious young American singer can do, then, is to perfect himself in the skills required in operatic work, and audition until he finds his opening. He will have the best chance, of course, if he has a truly fine voice. He will fortify that chance if, in addition to a fine voice, he knows how to use it, how to behave on a stage, and how to conduct himself in the various rôles. From that point on, his progress will keep pace with his experience."

THE END

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blocks  
have  
to do  
with piano  
lessons?



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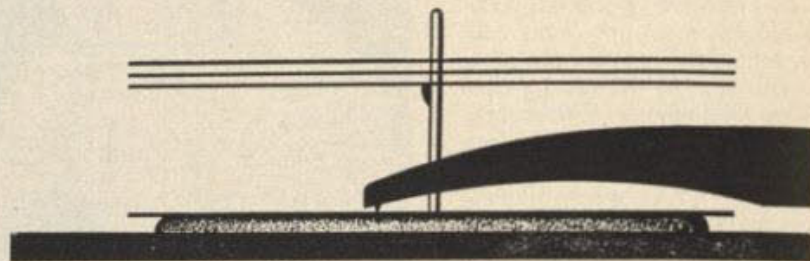
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# new records



### Rachmaninoff: Third Concerto

Of recorded performance we ought to ask two questions: Does it meet the general stylistic and technical requirements of the music and (2) is there an alternative version which may be considered superior? In the case of the Gilels recording (for Angel) of Rachmaninoff's Third Piano Concerto the answer to both these questions is yes. (Notice that in a "live" performance we need ask only the first question, though the second will arise in discussion, inevitably.)

If the Brahms B-flat Piano Concerto was described as a "symphony with piano obbligato," the Rachmaninoff D Minor (No. 3) perhaps may be summed up as a "symphony for piano with orchestral obbligato." From this epigram it follows that the pianist must command unusual resources. Gilels does this. His playing generates the sheer brute force necessary to produce the large mass of sound indicated at various points. He has the speed of finger to cope with the thickly textured solo which often moves with the utmost velocity. He can play with delicacy. His tone sometimes takes on a softness in keeping with the sweet-sad melancholy of Rachmaninoff's melodic idiom, though more often his tone is firm. And he has the rhythmic sense to maintain balance. Having admitted all this, one must yet prefer the Horowitz version with Reiner. Gilels cannot approach Horowitz in the production of the "melting tone," the dazzling array of keyboard colors and the furious tension and drive that make the concerto emerge smoking from the keyboard when Horowitz is there. Horowitz' playing has greater delicacy, clarity, verve and pointed rhythmic thrust. One may say that, metaphorically, the temperament of Horowitz is aristocratic, like that of Rachmaninoff, whereas Gilels has certain slight crudities that are more expected of the peasant. We know that peasants do not play piano concertos

but a great pianist such as Gilels may exhibit some characteristics more often found in peasants. The engineering is all to the advantage of Angel though Reiner makes the orchestra more assertive than Cluytens. (Angel 35230)  
—Arthur Darack

### Verdi: Aida

Tullio Serafin conducting the orchestra and chorus of La Scala, with Maria Meneghini Callas, Richard Tucker, Fedora Barbieri, Tito Gobbi, Nicola Zaccaria, Franco Ricciardi, and Elvira Galassi. Angel. Set C-3525.

With seven recordings in the current long-playing record catalogue of the complete opera, nine more of the opera in excerpts, and two others of the opera in a symphonic arrangement without the voices, it might reasonably be asked: Why still another complete *Aida*? The query receives a decisive answer from even a first hearing of this recording. This is without doubt the definitive recording of this beloved opera, and it is likely to remain definitive for a long time to come. If, as they say, *Aida* is only as good as the voices that sing it, then we have here at least one salient reason for the majesty of this performance. To my mind, Anna Meneghini Callas is the foremost *Aida* today, and I do not exclude Tebaldi. If she lacks some of Tebaldi's radiance of voice, and her exquisite use of the softer tones, she nevertheless can endow the role with vocal lustrousness while remaining true to the most exacting demands of the printed notes, something that it not always true of Tebaldi. The beauty and freshness of voice of her supporting singers—particularly Richard Tucker, Fedora Barbieri, and Tito Gobbi—do full justice to the aristocracy of Verdi's lyricism. But the *tour de force* of the entire performance is Serafin's. His sense for detail, without losing the sweep of the overall design; his penetrating musicianship which recognizes what so many other conduc-

tors of *Aida* forget, namely that the score is filled with pulsing drama and heart-moving pathos as well as splendor and spectacle; his always beautiful adjustment of orchestra to the voices; his ability to penetrate into the deepest recesses of the score to point up nuances and effects often disregarded by others—these are qualities that again and again remind us of Toscanini at La Scala. The recording is superlative. (Angel set C-3525)

—David Ewen

### Aram Khatchaturian: Gayne Suite

To a balletomane the Angel recording of the Khatchaturian Ballet suite will give uncritical enjoyment. What it causes to a trained, discerning ear, is annoyance and wonder that such fine orchestral playing should be put to the service of a piece of, at best, mediocre, stale, usual rehash of musical clichés—Russian orientalisms à la Borodine, pale Italian operatic formulas, etc.

The opening movement is attractive, has color, rhythm, general vivacity. Yet it is marred by squareness of structure, everlasting four-bar phrases and tedious repeats of motive and ornamentation.

The myth of Khatchaturian's great ability as composer is surely helped by his business acumen. The average, feebly trained musical listener hears this frenzied cascade of embroidered clichés and banalities and says to himself delightedly: "At last, this is 'modern music' I do understand!" These are the unwilling ears deaf to the best of Prokofiev, Shostakovich, Schoenberg and Stravinsky. These are the listeners who, after fifteen years of subscribing to orchestral series, cancel their subscription; who refuse to lend ear to the few excellent recordings that exist—of the finest music of today. (Angel 35277)

—Lazare Saminsky

### Elgar: The Dream of Gerontius

Sir Malcolm Sargent conducting the Huddersfield Choral Society and the Liverpool Philharmonic Orchestra, with Marjorie Thomas, Richard Lewis, and John Camenson.

Elgar is now regarded by most as old-hat and, truthfully, much of what he has written appears to us today as stylized and old fashioned as many mid-Victorian novels. But that man had a rich poetic vein, and at times a glowing mysticism, which endow his best pages with a radiance that has lost little of its one-time lustre. *The Dream of Gerontius* must rank not only with his scattered few masterworks, but with the most important oratorios of the 20th century. Based on the poem of Cardinal Newman, this oratorio consists of a succession of lyric and dramatic episodes which portray—musically as well as in text—the doctrine of the Purga-

tory as taught by the Catholic Church. The music continually moves—from the opening Prelude whose spirituality reminds us of that of *Parsifal*—on an exalted plane, filled with eloquent poetic concepts and vivid musical imagery. I know of few moments in contemporary choral music to match the grandeur of that in which, at the end of the first part, Gerontius commends his soul to God in "Novissima hora est" or the

opening of the second part which Ernest Newman has described as "music of felicity." Sir Malcolm Sargent and the Huddersfield Society have had such a long and intimate association with this music that their performance must be considered the last word in authority. All three soloists are excellent, and the recording meets the usually high standard set in this direction by Angel. (Angel set B-3543) —David Ewen

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## THROUGH THEIR MUSIC THEY BUILD DEMOCRACY

(Continued from Page 26)

Although this procedure is more time-consuming, Mr. Rabin feels that in the long run it assures greater success. Too often snap judgments color auditions. "This plan, suggested by the youngsters themselves, is not only fairer but decidedly more democratic," he points out. "It places responsibility for the selection of new members directly on their shoulders. Which is as it should be, for excluding purely technical knowledge, they can tell more about a prospective member in a few minutes than I could find out in a year. Furthermore they have discovered that to maintain the high professional standards they have set up, they must judge impartially."

Discipline cases, while rare, receive special attention. Recently one of the girls, guilty of several unexcused tardinesses, was called before the Junior Board. According to their Constitution, her actions merited summary dismissal from the group.

But these boys and girls, demonstrating a wisdom far in advance of their years, questioned the advisability of such a move. The girl had few opportunities for social contacts. Her mother worked. If she were dropped she might, as one boy put it, "crack up in general." Their duty as citizens was clear. They must help her regain her old status. By unanimous vote they put her on probation. She proved the Board's faith in her by gradually becoming once more a member "in good and regular standing."

While the Juniors are unusually self-reliant, naturally the Adult Board determines all major policies. It sets up the annual budget, hires the director, and plans the year's schedule. But this is not all. Its high-spirited members actually participate in an annual program.

Each year they polish up their perennial favorite, Haydn's "Toy Symphony" (incidentally the extent of their repertory), for presentation at one of the rehearsal-concerts. To many of them the experience is a lesson in practical values, for not infrequently they find themselves struggling with the same difficulties encountered by their young contemporaries.

Informal rehearsal-concerts (not to be confused with the two main programs) usually average around 13 each season and are open to the public. Since the major aim of the orchestra is development of its young people and their music, the audience frequently consists of interested civic leaders, ministers, educators, as well as the customary quota of parents.

On these occasions the Juniors take

over—either before or after the concert. In the informal discussion period they answer questions and give brief talks on some phase of orchestral work. Each concert is followed by a social hour.

Several school concerts are scheduled in the rehearsal-concert program including the two especially prepared for nursery groups, their teachers and parents. In fact it is the close, friendly relationship between the Juniors and the public schools that has contributed so much to the success of the Youth Orchestra. No one can become a member without permission of his school music director.

From a strictly musical angle, the Orchestra's two main programs highlight their annual season. Here again certain features stamp them as unique. First, a student-selected conductor directs one number. Second, a major work of a local composer especially written for the Youth Orchestra is included. (The Orchestra annually commissions these new works.) In conjunction with this latter policy the Orchestra makes all manuscript copies available to other youth orchestras at no additional cost. There is but one stipulation: that the Kentucky group be credited with the premiere.

While these two concerts are a gauge of the Juniors' musical ability, their state-wide reputation as musical troubadours stems from their annual tour. Orchestra members eagerly look forward to "going on the road," with their many adventures in musical friendships. It is not unusual for them to play in communities that have never before listened to a musical organization.

Long before the tour starts several matters of general policy are agreed upon. No admission fee is to be charged school children. Adults may pay 10 cents or make a voluntary contribution. All money received by the Orchestra is donated to the local community's music program. Each concert also is provisional. It will be given provided the community's young people attend so that an after-concert social hour can be arranged.

Lexington, "parent" city of the Orchestra, numbers little over 55,000, yet it experienced little difficulty in raising its 1954-55 budget of \$9500. "Youth Symphony Week," so proclaimed by the mayor, lasted from September 12-19th. During this time there was a systematic canvass of residential sections (each of the 100 members had an individual goal of \$25), business houses, patrons, Mothers' Club, and out-of-town members. On Junior "Tag Day" members sold red and white buttons at ten cents each.

(Each sale was generally supplemented by a generous donation.)

Each year some special project is included in the annual budget. This season \$3200 has been earmarked for purchase of new instruments and to provide a two-week music camp for the entire orchestra. Last year the special fund took the orchestra personnel of 120, including 12 chaperones, on a four-day trip to Chicago where they had been invited to appear at the Music Educators' National Convention.

Kentucky may well be proud of its Youth Orchestra for besides inculcating high musical standards, it develops a junior citizenship that has no problems of juvenile delinquency. Its well planned program gives teen-agers plenty to do in their spare time. In helping others they also help themselves, for as one Junior remarked, "I've learned more in just one year of group participation than all the years I've studied music."

THE END

### SOUTHPAW SOLO FLIGHT

(Continued from Page 12)

treble, it is inclined to "grab" for the notes, the effect similar to that of the novice runner who, on the homestretch, drives too hard and with his last gasp only hopes he may break the finish tape. Miss Koch counseled that the technique should be that of a quickly traveling hand passing laterally, easily, and effortlessly from the accompanying bass to the singing melody line of the treble.

The tonal effect to be achieved, of course, is always that of the two-hand rendition, musically sound, round in tone, and gratifyingly complete. The illusion must be there. The left-hand performer learns this as basic piano technique. He learns to accept the pedal as his "right hand man," for it becomes indispensable, sustaining tones, rolling and swelling the notes into warm resonant chords. William Thompson's arrangement of the old Irish melody, "Londonderry Air," demonstrates this beautifully. Unless one sees the pianist, he cannot distinguish whether one hand or two are employed, so completely does the pedal contribute to the deception.

Along with this fundamental awareness of the exacting technique of careful pedaling, the left-hand pianist is taught the value of observing well the music page before him. In the well-known "Solfegietto," for example, the Felton arrangement for left hand would lose the lightness and smoothness of a quickly moving bass and treble without the insertion of the grace note and the staccato. They aid in the flowing line of the music as one has come to know it and as the composer intended it.

Then, too, there is the retard, most easily executed, yet invaluable to the left-hand player if he will but take advantage of it. He is afforded opportunity to "cover" the keyboard, while at the same time he does not in any sense change the composition; he merely allows it to sing out with a slower grace. Sections of Charles. Gilbert Spross' "Album Leaf," interpreted as retards, allow the musical line always to sing continuously above.

So, as the Germans phrase it, we soon came to realize that "Halb begonnin ist halb gewonnen" (for once we had begun we had half won). My teacher, ever resourceful, began to see possibilities for conversion of many a two-hand number into a more simplified left-hand. She was continually examining compositions for adaptability until now, recent count reveals some thirty most pleasantly gratifying to the ear.

Interestingly enough, we stand in deepest gratitude to the Germans who have again and again responded to the imaginative and creative expression of music for the left hand alone. Among the earliest "finds" is the now battered and scotch-taped booklet of Alexis Hollaender's six compositions, each composed "für die linke Hand allein." There is too the Breitkopf and Haertel edition of Hochstetter's transcriptions of Bach, Chopin, Schumann, Reger, and Zichy. And the very latest collection is from Lucerne, Switzerland, the Litolf collection of old masters, including the beautiful Chopin Prelude in D-flat, Opus 28, No. 15.

One day, like the sorcerer's apprentice, I realized I was engulfed in a flood of left-hand numbers. My piano bench had long ago refused another sheet of music; I had to resort to letting the ever-increasing stacks mount on the attic floor. The total count was amazing, a collection of well over two hundred.

Like the magic broom fetching water from the well, frequent trips to the cities not only of our country but abroad have swelled the collection.

The fun of hunting and collecting music for the left hand has been added to the fun of attempting to produce it. Thereby I have pierced the disguise of the blessing which came in the dreaded form of polio, for only through it could I ever have heard the lone, insistent voice of the left hand pianoforte rising above the "din" of two hands. Single hand music sings with a beauty uniquely its own. In the early hours of the morning it is insistent enough to break through dreams and to call me to its keyboard before the practical and business hour of eight strikes. Something there is that both hands can never do, something there is that only the left hand can know . . . music . . . "für die linke Hand allein."

THE END

## THE REIGN OF THE DISC JOCKEY

(Continued from Page 18)

they had the right name of the performing artists. It was interesting, and proved people like good music no matter what it is—whether it's from darkest Africa, from Italy or Tin Pan Alley—as long as it is good. My show is dedicated to popular music, but I'll dive into the classics anytime we get a recording made by a crooner, band leader or any popular artist."

Listeners to broadcasts of records will know that most disc jockeys follow Martin Block's lead in commenting on the qualities of the music they are playing. While running off a series of selections from Cole Porter's "Kiss Me, Kate," for instance, Block, his voice taking on a lilt, cries out, "Gosh, listen to that music! Now there's a show I loved so much I saw it four times!" Similarly, when he has finished playing a record he does not think is very good, he gives a one word, and what he calls "my best known," review. "I simply say, 'Nothing'—meaning, of course, that there is nothing to this recording."

Some may wonder why, if he sees no merit in a record, he has scheduled it for broadcast. The fact is, however, that he hears new releases for the first time only when he is playing them over the air. "I believe every artist is entitled to a hearing," he says. "After that, it's up to the public whether the record turns into a hit or not."

Familiar with their similar singing styles, he is careful not to let a record of Jaye P. Morgan or Jo Stafford be heard during the same hour as one, say, of Peggy Lee. Nor, for that matter, will he let two female singers, or male singers, or bands follow one after the other. "I guess it's the inherent feeling I have for what follows what," exclaims Block, "but, whatever it is, the job is easy for me."

The task of predicting what records will be hits would also seem to be easy for Martin Block. Out of a recent week's twenty-eight best-sellers, he had, in typical fashion, picked twenty-five of them. "There was the time, though, four years ago," he reminisces, "when there was a record so terrible I said to my radio audience I'd eat it if it became a hit. The record was *Oh, Happy Day*, sung by Don Howard, and it became a hit—and I got away without eating it, as you can see." What he likes to remember more fondly is such a prediction as he made last fall that "Sixteen Tons" would take less than four weeks to reach the top of the hit parade. It took three.

As an example of what a good record  
(Continued on Page 57)



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## THE IDYLLWILD OPERA WORKSHOP

(Continued from Page 17)

as they are needed.

This year, Mr. Low rehearsed the soloists by themselves in Los Angeles for two weeks and they all came to Idyllwild the third week for the final intensive week of rehearsals. In the meantime, the chorus and dancers were rehearsing at Idyllwild. This part of the pattern probably will be varied from year to year according to circumstances.

Since a work of an hour to an hour and a quarter is all that the Workshop can do in three weeks, along with a one-act show which provides opportunity for younger soloists to have a chance in performance, the new opera must stay within these limits and must be of such technical difficulty that it can be produced in that time. In other words, this is the kind of work that a college opera workshop could produce effectively, perhaps with the aid of one or two professional soloists.

The Foundation will tape record the performances so the composer, soloists and cast may have a good LP recording of the work, and a good photographic coverage will be made of the performances. In this way the composer will have his score, a good recording, and photographic coverage, and, it is to be hoped, reviews by major newspapers in the area, to present to prospective publishers and producers. The soloists will have a good recording of their performances to play for possible prospective employers.

This, it seems to us, is the kind of

program that deserves the support of all who profess concern and interest in the future of American music and the young American composer and singer.

The Idyllwild Arts Foundation is concerned with all the arts—music, fine arts, drama and dance. It is a non-profit, but not a heavily endowed, institution, and its purpose has been to work with groups and organizations in each of the arts in furthering their programs co-operatively. It owns a beautiful 250-acre campus in the San Jacinto Mountains of Southern California, with classroom buildings, dormitories, outdoor theatre, and dining hall—a total of 25 buildings and studios. So it does provide facilities for instruction and performance.

But the Foundation believes that its mission in the arts might best be described as a "pump primer" to help those groups or organizations already existing to serve better their purposes, and to help them develop the kind of programs such as this one in the field of opera, which can command the support it deserves. For the sake of the young American composer and singer, as well as American music in general, we trust that the Idyllwild Opera Workshop may prove both fruitful and successful through the years ahead.

Young composers are invited to write to the Idyllwild Arts Foundation at Idyllwild, California, if they would like to submit a score for consideration.

THE END

## DANCE

(Continued from Page 23)

first reaction would be to try to get the Sadler's Wells back and to find another fairytale ballet with equal appeal, story-wise and musically, for let us not forget that familiar musical scores attract a great many non-dance followers to the ballet. The enduring popularity of "Swan Lake" (Tchaikovsky), "The Nutcracker" (Tchaikovsky) and "Scheherazade" (Rimsky-Korsakoff) attests to this. Well, our producers might next consider the Sadler's Wells Ballet in their famous version of the full-length "Swan Lake." After that, what? Perhaps "Coppelia" (Delibes)? Perhaps "Sylvia" (Delibes)?

If the television powers are not laboring under the erroneous notion that the Sadler's Wells Ballet is the greatest dance company in the world and the only ballet company which interests Americans, near at hand would be the New York City Ballet's sumptuous production of the full-length "The Nutcracker." The Ballet Theatre's "Gi-

selles," which was done on TV a few years ago, is also a valid candidate for a TV spectacular in color. The possibilities, indeed, are endless, provided that selection is made from the entire field of ballet and not from the repertory of a single company. I imagine, and devoutly hope, that the Sadler's Wells Ballet will bring other of its masterpieces to television but I would be distressed if masterpieces from the repertoires of other companies were overlooked.

The triumph of "The Sleeping Beauty" on television may not only make one wonder what will be produced next in the ballet line but also why there hadn't been more ballet on television before. Actually, there has been a great deal of ballet and other forms of theatrical dancing on television during the past few years. Unfortunately, it rarely received the "spectacular" treatment and its attendant nationwide publicity.

Among its many distinguished activi-

ties, "Omnibus" has fostered dancing, including presentations of popular Ballet Theatre productions and even a new ballet especially commissioned for TV. "Camera 3," "Adventure," "NBC Opera" and the Max Liebman shows are but four of the programs which have presented distinguished dancing—ballet, modern, ethnic, popular—to their followers. And such stage artists as Maria Tallchief, Alicia Markova, Melissa Hayden and Andre Eglevsky have appeared on TV frequently enough to be looked upon as sort of semi-permanent guest artists.

In the majority of television shows, however, dancing is a contributor to an opera, a musical comedy, an operetta, a revue or a variety show. One cannot expect a "Sleeping Beauty" every time. But in the shows graced with dance interludes, one occasionally finds choreography and performance quite as distinguished, though on a smaller scale, as anything in "The Sleeping Beauty." Rod Alexander, for example, has turned out some stirring dances in TV operettas and revues produced as "spectaculars"; so also has Tony Charmoli. And John Butler's name as choreographer for a TV opera production or for highly sophisticated or experimental programs invariably promises dancing of a high order. And is there sufficient dancing on television to keep a choreographer busy? It's enough to mention that James Starbuck, for example, has already created more than a thousand dances for television alone.

There is a great deal wrong with television dance. Producers seem to manage the uncommon feat of being afraid of dance and of relying on it at one and the same time. Furthermore, the producers and stars of some shows appear to be quite content with inferior (and dull) choreography and undistinguished dancers. Finally, a vast amount of work and experimentation must take place before the television camera is fully successful in capturing the line of a moving body, the impact of action, the motion of large groups of dancers. And it might quite well turn out that choreography devised specifically for the television camera will always prove to be better than dances designed for the theater and transplanted from stage to TV screen.

But there is also a great deal that is fine and encouraging about television dance. And one of the finest and most encouraging events was the presentation of "The Sleeping Beauty," for aside from its artistic merits, it proved that there was a huge and attentive audience for ballet on television. A salute, therefore, from America's dance lovers to the dancers of England's Sadler's Wells Ballet for pioneering, as some of their ancestors did, in the New World and for a new medium.

THE END

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## ORGAN & CHOIR QUESTIONS



Frederick Phillips

*A few days ago the church at which I have been organist since 1908 bought a new 2D Connsonata 2 manual Electronic organ, and I am supposed to play it for services, choir and so on. Last Sunday, when I first played it, it was far too loud, possibly because I put too much stress on the pedal because I had become so used to the reed organ. Then, my touch sounded too staccato, possibly because of the piano work I do at home. Can you suggest anything that will help me in learning the principles of the organ, without having to start all over again from scratch. I have had musical education only up to third grade.*

O. S.—No. Dak.

Our first recommendation would be that you obtain a copy of "The Organ" by Stainer (\$1.50). The first part of this book to some extent repeats the rudiments, but the lessons in legato playing will help you in this problem. Since you have played the reed organ for so long, however, we believe this matter of touch is something you will acquire in a very short time almost without being conscious of it. Then the Stainer book takes up pedal work and music written on three staves. While of course an electronic organ is quite different in construction from a pipe organ, yet the console set-up and actual playing, are the same in principle, and to a very large extent the principles laid down in the Stainer Method may be followed in playing the Connsonata. In the stand-

ard pipe organ there are 32 pedal notes for the feet, while your model of the Connsonata has only 25, but even here the principles given by Stainer may be followed on your organ by simply omitting the pedal notes missing on your instrument.

*Our church has an old reed organ. Recently as an experiment I used it in our Morning Service; the response was so overwhelming that I have been using it ever since. The organ is quite attractive and seems to be in good shape with the following exceptions: The stops have all had the names torn off and one does not work too well. It was made by the Farrand Co., of Detroit, Mich. Is this firm still in existence? If not, is there any way of determining the names of the stops—fifteen in number? Could you suggest any books on the subject of organ repairs? Are there any books on installing electric bellows?*

D. K. L.—Ill.—201

As far as we know the Farrand Company has been out of business for some years, and it would not be possible to get accurate listing of the names of the stops on this organ. As far as we know there are no books in print today dealing with repairs of reed organ, but there is one chapter on the subject in each of the following two books: Scientific Piano Tuning and Servicing, by Howe (\$6.00), and Piano Tuning, Regulating and Repairing by Fisher (\$2.25).

## REFORMING THE REFORMERS

(Continued from Page 24)

Many of us are constantly being called upon for advice on the design and placement of pipe organs. Ours is a grave responsibility; the cost of even a modest installation is considerable and one can invest a fortune in a big one. In the interest of those who trust our judgment, we ought to avoid extreme designs, no matter how fashionable at the moment.

It can safely be assumed that nobody

today would specify a movie-palace organ of the Nineteen Twenties. We need also to avoid the opposite extreme of austerity.

The pipe organ, especially for church use, must be functional, capable of playing music of all schools. The organ is usable for hymns, for anthem accompaniments and a variety of functions other than playing a partita for a select few listeners.

THE END

etude—march 1956

## A BEAUTIFUL LEGATO

(Continued from Page 25)

in a series of steps. Take the following passage from the Adagio of the Brahms D minor Sonata, Ex. E.



While the bow is on the G string it must be moving towards the D string, and when on the D it must move towards the A. In this way the passage can be played with the perfect legato required by the music.

The best preliminary exercise for the acquisition of the Round Bowing technique is the practice of scales and arpeggios at a fairly slow tempo. Ex. F illustrates the best arpeggio figure to begin with.



Exercises patterned after Ex. F should begin with both Down and Up bow. Care must be taken that on the ascending arpeggio the bow arm falls continuously—without any stops or jerks—while on the descending groups it rises just as smoothly.

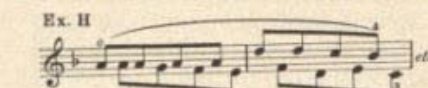
After Scales and arpeggios can come any legato study in Wohlfahrt, Kayser, Mazas or Kreutzer, depending on the student's advancement. No. 8, D major, in Kayser is an excellent study in Round Bowing, if taken at quite a slow tempo with one bow to each measure. No. 11 is equally valuable if played legato with two bows to the measure. No. 12 is much more difficult, and work on it can

well be postponed until other studies have been practiced. For example, the string-crossing problems of No. 16 are nothing like so complicated as those in No. 12.

For more advanced students, the 29th study of Kreutzer (see Ex. G) is first rate.



It should be taken at first not faster than  $\text{♩} = 60$ , and with two bows to the measure. The point to be noticed here is the amount of rise and fall of the arm and hand: it should be only just enough to clear one string and take the next. At a slow to medium-fast tempo in the above example, the arm should make the crossing; at a really fast tempo, or when the alteration of strings is on single notes (see Ex. H), the string crossing should be the responsibility of the wrist and fingers only. Ex. H from the Brahms Sonata in D minor:



The talented and ambitious student should spend time, imagination, and careful thought on the legato, for it is the secret of a singing style of playing; and he should periodically return to the study of it until the smooth change of bow and the use of Round Bowing are subconscious elements of his technique. The time and thought so spent will pay dividends in beauty of tone and elasticity of phrasing.

## Violin Questions

Harold Berkley

### Fake Labels

M. M. P., New York. As a regular reader of ETUDE you know, I am sure, that it is quite impossible to determine the authenticity of a violin from a transcription of its label. Sometimes, however, one can say fairly definitely what a violin is not, and I am inclined to say that the instrument you are interested in cannot be a Francesco Ruggeri—not, that is, if you have copied the label correctly. The spelling of the first name, "Francisko," is quite un-Italian, and I'm sure Ruggeri never used it. If I am wrong I hope some one will write and tell me so. A genuine F. Ruggeri in good condition could be worth up to \$8500; a really good copy might be worth two or three hundred dollars; but the vast majority of fake Ruggeris cannot be dignified even with the title of

Copy—they are just boxes that are shaped like a violin. The same thing can be said for tens of thousands of fake "Strads" and "Stainers" and "Amatis" and "Schweitzers."

### Concerning a Steel A String

G. H., Alabama. An A string tuner is attached to the tail-piece exactly as an E string tuner is attached, but there is no point in using one unless the violin has a steel A string. Some cellists use four steel strings and so use four tuners. Some few violinists have the same arrangement on their instruments, but it is not popular. A steel E string is almost a must, and a lot of players like a steel A because it rarely goes out of tune, but steel G and D strings tend to give a metallic quality to the tone of the violin.



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# JUNIOR ETUDE

Edited by Elizabeth A. Gest

## Ten Harpers (A True Story)

by Leonora Sill Ashton

IN THE eighteenth century something very serious was happening to the music of Ireland. The beautiful native harp music, which had been played since the history of the island began, was becoming more and more ignored and forgotten, and only a few people seemed to care much about it.

But those few cared a great deal, and one day a leader in that group called a meeting to see what could be done about it. He was the Rev. Charles Bunworth and he was a skillful harp player himself. We can imagine that the conversation at that meeting was something like this: "If Ireland's folk music ceases to be played by our harpers it will soon be completely lost." Another member asked "What is the reason for this neglect of our beautiful melodies?"

"Perhaps," observed a third member of the group, "it might be on account of the expense connected with it. You know a harper must pay some one to carry his harp for him, while a flute or a violin can be carried by the player himself."

"I believe you have touched upon the cause of our trouble!" exclaimed another. "Yes, violins and flutes are taking the place of our harps. Visitors coming here bring them with them. I admit these instruments do have beautiful tone quality, and the melodies their owners play on them are lovely indeed, but these airs are captivating our people and our beautiful Irish melodies are disappearing."

At this, we can imagine the Rev. Charles Bunworth starting to his feet and declaring "No true music is ever out of fashion! We will not allow our music to disappear. There are many good harpers in our land who sing and play these melodies, which have sprung from the hearts of the people.

We will gather some of them together, including the ten best harpers in Ireland, and they shall play for us, and we will have a musical scholar on hand to write down the music as they play it."

So, the harpers from different parts of Ireland really did come to the meeting which was held in Belfast in 1792, and they played the old music, while the scholar, Edward Bunting (born in 1773 and became an organist in Belfast) listened to the music and wrote it down as the harpers played it.

Many beautiful folksongs and melodies were thus collected and preserved. Among these are songs of work, spinning, plowing, lilting dance tunes, romantic songs, etc. Later in 1796, Bunting published a book of them, giving his book the title "A General Collection of the Ancient Irish Music." Containing Airs Never Before Published. He followed this with two more volumes, and in the last one he included a description of the meeting of the harpers in Belfast in 1792.

It was a noble task for that group



A FAMOUS OLD HARP

The Fitzgerald Harp, made in Ireland in 1631.

of men to search out a way by which their native music could be saved from oblivion, but, in giving them the tribute due them, let us not forget that they could never have done this had not the ten harpers kept the music alive in their hearts and on their harp-strings; and loving it so much, they knew just how it should be played.

## What of Your Talent?

by Ethel R. Page

"What of your talent, my brother? Do you faithfully use it each day? If you neglect or abuse it, From you, God will then take it away."

This was the chorus of a hymn Janet heard in church one day and it became fixed in her memory. She loved music, which seemed to be her talent, and she did not want to neglect this talent nor have it taken from her.

As tools unused become rusty, so does the mind; a garden uncared for soon becomes smothered in weeds; a talent neglected withers and dies.

Think of practicing as though it were a garden. Each exercise or piece is a bed of pansies, a row of zinnias or a clump of four-o'clocks. Look for the weedy places and pull out every little offender. Listen to your tone quality and learn to bring out all the lovely rainbow colors that make a garden so beautiful. Water it daily with a pitter-pattering shower of scales. Then you will be happily surprised to find you have a lovely bouquet of pieces ready to play—and play well—for any one at any time.

At least, that is the way Janet developed her talent, and you can do as well.

## A Musical Family

Those of you who answered the Junior Etude Questionnaire last year may remember the questions: Do you take music lessons? What instruments do you play? Do other members of your family play? What instruments do they play?

A great many interesting answers to these questions were received, but the record goes to Yvette Beatty, age 14, of Michigan.

Yes, she studies music—piano, voice, trombone, Sousaphone, baritone, clarinet, French horn; she also studies harmony!

Yes, other members of her family play instruments—violin, string bass, guitar, mandolin, trombone and piano!

That adds up to a lot of music in one family, and a lot of music practicing! Can any one beat that record? If so, write and tell Junior Etude about it.

## Who Knows The Answers (Biography)

(Keep score. One hundred is perfect)

1. Schumann's wife, Clara, was a concert artist. Did she play violin, piano or sing? (5 points)
2. Which of the following composers died since 1900: Brahms, Dvořák, Grieg, MacDowell, Verdi, Tchaikovsky? (15 points)
3. How old was Handel when Haydn was born? (10 points)
4. Was the composer Humperdinck (who wrote the opera "Hänsel and Gretel") an Austrian, German, Bohemian, Scandinavian or Belgian? (15 points)



5. How many symphonies did Mozart write? (20 points)
6. Was Beethoven married? (5 points)
7. What is Toscanini's first name? (5 points)
8. How old was Haydn when Beethoven was born? (10 points)
9. Was Schubert born before or after the year 1800? (5 points)
10. From what is the theme given with this quiz taken? (10 points)

(Answers on next page)

## A Busy Junior Etuder

An interesting reply to the Junior Etude Questionnaire last year was received from Cynthia Perejda, age 13, Michigan. She plays violin in the All-City Orchestra of Detroit; in the Grosse Pointe Symphony Orchestra; in her own School Orchestra and in the Wayne University Summer Symphony Orchestra.

That is pretty good for a thirteen-year-old girl!

Dear Junior Etude:

I study clarinet and piano and have played in eight contests. I have composed an operetta, a minuet, a violin and piano sonata, a piece for clarinet and organ, a clarinet concerto for clarinet and orchestra and am now working on my first cantata. I would like to hear from others who are interested in music. Charles Wisdom (Age 10), Connecticut

Dear Junior Etude:

I am very much interested in opera and composition. I have written two operas and am working on my third. I have found ETUDE very helpful and would like to hear from others who are interested in opera.

David Lambert (Age 16), California

etude—march 1956

## NO CONTEST THIS MONTH

## Results of November Puzzle Contest

So many correct answers were received in the November Puzzle Contest it was difficult to select the winners. But remember, if you are in Class A or Class B and your paper looks like the work of a young child—even though the answers may be correct—you will not be a winner. Nor will you be a winner if you forget to give your complete address. No matter how good looking the papers may be, prizes could not be sent to contestants if the names of the towns or of the States are omitted from the addresses! (You would be surprised if you knew how often that happens.)

## Letter Box

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

Dear Junior Etude:

I study violin and hope to become a professional musician. As I live in the country there is very little good music and I can not enter the Junior Etude Contests as it takes too long for entries to reach America. I enjoy the Junior Etude Quizzes very much. I would like to hear from readers in America and France, as I take French in school. I enjoy riding, swimming, tennis and basket ball.

Wendy Pitt (Age 14), New Zealand

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(Age 7 to 16)

## Answers to November Puzzle

Gluck, Liszt, Verdi, Elgar, Haydn, Grieg.

## Prize Winners

Class A, Sally Schaefer, Iowa, tied with Harry E. Kitchen, Ohio.

Class B, Ingrid Norquest, Texas, tied with Stephen Blum, Ohio.

Class C, Juniores, Robin Lenn Fisher, Georgia, tied with Richard Behrens, Jr., Florida.

## Special Honorable Mention

Ann Harycki, Wisconsin; Judith Kolbe, Pennsylvania; Katherine McCleary, Connecticut; Steven Lubin, New York; Norrine Nilsson, Pennsylvania; Donald Ambrose, Canada; Lorraine Turnbull, California.

## Honorable Mention

(in alphabetical order)

Patsy Aufranc, Becky Bryant, Elizabeth Burgoyne, Ingermarie Castro, Arlene Calzia, Andrea Colgan, Carrine Czyzewski, Norma Dixler, Janet Foxton, Gay Gilbertson, Elizabeth Givna, Martha Gower, Dolores Grabowski, Ann Hilfiker, Vicki Hunt, Martha Carol Joiner, John J. Nerney, Margaret Nerney, Edwin S. Palmer, Kent Porter, Michael Rozender, Betsy Schmidt, Elizabeth Schormuller, Marcia Sfragola, Richard M. Smith, Mary Alice Storer, Joanne Voden.

Dear Junior Etude:

Because I play piano, organ and flute, ETUDE is very interesting and helpful. I would like to hear from others who enjoy music, and especially any one who plays flute. Tennis, golf, photography and swimming are also hobbies of mine.

Mary Ann Gully (Age 15), Minnesota

Dear Junior Etude:

I have played the piano for three years and my favorite composers are Chopin, Rachmaninoff and Beethoven. In our school band I play oboe and clarinet. My hobbies are music, horseback riding, sewing and swimming. I would like to hear from others.

Elizabeth Green (Age 16), Virginia

## Answers to Quiz

1. piano; 2. Dvořák, Grieg, MacDowell, Verdi; 3. forty-seven; 4. German; 5. forty-nine; 6. no; 7. Arturo; 8. thirty-eight; 9. before (1797); 10. Piano Concerto No. 1, Second Movement, by Tchaikovsky.







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## UNASHAMED ACCOMPANYING

(Continued from Page 22)

he interrupted piano business to advise serious study and to recommend Michael Hambourg as the foremost teacher in Toronto. Young Gerald soon began his work with Professor Hambourg and, indirectly, his career as accompanist.

His teacher's son, Boris Hambourg, the cellist, asked him to go on tour as accompanist for himself and a tenor who shared his program. Gerald, then fifteen, found himself working daily with a vocalist and an instrumentalist, a schedule he recommends for well-rounded development. He returned from the tour with such glowing notices that his parents, now seriously ambitious for him, decided that he deserved greater opportunities than Canada could offer. For a while, they thought of sending him to New York, but ultimately chose London where the lad would have family connections. In London, young Moore was heard by Sir Landon Ronald, the great conductor and head of the Guildhall School of Music, who, in his own days as accompanist, had played for Melba. Amazed at the boy's proficiency, Sir Landon invited him to the Guildhall School and advised him not to abandon accompanying.

Mr. Moore tells you he got his greatest chance when he became accompanist to John Coates, the English tenor. "It was he who taught me the vast musical wealth to be found in accompanying," he tells you. "He taught me to reflect the complete meaning of a song in the accompaniment. In the incomparable Miller Songs of Schubert, he would have me bring out both the flowing of the water and the sturdy peasant qualities of the miller. Once, when we began *Die Allmacht*, Coates stopped me and said, "Begin that again—and make it sound as if you knew what it is to go to church!" In love songs, I had to play as if I were in love—in *Der Erlkönig*, my task was, not only to play chords and octaves, but to bring out the individual characteristics of the father, the child, and the sprite. Coates made me understand that only by living in the song and bringing out its truth can the accompanist help the singer to tell his full story."

Gerald Moore has been associated with the world's foremost singers and instrumentalists, including John McCormack, Chaliapin, Elisabeth Schwarzkopf.

As to the training of the accompanist, Mr. Moore believes that the younger he begins work in the ensemble field, the better. It is best of all to begin serious study with the idea of becoming an ensemble pianist and working towards that goal.

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Mr. Moore. "My answer is, get experience. Get it by going after it, not by waiting for star engagements. Go to a singing teacher and ask to be allowed to accompany pupils. Do this for a small fee, or for no fee at all. It counts as your apprenticeship. It will yield you enormous benefits. Only by working with singers can you learn voice production, text values, the art of the singer's phrasings, the singer's need for breath (and how to allow for it), repertoire, the rudiments of balance of tone between voice and piano, the practical uses of transposition.

"Then, inside or outside of vocal studios, the accompanist must make himself master of the various styles in which he may be called upon to work. He will need to be perfectly familiar with Mozart and Beethoven violin sonatas; with the Lieder of Schubert, Schumann, Wolf, R. Strauss, Brahms; with the impressionistic school of Debussy, Fauré, Ravel.

"He should be able to help any singer for whom he plays. Should he notice, for instance, that the singer is showing signs of deviating from pitch, he can help to make her hear through her own tones, by a quick sharpening of tone on the piano. He can give the singer great psychological support, over and above technical aids. Let us suppose that the singer has a high-G of several measures' duration; at the same moment, the accompanist strikes one big sustained chord, and nothing more. He can put down his pedal and lift his hands from the keys; or, he can put down the pedal and keep his hands, not only on the keys, but dug deeply into them. In either case, his chord will sound exactly the same; once his tones have been struck, nothing he can do will in any way alter them. To the singer, however, there is all the difference in the world. By lifting his hands, he seems to say, 'Go it alone—I'm busy elsewhere.' By leaving his hands on the keys, or by seeming to glide into his notes, he says, 'I'm here with you, doing all the helpful things we did when we rehearsed.' The singer feels this, and is buoyed. It also makes a better feeling for the audience.

"As to maintaining his fluency, the accompanist works exactly as the solo pianist does; if he is wise, he goes through a regular daily stint of scales and arpeggios, in addition to difficult passages from his scores. By means such as these, the accompanist can help himself never to be ashamed."

## THE END

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## THE REIGN OF THE DISC JOCKEY

(Continued from Page 57)

tic hits—such as this Maxwell Anderson play about a present-day gentleman who owns New York's historic mountain and loves the ghost of a Dutch girl dead three hundred years—is one of the things the television industry does best. What with Schwartz contributing the music, Anderson providing the lyrics, and Bing Crosby and Julie Andrews heading the cast, this ought to prove another example of fine TV entertainment.

### Indistinct "Butterfly"

Since the purpose of doing opera in English is that people may understand the words, it was unfortunate that much of the text in the recent production of "Madam Butterfly" was indistinguishable. We are somewhat accustomed not to hear the words in a vast opera house, but in a studio, where the proper placing of microphones is all that is needed for successful broadcasting of both words and music, there is little excuse for not having the former heard clearly.

Although the enunciation of soprano Elaine Malbin, in the title rôle, was probably somewhat at fault, her characterization was lovely and touching. She convinced us in song and action, as do most artists NBC has presented in the opera series which is the pride of television.

The Ford Foundation's "Omnibus" could be the pride of television, too, if it would consistently present such outstanding programs as the recent one in which Leonard Bernstein demonstrated the art of conducting, showing, in particular, how important it is for a conductor to put his personality into his work.

The month of March does find the N. Y. Philharmonic-Symphony presenting a series of first-class, if conventional programs, in its Sunday afternoon CBS broadcasts. In honor of the composer's bicentennial, Bruno Walter conducts Myra Hess in Mozart's Piano Concerto in G Major (K. 453) on March 4 and mezzo-soprano Jennie Tourel, tenor Leopold Simoneau, baritone William Warfield and the Westminster Choir in Mozart's Requiem on March 11. With Guido Cantelli conducting, Wilhelm Backhaus plays Beethoven's Fourth Piano Concerto on March 18; Walter Gieseking, Beethoven's "Emperor" Concerto on March 25.

This still being the opera season, vocalists again dominate the "Telephone Hour" and "Voice of Firestone" on Monday evenings. The former, over

etude—march 1956

NBC radio, will present bass-baritone George London (March 5), soprano Victoria de los Angeles (March 12), 13-year-old violinist Marilyn Dubow (March 19)—the youngest performer ever to appear on this program; soprano Eileen Farrell (March 26). For its ABC simulcasts, "The Voice of Firestone" has soprano Roberta Peters (March 5), tenor Brian Sullivan (March 12), soprano Eleanor Steber (March 26), with the soloist for March 19 still to be determined. THE END

## THEY MAKE MUSIC WHEREVER THEY GO

(Continued from Page 11)

drop anything important to sound an A. The expense of getting out the directory is met by voluntary contributions.

There are times when Helen Rice, whose New York studio apartment is the scene of frequent music-at-midnight sessions, has qualms that traveling members will intrude on others they don't happen to know. Or that persons interested in other than chamber music will be given easy entrée to people's homes. So far, nothing untoward has happened.

ACMP grew out of a real need, the need for playing-minded people to know the whereabouts of kindred souls. By rounding them up in a directory, it helped to bring them together and keep alive a languishing art, an art which goes back to Elizabethan England. To find congenial friends quickly in new surroundings has been one of the special advantages of ACMP membership.

How these objectives were met, is perhaps best told by the members themselves. Dr. Hans Cohn, a practicing physician of Woodstock, N. Y., claims the recipe for the ideal vacation. It started last year when he drove through scenic sections of Connecticut and Massachusetts by day, played chamber music by night. "This year," he said, "we decided to take three weeks. As we looked through our maps to determine the route, we looked through our directory to plan where to play. Our route took us through Pittsburgh, Oberlin, Louisville, Memphis and New Orleans. It was wonderful, the hospitality and cordiality extended to us everywhere." In New Orleans, Dr. Cohn got a bit of a surprise. "One member of the group I played with," he said, "looked vaguely familiar. It bothered us both for a while. Then suddenly we remembered. During World War II, we had met in New Guinea under far different circumstances. Here—in New Orleans, well, it's a strange world indeed."

To someone who has not been bitten by

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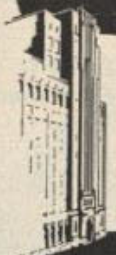
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this particular bug, it's hard to understand the high fever it brings on. There seems to be no immunity for young or old. Every year between Christmas and New Year, a group of college students get together for a chamber music house party. Traveling to their isolated spot on an island off Woods Hole, Mass., is a toil.

"To get there," wrote one of last year's party, "we found ourselves hoofing it from train to bus and back, wielding our bulky duffel in as delicate a manner as possible to protect our instruments in tortuous passageways.

"By the time we arrived at Buzzard's Bay, one of the most important portage steps on the trip, we felt too exhausted to move from the waiting room bench. The Buzzard's Bay station is one of those last outposts where people lose hope waiting for long overdue trains. Just as our mood was hitting bottom someone came up with the crazy idea we play a string quartet while waiting. We rushed to open our instrument cases before reason and logic should interfere. With the station agent's permission, so help us all, we played the Haydn Quartet in D, Op. 20, No. 4.

"Haydn made a belated debut that night in the sleepy, smoky Buzzard's Bay railroad station. The frozen faces of the waiting passengers thawed a bit. As for us, we were so stimulated, we sang rounds and madrigals all the jogging, jolting way to Woods Hole where we met our friends and proceeded to the island. It was a fitting send-off to the wonderful week that followed."

At the tag end of the house party, the young people played all day and night. Arriving home the next day, they promptly went to bed. Their parents couldn't understand why playing chamber music was so exhausting.

In their far travels, more members are finding their music an introduction to the peoples of many lands, particularly in England. Arriving in London, Mrs. Hoxie Fairchild of New York promptly consulted Dr. Benjamin Lee on "my need of medicine to keep my arthritis within bounds so I can continue to play string quartets."

"Well, well," exclaimed the doctor. "I play cello. When can we make up an evening for a quartet?" During her short stay in England, Mrs. Fairchild played 18 times with different groups. On her way to the Edinburgh Festival, she stopped in Knutsford, Cheshire, to play in a string quartet with Edgar Fuchs, war-time host of her friend, Joseph Stein. The manner in which Stein joined the Fuchs quartet was another one of those things.

A sergeant in the American Army, Stein was stationed in England during the last war. Wandering around one day, he heard strains of a string quartet coming through a window. He rang

the bell, was invited in and urged to take the cello part. His host was Edgar Fuchs, who has played with many of the greats and near greats in Europe.

Nor is it any barrier to these enthusiasts—not knowing each other's language. Two health research scientists, Drs. Walter Schlesinger and Ernest Booding went to Rome last fall for an international scientific congress. "When we gathered at the home of one of the players," wrote Dr. Booding, "we found we had to converse in four languages, as there was no language understood by all of us. However, as soon as we started playing a Beethoven quartet, we understood each other perfectly, and I felt completely at home."

The ACMP was started by the late Leonard A. Strauss of Indianapolis, Indiana, whose idea of perfect bliss was to sit in with a string quartet. His home was a rendezvous of music lovers. Strauss helped organize the first Indianapolis Symphony Orchestra.

As vice president in charge of merchandising for a large tailoring concern, his job required him to travel a lot. He always took his fiddle along on his trips just in case. Came an idea one night in a hotel room. There must be hundreds of people like himself, who would be delighted to play with others if they knew where to find them. He promptly wrote 15 letters to music lovers of his acquaintance. These 15 wrote to others. So the list mushroomed. The directory of members—issued every two years—gets bulkier every new issue. The addition of recorder players particularly swelled the list. Compiling it has become such a chore for overworked Helen Rice, who contributes her time gratis, a paid secretary is in the offing.

In the short span of its history, the ACMP has made notable gains. It has revived interest in chamber music in the U.S. As Helen Rice pointed out, with few exceptions, the public schools pay scant attention to small ensembles. Instead they concentrate on bands and orchestras. Result is that when well trained school musicians graduate, they drop their music unless they can find a band or orchestra to join. Whereas, in small groups, it's easier to get together and just as satisfying. And chamber music literature is abundant and contains some of the choice works of great composers. ACMP is turning the attention of schools to chamber music and is providing the opportunity for more school trained instrumentalists to keep playing.

Moreover, it has encouraged living composers to write music. At least, it gets played. Lists of contemporary music are frequently sent to members in the news letter.

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higher regard for American culture. Mrs. H. R. Ripple spent several years in Germany, her husband having been sent over with the American Army of occupation. "I was urged to join the local orchestra in Straubing," she wrote. "I learned afterward that people had been very doubtful about me, not believing that my musical background could be anything like theirs. One man said, 'It is amazing to find that you know the same music we do. Surely it is very unusual for an American to care for chamber music.' At which point I got out my ACMP directory and showed the number of members listed. They were all greatly impressed, thought it a marvelous idea, considered starting a chapter. They welcomed me to the orchestra with a little speech and just before we left Straubing, an article appeared in the newspaper about the American violinist."

After making such a promising start with little fanfare and publicity, ACMP gives promise of growing to sizable proportions. And what with 29 million people in the U.S. now playing or learning to play musical instruments, it would seem that the musical amateur is back in this country and raring to go.

"The word 'amateur,'" said G. K. Chesterton, "has become by the thousand oddities of language to convey the idea of tepidity; whereas the word itself has the meaning of passion. Nor is this peculiarity confined to the mere form of the word; the actual characteristic of these nameless dilettanti is a genuine fire and reality. A man must love a thing very much if he not only practices it without any hope of fame or money, but even practices it without any hope of doing it well. Such a man must love the toils of the work more than any other man can love the rewards of it."

Which just about sums up the Amateur Chamber Music Players.

THE END

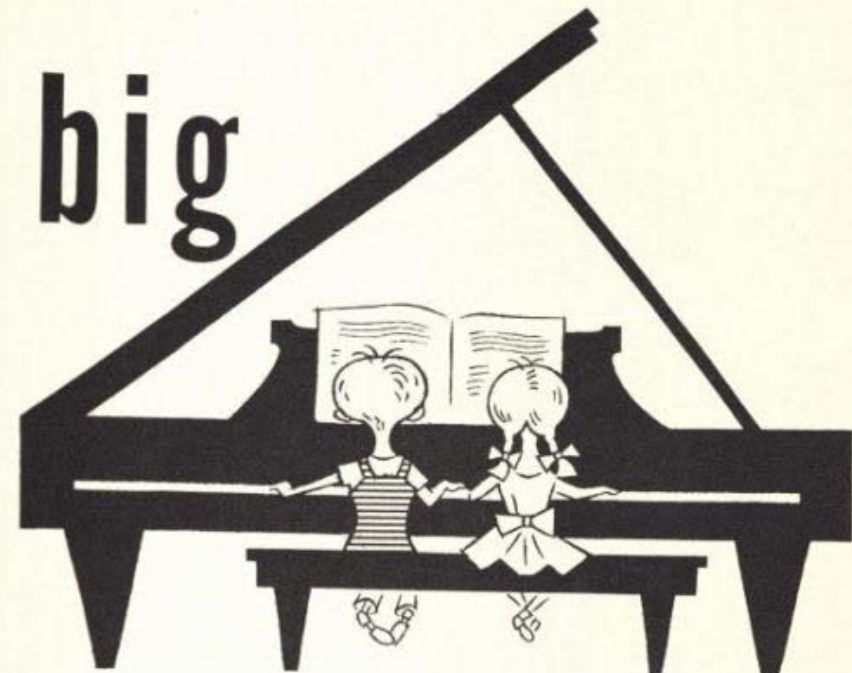
### THE BOOKSHELF

(Continued from Page 6)

represents not poverty but its opposite. It is unlikely that one person can do many things supremely well, unless he is a Mozart. A man may play Schönberg creditably and Mozart well also. He may fall flat on his face in late Beethoven. A singer who can handle "Vissi D'Arte" can make a little fool out of herself in "Bella mia fiamma." For reasons such as these musicologists should be careful about making remarks on sensitive subjects. Someone—a pianist or critic—may start a campaign to eliminate all musicological interpretations of Mozart save his own. Oxford University Press. \$7.00.

etude—march 1956

# one big piano four little hands



Duets are fun; and fun creates interest and stirs enthusiasm. With duets, practice is play and exercise is excitement.

Duets are delightful. Teachers especially delight in the way duets develop rhythm and pave the way for success in accompaniment and ensemble playing.

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