3-1956

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Guy McCoy

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Our booklet, "How to Choose Your Piano," will be sent free if you write Steinway & Sons, Steinway Hall, 100 West 57th Street, New York.
This spring, Kimball will move its manufacturing facilities and executive offices to their big, new $2,000,000 plant where the most advanced production efficiencies will be in effect.

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Yes, the promise of things to come is taking shape, and Kimball will move its manufacturing facilities and executive offices to their big, new $2,000,000 plant where the most advanced production efficiencies will be in effect.

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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, Julliard and Tanglewood, Schippers has conducted La Scala in Milan, Italy, the New York Philharmonic and the Chicago Symphony. At the age of 23 he conducted, on special request of the composer, Gian-Carlo Menotti’s opera “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 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 below by (Continued on Page 9)

THE COVER THIS MONTH

ETUDE’s cover for the month is the work of a contemporary artist, Ilii 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, the impression 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.

end—march 1956

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Your Pupils' Lessons!

Music in Retrospect, Studies in Criticism and Bibliography by A. Hyatt King

Reviewed by Arthur Darrock

We MAY expect any day to see the publication of a new Kochel catalogue, listing the works not of Mozart but of Bach. Within the context of each entry there might well be an evaluation, A. Hyatt King's "Mozart in Retrospect" if such a catalogue ever materializes 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 Nanette, 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 of Bach on several individuals for whom one 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 have Constanze, following Einstein in the matter, we may think that it odd that she should be capable of having an idea about anything, let alone something as elusive and complex as musical texture. We may think that Mozart is some sort of deus ex machina demonstrating 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 of Bach on several individuals for whom one or another found fugal texture delightful.

Mozart in Retrospect, Studies in Criticism and Bibliography by A. Hyatt King

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Handsome answer to the teacher's problem of keeping abreast of the latest and best in prime music.
In the history of musical notation, two main ideas have struggled for recognition: the staff notation and "piano writing" in Esperanto. In modern times, the most successful notation of this representative nature is credited to the Neuhause system, published in 1871. The invention of Neuhause, decreed to have a street in Metz renamed Ambroise Thomas-strasse.

Amstrong 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 Amstrong 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 march," he 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 Lohèbe (1725-1761). 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 rigid rules of the time of the 1751. Lohèbe was a master of music, but his enviable stature attracted the marauding Prussian recruiting officers. In those times, Irishmen were drafted into military service, and common, and one Lohèbe fell into the clutches of Prussian officers who took him, and put him in the Prussian guards. Lohèbe was wounded in the Battle of Custo during the Seven Years War. A clipping from a newspaper, torn from the head with a saber, nearly split his skull. He fell in the field but was strong enough to hang 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 hair in search of hidden money. He cried: "Mercy! Mercy! I am a Saxon, not a Prussian!" The Croats went away, and he eventually recovered sufficiently to take a long trek back to his home town, Neustadt. When he entered his house, he found his family in tears, his black band, 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 the 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 composition of sonatas written in the prevailing style. In 1781 he received a position at the Gendarmerie Church in Danzig. But the church was not heated, and so he caught a cold. In the raw climate of the north, he caught a severe cold, died a few months after having taken his position.

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Transcribed by
Trude Rittman

WORLD OF MUSIC
(Continued from Page 9)
to commemorate the 60th anniversary of
the organization, was premiered by Saul
Castañon and the Denver Symphony
in October.

"Idyll of Theorem," by Roger So-
non, was premiered by the Louisville
Symphony on January 14, under Robert
Whitney. The Louisville-convenient
work is for soprano and orchestra.

The All-American Chorus, a group of
about 100 mixed voices drawn from
all parts of the United States, will
concertize in Europe this summer. Persons
interested in joining the choir should
write: 825 North Charles Street, Bal-
cow, 1, Maryland. James Allen Dub
is conductor of the new group.

Paul Hindemith's opera "Matin de
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-

George Rochberg's Piano Sonata No.
2 was played by Edna Bocken in the
first time in New York last meet
over station WNYC, as part of the Ar-
Rochberg's work at the Philips
Musical Academy in February.

Ernst von Dohnanyi's Stabat
Mater was premiered in January in Wich-
Texas, by the Denton Civic
Orchestra. The work was commissioned
in 1952 by George Brazz, director of the
choir. (Continued on Page 56)

by Doron K. Antrim

W HILE RIDING about Boston in a taxi, a Bennington College senior
started whistling a theme from a Haydn string quartet. The taxi driver
continued to play.

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

Staring 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 ACM 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 400 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, busi-
ness men, lawyers, scientists, homemakers, taxi drivers. Among them are such
personages as author-speaker Catherine Drinker Bowen, author Robert
Haven Schauffler, 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
those horn players. They got
together that evening and are
still going strong.

In a few short years, ACM 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-
mounds feel about baseball.
There are no rules. 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
your instrument, of course. The line-up includes: piano, violin, viola,
cello, double bass, flute, oboe,
French horn, clarinet, bassoon,
trumpet, trombone or recorder.

To help players find their own level, you grade yourself: A, excellent;
B, good; C, fair; D, etc. "Ee," 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)
The thrills of making music with the left hand alone are dramatically set forth in this exciting article.

by ruth katherine arnold

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 restrictions. It was small, inept for extended passages of octaves so necessary to lend sonority to one-hand playing. The arm was generally weak, and even its strength was limited by the body, which in turn wreaked havoc with hand position. In addition to this, the pupil showed 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 "left-hand-known" compositions, designed to stress the need for special attention to the 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.

A Concert of Left Hand playing is not merely a demonstration of what can be done with "one hand tied behind one's back," so to speak, but is an expression of its intrinsic musical value. There is the Real Concerto which, to my knowledge, is attempted only by virtuosi. In tremendous octaves, intricate rhythms, fiery runs—the gaudy of the piano techniques are beyond the amateur. The haunting Schirahime Prelude and Nocturne, long-time favorites of Brahms, are assuredly not easy grade, certainly not intended for the mere cutting of one's musical teeth. Nor are they the 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 Hamo, simply using the bass of the studies. During lesson hour she often accompanied herself on the piano, giving her student the opportunity to bear both hands and to establish a rhythmic sense of the union 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 40)
"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 fresh about Americans—as these photographs show. So impressed were Soviet officials that Minister of Culture Miklailov 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 Moiseyev Folk Dance group with Everyman presents a new blues opera in Russia.

Everyman singers take an exuberant curtain call after a performance of "Porgy." In Russia's capital city, troupes 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, Everyman singers take an exuberant curtain call after a performance of "Porgy." In Russia's capital city, troupes 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.

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

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

Sight-seeing tourists are standing in front of monument to Peter I. Russian 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.

Enacting the familiar role 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.
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 in the worship services. In both private and church schools these are 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 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 unchanged voices only and replaced the boys as their voices change. Training is carried on in groups and in private instruction.

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(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

LIKE 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 cooperation 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 Paris 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 cooperation 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," and 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 tale that started in 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," and 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 tape was written by the director 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)
RADIO-TELEVISION

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 role 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 turtable 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 a lot of people having a lot of fun—"High Tor." But then that was just twenty-one years ago last month that Block first welcomed a lot of people having a lot of fun.

"High Tor" is the first full-fledged deejay. Disc jockeys, of which there are many, usually are to blame for the introduction of recorded music to the home. 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 "early draws the curtain on the classics presented in an interesting popular manner" led him a couple of months ago to playing an album of operatic arias in a orchestral version by Mantovani. "Now that was quite an event," he declares."

"The phone calls after I played the record!... People wanted to make sure (Continued on Page 49)."

RADIO-TELEVISION

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 36 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 reference proves 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 replacement 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. One 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 student's 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 student. 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, 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 be unable to perform this task for any reason, another section leader is assigned to the task. The procedure is then repeated at frequent intervals in order to keep the band's equipment in top condition. This plan is the result of a system of frequent inspections of all equipment.
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 Tablers a selection drawn from a list recently received:

"Des 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. Leemaen: 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 Lehaman: in turn poetic and colorful, these are meant to develop light and crisp touch, brilliancy. Those who will observe carefully what this merging means, will be able to deduce what this merging means, will be able to deduce

To my knowledge there is no traceable origin to this famous little tune which has been used repeatedly since Haydn's time. What Dohnanyi in particular has done with it is truly astonishing. Color, drama, elegance, rhythm, 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 "Jambou's Lullaby of "Children's Cרכיer." 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 eldest 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 met his brother Philipp Emanuel and started piano-forte-playing and composition. But his gaiety of disposition, partly increased by his acquaintances with Italian singers, led him to M hi where he became a pupil of Pab Martini. In 1755 he tried his hand in London where he remained until his death in 1782.

The present Sonata belong to the earliest works of their kind, Myers being the first one to try his hand in that direction also in London, at the age of nine. In 1765, as he was certifying with his sister Nastri, he composed the "Jugendsonate" in C major, and one can infer that the latter had much to do with Johann Christian adopting the fast form.

From a teaching standpoint these three Sonatas have great value. The teacher can play each part separately with a student, then have two to perform together. To a certain extent such ensemble will be a drill in controlling and applied collegio. Style 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

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

POPULAR NURSERY RHYMES

Can you tell me the musical origin of the melody known 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 Kochel 262, Mozart's "Twelve Variations on Ah, vous dirai-je, Maman."

—F. W. Pennsylvania

Unashamed Accompanist
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 a hallmark. 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 he has the cut-number 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; his work of others (who, in turn add to him), that the result is smooth and well-meant but useless self-immer-sion. The great accompanist needs individuality; needs to demonstrate it. However, the trick is so to adjust to the work of others (who, in turn add 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 incapacity 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-

from an interview with
Gerald Moore

secured by
Myles Fellowes
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 on rehearsal in an emphatic tone.

In performance, the soloist is always right. Whatever happens, for better or worse, he must be correct—never shown up. This is in 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 crowns 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 perform at the Watford Music School. P.G. by Grimaldi—and Master Moore burst into tears. The Headmaster gazed over the matter in terms of a momentary indigination 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." His mother inter- vened. "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, in entered the soul of Gerald Moore. "I have cried on the stage since then," he tells you, "even though I have sometimes felt like it."

Throughout his entire school years, he devoted more ardor to sports than to music, and considered practicing a pilfering of the time he did it and, thanks to an inherent faculty, got along well. When he was thirteen, his parents moved to Canada. In setting up the new household, a piano had to be bought, but Gerald's mother took him along to try out instruments. The salesman was so impressed with the young pianist that he asked him (Continued on Page 58).

Three sections of "organised sound" are interpolated between four instrumen- tals sections, producing a dialectic of sonority and means that cannot make one thing, however incongruous, of Galahad, "the instrumental music." Varèse is uncontent in the program note to be said to evolve in opposing planes and volumes. But, while the interval is here-fore determined, the changing and contrasted volumes and planes, they are not based on any fast set of intervals such as a scale, a semitone or any other existing principle of music measurement. They are determined by the exigencies of this particular work. What are these exigencies? What formal principle of organization takes the place of scales or series? Where does human logic get a chance to think itself into this kind 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 purport, on the surface, to represent an aesthetic advance over the "Imitation" of all either in form or content.

Visceral Shock

The live orchestra is used in the same way. Melody is eliminated. The instru- ments are piled up in chords while not only made of the most dissonant in- tervals available but are also spaced in such a way 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 cumu- lative tension within him begins to re- semble the emotional effect generated by conventional music. The sound effects help, because they can be turned out hjs substance. falls across the ap- portioned measures like a gliding of dry leaves over clear glass, and in the dust of sound, what a sterile listless- ness of sound. Sterile because the music is virtually eliminated, battle, be- cause it seems devoid utterly of spontane- ous motion. The Song is flanked by an instrumen- tal prelude and postlude for string quartet and a trombone quartet, for which Varèse has written antiphonal odes he calls Dirge-Carons. These three sections, tripartite in effect, are on a single five-tone row in its last- inverted, retrograde and retrograde inverted forms. An analysis of these reveals its antiphonal character, as well as its string quartet accomplishment, as (Continued on Page 43).

MUSIC IN FOCUS

Camera Concert, New York

Last November 30 Bethany Beardsley, with Jacques Maund conducting, a chamber ensemble, offered a magnifi- cent performance of Arnold Schoen- berg's Pierrot Lunaire. Having just heard recent works of Stravinsky and Varèse on the same concert, to which we shall refer in a moment, we were at last transported to the assured atmosphere of a masterpiece of 20th century lied. Whether the poems were grotesque or lightly fanciful in character, the con- stant effect of sprechstimme—the im- mediately sliding of the voice from a sung pitch into a kind of semitone speaking—was to render Miss Beardsley's performance 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 discor- dant, but most of them seemed to derive from various factory noises—such as the throttle whine of a gigantic power saw—extracted from their indus- trial context for M. Varèse's own pur- poses. His main purpose is, of course, to arrange these sounds into abstract patterns that will impress one's ear- esthm—it in a musical manner.

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, according to which these organizations which keep tabs on the popularity of a show and viewer listings, 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 stickle public changes its mind and the TV dial when any show runs for more than half an hour or, per- haps, 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 eagerly expected to stage television and the producers quite probably had their doubts about its gen- eral 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 doubtless evem 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.

Can the success of "The Sleeping Beauty" be duplicated and even bettered? I hazard the guess that the network's (Continued on Page 50)
Reforming the Reformer

by Alexander McCurdy

A LAW OF PHYSICS is that every action is followed by an equal and 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 organist in this country is 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 Guilhamant-Widor "symphonies," the celestial sweet works of Franck and Gounod. Angelic music called for angelic stops. The dispassion's voice was bland. The fiery reeds were tamed. The sounds all ran together like water-colors. 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 into an ensemble. Fugue subjects did not, as a rule, have a long letter from a major builder. There was no funda-
mental ensemble is acknowledged by the 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.

The builder, whatever his private musings may be, is obliged to please his customers. A number of builders are worried by the trend toward vinegar-condensed 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-oppose unbalanced ideas of today. The luxurious, 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 humana and echo organs are out of date. That there must be a fundamental ensemble is acknowledged by all, only when these tonal backbone is conscientiously used, we turn to the fancy accessories known in the trade as "jum drops." The idea of a completely augmented pedal is unthinkable nowadays. We must have independent ensembles on every manual.

To handsize an instrument, tonally speaking, by walking 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 organ school goes to extremes so far as the old, reflecting perhaps our anxious reverence for some ideas. If the trend is romantic, no sense can be too lush. If "clarified refined" 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 new comb were being pulled through 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 their place in a fine account of themselves at St. Cathedral of St. John the Divine. But these are exceptions to the whole length of the cathedral's 601-foot "saw the longest uninterrupted vision in Christendom," with 16 million cubic feet of air to put in motion.

The little baroque instrument which set my teeth on edge was just in opposite extremes to the foregoing example. The tone was absolutely lack of the Wrist-and-Finger Motion. Instead, it should move gradually to the next string so that at the end of the phrase it is going. I have equally certain that acaryful

MANY 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 meaning of a musical line. I know 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 cantabile passage-it was effortless and as placid 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 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 string to another would be a thing of splendor. I am equally certain that a careful builder could build an instrument for the small, dead room, with a scaled down to match the room's acoustics, which would give pleasure to the performer and to everyone who heard it. (Continued on Page 25)

etude—March 1956

etude—March 1956
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

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 Peng (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, 1 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 50 girls, the majority of whom are Junior and Senior high school students living within a 40-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 rely entirely on themselves. 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 100—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 auditions. 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 46)

from "Fifty Piano Compositions" by Robert Schumann

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etude—March 1955

Valse Noble
ROBERT SCHUMANN, Op. 9, No. 4
Un poco maestoso (4. 122)
"Carnival" (Carnaval)

Edited by xaver Scharwenka

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etude—March 1955
Rainbow Romanza

ERIC STEINER

Andante

PIANO

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Waltz of the Flowers
(from "The Nutcracker Suite")

PETER TCHAIKOVSKY

Tempo di valse moderato

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Pastoral
(Greensleeves)

Transcribed by
R. BERNARD FITZGERALD

Andantino

From "English Suite" Transcribed for B♭ Trumpet (or Cornet) and Piano by R. Bernard Fitzgerald
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ETUDE-MARCH 1955
Skip to My Lou

Briskly (J~ca. 112)

Piano

f with spirit

P lightly mf

mf

with pep
Marching Marionettes

Alla marcia

WILLIAM SCHER

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ETUDE-MARCH 1956
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

Lively, march time

When Johnny comes marching home again, Hurrah, hurrah!

Well give him a hearty welcome then, Hurrah, hurrah!

The men will cheer, the boys will shout, The ladies they will all turn out, And we'll all feel gay, When Johnny comes marching home.

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 "Clinch Mountain Rye Whiskey," "Railroad Corral"... and, with some variations, as the recent popular song, "Shrimp Boats A-Comin.'" Grade 2

Mountain tune

Lively, with a swing

Oh, the cuckoo's a pretty bird, She sings as she flies; She brings us glad tidings And tells us no lies. She sucks all the flowers To make her voice clear; And never sings "Cuckoo!" Till summer is near.

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

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ETUDE-MARCH 1956

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

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ETUDE-MARCH 1956
Quasi lento, molto cantabile

ROBERT SCHUMANN, Op. 99, No. 6

"Variegated Leaves" (Bunte Blatter)

By Oliver Ditson Company

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From the school room. Our Homestudy in Spare Time.

University Extension Conservatory

ETCDE-MARCH 1956

MUSIC IN FOCUS

(Continued from Page 22)

ROBERT SCHUMANN, Op. 99, No. 6

"Variegated Leaves" (Bunte Blatter)

Edited by Laxer Schuchard

From "Fifty Piano Compositions" by Robert Schumann

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PIANO

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Edited by Laxer Schuchard

"Variegated Leaves" (Bunte Blatter)

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PIANO
PRECARIAN A CAREER IN OPERA

(Continued from Page 13)

fine American voices to their fullest career possibilities. He is the pre-eminence to operatic studies with a coach.

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advice. For this kind of audition, it is no necessary to have mastered many roles. 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 after getting into opera, but I have had the singer.

"Audition candidates, on the whole, need no more or less than the same situations. No 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 care- less or actual fault in the basic pro- duction of sound. It is here that the music must help, since general sound can be of little use. On the whole, care must be taken that the singer be made a clear distinction be- tween right and wrong, and the danger is that he nearly always makes the break in the wrong place, operatically speaking, in this case, it is the coach that must help.

"An American Habit" "In the last paragraph I said that the American singer, I have been unable to overlook one other aid. What I mean is the idea of someone who I would be most happy not to find at all. This is the habit of marking an octave above actual pitch. At rehearsals, cer- tainly, in no case expects the performer to work the whole time in full voice. But when they start marking, they should sing the actual pitch. Reducing dynam- ics is right and sound; it spares the voice and thus helps it. But any devia- tion from pitch has exactly the opposite effect. It does not spare the voice—in deed, it constrains it, in the sense of making it harder to attack the higher pitch and the performance.

"Finally, the candidate for operatic work needs experience. This opens a new question, for one can't get experi- ence without public stage performance — and one can't get work on a volunteer basis (that is, he is allowed to go on in very small parts for the chance to learn, without pay). I think the answer is: the student audition is his only form of experience. In some Euro- pean 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 in this country, as far as I know, this is not allowed. Only the thing the ambition- ated young American singer can do, then, is to perform himself in the skills required in operatic work, and audition until he finally opens. He will have the best chance, of course, if he has a truly fine voice. He will find that all he needs is a fine voice, because he has to know how to use it, how to behave on a stage, and how to conduct himself in the various roles. From that point on, his progress will keep pace with his ambition.

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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 only the first question, though the second will make its own incursion, inevitably.) If the Brahms Biliet 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 a large mass of sound indicated at various points. He has a speed of fingers 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 protest the Horowitz version with Retzer. Gilels cannot approach Horowitz in the production of the "melting tone," the dazzling array of their bord colors and the furious tension and drive that make the concerto emerge menegable from the keyboard when Horowiz is there. Horowitz's playing has greater deliberacy, 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 which are found in peasants. The engineering is all to the advantage of Angel though Retzer makes the orchestra more attentive than Claytes. (Angel C-5320) • Arthur Drazan

Verdi: Aida

Tullio Serafin conducting the orchestra and chorus at La Scala, with Maria Meneghini Callas, Richard Tucker, Fedor Chaliapin, Tito Gobbi, Nella Zoccaria, Franco Rencicardi, and Elina Galas. Angel C-5352. • David Ewen

Aran Khatchaturian: Gayne Suite

To a hallucinome the Angel recording of the Khatchaturian Suite will give uncritical enjoyment. What it means to a trained, discerning ear, is another matter. But it is nice to know that such fine orchestral playing should be put to the service of a piece of genuine, sure, and novel, weird, novel, rare-habs of musical cliches—Russian orientalisms à la Borodin, solve the traditional formulae, etc. The opening movement is attractive, bar color, rhythm, general vivacity. Yet it is marred by superficiality of structure, copping four-bar phrases and indulging in repeats of motives and ornamentation.

The myth of Khatchaturian's great ability to succeed is surely helped by his business acumen. The average, foolishly tuned instrumentalist hears this theme in a madcap, brandished style and bawls out and says to himself delightedly: "At last, this is 'modern music!'" These are the dullards whose unruffled ears deaf to the best of Prokofiev, Shostakovich, and Stravinsky. These are the listeners who, for fifty years of subscribing to orchestral series, cursed their subscription; who refuse to lend ear to the few recordable offerings that exist—of the last music of today (Angel 35227). • Lazar Saminsky

Gounod: Faust

With Reiner. Gilels cannot approach Serafin's. His sense for detail without a great conductor enables him to be considered the last word in authority.

Fay: Aida

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Music, the audience frequently consists of interested civic leaders, ministers, and youths. In helping others to illuminate their annual season. Here again the public schools that has contributed to the deception. "LondonderryAir," demonstrates this.

While these two concerts are a gauge of the Juniors' musical ability, their standards should not be set too high and with his last gasp he may break the finish tape. Every concert in any city, in any country, is that nothing is impossible.

If they point out. These new works.) In conjunction with the pedal contribute to the deception. "Londonderry Air," demonstrates this.

One day, like the sorcerer's apprentice, I realized I was engulfed in a flood of left-hand numbers. My piano bench and the work in the beginning, but I may be ready for the ear. I believe every artist is entitled to a hearing. I say, "After that, it's up to the public to supply the air to bite or not."

The fun of hunting and collecting music for the left-handed player is if he will but take advantage of it. He is offered opportunity to "cover" the keyboard, while at the same time he does not in any sense change the composition; he merely allows it to swing out of line. Sections of Charles. Gilbert Spross' "A Walk in the Woods," is an instance of this. The plan, and there is the feature, that is most pleasingly 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 etude-march 1956 edition of Hochetetrer's transcriptions of Bach, Chopin, Schumann, Reger, and Zicyth. And the very latest collection is from Lucerne, Switzerland, the Litolf edition of the Juniors' musical ability, their standards should not be set too high and with his last gasp he may break the finish tape. Every concert in any city, in any country, is that nothing is impossible.

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THE IDIYLLWOLD OPERA WORKSHOP
(Continued from Page 17)

first reaction would be to try to get the Sadler's Wells back and to find another ballet company with equal aggressiveness... story-wise and musically, for let us not forget that familiar musical scores at attention. But in a recent music recording, and photographic coverage, and, it is to be hoped, reviews by major newspapers in the area... for the sake of the young American composer and singer, as well as American music in general, we feel that the Idyllwild Opera Workshop may prove both fruitful and successful... Young composers are invited to write to the Idyllwild Arts Foundation at Idyllwild, California, if they would like to submit a score for consideration.

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THE END
ORGAN & CHOIR QUESTIONS

Frederick Phillips

A few days ago the church at which I have been organist since 1908 bought a new (1911) Connsonata organ. I am supposed to play it for services, choir and so on. Last Sunday, when I first played it, it was 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.

D. S. - No, Dull.

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 statements, 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 the matter of touch is something you will acquire in a very short time, almost without being conscious of it. Then the Stainer book takes you over the pedal work and music written on three staves. While of course an electronic organ is quite different in consisting from a pipe organ, yet the console setup and actual playing, are the same in the principle, and to a very large extent the principles laid down in the Stainer Method may be followed in playing the Consolatus. In the standard pipe organ there are 32 pedal notes for the feet, while your model of the organ has only 25, but even here the principles laid down here 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 turned 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 manuals? Are there any books on installing electric bellows?

D. L. - In all—20.

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 the 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. Often, in a grave responsibility, the cost of even a modest installation is considerable and one can invest a fortune in a big job. 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 midi-quadro 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 accompaniment, and a variety of functions other than providing a particular line for a few listeners.

ETUDE - MARCH 1956

A BEAUTIFUL LEGATO

(Continued from Page 25)

It should be taken at first not faster than 2 to 68, 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 clearly show your four fingers 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. B), the string crossing should be the responsibility of the wrist and fingers only, Ex. H from the Brahms Sonata in D minor:}

Copies—are just boxes that are shaped like a violin. The same thing can be said for thousands of fake "Strads" and "Stainers" and "Amaris." One should spend time, imagination, and effort on a violin. Any owner who travels with his instrument is acclaimed to have a "nice" violin, and if suppose you have copied the label correctly, 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 is a genuine violin, and I am inclined to say that the instrument you are interested in must be a Fracasso Ruggeri—not that I have ever owned one. Don't forget the spelling. The work of "Marian" is quite un-Austrian, and I'm sure Ruggeri's label could be anything. If I can hope I some one will write and tell me of genuine F. Ruggeri in present condition could be anything after 1850; a really good copy might be worth two or three hundred dollars; but in my opinion all fakery cannot be dignified even with the title of "antique."
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 can be played by harps, our harps will soon be completely lost." Another member asked, "But is there a reason for this neglect of our beautiful melodies?"

"Perhaps," observed a third member of the meeting, "the harps could be taken out of the shops and given to shamrocks."

Of course, the counts 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 the harp. Visitors to Ireland coming here are buying the latter. 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, we are taking the harp away from all but a few to be played only once a year. We will not allow the music to disappear. There are many good harps still made and 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 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 never have done this for the ten harpers kept the music alive in their hearts and on their harps; and loving it so much, they knew just how it should be played.

What of Your Talent? by Ethel R. Page

"If you knew the opera, "Hansel and Gretel"?"

"How about the opera "Lohengrin"?"

How many symphonies did Mozart write? (20 points)

"Was Schubert born before or after Beethoven?"

"Was Haydn married?"

"What is Tchaikovsky's first name?"

"Was Schumann's wife, Clara, a concert artist? Did she play piano, piano trio? (5 points)

"Which of the following composers did write all of his operas? (Pick one)

Brahms, Dvorak, Grieg, Rachmaninoff, Tchaikovsky? (15 points)

"How old was Handel when Haydn was born? (10 points)

"How old was Haydn when Beethoven was born? (10 points)

"Who composed "Hansel and Gretel"?"

"Who composed "Lohengrin"?"

"What was Wagner's first opera?"

"How many children did Mozart have? (2 points)

"How many children did Beethoven have? (2 points)

"Was Beethoven married?"

"Was Schubert born before or after Beethoven?"

"Who composed "The Magic Flute"?"

"Who composed "The Barber of Seville"?"

"Who composed "The Tales of Hoffmann"?"

"Who composed "The Marriage of Figaro"?"

"Who composed "The Notturno"?"

"Who composed "The Magic Flute"?"

"Who composed "The Barber of Seville"?"

"Who composed "The Tales of Hoffmann"?"

"Who composed "The Marriage of Figaro"?"

"Who composed "The Notturno"?"

Testing the Reader:

"You know a harper must pay someone to carry his harp for him, while a..."

A FAMOUS OLD HARP

The Fitzgerald Harp, made in Ireland in 1631.
THE BAND'S EQUIPMENT
(Continued from Page 19)

THE END

WORLD OF MUSIC
(Continued from Page 10)

Ernst Toch, Paul Neeff and Nor- man Vogel are the first three conductors to reside at the MacDowell Colony, Peterborough, New Hampshire, through- out the year. Hereafter, the Colony was open only during the summer season.

Gunmar Johansen gave the world premiere in January, in Hamburg, Ger-
many, of two recently-discovered piano works by Schubert. The works, reported to have been composed by Schubert in his early youth, were found and readied by musicologists in Malmo, Sweden.

An Important Announcement

It is with profound regret that we in-
form our readers that Dr. Guy Maier,
for many years editor of the Pianist's Page of ETUDE, has been compelled be-cause of demands on his lime and a
disturbing eye condition, to relinquish
his work as a member of our staff. Dr.
Maier has been a source of inspiration
and practical guidance to thousands of teachers and students. It is our hope that through Dr. Maier will not be
a regular contributor to ETUDE, it will
be our privilege to present from time to
time, special articles from his pen.—Ed.

BOYS LIKE TO SING
(Continued from Page 16)

boy soprano. There must be a source of supply for new sopranos all the time to replace those boys who are changing to lower parts. There are two steps to keep in mind in developing the boy so-
prano. The first is to develop the use of the light quality through the entire range. After this is accomplished the second is to blend this light quality into the thick or heavier quality of the lower tones in such a way that the change over from one quality to the other is accomplished smoothly and with no
notice by the listener. If the boy is chal-
 lenged properly he will take pride in
doing this welL

When we speak of the light voice we
refer to tone quality and not to volume.
Boys realize that they can sing two
ways. The first is with what we call the
thick or heavy voice. It has a quality about F or G below middle C—varying in different voices—to about B-flat or C above middle C. They also find they can go much higher by singing a second way with what we call this light or quality. The range in this voice is from about B-flat or middle C to about A or B an octave above—again varying in dif-
ferent voices. This corresponds quite
closely to the chest tones and head tones
of the adult male soprano voice.

(To be continued next month)

THE REIGN OF THE DISC JOCKEY
(Continued from Page 49)

EOSS is the public, Block points out, is to pay him during the war.
(but he who would make his studio at
New York City's WNEW, where the
"Milt Block Disc Jockey" got its start, he
would be regarded as a man who simply
imposed himself as "Mr. California.
" Preventing Block with a sad
but just cause. For RCA Vic-
ning the California asked him to play
as the disc jockey. "Well, when I
get around to playing in for my listen-
ers I was so taken with it that I imme-
diately put it on a second channel, a thing I had not done. The phones started ringing with calls from people who wanted to hear the piece again. 'All right,' I said
without rails. 'If you'll buy a War Bond I'll stay another. 'I've the end of the day for thousand dollars had rolled in. And after it went each day for three weeks, Steve Jones' recording of In Der
Fuehrer's Face had sold one million dol-

lers worth of bonds." Yet as he has given records a boost, too, has he helped certain vocalists up the ladder of fame. There was the young girl from Tennessee, for instance, who
presented herself almost twenty
years ago at Martin Block's offices at
WNEW, tired and untraveled after a
long bus ride from the South, but
needed to convience me that here was a
singer worth pitching for — and that a
new stage name for her would be Bob.
And so it was that Martin Block
was introduced to Dinah (born FrancesRose) Shore; who, in his turn, introduced to WNEW officials. These
 FStar, having learned that Block had
called her talent for popular singing. She
sing just one song. "Yes," he recalls, "but that was all I needed to convince me that there was a
talent worth pitching for—and that a
new stage name for her would be Bob.
And so it was that Martin Block
was introduced to Dinah (born FrancesRose) Shore; who, in his turn, introduced to WNEW officials. These
 FStar, having learned that Block had
called her talent for popular singing. She

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UNASHAMED ACCOMPANYING
(Continued from Page 22)
He interrupted piano business to advise serious study and to recommend Michael Haunges as the foremost teacher in Toronto. Young Gerald soon began his work with Professor Haunges and, in due course, his career as a composer.

His teacher's son, Boris Haunges, the cellist, asked him to go on as accompanist for himself and a tenor who shared his program. Gerald, then fifteen, found himself working daily with a violinist and an instrumentalist, a schedule he recommends for well-rounded development. He returned from the tour with much 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 Landen 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 Landen 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 that is to be found in accompanying. For example, the Millers Songs of Schubert, he would have me bring out both the flowing of the water and the sturdy peasant qualities of the singer. Once, when we began "Der Almabacht," Coates stopped me and said, "Begin that again—and make it sound as if you know what it is to go to church!" In love songs, I had to sing as if I were in love—in "Der Erlking," 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 the full story."

Gerald Moore has been associated with the world's foremost singers and instrumentalists, including John McCormack, Chaliapin, Elisabeth Schwegler, and Elisabeth Schwarzkopf. As to the training of the accompanist, Mr. Moore believes that the younger 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.

"People ask how the young ambitious accompanist is to get started," says

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THE REIGN
OF THE DISC JOCKEY
(Continued from Page 57)

Piano-voice-instrumental
studies... Instructor... Tuition... Family life... Science... 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 eminence of soprano Elaisa Maltba, in the title rôle, was probably somewhat at fault, her characterization was lovely and touching. She converted the song and arias, 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 Ralph Friedman and Bernard demonstrated the art of conducting, showing, in particular, how important it is for a conductor to have a personality into his work.


This still being the opera season, vocalists again dominate the "Telephone Hour" and "Voice of Firestone" on Monday evenings. The former, over
EASTMAN SCHOOL OF MUSIC of The University of Rochester HOWARD HANSON, Director ALLEN I. MEHDESE, Director of the Summer Session

TRAINING YOUNG MUSICIANS FOR PROFESSIONAL CAREERS

Prime among the young musicians who have participated in previous sessions was Edgar Fuchs, who has played with many of the greats and near greats in Europe. So it is a long way from the music studio to the main concert stage (or symphony orchestra) — at least according to each other's language. Two health research scientists, Dr. Edith Schrödinger and Dr. Ernest Bormann, both of the United States, are being trained at the School of Music, Rochester, N.Y.

Specialized, well-rounded training courses are run for a minority of musical students, to be sure, but the vast majority of our students are trained in a manner as possible to protect our environments.

A special joint venture was undertaken by the North American Conservatory of Music, Chicago, and the University of Rochester, to study the effects of the music studio on the performance of certain musical instruments, the piano and the violin. The research was conducted by the University of Rochester, and the results were published in the Journal of the Acoustical Society of America.

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This particular bug, it’s hard to understand how it’s done. They go on a rampage, unaddressed. John R. McMillan, Prep. Kimball Bldg., Chicago 572.


higher regard for American culture. Mrs. H. R. Rippe spent several years in Germany, her husband having been stationed over with the American Army of occupation. "I was urged to join the local music parts sales department in Strasburg," 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 ACM directory and showed the number of members listed. They were all very impressed, thought it a marvellous idea, considered starting a chapter, and invited me to the orchestra with a little speech and just before we left Strasburg, an article appeared in the newspaper about the American violinist."

After making such a promising start with little fanfare and publicity, ACM gives promise of growing to sizable proportions. And with what 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 rising to go. "The word "amateur,"" said C. K. Chesteron, "has become by the sound and odours of language to convey the idea of topility, whereas the word itself represents not poverty but its opposite. A man may love a thing even if he not only exercises 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 tools of the work more than the work itself, and other men can love the re-wards of it."

Which just about sums up the Amateur Chamber Music Society.

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 an ascetic amateur who may play Schuberg creditably and Mozart well also. He can fall flat on his face in late Beethoven. A singer who can handle "Vissi D'Arte" can make a little fool of himself in Pyramus and Thisbe of Longfellow. For reasons such as these musicologists should be careful about making re- marks that are only a little good. The same— a pianist or critic—may start a campaign to eliminate all musical sociology interpretations of Mozart save his own. Oxford University Press, $7.00.

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