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### Volume 74, Number 02 (February 1956)

Guy McCoy

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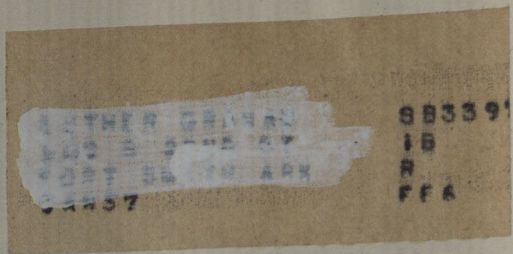
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February 1956 / 40 cents







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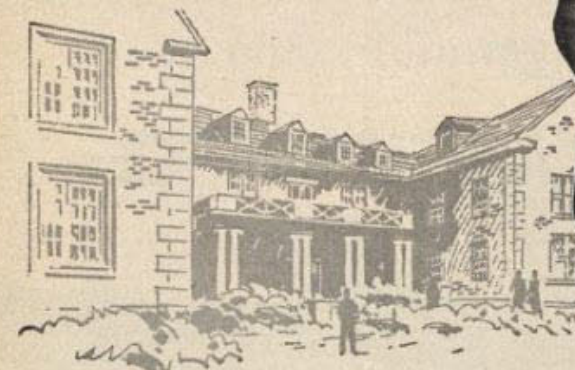
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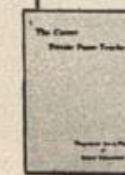
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# ETUDE

THE MUSIC MAGAZINE

February 1956  
Vol. 74 No. 2

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Guy McCoy, Editor

James B. Felton, Assistant Editor

George Rochberg, Music Editor

V. L. Fanelli, Art Director

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## contents

### FEATURES

- 10 Inside the Paris Opera, Maurice Dumesnil
- 13 George Enesco, As I Knew Him, Helen L. Kaufmann
- 14 A "People's Music School" in Sweden, Arthur Jacobs
- 16 "They'll Come Back to Good Music," May Weeks Johnstone
- 20 The Symphony Orchestra of Colombia, Elizabeth Searle Lamb
- 26 The Timeless Turntable, Howard M. Rhines

### DEPARTMENTS

- 4 Musical Oddities, Nicolas Slonimsky
- 6 Letters to the Editor
- 8 Book Reviews
- 9 World of Music
- 12 Music in Focus, James B. Felton
- 15 Choirloft-Pulpit Relations, George Howerton
- 17 Organization Within the School Orchestra, Ralph E. Rush
- 18 Let's Talk About Spectaculars, Albert J. Elias
- 19 The Band's Equipment and Its Care, William D. Revelli
- 21 Contemporary Music in the Piano Class, Guy Maier
- 22 Teacher's Roundtable, Maurice Dumesnil
- 23 Dance, Walter Terry
- 24 The Music Committee Says "No!", Alexander McCurdy
- 25 New and Interesting Study Material, Harold Berkley
- 46 New Records, Paul N. Elbin
- 48 A Teacher's Doctrine, Theresa Costello
- 52 Violin Questions, Harold Berkley
- 53 Organ and Choir Questions, Frederick Phillips
- 54 Junior Etude, Elizabeth A. Gest

### MUSIC

Piano Compositions (Solo and Duet)

- 27 Prelude, Julia Smith
- 30 The Elf Man's Serenade, Jessie L. Gaynor
- 32 Long, Long Ago (from "Studies on Famous Tunes"), T. H. Bayley-S. King
- 34 Dancing on Skates (Duet), Olive Dungan

Vocal Music

- 38 New Day, Olive Dungan

Pieces for Young Players

- 42 March of the Cub Scouts, Louise Christine Rebe

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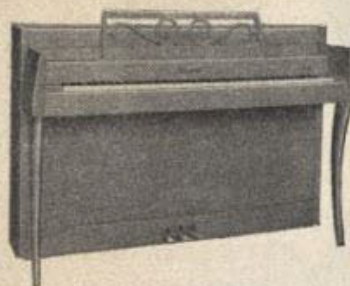
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# Musical Oddities

By NICOLAS SLONIMSKY

WHEN SCHUMANN visited Russia in 1844, it was in the modest capacity of husband of the famous pianist Clara Wieck. In one of her concerts in Russia Clara included a piece by Schumann, but it failed to strike fire. But when she played her own works—a movement from her piano concerto, her "Witches' Dance" and a set of variations—the Russian music stores immediately put the published editions of these pieces on display, and did brisk business with them. Clara Schumann enchanted the Russians with her feminine beauty, as well as with her music. "The Northern Bee", a periodical published in St. Petersburg, said: "Only the dainty fingers of a woman can put musical beads on a silken thread with such precision."

The following advertisement appeared in a Montana paper in 1890: "WANTED: photographer, dentist, barber or tailor who plays tuba, cornet or bass."

When Hans Richter conducted the Vienna Opera in 1890, the Austrian correspondent of the Paris daily "Le Figaro" noted that Richter conducted Wagner's operas with his right hand, but "Carmen" with his left, and accused Richter of a sly gesture of contempt for French music. Hans Richter was outraged. He wrote a letter to the editor of "Le Figaro" in which he explained that conducting is a very arduous form of bodily activity and that he had to alternate between his right and left arm to save his energies. He used his right arm for different music, and his left for the more familiar operas by Italian and French composers. He emphasized that he used his left arm also for early Wagner operas, such as "Rienzi" and "Lohengrin."

Who invented the term *Leitmotiv*? The honor is usually given to the ardent Wagnerite, Hans von Wolzogen. But apparently he had a predecessor, Wilhelm Jähns, who used the term in his introduction to the thematic catalogue of Weber's works, published in 1871. He wrote that Weber characterized the personages appearing in his operas by carefully shaped *Leitmotives*.

RICHARD OPPENHEIM, German-American musician, founder of the Canton, Ohio, Symphony Orchestra, had great ambitions as a composer. In his early days, he ventured to show one of his scores to Richard Strauss. The master was in a kind mood. He sat down at the piano, and played over a few pages. Then he stood up and said: "Remarkable! I have rarely seen manuscript paper of such excellent quality. Where do you buy it?"

There are step-children of music who never come into the full favor of the world—not even after their deaths. And yet their careers exercise a peculiar fascination on music scholars who strive to discover such "might-have-beens." One of them was the English composer Edward Mar- yon (1867-1954). He wrote a heptalogy of operas, with mystic libretti; he developed a theory of associative tones and colors which he published under the name "Macrotone." During the first world war he composed a Requiem. He called it "Armageddon Requiem," with a subtitle "Light in Our Darkness." It was dedicated to those who died in the "world's greatest war." Maryon lived to see a greater war and heard flying bombs

(Continued on Page 6)



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## MUSICAL ODDITIES

(Continued from Page 4)

exploding over London. In 1905, he wrote a symphonic poem, "The Feather Robe," and dedicated it to the Emperor of Japan. In 1930 he wrote the opera "Werewolf," subtitled "Lycanthropy." In this score he reserved the diatonic scale for the humans and the whole-tone scale for the wolves.

**Joseph Wieniawski**, the pianist, lived in the shadow of his famous brother, the violinist Henri Wieniawski. But Joseph was a remarkable musician in his own right. His memory was legendary. Once when he attended a party at the home of the Paris critic Oscar Comettant, a music lover asked him: "Can you play all of Beethoven's sonatas?" "I believe so," answered Joseph Wieniawski. "Which one would you like to hear?" "The *Appassionata*," suggested the guest. "And in what key do you want me to play it?" questioned the artist. "In D-sharp minor," said the other. Wieniawski sat down at the piano and played the whole sonata, transposing it a tone lower.



## LETTERS to the editor

### Comments on "New" ETUDE

Sir: Congratulations on your new ETUDE. I'm thrilled with its new size and content. I am now giving piano lessons and have found many helpful teaching hints. I hadn't intended to renew my subscription but with your new magazine how can I resist?

Charlene Walker  
Gilman, Iowa

Sir: Want to congratulate you on new size of ETUDE. Since I have taken it from about 1911 and have nearly all copies, I think you will agree I am a lover of the ETUDE. I would like more music and not quite so many articles. I enjoy questions and answers. I teach piano and voice and enjoy vocal numbers, too.

Mrs. Leone R. Guy  
Winter Haven, Fla.

Sir: I do not like the new streamlined ETUDE. I have taken it for many years

and have liked it for the music in it. I could use for my pupils. I have 60 of them. There is excellent reading material in it but I do not have the leisure time for all of that but I do use the music and there is so little in it now.

Just a word from a long time ETUDE booster who expresses her opinion.

Mrs. V. S. McCarthy  
Montevideo, Minn.

Sir: The September ETUDE came today and I am delighted with the new look. Congratulations. Now, I can put music in a loose leaf binder with no trimming! It's easier to hold too. I am impressed too with the way this has improved in last 10 years and the high quality music too.

Ruth Bampton  
Pasadena, Calif.

Sir: It seems to me that the new ideas in the ETUDE, while interesting, are not so helpful to the piano teacher. In

trying to reach a broader section of the public, I think you have spread the material out pretty thin and have lessened the service to the piano teacher, which used to be, it seemed to me, your main object. I note that you have reduced the piano departments from three to one and have also lessened the amount of music. As I have used the magazine chiefly for hints about teaching and for sight reading, and am not especially interested in school music or in other instruments such as the accordion, I feel that the magazine will not be very useful to me.

Sarah E. Paine  
Chicago, Ill.

Sir: I have been a subscriber to ETUDE for twenty-five years and have always particularly enjoyed the musical compositions. However, in the past year, the vocal selections have been very few, and in the September issue there is nothing for the singer—and after all, the singers are classified sometimes as musicians. I have saved issues of ETUDE through the years, and frequently refer to them for vocal selections. During the past months they are left out. I wonder why?

Mrs. David B. Long  
Burlington, N. C.

Sir: I have been getting the ETUDE since 1917 and have enjoyed and benefited greatly from its contents. I always looked forward to the day it would come in the mail.

I am offering this criticism. The literature is very interesting and instructive; however, I wish to tell you that I miss the string, vocal, organ and ensemble music very much.

Sister M. Valencia  
Kitchener, Ontario

\* \* \*

(The foregoing letters are but a small sampling of the opinions pro and con expressed by our readers concerning the change recently made in the format and make up of ETUDE. Many of the critical comments concern the reduction in the number of music pages in each issue, a condition made necessary by skyrocketing production costs. However, in response to many requests, and in spite of increasing production costs all along the line, we are planning to increase the number of music pages in each issue as conditions permit. ETUDE appreciates the valuable suggestions and criticisms of its interested readers, and assures them that every effort is being made to give them an increasingly authoritative, informative, and interesting magazine.—Ed.)



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## The Bookshelf

### African Music from the Source of the Nile

by Joseph Kyagambiddwa

Reviewed by Bruno Nettl

AFRICAN music has interested many people of late. It is one of the favorite branches of a new musical science, ethnomusicology, which has applied minute analysis and grandiose theory to it. It has also attracted the jazz lovers, who have found in it some of the roots of their art. Much, indeed, has been written about African music. But for the first time here is a book by an African Negro scholar who has become acquainted with his material not as an outsider, as most researchers are forced to do, but as a member and participant of the musical culture. Mr. Kyagambiddwa is a young native of Uganda who got his advanced musical education in the United States, and who is now continuing his research in Africa.

African Negro music belongs to the field of primitive music. Not that it is primitive in the sense of the word which implies extreme simplicity, great age, or infantilism. It is called primitive by musicologists simply because it is unwritten. It is composed by native musicians without the use of notation, and it is passed from generation to generation by word of mouth. *African Music* is devoted to the music of the Baganda, a large tribe in Uganda. It presents 162 songs and instrumental pieces, with song-texts and background information. From this we see that Baganda music has an astonishing variety of styles and instruments. Among the latter there are bowed harps, lyres resembling those of ancient Greece, one-stringed fiddles, and the musical bow, an instrument shaped like a hunting bow whose string is plucked or struck, the ancestor of all string instruments. There are flutes which are held vertically, drums played alone and in groups, xylophones, and many others.

The vocal music is largely without part-singing or accompaniment, but strictly melodic. Many of the songs are composed in a call-and-response

(Continued on Page 47)

## World of Music

David Sarnoff, chairman of RCA and NBC, has announced the formation of the NBC Opera Company. "It will tour America," he said, "presenting operas in English. The tour, to begin in the fall of 1956 for a minimum of eight weeks, will be presented jointly by RCA and NBC. It is planned that performances will be given in major cities in the United States and Eastern Canada." The touring operas will be prepared by Samuel Chotzinoff, producer, and Peter Adler, music and artistic director. "Madame Butterfly" and "The Marriage of Figaro" are the first two operas scheduled for production.

Arthur Honegger suffered a heart attack and died at the age of 63 in Paris, November 27. Composer of "Rugby", "Pacific 231", "King David", "Joan of Arc At the Stake" and five symphonies, the Swiss-descent Honegger spent most of his life in France, and associated for a time with the so-called *Groupe des Six*, a band of young Parisians bent on achieving a fresh post-World War I musical aesthetic. Through his dramatic oratorios and programmatic orchestral music, Honegger's fame almost equalled that of his colleague, Darius Milhaud, and certainly surpassed that of the remaining four composers who comprised *Les Six*.

The National Symphony will offer free concerts daily to visiting high school students in Washington from April 27 through May 31. The series, to be known as "Music For Young America," will be given in Constitution Hall. Each concert will be an hour long and feature at least one American composition. Tickets for this year are free and interested schools may request them from Ralph Black, Manager, the National Symphony Orchestra, 1779 Massachusetts Avenue, N.W., Washington 6, D. C. All students of public, private and parochial schools are welcome.

(Continued on Page 49)

### THE COVER THIS MONTH

"Three Musicians" by Pablo Picasso, used as the cover subject on this month's *ETUDE* is considered an outstanding example of this great contemporary artist's cubist period. The painting is from the Gallatin Collection and is presented on our cover through the courtesy of the Philadelphia Museum of Art, where the collection is on exhibition.

etude—february 1956

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Gala Performance at the Paris Opéra



Lyane Daydé and Michel Renault of the Opéra

*An intriguing account of the  
inner workings of the no. 1 attraction  
of the French capital.*

## Inside the

by MAURICE DUMESNIL

WHEN THE AVERAGE tourist reaches Paris, one of the first things he does after checking in at his hotel is to book a seat for the Opéra. Then he goes to the American Express across the street to get his mail, sits at the terrace of the Café de la Paix for a soft drink, and watches the passers-by until the time comes to board one of the Paris-by-Night sight-seeing buses that will take him for a tour of the flood-lighted monuments.

The Paris Opéra will always remain the No. 1 attraction in the capital, not only to musically inclined visitors but to the masses, because of its world prestige and the magnificence of its structure. It is by far the largest opera house anywhere, although it seats only two thousand one hundred and sixty-six. But in terms of cubic feet it reaches the enormous figure of slightly over one million and a quarter, or thirteen times the cube of the former Berlin opera house. It can hardly be said that its architecture innovated a style when it was erected from 1860 to 1875. But the decade preceding the Franco-Prussian war was an age of luxury, festivities and financial prosperity. Hence the richness of its decorations, the lavishness of its rare imported marbles, the majesty of its proportions and its general sumptuous appearance, all of which make it rank as the finest specimen of 2nd Empire style.

When our tourist actually goes to the performance, he enters the house through the front arches, the lobby, then goes up the grandiose staircase of honor. During intermissions he will linger in the foyer, which in itself is an art gallery. He will look out onto the superb perspective of the illuminated square and avenues. But meanwhile, let us take him to the rear of the edifice and into the small vestibule which is part of the artists' entrance. The custodian's office is at one side, and the elderly man sits at his desk, watching the arrival and exit of everyone, checking

on the appointments of visitors and directing them to the proper office or studio. As one stops for a little while in that ante-room one can enjoy a spectacle of rare psychological appeal. Ballerinas rush dancing in, all out of breath and afraid of being late. Choristers, while awaiting their call, tell redundant stories of their past successes in Southern stock companies. Orchestra musicians exchange a few jokes before filing in for the rehearsal. And now, one of the administrators is coming to take us through this fascinating part of the Opéra: the stage and the

## PARIS OPÉRA

immense assemblage of studios, offices, stairways, mechanical devices, and all the other things which make the theatre a small community buzzing with activity all day long. It will take several hours, but what an interesting experience!

"Where is the river that flows underneath?", our average tourist is apt to query. Alas, it is no more, though the legend still persists. True, there was a river, or rather a wide brook on that site centuries ago. It was called the Grange-Batelière. But it changed its course and disappeared way back in the time of Philip Augustus. However there is water under the Opéra, for an artificial tank measuring 160 feet in both length and width is provided to receive the water from the great sprinklers in case of fire. Should a flood cause an overflow of the sewage ducts this tank is large enough to take care of the surplus.

Next we see the heating system, a sort of receiving and distributing station, since city heat is used. It comes from a plant located at Ivry, seven miles away, through large pipelines installed along the sewers; then it goes to the different parts of the building through smaller pipes.

Still in the basement and as we walk along the gallery we notice a bronze plaque bearing an inscription. It marks the place where recordings of great operatic voices were sealed in a vault in 1907, to be brought out in 2007. What will be revealed then, and how will the vocal art of the future compare with the glory of the Golden Age? The records and plaque were the gift of an American opera lover, Alfred Clark.

The next corner shelters the electrical works. The 12,000 volt current is furnished by the City, but an array of powerful batteries is kept in readiness for emergencies. Should the current fail they will generate enough power to bring a performance to a close.

A wide stairway leads to the main floor and the stage. No elevators at the Opéra?, you might ask. Not for the people, at least, for in 1860 such facilities were unknown. But there are 6,500 steps in the building, so you can go, up and down, from anywhere to anywhere. A good exercise, some

of the users will remark jokingly as they jump two or three steps at a time.

The cage of the stage is of gigantic proportions and I doubt whether there is another one like it in the world: approximately 86 feet deep, which can be increased 50 more by raising the second iron curtain, and 170 feet wide, with 112 at the footlights. The total height soars up to a lofty 204 feet.

Built around the stage on three sides are the dependencies: dressing rooms, directorial and secretarial offices, studios where individual re-

hearsals are conducted by the "chefs-de-chant", or coaches. There are six of the latter and each one is a perfect musician who knows the repertoire and can read manuscript scores at sight. A coach seldom rises above that position but there are exceptions, a notable one being Henri Defosse. When Koussevitzky, guest conductor for "Boris Godounov", was forced out of a rehearsal by the temperamental and infuriated Chaliapin, Defosse took over the orchestra and did such a good job that he was immediately promoted to the conductors' staff.

Our visit followed with the Little Theatre, used for rehearsals of details, and the Foyer des Choeurs, where choral practice takes place. It was in action and the hundred seats raised around the grand piano were occupied by the mixed chorus. It was splendid work in which disciplined ensemble, fine working-out of shadings, and precision of attacks were in evidence.

At the nearby Foyer de la Danse—the training studio of the corps de ballet—there also was intense activity. It is here that the daily drilling is accomplished faithfully by all alike.

Exterior view of the Opera House





from the stars down to "les petits rats". Did I say "the little rats"? I certainly did, for since time immemorial this is the accepted term designating the beginners, the first graders, the tiny ones. Here one question: how is the corps de ballet recruited, and how is one admitted into it? The answer is: anyone can get in. The parents must sign an application and it is followed by an examination. Artistic and physical aptitudes come under the scrutiny of a special board, as well as general health, for the work will be long and strenuous. Once a member of the class it will be up to each one to work his, or her way up. The corps de ballet numbers 108 male and female dancers, an imposing figure, and there are 108 pupils in the little class, all aspiring to join the corps and rise in the steps of Rosita Mauri, Zambelli, Nijinski and Serge Lifar.

As to the singers, talent is the capital factor. The selection is made through auditions. A first prize at the National Conservatory, while being an asset, doesn't by any means signify a certitude. Once signed up the future star undergoes intense coaching, then is "thrown in" at a full rehearsal including chorus and orchestra. This final test determines whether or not his, or her name will be printed on the posters.

When entering the main auditorium one is struck by its magnificent ornamentation in red and gold. Its seating capacity is 2,166, divided between the orchestra seats with baignoires—lower boxes—at the rear; the balcony; three tiers of boxes; and an amphitheater which includes two more tiers of small boxes on the sides. The hall is separated from the stage by a heavy iron curtain weighing twenty tons and electrically operated. The regular Italian curtain, raised and lowered by hand, is used during performances.

Besides 27 men singers and 20 of the fair sex, the musical staff includes 97 choristers and 105 orchestra musicians.

The repertoire of the Opéra consists of traditional masterworks of the French, Italian and German schools, with occasional incursions into less familiar fields. Novelties are featured, too, but they are chosen wisely on the basis of their possible public appeal, this in order to avoid excess.

(Continued on Page 56)

## music in focus

by James B. Felton

### Music Critics' Workshop in Louisville

One of the aims of the third annual Music Critics Workshop held in Louisville last October was to attempt the formation of a national association of music critics, which could, as a collective body, bring pressure to bear on newspaper editors by way of persuading them to grant more opportunities for reviews and more space to reviewers in the daily press.

On the initiative of New Yorkers Miles Kastendieck, of the Journal-American, and Paul Lang, of the Herald-Tribune, the thirty-odd critics assembled in Louisville from the eastern U.S. agreed to set up tentative regional associations before attempting a national merger. Mother-group of them all, presumably, would be a nexus of middle-Atlantic states, shepherded by the New York Critics' Circle.

Another phase of the workshop—and the most telling one, perhaps—consisted of the critics hearing eight Louisville-commissioned works played by the Louisville Orchestra under conductor Robert Whitney. Reviews were filed by the critics and discussed, some of them being read in toto by moderator Kastendieck. The results were not at all encouraging, for none of the papers read revealed any convincing attempt to describe, much less evaluate, what the critics had heard purely from a musical point of view. In the vagueness and off-hand terminology of such analytical language as was attempted at all, one sensed a woeful absence of technical orientation, a failure on the part of the writers to understand even the basic materials handled by the composers in question. Epithets such as "post-Straussian", "neo-romantic" and "free atonalism" cropped up in the oddest contexts. Virgil Thomson brought matters to a head by insisting that, specifically in the case of Ben Weber's Prelude and Passacaglia, one of the works played in Louisville, only an extended score analysis would reveal whether or not strict twelve-tone procedures have been employed by the composer.

Considering these two aspects of the workshop, we are posed with the funda-

mental dilemma of a group of critics seeking professional solidarity, when it is obvious that the degree of experience and training possessed by each particular member is not common or even approximate to them all. Unlike a group of lawyers or surgeons, who must all have passed bar or medical examinations, these music critics are some of them not even acquainted with the rudiments of a musical education; many are part-time critics but perhaps most-time police reporters or night club columnists; others, especially from the smaller towns, have barely more than one or two live concerts to cover from one year to the next; and almost all of the critics present in Louisville, from the metropolitan Brahmin down to the whistle-stop scribbler, agreed on approaching musical criticism from the fundamental viewpoint of a reporter. Reportage was at a premium. The who-where-what journalist's routine took precedence over stylistic appraisal or psychological evaluation of music. How many people hear a concert and how many applaud was considered more essential to a review than an attempt to describe the critic's spiritual impression of a new work, in terms of the shapes and gestures and sonorous ventures actually posited by the composer.

There is, to be sure, no disputing about taste, especially in criticism, but most Occidental music is based on certain historical fundamentals of harmony, counterpoint and the like, and surely this common foundation is accessible to every critic, regardless of his opinions, just as surgeons share a general knowledge of biology and chemistry, however different may be their individual interpretation and application of such basic data.

If critics themselves choose to remain reporters at heart, any movement to seek professional status on any other level than as amusement journalists, must be regarded as paradoxical and as one not likely to succeed. Indeed, another year of honest study of music's ABC's would not be harmful to any critic and might even serve as a firmer prelude next year to the organizational ambitions that were in evidence last October in Louisville. THE END



## GEORGES ENESCO

... as I knew him

A revealing word picture

of a most interesting musical personality.

by Helen L. Kaufmann

THE FIRST TIME I met Enesco, I had an appointment to interview him for a magazine editor who wished me to write an article about him. I had heard him conduct and had admired his conducting; I had heard his violin recitals and admired his playing, so this was more than a routine assignment. Besides, his accompanist, Sanford Schlusel, had promised "You'll love Enesco. Everyone does." And so I did, at first sight.

I was led to his room by the sound of the Bach E major violin sonata, which ceased as I knocked. He opened the door, a portly man with a great craggy head, sparkling blue eyes, and masses of black hair. He was wearing a baggy coat and unpuffed trousers, and his pockets bulged in all directions. Later, he apologized for his appearance, saying, "I look always like a sack of potatoes, my friends say to me. They ask, 'Why can't you dress better?' I say, 'Let me be. I am not an actor. I am not a beautiful lady singing. I am just a man who is working.'"

He ushered me into his modest hotel sitting-room with a courtly bow. In one corner of the room stood a young man, legs wide apart, working on a clay model of Enesco playing the violin. In the other, a blonde American girl sat waiting for him to resume his interrupted playing of the Bach sonata. An Italian violinist on the sofa waited his turn to ask for a copy of Enesco's cadenza to the Brahms Violin Concerto, explaining, in a mixture of Italian and French, that he must have it to play when he played the Concerto, "because it is Brahms." Enesco addressed me in French. "You don't mind if I work while we talk?" he asked. To the strains of Bach and the patting of clay, punctuated by asides from Enesco to one or the other and to me, I had my interview.

I have forgotten now what we talked about, for this was long ago, but the interview marked the beginning of a friendship which was to endure until his death. When, in 1936, he married the princess Marie Rosetti-Tuscano after a long romance, she and I became friends also. He

always spoke of her as Madame la Princesse, but in private she was Marouka. Marouka, for her part, called her husband Pinx, and his friends did the same, although many did not know the origin of the name. Mme. Enesco tried to say Sphinx, but she lisped, and Pinx was the closest she could come to it.

The name Sphinx suited him. While planning a composition, he would sit absolutely immobile, brooding, silent, like a sphinx. Hands resting on the arms of the chair, heavy-lidded eyes partly closed, head low on his chest, a mystical serenity radiated from him. His concentration was intense, and he could sit in this way for hours. Once a composition had taken shape in his mind, writing it down became a purely physical problem. Like Mozart, he thought music not in single measures or phrases, but in entire compositions. Unlike Beethoven, he did not roar and plunge in an agony of creation. Like both of these geniuses, he experienced in its completeness the music he composed, before putting pen to paper.

His musical memory was phenomenal. I recall an evening when he had played the violin part of the César Franck Sonata at a concert in the Town Hall in New York. At the party following the concert, some of the guests urged him to play it again. The pianist had gone home, taking his piano part with him. But this didn't disturb Enesco. Turning to his pupil Yehudi Menuhin, he said, "Why don't you play the violin part, Yehudi? I'll play the piano." "From memory?" "From memory." And so he did, playing all three movements of the complicated piano part flawlessly and brilliantly.

Although the violin was his chosen instrument, he played several others equally well. One evening, at my home, he was playing string quartets with some "colleagues." Just as they were about to start Beethoven's Opus 127, Enesco's favorite, William Kroll, first violinist of the Kroll Quartet, arrived. Enesco (Continued on Page 62)





## A "PEOPLE'S MUSIC SCHOOL" IN SWEDEN

*an interesting story of the schools  
for adult music education  
in this far away land.*

Nils W. Wallin, rector of the People's Music School, Arvika, Sweden

by ARTHUR JACOBS

THE ELECTRIC TRAIN connecting the capital cities of Oslo and Stockholm crosses from Norway into Sweden, and shortly afterwards stops at Arvika, a small but important industrial town, with its own tradition of craftsmanship. A few miles away lies the 'People's Music School', an institution unique even in Sweden, which prides itself on the vigour of its adult education schemes.

Swedish musical terminology is a little confusing in English. The well-known 'Folk High Schools' are not, in our sense, high schools but adult educational colleges where residential courses are provided for men and women coming from various jobs. By analogy with this term, the school at Arvika ('Folkliga Musikerskolan') could be rendered 'Folk Music School': but since this misleadingly suggests a prime concern with 'folk-music', I have preferred the form used in the heading of this article.

Like many of the Folk High Schools, the People's Music School started under private auspices and later achieved state recognition and state subsidy. It began in the form of occasional music courses organized in 1923 by Valdemar Dahlgren, who had already instituted a Folk High School nearby. Later it became, in effect, the music department of this Folk High School. In 1930 it acquired its present premises, Dahlgren retaining the principalship of both (now separate) schools. In 1951 it was brought into the state educational system, but under a constitution unique to itself. Apart from the Royal Academy of Music in Stockholm, it is Sweden's only state musical college.

In 1953, on Dahlgren's retirement, Nils L. Wallin was appointed—at the remarkably early age of twenty-nine—to the position of principal. (Rector is his official title.) He is a scholar, specializing in medieval music, and an experienced teacher, but he had not been previously associated with Dahlgren or the People's Music School. Dahlgren still lives nearby, however, with the title of Rector Emeritus, and still takes an active part in the school's life. The veteran educationist and his young successor work in obvious amity.

By academic training, Dahlgren is a classicist and humanist, and the stamp of his mind still lies on the

courses at the school. Pupils study literature, and the history of culture, as well as the practical and theoretical aspects of music. Dahlgren himself is a passionate example of unceasing zest for knowledge. He is just about to pay his first visit to England (he speaks English fluently and with an exceptionally good accent), and has decided to take further lessons in violin playing. He is seventy-four.

The average age of the pupils at the school is nineteen—that is, rather lower than that of pupils at the Folk High Schools. There is a further difference. Courses at the Folk High Schools are aimed simply at developing the pupil and so increasingly indirectly the contribution which he will make to the community in which he lives. At the People's Music School, well over half the pupils come to train as teachers, and the proportion is constantly increasing. Mr. Dahlgren sees this not as a transformation but as the fulfilment of his original plan. It is incidentally noteworthy (as those acquainted with music schools in other countries will agree) that a majority of the pupils are male.

Those training as teachers study for two years. The school's fame has spread, and the majority of pupils come from outside the province of Värmland where the school lies. Accommodation permits only some sixty pupils, but enough applications are received to double or triple that number. A similar school is in consequence being started in another province. Tuition at Arvika is without fee, and state scholarships on a generous scale are given to pupils to pay for their residential accommodation.

Those who successfully complete the teachers' course at the school know that their services will be in demand—both for school staff posts and as peripatetic teachers for the 'Study Circles' which are Sweden's characteristic small-scale self-help educational groups. At Arvika, the trainees are kept in constant touch with practice in teaching both children and adults. In the first year they merely listen in the classrooms; afterwards they teach actively.

Sweden has its own not inconsiderable musical background. The Royal Opera in Stockholm has flourished since the eighteenth century, (Continued on Page 56)

## Music in the Church Service



### Part three: Choirloft-Pulpit Relations

by GEORGE HOWERTON

IT HAS been said in an earlier article that the program of church music is valid only when developed within the frame of reference afforded by the worship practices of the particular congregation. In the final analysis the operational pattern for the music program will depend upon the attitude of the pulpit. In those churches where there is a fixed liturgy the exact place of music is at least to a degree predetermined, but in the nonliturgical services its relative importance depends largely upon the sensitivity of the minister in this respect. That choirmaster is fortunate indeed who is working with a man alert to the value of music and interested in its integration in a total worship program. It is all too often true that many times the minister has not had a particularly rich musical experience himself, is not aware of the effect of music in the service, and apparently not particularly interested in its development. He very well may take little interest in the development of the music program, leaving it entirely in the hands of the choirmaster. This is not a desirable situation but it possesses the merit of allowing the choirmaster to build a program without undue restriction from the pulpit. This is preferable to the situation where, as is now and then the case, the minister may have a great enthusiasm for music but comparatively little training in the art; where, as a matter of fact, his taste has been comparatively undeveloped and his concept of music merely that as an agent for provoking sentiment, somewhat in the manner of those instrumentalists who in the early days of the silent

films were employed to titillate the emotional response of the actors.

It is a lamentable fact that proper training in these matters is far too often ignored in the theological schools and seminaries. Every minister, no matter what his faith or credal adherence, should have a thorough grounding in music, with particular reference to the type of service in which he will be engaged. This may be one where music is consciously restricted to the employment of a few simple hymns. In that case the minister should at least be trained in the hymnology of his church and have enough experience in listening to music to know what he is hearing. (The act of listening involves a special technique and for its full realization demands more in the way of mental activity than is commonly supposed. It should be regarded as an act of creative intelligence, rather than as a mere shower bath of sound.)

As the liturgical complexity increases and as wider use of music is made in the service, a more thorough training should be provided the ministerial student: (1) in liturgics, with emphasis on the relation of music to the rest of liturgy (2) in music itself, with emphasis upon active listening as a technique and upon the historical survey of musical literature, particularly in music written for the church, which has been so large a part always of the composer's output.

However, be the minister well or ill trained, be he sensitive or indifferent to musical values, it is the job of the choirmaster to assay the situation and make arrangements to work with him, difficult though it may be.

It is advisable for some type of regular conference schedule to be set up between minister and musician, be it on weekly, monthly or other basis. At the outset, the choirmaster should know the theme of the sermon or series of sermons and should plan his music so that it will accord in spirit. Some ministers and choirmasters make very specific connections between sermon and music: selecting solo and chorus texts paralleling those of the sermon and applying the same procedure to the hymns. Such precise connections are difficult to maintain over any extended period of time. On the other hand, the music can be so selected that it is in the same general spirit as that of the sermon. Many a joke has been coined from discrepancies in this respect. There obviously should be enough communication between choirloft and pulpit that antithetical ideas are not created between sermon and music.

The procedure in the selection of hymns varies greatly. In some churches the minister assumes the prerogative and chooses the hymns as he prefers. If such is the arrangement, the choirmaster can do little about it, unless he is able to persuade the minister toward mutual conference in this matter. In some churches, the minister dismisses any responsibility and leaves the matter entirely to the choirmaster. A more desirable plan is a conference wherein the choirmaster and minister can discuss the sermon topics, the minister indicate any particular preferences he may have, allowing the choirmaster similar expression as to musical appropriateness. (Continued on Page 58)



"I let my pupils play popular music when they ask for it."

Chances are

## "They'll Come Back to Good Music"

by May Weeks Johnstone

MUSIC TEACHERS still deplore the wide-spread interest in popular music on the part of the younger generation. While we might wish it otherwise, we might as well face the fact that some form of jazz is the music of youth. They must have it, and they will, in spite of us.

Once we have accepted this as inevitable, we can plan a campaign to hold the interest of our teenagers for a few years longer; because if a child is given a good background of music by a conscientious teacher, and in his home, he will come through this stage of boogie-woogie, bebop and whatnot, and return to the good music which is ingrained in his subconscious mind.

When faced with the problem of a pupil who wants to drop all his courses of study and "take popular," I try to remember my feeling on the subject at his age. I grew up in the jazz age, the day of Flaming Youth and the "It" girl. George Gershwin, Irving Berlin and Paul Whiteman were the popular idols, and their music was considered extreme by our teachers, who frowned on popular music, and condemned it utterly. That didn't prevent us from spending every spare moment in playing, singing and dancing to jazz—for a few years.

One awful day stands out in my memory. I sat at the piano pounding out *Don't Take Away Those Blues*, a number which I remember as having a most delicious beat in the bass, and harmony "out of this world." Suddenly, without any warning, my father dashed in, and, seizing the music, tore it to shreds.

"I'll teach you," he roared, "to play that stuff in my house." Astonished and terrified, I burst into tears

—my father was a quiet, mild little man, and I had never seen him in such a state.

When papa had stalked from the room, feeling, no doubt, that he had handled the situation in a manner befitting his dignity, my mother, whose sense of humor was somewhat keener, put in a word of explanation. While papa objected to the music, his ire had been aroused chiefly by a lurid picture on the cover. These were prohibition days, and the picture was a caricature of an inebriated gentleman in evening dress, on his knees, holding a bottle of whiskey aloft. It was pretty awful, but at fourteen years of age I hadn't the slightest idea that the blues in question were of the alcoholic variety.

My mother leafed through the music on the piano and handed me another copy. A lightly clothed Spanish dancer cavorted on this one, and the title was *La Veeda, Life of Spain*.

"You'd better not let him see this one," she said, trying to keep a straight face. I stopped weeping. It had suddenly dawned on me that I had another copy of *Don't Take Away Those Blues* in a collection of hits.

If my poor, bewildered father could have seen the future, his fears would have appeared unjustified. He couldn't know that in fifteen years he would sit in a big church, listening to this same reprobate child, grown up, play Bach fugues and Handel concerti. He couldn't see himself tiptoeing up to the organ console to whisper a few words of encouragement while I set up my stops just before an important recital—thereby letting the audience know that he was the father of the guest organist.

My father, who had lived many

years in Wales, had given me a fine background in church music. Every Sunday morning after church I played hymns for him, as a child, and we both sang, my father singing the bass part. The whole family sang in parts, after the fashion of Welsh families. At that time I did not really appreciate my father's choice of hymns. Having no musical education himself, he nevertheless chose instinctively the best music in the book—the music of Bach, Haydn and Palestrina. In the course of time I came back to this sublime music, the love of which was imparted to me before I reached my teens.

In my own turn I tried, consciously this time, to give my children the very best possible musical background, starting when they were babies, and just big enough to sit on the piano bench. We sang Mother Goose nursery rhymes and folk songs of many countries. As they grew older we still made music as a group. They had lessons on several instruments. I spent some time in the music stores digging up tuneful vocal music of all sorts, making good use of comic opera and operetta. As teenagers they still enjoyed Gilbert and Sullivan, Victor Herbert and George Gershwin.

In collecting records, I was careful not to be too highbrow. Excerpts from the "Messiah" stood alongside the album of "Oklahoma." Eleanor Steber, Lily Pons, James Melton, Jascha Heifetz, Jose Iturbi and Ezio Pinza were all in our collection, besides much symphonic music by all the great composers, Mozart, Beethoven, Tchaikovsky, Rachmaninoff. It was more or less constant, an everyday background for family life.

(Continued on Page 59)



Student-leaders from schools of the West Coast plan with director Ralph E. Rush for a Summer Music Camp Concert.

THE SCHOOL ORCHESTRA offers excellent opportunities for its students to observe and practice democratic ideals. Teachers planning the organization of this group should not over-look the fact that from within the membership of every orchestra there can be found capable young musicians who should be challenged by responsibilities that will provide for citizenship and leadership training as well as those challenging their musicianship. The orchestra should be one of the school's finest examples of "democracy in action." Provision for developing capable student leadership is important to all school organizations, but the orchestra has so many possibilities that it seems worth mentioning at least a few of the most important ones. Most well-established and productive orchestra groups have found the need for some system of student-officer self-government. The details of each system may vary but in principle they are quite similar.

In addition to the citizenship training that will be an outcome, a group of well-selected and efficient student officers can relieve the teacher-conductor from many time-consuming administrative details. By spreading the responsibilities of these multiple details among a group of capable students, the director will be freed to devote more time to student instruction and the musical details of his work. As a result there should be a more adequate and efficient use of everyone's time. When certain ac-

tivities become the direct responsibilities of students, the entire group will feel that they, through their representatives, are making a greater contribution and have an important part in the operation of their organization. To be eligible for such offices a plan should be devised whereby new and first year students must establish a record as good citizens for one year before trying out for the various posts.

After they have passed this first hurdle of showing interest, ambition, and promise, then a certain period of possibly one or two semesters should be required as the period for try-outs during which their actual work can be evaluated in terms of the results achieved. The appointment or election to the permanent staff can then be based on, (1) desire and willingness to try-out, plus (2) actual results of a period of try-out. After such a testing period, there should be much less chance of failure or drop-out by students lacking the necessary qualifications for the posts to which they are assigned. Before actual try-outs are even started, students should be expected to meet the following minimum requirements:

- (1) Ability to get along with and command respect of fellow students.
- (2) Ability to follow instructions carefully as well as to give directions.
- (3) Ability to maintain average or above scholastic records.

## organization within the school orchestra

\*Is student leadership  
stressed in the training of  
your youthful musicians?

by ralph e. rush

The recommendations of three teachers should also be used as a device to find out about the students' status in other departments. A student who is doing failing work in any subject is not very likely to promote good leadership in the orchestra.

For more than twenty years this writer found a student staff consisting of the following high school students very helpful in the operation of a large school orchestra: 1, Quartermasters; 2, Music Librarians; 3, Keeper of Uniforms; 4, Prop crew; 5, Secretaries; 6, Student conductors. The number of officers assigned in each area would depend upon the size of the orchestra, of course, and the amount of activity carried by the group. In a small school with only 30-40 players, perhaps one in each office would be sufficient, or it might even be better to consolidate two offices into one post. However, in large schools with advanced, intermediate and beginning groups, several officers might be needed in each area. Regardless of the size, all officers of the organization should constitute the staff, and if possible, this staff should meet weekly with the director at a regular meeting time. Unity of purpose and specific goals can be achieved easily if all officers have the proper orientation and correct information which can be discussed at the regular weekly meetings.

In such teacher-student planning sessions, leadership training is very important. (Continued on Page 50)



# Let's talk about Spectaculars!

interesting comments on current radio and TV programs  
with information about coming schedules

by ALBERT J. ELIAS

THE INDIVIDUAL who has best organized and most creatively presented a TV series and who has most effectively utilized the skills of actors and technicians in television musical presentations, is Max Liebman. His next "Spectacular" for NBC-TV, on Sunday, February 26, will be a satirical revue called "This Is Television," spoofing the customs, the general background and all things pertaining to the medium in which he works and to which he has become deeply attached. In the next two months, moreover, Liebman will present "Heaven Will Protect the Working Girl," a revue depicting the life of the working girl over the past half-century, and an original musical on the adventures of Marco Polo with a score based on music of Rimsky-Korsakov.

When the originator and producer of the past two seasons' Spectaculars is asked what his conception of television entertainment is, he says, "I don't want to spout forth about what TV entertainment should be. All I want



(L. to R.) Jeffrey Hayden, Max Liebman, Miss Sothern's secretary, and Ann Sothern discuss a production problem.

to say is that on Saturday and Sunday evenings—during prime time—the entertainment most successful is the type with the broadest appeal. The shows must have mass, not a special class, appeal. On the other hand, one can achieve much in that large framework that is of special interest to, say, ballet and opera lovers. Whereas you wouldn't attempt a whole evening of ballet or opera on television, you can fit dance or operatic sequences into shows with large appeal."

As examples of what he meant, Liebman pointed to the recent production of "The Great Waltz," which had Mia Slavenska doing a three-minute stint, and to his weekly revue of a couple of years ago, "Your Show of Shows," which was never without an operatic number.

Whether he is introducing Lily Pons, Rise Stevens, Salvatore Baccaloni, or Viola Essen and Miss Slavenska to viewers, he realizes that his greatest problem is recognizing that my problem is to appeal to a vast audience. Yet I never make a conscious effort to play to the box office, never attempt to win over an audience in a cheap manner, or in necessarily an easy manner."

Producing musical comedies like "Connecticut Yankee," "Lady in the Dark" or last month's "The Cat and the Fiddle," and operettas like "The Merry Widow" and "The Chocolate Soldier," he sets out to please himself. "If I'm happy about a show, I find it goes over pretty well with audiences. If it doesn't succeed, I myself usually have reservations about it. On a national basis, each show receives the same kind of reaction—some good, some bad. If out of sixteen shows a season one or two don't get enthusiastic approval, that's to be expected. As for critics—well, they don't bother me too much. You can only try to please yourself."

"Giving television audiences the New York City Ballet in Virgil Thomson's 'Filling Station' proved an interesting and worthwhile experiment because it was fifteen or so minutes longer than the usual ballets we'd presented on TV. The rating may have dropped during it—but even Toscanini hasn't a high rating!"

Strong convictions all along the line have helped Liebman to present the kind of solid entertainment which has valid standards of quality. "I appreciate music from a non-participating basis," he declares. "But I've worked, written and lived with music, and have strong feelings about it. While we all work in collaboration on the Spectaculars, one voice must be raised—mine—in order to avoid too many conferences, and to reach the final result without wasting time. That means a lot of work, but I enjoy it."

Supervising all the Spectaculars (Continued on Page 38)

## BAND DEPARTMENT

# the band's equipment and its care

MANY "UNSEEN" BUT MOST IMPORTANT  
DUTIES ARE NECESSARY TO THE SMOOTH  
WORKING ROUTINE OF SCHOOL OR  
COLLEGE BANDS.

by william d. revelli



A section of the University of Michigan Band. The care given dress and instrument is plainly evident.

THE DAILY SCHEDULE of present-day high school and college band conductors is tremendously demanding in its scope and variance of responsibilities. From the opening day of school to the closing of Commencement exercises, countless organizational and administrative details comprise a major part of every band conductor's working day. While many of these duties may seem relatively unimportant, they actually represent the difference between the success or failure of the band's development.

Among the "unseen" but essential administrative duties which have become an important part of every conductor's day are those related to the administration of the band's equipment. In this phase of his responsibilities, the conductor becomes more than a director, leader, musician, and teacher; here he must be an astute business man, purchasing agent, possess alertness, imagination, and should have a thorough background as to the value of instruments: what and where to purchase. In addition, he must be practical, logical, and authoritative in his opinions and business practices. His judgment when recommending the purchase of equipment should show keen foresight and planning, for herein may

well spell the success or failure of the band's development. For more specific proof of such facts one need only to observe the instrumentation and equipment of our better high school and college bands.

The band's ability to perform effectively is to a degree dependent upon the quality of the instruments which the bandmen have at their disposal. If the teaching has been effective and if the bandmen have learned their lessons well, their playing should be satisfactory, providing their instruments are of good quality. Such a deduction may at first seem relatively obvious and simple, yet the fact remains that a large majority of bandmen are issued instruments which are poorly constructed and cannot be played in tune or with satisfactory tone quality even by a fine artist. Such instruments unfortunately are often the property of the high school or college music department and represent the lack of efficient planning and foresight on the part of the "buyers." It has always been the contention of the writer that a student should be provided with an instrument of quality, or if purchased by the student, he should be advised and encouraged to buy a good instrument rather than one whose faulty construction is a constant ob-

stacle to his progress and performance.

To expect a student to make progress while studying upon an inferior instrument is as logical as to expect an apprentice carpenter to build a home with a broken saw and hammer. Let us educate our administrators, school patrons and students that an instrument of fine quality is a wise investment, while the purchase of inferior equipment is in truth false economy, since the student is handicapped from the very outset.

Not all instruments, even those made by our most reputable manufacturers, are without flaw. Hence the conductor or teacher must be certain that all instruments are properly tested before purchased. If he is not able to test the instrument personally, then the services of a reliable and well qualified performer should be enlisted. The payment of a few dollars for such testing will often result in the saving of many hundreds of dollars should the instrument prove to possess imperfections of workmanship such as faulty intonation and other elements of performance. This is especially important should the instruments be oboes, bassoons, alto, bass, and contrabass clarinets; also such instruments of the brass (Continued on Page 43)



# The Symphony Orchestra of COLOMBIA

The brief history  
of this South American  
orchestra is marked by  
a record of splendid  
accomplishments.

by  
ELIZABETH  
SEARLE LAMB



A concert of the National Symphony of Colombia, Olav Roots, conducting

**B**OGOTÁ, capital of Colombia, is a cold city, hemmed in by Andean mountains whose cloud caps often obscure the sun for days at a time. There has been nothing cold, however, about the reception which Bogotanos have given their new National Symphony. Many concerts have been repeated to meet public demand; trips to other Colombian cities have increased country-wide interest in the Symphony of Colombia, as have the occasional radio broadcasts. Some eighty musicians, both men and women, under the dynamic leadership of the Estonian musician, Olav Roots, are giving this South American republic symphonic music of which the country can indeed be proud.

This is not an orchestra that just grew, although from time to time there have been orchestras in Bogotá—forerunners one might say, of the National Symphony. This is an orchestra founded by a law, Decreto 2916 (1952) of the Colombian Government, and administered under the direction of the Ministry of Education. Matters of policy, programs, personnel, and all the details that are involved in running a symphony orchestra are decided by a Junta Directiva, or Governing Board, of

6 members plus Conductor Olav Roots, subject to approval by the Minister of Education. The musicians are Government employees and as such receive social benefits, annual salaries, and the security that comes from knowing that the Symphony has a permanent future.

It was in February of 1953 that Olav Roots, locked out of his native Estonia by the Iron Curtain, began the organization of this Symphony. He brought to the job an excellent European background. Following graduation from the National Conservatory in Tallinn, Estonia, he received a scholarship from the State Cultural Fund of the Republic of Estonia for continued study in Paris (Cours d'Interpretation under Alfred Cortot) and at the Vienna Music Academy where he was in the conducting class of Dr. Felix Weingartner, followed by work at Salzburg. His debut as an orchestral conductor was made at the age of 19. He came to Bogotá in the fall of 1952 to begin the planning for the orchestra, and the first concert, which was played to an over-flow audience in the Teatro Colón in downtown Bogotá, was held on July 20th, 1953.

The National Symphony now numbers 82 members, of whom some 50

are Colombians. The foreign musicians (a number of whom were already in Bogotá when the Symphony was formed) come from Germany, Austria, Italy, Spain, Hungary, Czechoslovakia and Estonia. During the 10-month season, lasting from February to December, some 25 concerts are presented, chiefly in Bogotá. At the end of the first season, however, concerts were given in Cartagena and Baranquilla, Colombia, and in Quito, Ecuador. During the second season concerts were performed in both Cali and Medellín, Colombia.

Colombian artists appear frequently with the Symphony, among them Elvira Restrepo, Sonia Restrepo Ordoñez, Pablo Arévalo, and Rosalia Cruz, as well as members of the orchestra itself and foreign musicians resident in Bogotá. Colombian symphonic music is scheduled frequently. One of the most interesting concerts of the past season was conducted by the "Grand Old Man" of Colombian music, 74-year-old Guillermo Uribe Holguín, who conducted one of his own symphonies. His "Tres Ballets Criollos" has been performed several times, and Colombian audiences have had a chance to hear "Sinfonia Breve" by (Continued on Page 56)



## PIANIST'S PAGE

### Contemporary Music in the Piano Class

by GUY MAIER

**L**IKE THE REST of you I've been "up in the air" for several years searching for a list of contemporary pieces—mostly unknown—which are not the same old tonic-dominant stuff with which we have been served, and pieces that are short, not difficult and yet extremely effective.

I am indebted to a wide-awake teacher, Miss Eckardt, who also decided that her teaching material needed revitalizing, and who did something to correct the situation. I've heard her play every piece on this list; not one is ineffective or unappealing. Why not plan such a project for yourself to prepare this summer? All of the selections are short and very colorful.

1. *Little Prelude*: Randall Thompson (Masters of Our Day—C. Fischer) Neo-classic writing; imitates the Bach Prelude style with broken chord patterns; modern in spirit using occasional minor seconds.
2. *Evening*: Serge Prokofieff (Music For Children. Op. 65—Leeds) Three-part form using traditional diatonic harmonies; melodic line is characterized by wide leaps and unusual turns; clear outlines and classic simplicity of style; occasional dissonance; features pedal point in the middle section.
3. *Waltz*: Francis Poulenc (The New Piano Book—Schott & Co.) Seeks to glorify the commonplace by using the Tonic and Dominant harmonies of satirical and ribald elements; primarily diatonic with a marked emphasis on the raised fourth of the scale; merely sounds like an unrelated chromatic rather than Lydian; features displaced accents which result in a poly-rhythmic effect of duple meter against triple.
4. *Incertitude*: Ernest Bloch (Five Sketches in Sepia—G. Schirmer)

Impressionistic in feeling achieved through the use of parallel ninth chords à la Debussy; rich, sonorous harmonies used coloristically; unresolved chord in final measure ends composition on the uncertain note suggested by the title.

5. *The Irishman Dances*: Henry Cowell (Carl Fischer) A dance with an engaging Gaelic quality; interesting rhythmic accentuation and repeated use of fifths in the bass; in the last section of the dance the open fifths are filled in to form tone clusters which suggest the roll of drums.
6. *Sleigh Bells*: Hermann Zilcher The left hand plays a simple, folk-like melody in the natural minor or Aeolian mode; the right hand plays a cluster of notes in the high register of the piano which are strikingly reminiscent of real sleigh bells; this preoccupation with realistic effects in music is typical of the contemporary spirit.
7. *Berceuse*: Alexander Tansman (Associated Music Publishers) An interesting treatment of polytonal or bitonal effects; the juxtaposition of two alien keys is found to occur in alternating fashion in the accompaniment; then it is introduced in simultaneous treatment with the left hand playing an F major chord against the pentatonic tune on the black keys in the right; unusual, delicate tonal colors are obtained through the use of the damper pedal and a very soft dynamic level.
8. *O Polichinelo*: Heitor Villa-Lobos (Prolo do Bebe) Polytonal effect is gained through the simple expedient of having the left hand play on the black

keys, the right hand on the white, (the "Petrouchka chord," so-called because it was first introduced by Stravinsky in his ballet score which features the piano); the rapid, alternating chords produce a mild, bitonal dissonance which effectively portrays the heavy-handed humor of a Punch; percussive use of the piano which demands clean, crisp staccato touch.

*Alleingelassen*: Ernst Toch (Associated Music Publishers) Atonal for the most part with a vague tendency to gravitate toward E (features this note as a pedal point in the closing measures); the texture is contrapuntal, being written in two voices; develops the subject, introduced in the first measure, in much the same manner as does Bach in his *Inventions*; dissonant intervals are prevalent because of the free, linear treatment of the two parts.

10. *Dance*: Paul Hindemith (Associated Music Publishers) Starts and ends in D but except for an occasional reference to this key is atonal in flavor; contrapuntal interest with three-part writing predominating; repetition of motifs and rhythmic interest gives unity and movement to this delightful little piece.
11. *Bells in the Fog*: Ernst Krenek (Associated Music Publishers) Written in twelve-tone technique demonstrating the use of the row in the original, the inversion and retrograde combined; judicious use of the pedal creates an eerie atmosphere; these moments are punctuated by brief passages in dry staccato notes resulting in a marvelous mood picture as suggested by the title.
12. *Young* (Continued on Page 44)





## Teacher's Roundtable

Maurice Dumesnil, Mus. Doc. discusses Recital Ideas, Middle C approach, and Chopin interpretation.

### A RECITAL QUIZ

WOULD YOU like to awaken more interest from both pupils and parents when you give a recital? Here's a feature which I believe could help greatly in "pepping up" a program, at the same time that it would foment valuable investigation of piano literature. But first I will tell you a story.

It happened last November 9th at one of the weekly noon meetings at the Chicago Musical College of Roosevelt University. The scene was the recital hall and on the platform there was a hi-fi record player. The program: "Quiz! Quiz! Win Fifty Dollars." No use mentioning that the interest ran high. On that occasion I acted as the M. C.

"My friends," I said, "I am presenting a fifty dollar check to anyone who guesses the name of the composer who wrote the work which is going to be heard. In case of a tie the prize will be divided. If no one guesses it it will be turned over to the school toward a worth-while project."

The performance began. During the twenty-two minutes that it lasted there was deep concentration. When it was over the ushers collected the voting slips. There were many names: Debussy, Ravel, Ibert, Poulenc, Albert Roussel, Jean Françaix, Marcel Dupré, Fauré, Chausson, Hindemith, Walter Piston, my wife Evangeline Lehman, and even myself (I have never written one note!). But no one even came near to guessing the identity of the author of that remarkable String Quartet in four parts; I should even say that admirable Quartet which can stand on its own if placed between those of Debussy and Ravel.

"I am so sorry," I commented in a doleful voice, "Still there was a good clue, for this long playing rec-

ord is for sale everywhere and I would have thought some students might have become acquainted with it. The name of the author is . . . Alec Templeton."

There was an outburst of oh's and ah's, for everyone knew the genial Alec, though nobody thought of linking his name to such a masterpiece.

Now let's apply the above to any student recital. The quiz number selected should be an easier one, of course, and Teacher could play it on the piano, thus avoiding the complication of securing record and record player. One of the Songs without Words by Mendelssohn for instance, or a Fantasiestück by Schumann, or a Chopin Mazurka, or one movement from Mozart or Beethoven, or anything on that order would be appropriate. This would promote curiosity among the pupils for better acquaintanceship with the repertoire, and from a practical standpoint it would insure the presence of the audience until the end. In fact, it would top the program with a fitting climax.

The prize? Anything connected with music would do: an Album of Piano Music, a small bust of Beethoven, one free lesson, or—last but not least—a one year subscription to ETUDE.

Why not try? I feel it will be a success.

### MORE ON THE "MIDDLE C"

Ada Richter, well known to Etude readers, sends some interesting comments concerning the controversial issue of the Middle C in early piano study. Says Mrs. Richter:

"I would not have you think I ignore Middle C in my Piano Method. I begin with the right hand on Middle C, but I prefer to have the left hand start immediately on the C lower. It eliminates the fault of dwelling too long on little melodies divided be-

tween the two hands, and also another fault which I consider important. With the Middle C approach (in both hands) the right hand reads C D E F G; the left hand reads backwards, C B A G F. The alphabet is no longer taught in the early grades as an aid to reading. Children cannot say it forward, let alone backwards, and a method that starts in this way I have found much too confusing. With the right hand on Middle C, the left hand on the C below, the child reads in natural alphabetical order: C D E F G in both hands, and I have found that he progresses twice as fast. Backward reading is introduced after a few pages, but not from page one."

All of which is very sensible, since it conciliates the logic of keyboard division and the practicability of identical finger action. This point, already illustrated by Armand Fété in his new Piano Method, is now confirmed by Ada Richter. It is capital to avoid any loss of time which could cause discouragement among young pupils.

### SOTTO VOCE

Regarding the interpretation of Chopin's works generally, would you tell me if the indication "sotto voce" must always be played with the soft pedal (*una corda*), for instance the Finale of the Sonata Op. 35, or the second section of the Mazurka Op. 63 No. 3. Also, how exactly must one play the famous "appoggiatura," as in the first measures of the Waltz Op. 64, No. 2? I would appreciate greatly your advice, since I am constantly at work on Chopin. G. B., Canada

For the use of the soft pedal your ear should be your guide. It all depends on the piano. Is its tone muffled? Very little soft pedal. Is it brilliant? Much soft pedal. There you are . . . (Continued on Page 60)

# DANCE

by Walter Terry

THE TAXPAYER'S MONEY used for toe dancing? A good many congressmen and a good many citizens would, undoubtedly, throw up their hands in horror at such a notion. Our President, however, thinks differently, for he knows that the art of dancing cannot and should not be dismissed by the use of deliberately caustic terms such as "fancy dancing," "toe dancing" or "hoofing." General Eisenhower is fully aware that a potent part of any plan to further American prestige and understanding abroad lies in an exchange of the arts, among them, dance.

To this end, the President asked for and received from the Congress an annual emergency fund of five million dollars, half to be used to aid American participation in trade fairs of international scale and half for aiding American artists and athletes in carrying our art culture and sportsmanship abroad. At first glance, this seems like rather a large sum but, in comparison with what the Soviet government spends on its cultural exportations, it is hardly a drop.

But, one may ask, what value is received in return for sending American artists abroad at the taxpayer's expense? First of all, it is necessary to realize that although art, to an unfortunately large number of Americans, is a luxury, to most other nations it is a part of a way of life, almost a necessity. In many lands, the arts receive government subsidy. In the United States, they do not.

It is not surprising, then, that our enemies have enjoyed considerable success in spreading the false word among others that Americans are money-mad, gadget-loving, cultureless barbarians. To those nations tottering in indecision between the Western concept of freedom and the propaganda lures of the communists, merely telling them about our cultural attainments won't suffice. They must see to believe.

It is the function of the State Department's International Exchange Program (recipient of a portion of the President's fund), which is administered by the American National Theatre and Academy, to see that worthy American artists are aided in carrying out international tours otherwise impossible to realize on their own limited budgets.

Applicants to the Exchange Program must present touring schedules, estimated budgets, booking contracts and the amount of financial help needed to carry out the project. Panels of experts representing the various arts pass on the merits of the artist, his program, his project. Then, if he is approved, financial assistance is recommended to the State Department and ANTA endeavors through its own agencies to extend the tour, whenever necessary, to areas where there is a critical need to enhance American prestige, to cement friendships, to counteract anti-American propaganda.

Reports on the success of the program have ranged from highly encouraging to unreservedly enthusiastic. In the (Continued on Page 45)



Don Liberto



(above) Martha Graham with Bertram Ross in "Night Journey"

(below) Alicia Markova in "The Merry Widow"







## ORGANIST'S PAGE

# The Music Committee Says "No!"

by Alexander McCurdy

THIS DEPARTMENT is in receipt of two communications from readers which are self-explanatory.

One organist-reader has been told by the music committee of his church that he is to play "no more Bach." Another says her church committee has instructed her to use only the harmonizations of hymns found in the church hymnal, and to use no more descants.

It does not take a mind-reader to guess what has been going on at both these churches. My sympathy is hereby extended to both my colleagues. I would hate to find myself in a similar predicament. On the other hand, if I were in such predicament, I would welcome the challenge; because I am pretty sure I could make both those music committees eat their words.

This does not at all mean that I disapprove of music committees. My experience of such committees has been that they are as a rule fair-minded people, and as often as not quite shrewd in musical matters without having had formal music training.

And as a matter of fact there are non-musical considerations as well as musical ones in playing a church service. Although not all churches insist upon conformity, if one finds himself a scoffer among the pious it seems good sense, as well as good manners, to suppress one's levity—at least while playing the service.

Now, the Prelude, when all is said and done, is mood music. It sets the stage for what is to come. Its function is to establish a mood of worshipful reverence, not to display the virtuosity of the organist. If listeners say, "What an impressive service," the organist has succeeded; if they say, "What brilliant playing," he has failed. A service is not the same thing

as a solo recital. The church organist ought to be both brilliant and self-effacing.

Some of our young organists, having read a book or two emphasizing the devoutness of the B Minor Mass and St. Matthew Passion, proceed to the unjustified assumption that everything with Bach's name on it is suitable for a church service.

In this they are mistaken; Bach could be secular, too. The D Minor Toccata and Fugue is an example. This is a piece of "storm music" of a type popularized by organist-composers in the seventeenth century. Thunder and lightning are vividly portrayed in the Toccata, while the pattering figure in the Fugue suggests raindrops. It is a wonderful piece of descriptive music; but I question whether Bach ever played it as a prelude at St. Thomas' in Leipzig.

Our correspondent says that rapid fugues, chorale preludes played fortissimo and fast-moving sections of trio sonatas put the committee in the mood to make its anti-Bach pronouncement. I fear that almost any committee would react that way if such pieces were played as often as they must have been in this case.

It has been pointed out here from time to time that the efficient organist ought to aim at stylistic variety, consistent with appropriateness. I don't believe every service ought to open with a prelude in slow time, played pianissimo. At certain seasons of the church year the feeling of praise should be emphasized. Here a prelude in quick time, played with full tone, is appropriate.

For variety's sake, it is a good idea not to play one composer exclusively. There is so much music of Bach which is beautiful and appropriate that one

could play a different Bach prelude every Sunday for several years without repeating; but why should old Bach wear out his welcome?

I think that if I were in the situation of the de-Bached organist, I would ask the music committee to reconsider its order. I would then invite them to the church to hear several preludes which I would like to play during forthcoming weeks.

These would include a number of Bach preludes—"Jesu, Priceless Treasure," "O God, Have Mercy," "I Call Unto Thee," "Hark! A Voice Saith," the Sonatina from "God's Time is Best," and, possibly, "In Thee is Gladness."

They would also include works of other composers, such as the Chorale of M. E. Bossi, the Chorale by Jongen, one or two of the Chorale-Improvisations of Titcomb and an antiphon or two by Dupré.

Thus having made the point that I recognized the existence of church music composers other than Bach, and having conceded that not everything Bach wrote is appropriate for every church, I am certain that harmonious relations would be restored. I have no doubt that it would be only a question of time before I would be playing the Fantasia and Fugue in G Minor—always providing it to be appropriate for that particular service.

The importance of having music which is appropriate cannot be emphasized too strongly. One often hears in church excerpts from oratorios which are totally out of place there. Works like *With Verdure Clad, It is Enough, Why Do the Nations Rage*, etc., are striking and effective when heard in context; that is, in a complete performance of the oratorio.

(Continued on Page 53)



## VIOLINIST'S FORUM

# New and Interesting Study Material

by Harold Berkley

THREE EXTREMELY interesting and varied books of violin music have recently come to my desk; they have impressed me so much that I want to pass the news on to the readers of this page.

The first to arrive was an attractive volume entitled "Vingt Préludes pour Violon" (Twenty Preludes for Violin) by Lucien Niverd, and published by Andrieu Frères in Paris. These Preludes, which were brought to my attention by Dr. Maurice Dumesnil, editor of the Teacher's Roundtable, are, in effect, twenty studies, each concerned with a different technical problem. But in no sense are they mere technical exercises. On the contrary, each is a composition of real musical worth. At least a dozen of them could well be played as unaccompanied solos on recital programs. Technically they range from moderately difficult to difficult. Their value lies in the fact that they can train students to play extended technical passages with musical expression. The ability to do this is always one of the signs of the true artist. These Preludes should soon be available in the U. S., and they deserve to become widely known here.

The second arrival on my desk was a "transcription" for violin and piano of the piano concerto in D minor by Bach, published by Volkwein Bros., Pittsburgh. I put the word "transcription" in quotes because it is the contention of James de la Fuente, the transcriber, and of Dr. Caspar Koch, who wrote the Introduction, that the concerto was originally for violin, and that Bach himself transcribed it for harpsichord. If this is the case, and impressive evidence supports it, then Bach can be credited with (to quote Donald Francis Tovey) "the greatest and most difficult violin concerto before the time of Beethoven." Great the music certainly is, and there is no questioning its difficulty whether it is played on the piano or the violin.

In fact, some of the difficulties of the violin solo part can be played more easily on the piano. But, as Joseph Szigeti pointed out in a recent talk I had with him, the same can be said for many passages in the Six Solo Sonatas and Partitas. Whether the concerto was originally for violin or for harpsichord is relatively a small matter—for a century and more it has been a standard work for pianists and now it can become a standard work for violinists.

The third book is "Violin Theory for Beginners" by Dorothy Croft, and published by the Southern Music Co., San Antonio, Texas. It is an exceedingly well-planned and attractive book which gives in fourteen "Lessons" all the elementary theory from the names of the notes on the lines and spaces, through the signatures and intervals, to major and minor scales and the Circle of Keys. The book is definitely *not* a method, but an accessory that can and should be used with any beginner's method. As the author says in the Preface, "This book is not intended to be an exhaustive discourse; rather, it is meant to serve as a basis for the individuality and the ingenuity of the teacher." The Lessons are definitely designed to allow the teacher to give free rein to his own ideas. Intended for the very young pupil, the book presents elementary theory by means of intriguing illustrative drawings and charts to be filled out by the student. It will surely become popular with the young fry.

## More Hints on Vibrato

"In the *ETUDE* for November 1952: 'Practice scales, giving at first five seconds to each note, then four, then three, and so on'. Do you mean to vibrate 5 times to each note of 5 seconds duration, then vibrate 4 times to a 4 second note, and so on? (2) What is the Viotti stroke? . . ."

Miss H. N., Nebraska

Let me quote part of the paragraph

from which your excerpt was taken:

" . . . But don't try to vibrate fast all at once. Let the development of speed be a gradual process. The best material for improving the vibrato is scales, for they require the use of all four fingers. Practice scales, then, giving at first 5 seconds to each note, then 4, then 3, then 2, and finally one second. *By this time you should be able to vibrate five times to each second.* But don't imagine you can acquire this speed in a week or two. The course of study I have outlined in a few words is likely to take two or three months. But be patient and stick to it—you will be glad if you do."

Notice the sentence I have italicized above: it implies that the vibrato has been steadily gaining speed, that the player who can vibrate only slowly (or who is rebuilding his vibrato) vibrates five times to a 5-second note, five times to a 4-second note, five times to a 3-second note, and so on.

One cannot, of course, be as pedantic and mathematical as this about the vibrato; the idea is merely to show how the vibrato can and should gradually increase in speed.

When the player can vibrate approximately five times to the second—and this is a good average speed—he should practice vibrating on sharply accented martelé strokes. This tends to increase the speed of the vibrato, giving additional brilliance to the tone. A vibrato of five oscillations to the second is generally satisfactory for most melodic passages, though when real intensity is needed more speed should be available. And for strong accents and brilliant chords—such as those in the last movement of the Bruch G minor Concerto—a rapid vibrato is essential. With patience it can be acquired. The so-called "Viotti stroke" is illustrated in Ex. A:



(Continued on Page 52)



# the *Timeless Turntable*

a most interesting review of the developments  
in the recording field since the coming  
of the LP era.

by HOWARD M. RHINES

IN 1948 the first important change since the middle twenties took place in the phonograph record industry: the advent of LP, or long-playing records providing up to twenty-five minutes of music on one side of a twelve-inch disc, playing at thirty-three and a third revolutions per minute, as opposed to the long established standard of seventy-eight RPM.

Over its approximately sixty year history, the industry has been subjected to very few basic alterations in the technique of recording the shiny black discs which so miraculously capture sound. The first important transition took place between 1900 and 1910, when the flat disc supplanted the fragile, difficult-to-duplicate wax cylinder. The next revolutionary change happened in the middle twenties, when the development of a practical microphone made possible recording by electrical impulse rather than by the vibrations of a column of air. In addition, the sound spectrum was widened, including hitherto impossible-to-record low and high frequencies.

Thus, no longer was it necessary for the vocal or instrumental artist to direct his efforts into the yawning mouth of a large horn, with no guarantee of anything but uncertain results. In the good old days of recording, the trial and error method was unavoidably the modus operandi.

With the development of the LP process, however, two especially interesting trends have resulted. First, a large volume of relatively "new" music has been made available. Works formerly considered too obscure or too limited in appeal have inevitably found their way into the catalogues of the numerous LP record companies. The need for extensive repertoire has resulted in additional responsibility falling upon the shoulders of harassed artist and repertory executives who must seek in ever-widening areas for additional material. As a consequence, we are treated to a feast of music of all types, eagerly consumed by the inexhaustible maw of LP.

Second, this phenomenon has also had a happy result for the collector of esoterica. Out of print, historically long neglected and musically important items from the days before electrical recording are also being re-recorded in increasing numbers, and, moreover, improved in the process. Now, the young Mary Garden can again be heard in a group of Debussy songs with none other than the composer himself at the piano. The brief early operatic career of John McCormack can be traced with ease, now

that the Victor company is opening and reappraising its vaults of priceless early recordings. Now, we can listen to the clarion voice of Francesco Tamagno, the creator of the rôle of *Othello*, operatic version. Is it true that the standard of operatic vocality has declined in recent years? Judge for yourself, aided by interesting LP reissues of rare recordings hitherto available only to collectors. You may further judge by means of individual LP records which combine the talents of contemporary artists with those of the legendary "Golden Age". Through a combination of happy accident and engineering skill, acoustically recorded sound actually improves with electrical amplification and reproduction.

Before LP, this area of exploration was necessarily confined to those fortunate enough to have access to zealously guarded collections of rarities. There are many such collections of early classical vocal recordings in this country, representing the halcyon days of the Metropolitan and Manhattan opera companies from the turn of the century, but, with the exception of an occasional broadcast of collector's items, the general public has had only limited opportunity to hear this wealth of fine, historically important music, superbly interpreted by artists whose talents are largely legendary at this point.

Certainly no discussion of the acoustical record era is complete without reference to Enrico Caruso. The great tenor formed an alliance with the Victor Talking Machine Company which endured from 1902 until his death in 1921. During those nineteen years, he made over two hundred recordings, ranging in musical type from Cohan's *Over There* to excerpts from masses and cantatas. Careful evaluation of this body of recorded literature has resulted in the repressing of representative items which reveal dramatically the change and growth in the great tenor's art and vocality from his first to last years as a professional singer of international reputation.

Modern recording is invariably done originally on magnetic tape, which permits liberal editing. Portions of several "takes" can be combined to make a perfect single recording. In the acoustical days, when the actual sound vibrations actuated a stylus which imprinted grooves on wax, no such convenience was available. Consequently, the singer of yesteryear sometimes made records of a single selection for release as many as

(Continued on Page 57)



etude—february 1956

No. 130-41159  
Grade 4

## Prelude

JULIA SMITH

Grazioso (♩ = 56)

PIANO

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ETUDE-FEBRUARY 1956

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*cresc. e poco accel.* *fz* *p* // *a tempo*

*p*

*cresc.* *f* *ff largamente*

*f* *mp* *p*

*p* *L.H.* *R.H.* *mp* *dim.*

*rit.* *pp* *poco a poco*

*cresc.* *ed - accel.* *ffz*



## The Elf Man's Serenade

JESSIE L. GAYNOR

PIANO

*mp* *mf*

R.H. L.H.

*poco rit.*

*a tempo*

R.H. L.H.



## Long, Long Ago

T. H. BAYLEY  
transcribed by Stanford King

**Moderato**

*p*

from "Studies on Famous Tunes" by Stanford King  
© Copyright 1955 by Theodore Presser Co.

*mp*



## Dancing on Skates

(Waltz)

Secondo

OLIVE DUNGAN

*With a lilt*

Piano *p*

*a tempo*  
*rit.*  
*p sempre simile*

*mp* *mf*

*mf*

## Dancing on Skates

(Waltz)

Primo

OLIVE DUNGAN

A. S. C. A. P.

*With a lilt*

Piano *p*

*a tempo*  
*rit.*  
*p*

*mp* *mf*

*f*



# Secondo

3 2 1 5 2 3 4

*dim. e rit.*

1 2 1 2-1 5

*a tempo*

*p*

2 5

*a tempo*

*rit.*

*p*

2 5

*f*

*mf*

2 1 5

*a tempo*

*pp*

*poco rit.*

1 2 4 1 2 4 1 4 5 3 5 1 2 4 5

# Primo

4 1 3 2 5 1 4 2

*dim. e rit.*

1 2

*a tempo*

*p*

4 1 3 5 2 1 2-1

*a tempo*

*rit.*

*p*

2

*f*

*mf*

1 3 2-1 2 3 1

*pp*

*poco rit.*

*a tempo*

2-1 8



## New Day

Words by Grace Bush

OLIVE DUNGAN

A. S. C. A. P.

**Brightly, with a happy feeling** *poco rit.*

Voice

Piano *ff* *poco rit.*

*f*

God turns each morn-ing a new page for me, And says, "See here, my

*cresc.*

child, a new-born day! Glo - rious and shin - ing!

*cresc.*

Glo - rious and shin - ing! Take it and use it well!

Put far be - hind thee yes - ter - day's dark thoughts, its

*poco rit. a tempo*

fail - ures, its vain stum-blings and its griefs! The

*poco rit. a tempo*

**A little faster**

rob - in's song rings a bright bu - gle call To rouse thy



*A little slower* *with exaltation*

slum - bring heart! \_\_\_\_\_ A - rise, my child!

*with determination*

And set thee forth with daunt-less cour-age still! \_\_\_\_\_

*poco rit.* *with wonder and conviction*

One day may change the face of all the world! One

*poco rit.*

*cresc.*

day, lived fear-less - ly, thy hand in mine, \_\_\_\_\_ Shall con - quer all

*cresc.*

*fz* *A little faster* *with exaltation*

things and make them thine! \_\_\_\_\_ One day! \_\_\_\_\_ One glo-rious

*Slower*

day! A - rise, my child! \_\_\_\_\_



## March of the Cub Scouts

LOUISE CHRISTINE REBE

With spirit (♩=132)

## THE BAND'S EQUIPMENT

(Continued from Page 19)

family as the tuba or French horn. In our selection and recommendation of equipment to be used by our bandmen, we must realize that we are making decisions of paramount importance, particularly since our choice of instruments not only affects the musical standard of our bands, but, of more importance, the development of the students to whom the instruments have been assigned.

Frequently we have the situation whereby large expenditures of funds have been made for the purchase of fine instrumental equipment, only to discover that little or no heed has been given to its maintenance and preservation. This is particularly true of instruments such as the double reeds, tuba and tympani. The neglect of such repairs can often be attributed to the high cost of maintenance as well as the difficulty one encounters when seeking the services of highly skilled repairmen of these specific instruments.

We are all aware of the problems of keeping such instruments in proper playing condition and how easily their mechanisms can be damaged. Woodwinds require unusual care and bandmen who are issued these instruments should immediately be made aware of

their responsibilities in taking proper care of them. This is no mean assignment, and will demand considerable attention of all the parties concerned.

It is imperative that every instrument be inventoried, insured, and identified. The date of purchase and all repairs should be accurately recorded. The maintenance of a complete and up-to-date inventory, although not an easy assignment, is a dire necessity if we are to administer our responsibilities in the proper manner. Following is a duplicate of an instrument contract which is required of every student who is issued an instrument by the equipment department of the University of Michigan Bands:

## UNIVERSITY OF MICHIGAN BANDS

Ann Arbor, Michigan

## INSTRUMENT CONTRACT

Instrument \_\_\_\_\_  
 Serial No. \_\_\_\_\_  
 Finish \_\_\_\_\_  
 Mouthpiece \_\_\_\_\_  
 Ligature \_\_\_\_\_  
 Lyre \_\_\_\_\_  
 Make \_\_\_\_\_  
 Model \_\_\_\_\_  
 Case No. \_\_\_\_\_  
 Mouthpiece Cap \_\_\_\_\_  
 Other Accessories \_\_\_\_\_  
 Condition \_\_\_\_\_  
 Replacement Value \_\_\_\_\_

## STATEMENT OF RESPONSIBILITY:

I, the undersigned, have received the instrument described above, and agree to

return it in the same condition, exclusive of the depreciation of normal wear, at the end of the current semester.

It is understood that in case of loss of this instrument I will pay the full value listed above to the School of Music Wind Instrument Department, and in case of damage, I will pay for necessary repairs as ordered by the Wind Instrument Department.

I agree that I will not permit this instrument to be used by anyone but myself, and that I will not leave it where it might be used by others.

I understand that I will furnish my own accessories for use with this instrument.

I understand that no grade will be given to me in the course elected until this instrument has been returned and this contract cancelled by an authorized member of the Wind Instrument staff.

I understand that this instrument is supplied for my use as a convenience to me and not as an obligation of the School of Music because of any course election. I further understand that any violation of this accepted responsibility as determined by the Wind Instrument Department will forfeit the privilege of using this instrument, and that the instrument must be returned at any time upon demand by the Wind Instrument Department.

DATE: \_\_\_\_\_  
 COURSE ELECTED: \_\_\_\_\_

Signature of Student \_\_\_\_\_

Address of Student \_\_\_\_\_

Telephone No. of Student \_\_\_\_\_

Signature of Wind Instrument Department Staff Member Authorizing This Contract \_\_\_\_\_  
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of this date: \_\_\_\_\_  
Signature of Authorized Wind Instrument  
Department Staff Member.

When purchasing equipment, the astute buyer will recognize and give consideration to the problem of depreciation. Woodwinds, in general, not only are more costly in their original purchase and more expensive in their repairs, but depreciate more rapidly than do other musical instruments. It is simply good business that we be aware of the depreciation rate of all our equipment and be prepared financially to meet the costs of replacements when necessary. (To be continued next month)

## CONTEMPORARY MUSIC IN THE PIANO CLASS

(Continued from Page 21)

*Pioneers*; Aaron Copland (Carl Fischer) Demonstrates the non-vibrational use of the piano by striving for a harsh, percussive quality of tone; rhythmic interest in paramount through the use of irregular meter (7/8 time signature), displaced accents and a dialogue between treble and bass voices around a tonal center, E-flat.

13. *Prelude Op. 38, No. 2*: Paul Cres-

ton (Six Preludes—Leeds)

One of six studies featuring various metric and rhythmic problems; composer calls this an example of regular sub-division in which the left hand is felt in six, the right hand in four; beautiful, longflowing line characterizes the melody.

14. *Lucioles*: Ernest Bloch (G. Schirmer) An interesting study in mixed meter of six, seven, nine, five, eight beats to the measure; the effect is to break down the tyranny of the bar line.

15. *Pe Loc*: Bela Bartok (Rumanian Folk Dance—Boosey) Stamping Dance. Translation is: "on the spot." Rather slow with a steady step and a melody notable for small intervals (Hungarian minor); like bagpipe music.

16. *Maruntel*: Bela Bartok Quick Dance. A fast dance using very small steps and movements; combined use of Lydian and Mixolydian modes; lively, syncopated rhythm getting faster and wilder to the very end.

17. *The Bell*: Howard Hanson (Carl Fischer)

This graceful flowing music is based on a fragment of a theme from the composer's Fourth Symphony; throughout the piece the repeated tone "E," marked with an accent, should sound like the tolling of a bell; two modal scales are used, the Aeolian (natural minor) and the Dorian, with the melodic line vacillating between both scales.

18. *Grievin' Annie*: Douglas Moore (Carl Fischer)

Music suggestive of the American folk-ballad; uses minor thirds in accompaniment to add mournfulness to the piece.

19. *Sentimental Melody*: Aaron Copland (Carl Fischer)

Written in the jazz idiom which features a blues theme in bitonal treatment.

20. *Piezas Infantiles*: Alberto E. Ginastera (Argentina) from "Latin-American Art Music for the Piano"—Schirmer.

The three pieces are based on nursery tunes of the Platte River region, which are mostly Spanish in origin, and have been rooted in Latin America for centuries. Ginastera's settings are extremely dissonant; the writing is basically bitonal in which the melodic line is doubled in seconds, fourths (singly and superimposed), unrelated triads and sevenths; very rhythmic and gay.

THE END

### ILLUSTRATION CREDITS

9, 10—French Government Tourist Office  
14—Mats Holmstrand  
23—Rad Bascone, Arnold Eagle

## DANCE

(Continued from Page 23)

dance field, which I will, of course, stress in these columns, Americans have done a superlative job in bringing the vitality and unequalled range of our dance culture to the attention of others.

Jose Limon and his company, representing America's modern dance, were the very first to travel abroad under the auspices of the Exchange Program. In their South American appearances, Mr. Limon and his colleagues stirred the enthusiasm of workers (some admission-free performances were given) as well as of intellectuals and even those publications usual highly critical of America were wholehearted in their approval of this particular American export.

European tours by the New York City Ballet and The Ballet Theatre (the latter recently returned from a successful South American tour) aroused such favorable response that both companies will set out again later this year, one taking a North European route, the other, traveling through the Mediterranean lands and into the Middle East.

In the Orient, where America has a battle on its hands to convince the heirs to rich and ancient cultures that the New World has cultural as well as material wealth, the value of the Exchange Program is inestimable. Martha Graham and her company have taken a repertory of ten productions to a dozen Eastern lands, from Japan and Indonesia, through India to Iran. And Tom Two Arrows, a full-blooded Onondaga Indian, is currently carrying to India, Indonesia, Burma and Pakistan the dance lore, music and crafts of his people.

What have been some of the local responses to visits from American performers? In Manila, a newspaper referred to the entire Exchange Program with unqualified approval, noting that "Europeans and Asians who were inclined to regard American pretensions to culture with something akin to skepticism, now have a healthy respect for the excellence of American art and artists. They have also learned to regard America in a new light and to look upon her not only as a source of economic aid but also as another rich reservoir of art and culture."

And in Japan, audiences, students and critics responded with enormous enthusiasm to the dancing of Miss Graham and her company. In referring to the men dancers of the company, one newspaper said, "We have never seen such a vigorous and majestic dance by male dancers since the visit of Denishawn 30 years ago." Further comments included, "In Japan, her art was fully understood and appreciated" and "we saw the highest form of dance as a theatrical art."

One could go on and on with quotes

from the foreign press all over the world on the interests, the enthusiasms, the healthy controversies generated by American dance and dancers abroad. But it is clear, I think, that American dance has proved itself to be not merely a luxury, not merely a form of entertainment, not simply a high-hat activity of interest to the few but, rather, a natural resource of which America should be proud.

Through our dances, which impose no barrier of tongue, our neighbors in other lands will surely discern our innocence and kindness as well as our strength and efficiency, our respect for heritage as well as our free espousal of new ideas. The non-conforming modern dance could only arise in a nation in which the individual is a free agent and the classical ballet could only grow in a land which really treasured the arts.

I think it quite likely that "Day on Earth," with its testament to the dignity of man; the exuberance and sweep of "Rodeo," "Billy the Kid" and "Fancy Free"; the tender memories of love and fortitude and faith in "Appalachian Spring"; the classical brilliance, the haunting mood of "Serenade"; "Age of Anxiety," with its quest for faith in the face of universal turmoil; the great, heroic drama of "Night Journey"; the ritual beauties of American Indian dance and the many other dance works which have gone and will go to other parts of the earth, will help to reveal the heart and mind of America to those who have doubted their existence.

### DANCE HIGHLIGHTS

For New Yorkers, the 1955-'56 season has represented the busiest dance year on record. The Sadler's Wells Ballet from England played a long engagement at the Metropolitan Opera House and our own New York City Ballet had a run at the City Center which extended from early November to the New Year. A Spanish dance invasion had both Antonio and Carmen Amaya and their companies performing much longer than originally planned and the veteran Escudero making his farewell with a performance at Carnegie Hall.

For Broadway, the ethnic dance was represented not only by exponents of

Spanish dance but also by Katherine Dunham and her company in dances of Brazil, the Caribbean and the United States and by the Azumka Kabuki Dancers and Musicians from Japan.

The Metropolitan Opera also produced a new ballet (the second in two years), Zachary Solov's "Soirée," and Ruth Page brought her company from the Chicago Lyric Theater, with Alicia Markova as guest ballerina, to let New York see two new Page ballets, "The Merry Widow," based on the Lehar operetta, and "Revenge," derived from Verdi's "Il Trovatore."

A high point of the season was the appearance on color television (NBC-TV, Producers' Showcase) of the Sadler's Wells Ballet in a ninety-minute version of the full-length "The Sleeping Beauty." The space-limiting qualities of television were apparent in the ensemble scenes and a ridiculous introductory playlet detracted from the event itself, but the performance of Margot Fonteyn in the title part, the expert dancing of soloists and corps and the straight and simple camera work made this an occasion to remember.

As to dance in general on television, it continued to serve in a contributory capacity for variety shows with a tendency on the part of sponsors and producers to alternate between cutting down on dancing and relying on its vitality. Ironically, shortly after reports came that Don Liberto, chief dancer and choreographer for the daily Robert Q. Lewis Show (CBS-TV), would be relieved of his duties, "TV Star Parade," one of the major magazines in the television field, announced that Mr. Liberto had been voted, by participants in a contest it had conducted, as the Top TV Find for 1955 (Male Winner). Incidentally, this was not a dance contest. All performing categories were at stake and Mr. Liberto, a dancer, won over all his male rivals.

These are but a few of the highlights in a wintertime dance season which has verified the fact that in a few short years dance in America has grown into a million-dollar-plus enterprise no longer the cultish province of the few but a popular and increasingly appreciated and understood form of art and entertainment. THE END

## DANCE

### A New Column For Etude

With this article by Walter Terry ETUDE is pleased to present a new column devoted to the Dance. With the great increase of interest in the dance art during the past few years, ETUDE feels that its readers will welcome this means of being kept informed on the latest developments in this form of the Arts.

Walter Terry, editor of this column, is well qualified for the position. He is the author of several books on the dance, is a lecturer and for some years has been dance critic and dance editor of the New York Herald Tribune. He has contributed dance articles to leading magazines.

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Gluck: *Ballet Suite No. 1* (Arr. Mottl)  
Grétry: *Ballet Suite* (Arr. Lambert)

The multitudes who abhor ballet but adore 18th and 19th century ballet music will make a best-seller of this release. The Gluck medley, leaning heavily on the *Dance of the Blessed Spirits*, may seem a little tired, but Constant Lambert's Grétry suite will elate admirers of *Giselle*, *Sleeping Beauty* and *Gaité Parisienne*. Ballet-veteran Robert Irving leads the New Symphony Orchestra of London in spirited performances realistically reproduced. (London LL 1234)

Bocherini: *Four String Quartets*—*Op. 1, No. 2; Op. 40, No. 2; Op. 58, Nos. 2 and 4*

The reviewer's problem is what to praise most about this disc; the fresh charm of four Boccherini quartets not previously recorded, the intimate closeness to the music of the excellent New Music Quartet, or the warmth of Columbia's superb sound. (Columbia ML 5047)

Mozart: *Die Zauberflöte* (The Magic Flute)

This is a good performance, if not the best imaginable. The famed Vienna Philharmonic Orchestra and Vienna State Opera Chorus are definite strengths. Wilma Lipp (*Queen of the Night*), Hilde Gueden (*Pamina*), Walter Berry (*Papageno*), Emmy Loose (*Papagena*) and Leopold Simoneau (*Tamino*) handle their rôles satisfactorily, but Kurt Böhme's voice is too dry for an effective *Sarastro* and Karl Böhm's baton is merely adequate. Inclusion of the complete vocal score without extra charge is sensible buyer bait. (London XLLA 33)

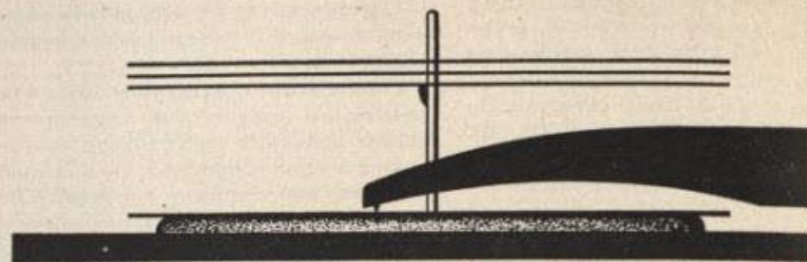
Ravel: *Piano Music* (Complete)

Even mediocre music would sound good to a record enthusiast handling this attractive collection of the complete piano music of Maurice Ravel. But there is nothing mediocre about Vlado Perlemuter's interpretations or Vox's reproduction. A pupil of Ravel's, Perlemuter proves his understanding of the style as well as his mastery of the technical difficulties involved. For the two concertos, Perlemuter plays with the Concerts Colonne Orchestra of Paris conducted by Jasha Horenstein. (Vox DL 153, 3 discs)

Mozart: *The Abduction from the Seraglio*

Decca is doing American music lovers valiant service by importing Ferenc Fricsay's recordings for *Deutsche Grammophon*. All of this conductor's Decca discs have been good, most of them excellent—as is this German performance of a minor Mozart opera. Rita Streich is superb as *Blonda*, and the other leads also give sterling demonstrations of Mozart style: Maria Stader (Con-

# new records



reviewed by Paul N. Elbin

stanza), Ernst Häfliger (*Belmonte*), Josef Greindl (*Osmín*), and Martin Vantin (*Pedrillo*). The RIAS Symphony and Chorus are more than adequate. (Decca DX-133, 2 discs)

Liszt: *Piano Concertos No. 1 in E-Flat Major, No. 2 in A Major*

Wilhelm Kempff tears no passion to tatters in these concertos, but who does these days? He fondles lyric passages devotedly, while conductor Anatole Fistoulari (the London Symphony) sees to it that dramatic sections are not unduly minimized. Though the E-Flat Major concerto drags somewhat, these performances, especially the A Major, represent music-making of high order brilliantly reproduced. (London 1072)

Lalo: *Symphonie Espagnole, Op. 21*

Russian violinist David Oistrakh, French conductor Jean Martinon, and the English Philharmonia Orchestra have given us the best sounding *Espagnole* on records. Included, happily, is the usually omitted *Intermezzo*. Angel's uncrowded grooves are distortion-free from bottom to top. (Angel 35205)

Clementi: *Keyboard Sonatas*

Vladimir Horowitz and RCA Victor have launched this Clementi piano disc with all the earmarks of a crusade. "Good enough for Beethoven—Good enough for us" is the spirit of a splendid disc holding crisp, clear, vital readings by Horowitz of three Clementi sonatas: G Minor, Op. 34, No. 2; F Minor, Op. 14, No. 3; F-Sharp Minor, Op. 26, No. 2. (RCA Victor LM-1902)

Puccini: *Madama Butterfly*

Every star in this galaxy may be classified as first magnitude: the orchestra and chorus of La Scala, conductor Herbert von Karajan, Maria Meneghini Callas (*Butterfly*), Nicolai Gedda (*Pinkerton*), other soloists assembled at La

Scala, and Angel sound. To hear this recording on genuine hi-fi equipment is virtually to live, love and die with Butterfly. (Angel 3523C, 3 discs)

Mozart: *Piano Concertos, K. 271, 466, 488*

*Rondo in A Major, K. 386*  
Listening to Clara Haskil's piano work with the Vienna Symphony in these Mozart compositions evokes such adjectives as delicate, gracious, elegant. More than Paul Sacher and Bernhard Paumgartner, the two conductors with whom she plays, Miss Haskil holds Mozart firmly to the classic mold. The net result should win favor with confirmed Mozarteans. (Epic LC 3162, 3163)

Schubert: *Die Winterreise*

Singers who can do justice to this song cycle do not abound in any generation, much less in ours. Hans Hotter, German baritone, has the vocal resources, if not the imagination of a Lotte Lehmann or a Gerhard Hüsch. Gerald Moore interprets so perfectly at the piano that his art becomes almost distracting. Soundwise, Angel has managed an ideal blend of singer and accompanist. (Angel 3521, 2 discs)

Brahms: *String Quartets, Op. 51, Nos. 1 and 2; Op. 67*

Haydn: *Quartet in E-Flat Major, Op. 33, No. 2*

Brahms' quartets are not in oversupply on discs. Even if they were, this superlative reading by the Budapest String Quartet would be welcome. Messrs. Roisman, Gorodetzky, Kroyt and Schneider, playing at the Library of Congress, have added another definitive reading to their collection of successful recordings. Haydn's "Joke" Quartet, rounding out the fourth side, provides effective contrast. (Columbia SL-225)

(Continued on Page 47)

## Harpichord Music

Two companies have lately released interesting discs for harpsichord enthusiasts. Vox's contribution (PL 9270) highlights Jan Pieters Sweelinck (1562-1621). Helma Elsner, well known in the USA through her numerous discs, invests a varied Sweelinck program with authority and deserved significance. Unicorn's offering (LP 1010) bears the title "History of the Dance Form," but is limited to Allemandes and Minuets of olden time discreetly played by Erna Heiller.

Harris: *Fantasy for Piano and Orchestra*

*Abraham Lincoln Walks at Midnight*

M-G-M deserves credit for this composer-supervised recording of two late Roy Harris works, the former played by pianist Johana Harris and the M-G-M Symphony conducted by Izler Solomon, the latter performed by Nell

Tangeman, mezzo; Johana Harris, piano; Samuel Thaviu, violin; Theo Salzman, cello. Except that the words of Vachel Lindsay's poem are mostly lost in the performance, both recordings are successful. (M-G-M E3210)

Paganini: *Concerto No. 4 in D Minor*  
*Concerto No. 1 in D Major*

The D Minor Concerto for Violin and Piano was played once by Paganini (in 1831) and was not heard again until 1954, when the newly-discovered score was played by Arthur Grumiaux and the Paris Orchestre des Concerts Lamoureux under Franco Gallini, the musical forces responsible for this historic record debut. The finest of available Paganini concertos, the D Minor is splendidly performed. The D Major, played by Herman Krebbers and the Hague Philharmonic conducted by Willem van Otterloo, is not tossed off with any excess enthusiasm. (Epic LC 3143)

THE END

## AFRICAN MUSIC FROM THE SOURCE OF THE NILE

(Continued from Page 8)

pattern, with a leader and a chorus, a style which is typical of all Africa and also of American Negro folk music. The melodic aspects of the songs are simple, but the rhythms are complicated by an abundance of syncopation and off-beat phrasing. There are many kinds of songs: religious and ceremonial, war and work songs, game songs, songs which are part of folk tales, odes and lyrical songs. Baganda musical culture is indeed primitive only in a mechanical sense. It has features, such as rhythm, in which it overshadows the music of Western civilization; it has an abundance of instruments, unique and varied; and it certainly plays a greater part in the lives of the Baganda than its civilized counterpart in ours. Each piece of music accompanies some activity, each has an integral function in the culture.

Mr. Kyagambiddwa presents his material in an interesting way, but he often seems unaware of the scientific research in African music which has preceded his. The comments are useful when they show his intimate knowledge of the musical culture which only a native can have; when they are theoretical and comparative they show the author's isolation and the gaps in his background. The first portion of the book gives a survey of the history of Africa in general and of the Baganda in particular, of the philosophy of the tribe, of African

music and the theoretical aspects of Baganda music, all in 23 pages. So little space for such great areas of knowledge has made inevitable some over-simple and brash statements. Another unfortunate aspect is the insertion, into academic and descriptive narrative, of emotional utterances like "Lie down, bruised Africa, lie down and for centuries sleep the sleep of the sick, until your wounds heal" (p. 17). The book suffers also from the presentation of Roman Catholic doctrine and church history where they are not relevant.

All of these objections are minor, however, compared to the great service which the book renders. Words have been used to describe African music all too often without musical examples, and the notation of such music, from live or recorded performance, takes much training, discipline, and immersion into the style. The 162 examples are a significant addition to scholarly literature, and they are presented so that the general musician and the layman can get a clear picture of at least one style in a musically fascinating continent. Finally, the publisher is to be congratulated on bringing out such an elaborate work at a very reasonable price. He has accomplished it by offset printing, a method which publishers of scholarly musical material might well consider making a general practice. Frederick A. Praeger \$4.50

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# A Teacher's Doctrine

An interview with—Jacob Neupauer

Secured by Theresa Costello



FROM TIME to time, I have discussed with many outstanding accordion teachers the various approaches to teaching and learning and the many problems confronting them in their profession. The approaches have been many and diverse and all most worthy of discussion. One interview that particularly interested me was the one set forth by Mr. Jacob Neupauer, faculty member of the Philadelphia Musical Academy, who said that no matter what system an accordion teacher follows, the golden inscription "Slowly-Correctly" should be the constant motto. "Slowly-Correctly", he emphasized, is a directive which applies not only to the accordion student, but to the parent, teacher, and professional musician alike. This inscription should be used as a valuable reminder and placed conspicuously in one's practice room at home.

Aside from the importance of acquainting the beginner with the names and values of notes, position of the accordion, the tension of bass strap, the necessity of a back strap, function of bellows, position of right and left hands, he should be taught the value of an exact approach to his musical career. Since it is a natural tendency for many people to try to accomplish the most in the shortest possible time, exactness suffers a great deal in the progress of the growing musician. For that reason, we find it necessary for the teacher and for the parent to guide the pupil in a manner which will prevent the future musician possessing the idea that he has the ability to play difficult works before he really can do so. Needless to say, the young student who applies himself to thinking out each measure, note and time valuation, and who observes the fingering, the application, and then applies this effort to his

exercises, or to the composition, will learn to perform correctly. Speed will come eventually if he practices "SLOWLY-CORRECTLY."

It has been my experience that a good student will occasionally arrive poorly prepared for his lesson. "Lack of time" is the usual excuse. Other than illness, there should be no excuse. Therefore, the student must be made to realize that the fault did not lie in the limited time available for practicing but rather in the improper application of practice during that specified time. Undoubtedly, the student did not practice his lesson "SLOWLY-CORRECTLY." It is much better to play four measures correctly than to scan unintelligently the entire number.

Do you have a definite system of overcoming a difficult passage? A most successful procedure is to start slowly on a familiar phrase with both hands and stop on a strong beat of a known passage. For example, if one measure in a composition presents a problem, it is advisable to start with the last beat of the previous measure and continue to the first beat past the troublesome measure. This following measure should be one that is either mastered or presents less difficulty so that your entire body, mind, and fingers have a feeling of complete relaxation. The same method may be applied to working out the interpretation of a melodic phrase.

In this case, the bellows of the accordion play a major part. It is therefore necessary not only to practice slowly, but quietly, in order to achieve proper control of the bellows at all times, whether the phrases are long or short. Familiarity with this technique will enable the accordionist to play the composition correctly at the required tempo. This system proves not only an asset in proper

interpretation but also assists the performer to become better acquainted with all the possibilities and functions of his instrument.

Since the accordion is a free reed instrument and uniformity in response is perfected as closely as possible by the manufacturers, it still remains the responsibility of the performer to know each reed and note so well that he can feel the exact quality and response to acquire evenness and uniformity in density and tonal quality.

While the subject is not confined to technical application, we shall omit discussion of particular principles and adhere strictly to general application; thus, exactness in interpretation is accomplished when the performer prepares his composition at one-half the required speed. Here he has time either to strengthen or lighten his accents, staccatos, legatos, crescendos and decrescendos etc. and to develop a real sense of feeling for each note. With this process, the touch of his fingers, whether it be the tips or cushions, will expressively denote a purpose. In addition to the benefits derived, the performer becomes aware of the breath marks, the phrasing, and the interpretation of each melodic contour.

The ability to interpret the proper meaning lies deep in the emotional channels of our heart and the understanding of its expressiveness through the intellect of the individual. The artist should realize fully that correct emotional and well-balanced interpretations are not possible without the proper training of individual fingers, wrists, arm, mind, and body.

In order to convey a message properly with the correct meaning and phrasing, the player must have a clear understanding of what he wants to present, and have complete control of his vocabulary whether it be gram-

matical or musical. Then only can his technique, no matter how well developed, carry a message within its own limitations. The task for the teacher is to know these limitations, and, if necessary, develop their functions so that he will be able to make the most of them in the proper vein.

As a matter of comparison, an individual in the field of public speaking must have proper control of his grammar, understand his language, have a broad vocabulary, and know the meaning and the use of exclamations, quotations, sentences, phrases; he must have complete knowledge of his subject. Likewise, the pupil, having command of his instrument with thorough technical facility, must apply this as a servant to his aims of proper interpretation.

Next to his parents, the music teacher is the closest friend to the student. He is responsible not only for instructing, but for actually molding his character and stature. He is a constant guide and counselor. The music teacher is pre-

pared to labor continuously as an inspiration to his students. He never retracts the idea that his is a calling of service to others. It is his obligation to develop new means for creating enthusiastic stimulation for each student, for it is through this medium that the process of learning becomes effective. No matter how well material is presented in a book of instruction, it is necessary to have oral explanation. This personal interest and guidance will definitely assure a clear understanding, acceptance, and willingness on the part of our potential artist.

Although a teacher may have a certain system in mind, it is obvious that a teaching method must be flexible and elastic enough to meet any problem. This method of instruction will produce musicians who are different from one another according to their own capabilities. We are not interested in producing a prototype student who would be trademarked as a product of the "Same-Method-Machine." THE END

## WORLD OF MUSIC

(Continued from Page 9)

**Manfred Bukofzer**, musicologist and music department chairman at the University of California, Berkeley, died in Oakland, California on December 7. He was 45 years of age. Although earlier music was an intensive specialty of his, "Music in the Baroque Era" is probably Mr. Bukofzer's most popular and widely-read book. He was a native of Oldenburg, Germany.

The **American Bandmasters Association** will hold its twenty-second annual convention in Santa Fe, New Mexico, March 7-10. Five New Mexico bands, one from Texas, and the U.S. Air Force band, conducted by Col. George S. Howard, will participate along with prominent guest conductors.

The **Coonamessett Music Society** will offer the first Frances Anita Crane Music Award of \$500 this spring. The award, which provides a scholarship for one year's study at the New England Conservatory, will be open to any music student showing exceptional promise and graduating from any High School on Cape Cod, including Wareham. Anyone who wishes to subscribe to the Crane Award may address the Coonamessett Music Society, Box 145, Woods Hole, Mass.

"The Bohemians," New York's famous music club, held its annual dinner and musical program for the benefit of the Musicians Foundation at the Hotel Plaza, January 29, with Artur Schnabel as the guest of honor. The Musi-

cians Foundation gives financial aid to musicians in distress through illness, old age and other causes. Application for aid may be made to Clyde Burrows, Secretary, 131 Riverside Drive, N. Y., N. Y.

The **Tucson Symphony**, which premiered Tcherenpin's Concertino for Kettledrums and Orchestra last year, has scheduled works by Bloch, Bartok and Honegger this season. Directed by Frederic Balazs, the Symphony has specialized in such unusual events as a performance of Miklos Rozsa's Junglebook, a Vivaldi cello concerto and Honegger's "King David." Ulysses Kay has appeared as guest conductor of his own works, and each concert averages about one American work, according to Mr. Balazs.

A copy of the Köchel-Einstein Mozart Catalogue (Edwards reprint of the third edition with supplement, 1947) is needed for research. Anyone in a position to provide help may write to Box 484, Grand Central Station, N.Y.C. 17.

The **Hunter College Opera Association** will produce Daniel Auber's "Fra Diavolo"—first performed in 1830 at the Paris Opera Comique—in May. John Gutman has been commissioned to write a new English text. William Tarrasch will conduct and Rose Landver will produce this first revival of "Fra Diavolo" in New York City since 1911, when it was performed by the Metropolitan. THE END

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## ORGANIZATION WITHIN THE SCHOOL ORCHESTRA

(Continued from Page 17)

The director and his student staff can carry on with excellent results when such planning includes:

1. *All problems related to public appearances.* If students are included in the planning for public appearances there is a far greater chance for success of the appearance.
2. *Plan for all matters that pertain*

*to student welfare.* If a committee consisting of the secretary and one or two section leaders (string or wind) is responsible for checking why students are absent and follow-up by sending get-well cards or some type of reminder cards so that from the least experienced to the most important member no one

is slighted, a high degree of loyalty and spirit should be developed.

3. *Plan for the social activities of the orchestra.* "All work and no play" has long been known to require attention for a smooth-running group. In the school orchestra at least one social event each month can produce individuals who will boost and work hard for the organization. In addition to the common interest and enjoyment of making music at rehearsals and concerts, youthful musicians all enjoy trips and parties that provide for extra social experiences with their team mates.
  4. If there is an *awards plan for student letters or pins*, of course the student staff will be used to help administrate the effective use of this plan. When the award really carries weight with all students because it represents a high achievement and an outstanding contribution to the organization, it is a reflection of the respect and support of the student leaders of the group.
  5. *All student problems*, those of general school interest, as well as those which have particular significance to the orchestra, should be considered by the student staff.
- The student staff for a fully matured school orchestra development should include enough students to fulfill the duties of the previously mentioned posts as follows:
1. *Quartermasters*—one each for strings, woodwinds, brasses and percussion.
    - a. Appointed by the director after tryouts.
    - b. Responsible for issuing and collecting the school instruments and maintaining a record of the condition of each school instrument.
    - c. Keeps the director informed of all repair and replacement needs.
    - d. Helps supervise the school equipment on all trips.
  2. *Music Librarian(s)*
    - a. Appointed by the director after tryouts.
    - b. Catalogs and files all new music.
    - c. Repairs worn or torn music and keeps all music not in use in correct order in the files or on the shelves.
    - d. Prepares folios for rehearsals and concerts following carefully all requests of the director.
    - e. Checks out and in all music for individual members for home practice.
    - f. Keeps the index file for the library up-to-date.
    - g. Keeps director informed of mu-

sic needs for replacement or added parts.

3. *Keeper of Uniforms*
  - a. Appointed by the director after try-outs.
  - b. Responsible for issuing and receiving uniforms.
  - c. Keeps an up-to-date record of the condition of each part of the uniform.
  - d. Helps at all uniform inspections.
  - e. Keeps director informed of uniform replacement needs.
4. *Prop Crew*
  - a. Appointed by the director after try-outs.
  - b. Responsible for correct setting-up (chairs and non-musical equipment) for both rehearsals and concerts.
  - c. Responsible on trips for all equipment.
5. *Secretaries*—one for each rehearsal period.
  - a. Appointed by the director after try-outs.
  - b. Checks attendance at each rehearsal and concert.
  - c. Sends notes of appreciation for the group after fine performances are made.
  - d. Helps keep the scrapbook up-to-date.
  - e. Helps keep the bulletin board in the best appearance.
  - f. Takes her turn on welfare committee.
  - g. Helps director with publicity for press notices and concert announcements.
6. *Student conductors*—one for each rehearsal period.
  - a. Selected by students from candidates who are members of the conducting club.
  - b. Secures from director and places on blackboard, rehearsal-order of numbers to be used.
  - c. If director is busy, he should be prepared to start the rehearsal "on time."
  - d. Conduct the group in director's absence or as instructed by director, either in rehearsal or in public.
  - e. Responsible for any duties that an elected student-president of a group might be expected to execute.

In a large school with multiple appearances and activities, the orchestra should also have one or two teachers assigned as managers. A business manager to handle finances such as the sale of tickets, trip expenses and the like would be very necessary. A teacher from the math department is ideal for such a position. A student assistant might be helpful, but no student should have charge of school funds.

(Continued on Page 57)

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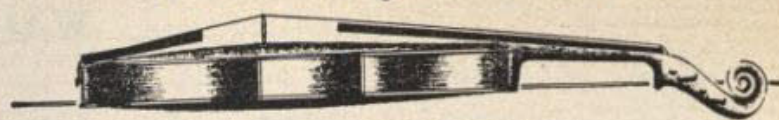
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# VIOLIN QUESTIONS



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### A French (?) Maker

J. H., *British Columbia*. There was a French maker named François Barzon who added an "i" to his name in the hope, possibly, of thereby giving his violins an Italian quality of tone. I consulted two leading experts about him, but neither of them has ever seen one of his instruments. He is known to have existed, and that is all.

### A Bausch Bow

Miss H. N., *Nebraska*. Ludwig Bausch was a German bow maker who was born in 1805 and died in 1871. His bows range in price from \$35.00 to around \$150.00, the higher-priced ones being of very good quality. However, many cheap commercial bows are stamped with the Bausch name, even though they did not come from his shop. Your other questions will be answered on the Forum page in a forthcoming issue of ETUDE.

### Factory Strads

Miss G. E. S., *New York*, and Mrs. W. N. F., *Louisiana*. Violins bearing a correctly worded Stradivarius label must number some hundreds of thousands. For two hundred years shops big and small have been turning out violins so labeled. Most of these workshops were in Germany or Czechoslovakia, but around fifty years ago the Japanese got into the game and have been busy selling a violin, bow, and case—and a tutor telling how to play the contraption—for around ten dollars. No one could tell you the value of your violin

without seeing the instrument and examining it carefully. If it is a Japanese or German factory product, a single glance would be enough!

### Book on English Makers

E. R. K., *Wisconsin*. About the best book in English on violin makers past and present is by John H. Fairfield, "Known Violin Makers." I am not sure that it is still in print, but if it is you can get it by writing to Mr. Fairfield c/o The Rembert Wurlitzer Co., 120 West 42nd Street, New York, N.Y. (2) If you would write to the publishers of ETUDE telling what you want, I am sure they could send you a very complete list. A recent and most interesting addition to the violinists library is "With the Artists," a series of interviews by Samuel and Sada Applebaum with most of the world-famous string players and prominent teachers.

### Appraisal Suggested

Mrs. T. W., *Hooper, North Carolina*. If you have reason to believe your violin has value you should bring or send it either to Shropshire & Frey, 119 West 57th St., or to Rembert Wurlitzer, 120 West 42nd St., both in New York City.

### A Czechoslovakian Maker

Miss L. H., *Washington*. J. B. Dvorak was born in Prague, Czechoslovakia, in 1825, and died there in 1890. He was quite a good maker, though in no way outstanding. His instruments—he also made some violas and cellos—bring today between \$200 and \$350, according to workmanship and condition.

## NEW AND INTERESTING STUDY MATERIAL

(Continued from Page 25)

It is a repeated staccato, divided into two notes to the bow, of which the speed lies between a moderate staccato and the usual martelé. The chief characteristic of the stroke is the robust accent given to the first and third notes of each group, made by taking at least

three times as much bow on these notes as on the others. Practiced with even accentuation and short, though sharply accented, bows, at several places between the point and the middle, it is an excellent preparatory exercise for Up- and the Down-bow staccato.

# ORGAN & CHOIR QUESTIONS



Frederick Phillips

*I have been told that it is injurious to leave the stops out when a pipe organ is not in use. Please tell me just what happens when the stops are left out when the organ is not being used.*

M. C.—*Nebr.*

Shutting off the stops on an organ when playing is concluded is so accepted as correct procedure that it becomes second nature, and is done almost mechanically. Leaving the stops on might permit dust to enter the interior mechanism of the organ with injurious effect.

*Our church has a Baldwin electronic organ. If you have any information regarding stop combinations for this instrument I would greatly appreciate it.*

Mrs. M. W. M.—*Oregon*

The most satisfactory answer we could make to your question would be to suggest your writing to the Baldwin Piano Co., Organ Division, Cincinnati, Ohio, and ask them to send you their "Baldwin Suggested Stop Combinations for the Baldwin Electronic Organ," and mention the Model number of your par-

ticular instrument. This is a very ingenious and practical device, indicating in chart form the best combinations in solo and chorus effects, running from very soft to very loud.

*I recently acquired an old-fashioned pump-type organ which is in need of some repair work. Having little knowledge of its construction or how it works, I hardly know where to start. Would any such information be available? The organ was made by Geo. P. Bent: 58.13 and 19809.*

J. S. M.—*Nebr.*

About the only thing we can suggest is "Scientific Piano Tuning and Servicing" by Howe (\$6.00). This book contains a rather complete chapter on reed organs, and the information contained therein may be sufficient for your requirements. It is just possible the book might be available in a library if there is one in your vicinity, but otherwise any book or music store could supply it, or it may be had from the publishers of ETUDE. The Bent Company, is no longer in business.

## THE MUSIC COMMITTEE SAYS "NO!"

(Continued from Page 24)

This does not, in my judgment, make them appropriate sacred solos when lifted out of the oratorio, beautiful and impressive as they are.

I feel sorry for our young lady reader who cannot use a reharmonization of a hymn; but I am sure the reason is that she has used reharmonizations once too often.

Interestingly, the youthful Bach once got into trouble on this score, too. His congregation reproached him with introducing "viele fremde Variationen" into the chorales until the "strange Variations" made the familiar tune almost unrecognizable.

It is my observation that congregations like novelty, but they value tradition also. And reharmonizations can be

overdone, also. In a hymn-tune like "St. Anne" or "Duke Street," the very shape of the tune requires certain harmonic progressions, from which one cannot depart too far without making it an entirely different piece.

Admittedly, hymn-tunes as harmonized in most hymnals are a bit stodgy; but one can go too far in the opposite direction. It seems to me more sensible to do a reharmonization only of hymns which lend themselves to it, and possibly for only a single stanza.

In any event, the great thing is not to overdo. A congregation can get too much of the chimes, of the vox humana, or any other stop if the organist overuses a single effect.

THE END

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# JUNIOR ETUDE

Edited by Elizabeth A. Gest

## The World's Largest Instruments

by Ida M. Pardue

OF ALL the musical instruments in the world, the organ is the largest. It is, in fact, many instruments rolled into one.

The two largest organs in the world are both in the United States, and, strangely enough, only sixty miles distant from each other. The champion for size is in Convention Hall, Atlantic City, New Jersey. It has seven manuals, 32,706 pipes and 1400 stops.

The other giant is the famous Grand Court Organ in the Wanamaker Store in Philadelphia, Pennsylvania, on which daily recitals have been given ever since it was installed in June, 1911 (except on days when the store is closed). That, in itself, is a record.

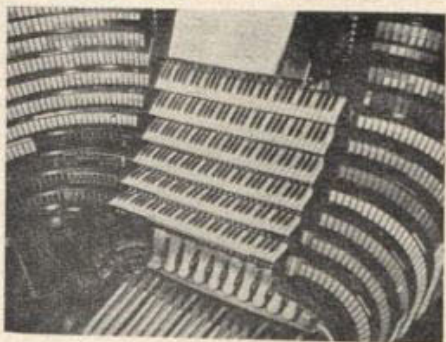
The divisions of this six-manual organ include the Great organ, the Swell organ, Choir organ, Solo organ, Ethereal organ, Echo organ, Orchestral organ, String organ, Percussion organ, Main Pedal organ, Ethereal Pedal organ, Echo Pedal organ, String Pedal organ. It includes two sets of chimes, two harps, two pianos, gongs, and celeste. All this requires over 30,000 pipes (the longest being 32 feet and the smallest 16 inches), 451 stops and 964 controls. This is certainly a lot to manage with only ten fingers and two feet!

Originally this great instrument was built by the Los Angeles Art Organ Company and was installed at the Louisiana Purchase Exposition in St. Louis, Missouri, where many noted organists played upon it. Later, it was transported to Philadelphia and installed in Wanamakers. Thirteen freight cars were required to carry it; and, large as it was then, additions have since been made to it.

The Philadelphia Orchestra, under

Leopold Stokowski, some years ago gave a concert in Wanamakers in conjunction with this organ, presenting Widor's Concerto for Organ and Orchestra, with Charles Courboin, the well-known Belgian organist as soloist. This concert was attended by an audience of 15,000 people. Later Courboin gave a series of 27 recitals on this same organ, playing 275 organ compositions, all from memory. The attendance for the series added up to 150,000 people! Other great organists who gave recitals there included Marcel Dupré, of Paris, and Pietro Yon. This Wanamaker organ is said to have been heard by more people than any organ in the world.

While primitive organs, small enough to be carried in the arms, were known before the Christian era, it has taken centuries of experiments and gradual improvements to bring the organ, through present-day sensi-



Console of the Wanamaker organ  
Largest organ in the world

tive electrical devices, to its high state of mechanical perfection.

Honore de Balzac, the great French writer of the nineteenth century, said: "The organ is in truth, the most daring, the most magnificent of all instruments invented by human genius."

## Musical Seasonings

by Elaine B. Bell

Fred raced through his piece monotonously. "Fred," began his teacher, "did you ever taste food with no seasoning?" "Sure," replied Fred. "My mother forgot to put any salt in the oatmeal this morning and it was awful!"

"Well," continued Miss Brown, "what about forgetting those little dots and curved lines and ff's and pp's in your piece? That is just as bad as forgetting the salt. Those marks mean to music what seasoning means to food, and if you want people to enjoy your music you must season it carefully by observing all the expression marks."

Fred took the hint and at the next recital everyone remarked about how musically he played.

## Musical Ranges

by Valeska Joy

THE AVERAGE well-trained voice has a range of about two octaves though a few singers can reach almost three octaves.

With musical instruments, however, there is a wider variety of tonal range. The instruments which do not reach beyond the limits of the human voice are the oboe, the English horn, the trumpet, trombone and saxophone. Those which can exceed three octaves are the bassoon, the clarinet and the bass tuba. Only two, the violin and the cello can reach four octaves. (By the use of "harmonics" very high tones can be produced on these instruments.)

The harp comes nearest to the piano in range as it covers six and one-half octaves. It is also able to give a lower tone than any other instrument except the piano. And the piccolo comes within a few tones of our highest piano tone. The piano has a range of two tones beyond seven octaves—the longest range of any instrument except the organ, which reaches the far limits of its range by means of various "stops."

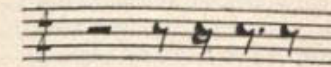
The extremes of tonal ranges are not in frequent use, but when a composer wants certain very high or very low tones in his compositions the instruments must be constructed to supply them and the performers must be skilled in producing them.

Sometime when you are listening to orchestral music notice the very high and the very low tones.

## Who Knows the Answers

(Keep score. One hundred is perfect)

1. What is the lowest tone playable on the viola? (15 points)
2. A King of Egypt is in the cast of what opera? (15 points)
3. What is the name of the interval from C-sharp to B-flat? (5 points)
4. What is the name of the interval from C-sharp to A-sharp? (5 points)
5. What is the name of the interval from D-flat to B-flat? (5 points)
6. Is "Elijah" an opera or an oratorio? (10 points)



7. Who was its composer? (15 points)
8. George Washington is said to have played on what instrument? (15 points)
9. How may the measure of rests given with this quiz be expressed with one rest? (5 points)
10. What is meant by the term *perdendosi*? (10 points)

(Answers on this page)

## Picture Gallery

Junior Etude is always glad to receive your photographs, but unless you give your name, age and address they will not be printed. If you send a group picture, give the names of all who appear in the picture, and give the age of the youngest and oldest, and do not forget to give your own name, age and address (the addresses of the others in the group are not necessary).

Dear Junior Etude:

I have been reading Junior Etude for some time and enjoy it. A friend of mine in school was taking magazine subscriptions so I took ETUDE. Tho I have never written to any one in the Letter Box yet, I would enjoy hearing from other readers.

Golda Jean Monovan (Age 13),  
New York

Dear Junior Etude:

I play first chair oboe in our school band and also play clarinet and piano. I would like to exchange letters with readers in other countries who are interested in music and scouting, as I am a First Class Girl Scout and am working on my Pen Pal Badge and World Badge.

Susie Santee (Age 14), Oklahoma

## JUNIOR ETUDE CONTEST

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

Class A, 16 to 20 years of age; Class B, 12 to 16; Class C, for Juniorettes, under 12. Print your name and age on upper left corner of page and print your address on

upper right corner. Names of prize winners and list of thirty receiving honorable mention will appear in a later issue.

Subject: An original poem relating to music. Prizes will be mailed in February.

Mail entries to Junior Etude, Bryn Mawr, Pa., by February 29.

## 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 am a student in a small seminary and in two years I will enter the big seminary. We do not have many magazines nor music books here and I enjoy them when they come from America. A lady in Texas sends me ETUDE and I enjoy it. I am an avid reader, play the piano, organ and violin to some extent. I would like to hear from other Junior Etude readers, as I am a musical enthusiast.

Christie Anthony Fernando (Age 17),  
Ceylon

Dear Junior Etude:

I have studied piano for a number of years and am now giving some lessons. I would like to hear from others who study this "universal language," especially those who are interested in high-fidelity broadcasting.

Martha Nelson (Age 17), Pennsylvania



Arleen Marian Kaitis (Age 9)  
Brooklyn, New York

## Hidden Instrument Game

by Mary S. Jacobs

There is a hidden musical instrument in each of the following sentences. How many can you find?

1. Dick's hound rumbled the newspaper.
2. The cake was wrapped in cellophane.
3. The corn Ethel picked was cooked for dinner.
4. Keep your pencils sharpened.
5. The cowboys like to strum on Pete's guitar.
6. The flu tends to make people feel weak.
7. The basso on the stage sang a solo.
8. The aspic coloring was red.
9. Rose bushes have sharp thorns.
10. Which river is longer, the Amazon or the Ganges?

(Answers on this page)

Dear Junior Etude:

I have derived much benefit from ETUDE. I study violin with an excellent teacher; he does not make you work, he makes you want to work! I have ambitions of becoming a teacher if I have the right qualifications. Our family is quite musical, and we hope to have a family string quartet soon, with my father and brother and sister.

Angela Mesili (Age 15), Indiana

Dear Junior Etude:

I have played clarinet for ten years and piano for eleven, and am a violinist in our Wells-Moorhead Symphony Orchestra. I enjoy collecting records and would like to hear from others.

Connie Hanson (Age 16), Minnesota

## Answers to Hidden Instrument Game

1. Drum; 2. cello; 3. cornet; 4. sharp; 5. trumpet; 6. flute; 7. bassoon; 8. piccolo; 9. horn; 10. organ.

## Answers to Quiz

1. C below middle C; 2. Aida, by Verdi; 3. diminished seventh; 4. major sixth; 5. major sixth (these three are the same on the keyboard but their alphabet letters determine the name of the interval); 6. Oratorio; 7. Mendelssohn; 8. flute; 9. with one whole rest; 10. becoming slower and softer.



## INSIDE THE PARIS OPERA

(Continued from Page 12)

sive deficits. Old stand-bys such as "Faust," "Thais," "Samson and Delilah," "Aida," "Tannhäuser," "Lohengrin" or even "Boris Godounov" are safe drawing cards. But an astonishing development has taken place during the last decade. Popular taste has shifted noticeably from those favorites to other works which heretofore were considered as minor issues from the financial standpoint. When Jean-Philippe Rameau's "Les Indes Galantes" was revived by director Maurice Lehmann after two centuries of complete neglect, the success was—and it persists to this day—so tremendous that two special box offices were opened and the house was sold out one month in advance (see the article "Revival at the Opéra" in ETUDE, October 1953). This was repeated last year when Carl Maria von Weber's "Oberon" was produced, and in the meantime Mozart's "The Magic Flute" has grown in popularity to the point of equalling or surpassing "Faust" itself.

The triumph of "Oberon" is considered by many as nothing short of a miracle. The music is delightful and different from anything else Weber ever wrote. Who would believe that when it was composed, he was already a sick man, in deeply depressed condition, with "a foot in the grave?"

I had the pleasure of attending the rehearsal next to the last. Lehmann from a vantage point in the center of the orchestra seats, saw everything, heard everything, watched everything. Armed with a megaphone, he would call to a small group: "Your place is on the sixth level, why are you on the fifth"; or to a soprano singing from a high terrace: "Why are you looking up. We cannot hear you. Look down, please." And to some of the figuration: "You're dragging your feet! Come on, walk with more decision." (M. Maurice Lehmann is presently visiting the United States after spending the summer in Vevey, Switzerland, where he produced the famous "Fête des Vignerons" given every twenty-five years. Meanwhile the distinguished composer Jacques Ibert, while continuing as director of the Villa Medici in Rome, is taking care of the artistic affairs of the Paris Opéra for one year.)

That rehearsal lasted from eight thirty until midnight. Everyone was tired at the end, but a feeling of exhilaration prevailed when all left hurriedly to catch the last "métro" or suburban train.

In addition to the already mentioned artistic staff, there are at the Opéra 94

stage hands; 56 costume attendants; 32 electricians; 45 ushers; 32 firemen; and 55 secretaries and various employees; which makes the total number of the personnel: *seven hundred and sixty two*. Wasn't I right to call the Opéra a small city in itself?

With such a set-up, it is no wonder that the Paris Opéra, at times in the past a tired and routinized institution, has, since the new directorship, risen again to artistic heights which single it out in the front row of the outstanding lyric theatres of the world.

THE END

## A PEOPLE'S MUSIC SCHOOL

(Continued from Page 14)

and its performances at this year's Stockholm Festival have shown admirable musical standards as well as a most impressive stage technique. Concert life flourishes, and the music of living composers sounds truly modern—much more so, for instance, than its counterpart in Norway. The Swedes have composers whom they reckon as classics, notably Hohan Helmich Roman (1694-1758), who went to England and was influenced by Handel.

Although, as we have seen, folk music is not a primary concern of the school, it nevertheless enters into the curriculum of study. The main folk instrument in Sweden is the violin—and records of, for instance, bridal marches played by two untutored country fiddlers will show a fascinating rhythmic and harmonic resource as well as melodic charm. It is for reasons of tradition, Mr. Wallin believes, that most of his students choose to play stringed instruments, especially the violin. In Sweden the mandolin is used as what Mr. Wallin calls "a pedagogic instrument"; learners are taught the mandolin in order to acquire good left-hand technique before they need to bother about the subtleties of bowing a violin.

Open one of the classroom doors at the Arvika school, and a remarkable object of local craftsmanship strikes the eye. It is a three-cornered table. When a class sits round it, everyone appears to look straight at the teacher.

From one of the music-rooms of the school there came the sound of jazz from a piano. As in other countries, so in Sweden the potent appeal of jazz to young people will perhaps have to be eventually absorbed, rather than dismissed, in any effective leadership of musical taste.

THE END

## SYMPHONY ORCHESTRA OF COLOMBIA

(Continued from Page 20)

Santiago Velasco Llanos, "Tierra Colombiana" by José Rozas Contreras, and "Divertimento No. 1, Opus 10" by one of the most promising young composers of Colombia, Luis Antonio Escobar. Following studies at the National Music Conservatory in Bogotá, Escobar studied for three years in New York and Boston, and then worked with the German composer Boris Blacher in Salzburg.

Guest artists of world fame such as Artur Schnabel, Claudio Arrau, Erna Berger, Joseph Szigeti, Eugene List, Carroll Glenn, Pierre Sancan, and Badura-Skoda have appeared with the Symphony. Antal Dorati and Paul Hindemith have taken over the baton to conduct two concerts apiece, the latter conducting several of his own symphonic works before enthusiastic audiences.

With two seasons behind it the Symphony is well on its way toward achieving that perfect blending and technical excellence which mark the best professional orchestras, and the credit must go in very large measure to one man, Conductor Olav Roots. There are problems, however. One is the question of a hall, both for concerts and rehearsals. The Teatro Colón, beautiful and elegant as it is, has neither the seating capacity nor the acoustics to do the orchestra justice. Another problem, aggravated by distance, is the difficulty of obtaining music, particularly the scores and parts of contemporary music which Mr. Roots is eager to introduce to Colombia. With the exception of the modern Colombian scores and some Stravinsky and Benjamin Britten, programming so far has held closely to the familiar and traditional orchestral repertoire. There are definite plans, however, for scheduling contemporary scores from North and South America.

The Symphony Orchestra of Colombia has no long tradition behind it, but it is surely building for the future. The Colombian public is supporting its 6:30 p.m. concerts (traditional hour for all concerts, recitals, and the like in Bogotá—after a late tea and before the 9 o'clock dinner hour); school programs are educating the audiences of the future. Composers of the country will surely be stimulated by the prospect of performance for works which merit a hearing.

Bogotá has long prided herself on being a city of culture, the "Athens of South America." The Symphony, if it continues to develop in the future as it gives every promise of doing, will certainly add stature to the claim, and will give Colombia reason for real pride in cultural achievement.

THE END

## ORGANIZATION WITHIN THE SCHOOL ORCHESTRA

(Continued from Page 51)

Also an assistant manager, perhaps a teacher from the English department, might be assigned by the principal to be responsible for all publicity to newspapers, the school paper and any other sources of printed public relations. Students could do much of the writing and prepare concert program notes or whatever printed articles might be required, but the adult-advisor would be the responsible person to both the principal and director for releasing such information. With two such faculty helpers, one of each sex, any trips that might be made could be properly chaperoned by the director and two managers with no difficulties in handling either boy or girl problems.

With this type of organization for the school orchestra, student leadership and the training for responsible youthful musicians could certainly be stressed to the fullest possible extent, and yet, always under the guidance and direction of mature helpers.

## TIMELESS TURNTABLE

(Continued from Page 26)

three to five times over a period of years as new techniques were developed. Caruso and his contemporaries, for example, often recorded arias from basic operatic repertoire both with piano accompaniment and later with the sketchy instrumental groups called, with benefit of doubt in those days, "orchestras."

This of course is the field of the true record collector. He is not satisfied with just a single recorded interpretation of a given song or aria. He must have them all. A case in point is the familiar *Celeste Aida* from Verdi's operatic setting of the story of the hapless Ethiopian princess. Caruso recorded this five separate times, and all were released for sale; in 1902 with piano, in 1903 with piano, in 1904 with piano, in 1908 with orchestra, but without the introductory recitative, and in 1911 with orchestra, recitative included. In addition, in the early thirties, the final version was re-recorded with an electrically superimposed orchestral accompaniment. While the first two are practically unobtainable, the other versions may still be found in specialty shops. It's especially interesting to compare the different renditions—to trace the subtle alterations in the great tenor's vocal production, and to pay heed to his more mature interpretation of the later years.

(Continued on Page 61)

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## LET'S TALK ABOUT SPECTACULARS

(Continued from Page 18)

Liebman works with set and costume designers, actors, technicians, and the music department. "I have standards of taste," he maintains, "that must be protected. By actively participating in all my shows I can be sure that I'm working with my kind of people. I like to know that those people are hep rather than square."

He can be sure that he has an alert staff of workers when they carry off a Spectacular such as "Heidi," the musical version of the children's classic with a score based on melodies of Robert Schumann, so that it creates the large public response it did. "Some reviews called it 'Excellent,' others, 'Not Good,' but that mattered little," says Liebman, "when I alone got mail from viewers in twenty-five states and seventy-eight cities, saying how much they enjoyed the show. That's an unusually large mail response and it's given me an indication of how my shows are doing with the public."

The fifty-three-year-old, Vienna born Liebman has more ambitious ideas on what he would like TV entertainment to be.

"I'd like to be able to have a show that runs longer than the hour and a half Spectacular—two hours, or more. Then I could include more experimental items—new music and works by new dramatists. I would have even greater opportunity to present new personalities."

Offering the television public what may easily have been their first glimpse of soprano Marguerite Piazza, baritone Robert Merrill, and the choreography of Jerome Robbins and James Starbuck, has been one of Liebman's greatest pleasures. As sketch writer, producer and director for vaudeville and for such Broadway musicals as "Make Mine Manhattan" and "Let's Face It," and such movies as "Up in Arms" and "The Kid From Brooklyn," he had early experience in developing new talent and presenting it to audiences.

While Liebman has in his own way been adding luster to musical comedy productions, the NBC Television Opera Theatre continues to present opera in the handsomest manner. Giving us the world premiere in November of Lukas Foss' "fantastic opera," "Griffelkin," the Opera Theatre showed us once again what splendid productions it can give. In the case of "Griffelkin," it is fortunate that the producing unit was healthy enough, wealthy enough and wise enough to create for us the many effects called for by composer Foss and his librettist, Alastair Reed. For the opera struck one as simply a series of

effects and achieved its appeal chiefly as a Production.

A talking letterbox, a walking statue and gamboling stone lions are just some of the tricks called for in the spinning of the fantastic tale.

The story about young devil Griffelkin's day on Earth, his attempt to show what devils can do, and his final expulsion from Hell for doing a good deed, relied more on scenery, costumes and dancers than it did on singers and musicians.

The music served the lyrics well, but, the text being largely of a narrative rather than poetic nature, that music was mostly of the singing-speech type. While it had considerable strength and rhythmic pulse, and was inventive in the twisting and turnings of each musically biting phrase, only an orchestral interlude to the final scene on Earth, where young Griffelkin is transformed into a normal little boy, had melodic appeal. Only the scenes between two youngsters and their dying mother, moreover, proved touching or convincing. Little about the music made you want to hear more of it, as most operas with full-blown appeal should.

Vivid dance patterns, created by Robert Joffrey, brought movement as well as body motion to the piece.

If the composer completes his work in time, the NBC Opera Theatre, continuing its adventuresome pursuit of new compositions, will present this month the premiere of Stanley Hollingsworth's operatic treatment of a short story by Balzac, "La Grande Breteche."

Opera singers dominate Monday evening programs in February, the list of soloists being as follows:

### THE VOICE OF FIRESTONE (ABC Radio and TV)

February 6, Jerome Hines  
February 13, Rise Stevens  
February 20, Cesare Siepi  
February 27, Thomas L. Thomas

### THE TELEPHONE HOUR (NBC Radio)

February 6, Lily Pons  
February 13, Brian Sullivan  
February 20, Grant Johannesen, pianist  
February 27, Lucine Amara

Symphonic music, in the meanwhile, is presented for CBS radio listeners on Sunday afternoons by the New York Philharmonic-Symphony. With Dimitri Mitropoulos conducting, an all-orchestral program will be heard Feb. 5; Heifetz, in Beethoven's Violin Concerto, Feb. 12; Malcuzyński, in Rachmaninoff's Third Piano Concerto, Feb. 19; Isaac Stern, in Lalo's "Symphonie Espagnole," Feb. 26. **THE END**

## MUSIC IN THE CHURCH SERVICE

(Continued from Page 15)

There is a gratifying tendency now apparent in many churches toward a close working relationship between minister and musician. In the article for January 1956 a number of schemes were outlined providing for the integration into nonliturgical services of elements intended to enhance the worship format. Working along this line it is possible for minister and choirmaster to develop for the individual situation a characteristic scheme appropriate to local needs, ideals, and taste. The communion service offers a particular challenge in this respect. Many churches not possessing a fixed liturgy have come to feel the necessity for the introduction of more purely esthetic elements than may have heretofore been incorporated in the local usage. In one such situation the service made use of the following music:

BENEDICTUS from the St. Cecilia Mass .....Gounod  
CHORAL RESPONSE (after prayer) .....Dresden Amen  
AN ANTIPHON (Minister, People and Choir) .....Adams  
A HYMN Federal Street.....Oliver  
MOTET Of Thy Mystical Supper .....Lvoff  
ANTHEM Blessed Jesu, Fount of mercy (from the "Stabat Mater") .....Dvořák

NUNC DIMITTIS.....Barnby  
In the article for January 1956 mention was made of the Versicles from the Episcopal service in connection with possible incorporation into nonliturgical services. They lend themselves very well either to a more or less conventional morning service or to a communion.

The settings of the Episcopal communion service provide a number of items which can be used with appropriateness and effectiveness in many other services. For instance, in the communion format outlined above, the responses for the Antiphon are those of the *Agnus Dei*, again available in the chant books and in an infinite number of original settings of the Episcopal Communion Service by various composers. The *Benedictus* employed in the Communion service above as an introductory item is extremely effective in bringing the congregation into the particular attitude appropriate in approaching communion. It is to be found in various settings of the Episcopal service.

There is no response more suitable to conclude a service than that of *Nunc dimittis*, taken from the Episcopal service, particularly when sung by the choir from the narthex at the rear of the church upon conclusion of the Recessional. **THE END**

## THEY'LL COME BACK TO GOOD MUSIC

(Continued from Page 16)

Of course, the day came when they bought records of their own, and then we acquired an endless procession of what I call jazz. My children informed me that "swing" was the correct word. Now our entertainers were Benny Goodman, Harry James, Cab Calloway, Woody Herman and Lionel Hampton. Some of it was clever, and some of it, in my private opinion, was dreadful, but I was careful not to say a word against it.

At this time I was glad I had learned to play popular music. Disc jockeys began to dig up the music of the twenties, and my children found that I could play *Beale Street Mamma*, *St. Louis Blues*, and *It Had to Be You*.

This ability to play dance music has been very valuable to me. My children and their friends gather at our summer cottage, where we have an old piano, and have their own "jam sessions." They have long ago recovered from their surprise that a teacher can and will play their kind of music.

At Christmas time and all holiday seasons, my house is full of young people who like to stand around the piano and sing for hours on end. College songs are now added to our repertoire.

I like to do my daily chores to music, and one day my son came in and, frowning in mock severity, said, "Oh maw, not symphony again!"

I smiled, feeling a bit smug and said, "I'll give you five years, and you'll be as fond of this music as I am."

He flashed a broad grin and shook his head as if in despair at the foolishness of parents generally. He didn't know that only a moment before I had overheard him whistling scraps of "Eine Kleine Nachtmusik."

My daughter at fifteen pounded out boogie-woogie; at eighteen, having heard the music in a movie which portrayed the life of Schumann and Brahms, she bought the Rubinstein recording and learned to play a Brahms Rhapsody creditably. She had come back to good music voluntarily and was trying to convert her brothers. She brought home a recording of "La Bohème," and Ivor, the youngest boy said, "Now I like that."

We were a little too exultant in our quick, "I told you so," because he froze at once and remarked grimly, "Oh, all right, I said I liked it."

You have to handle them with gloves. Not long ago my son said, "Your education is not complete, mother, until you have heard Louis Armstrong. Every man in the orchestra is an artist in his own right. Would you come with us to

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hear him? I think you'll like it."

Remembering that Toscanini had stopped his car outside New Orleans cafes to hear Dixieland music, I consented and went along. When Ivor called each man an artist, he was right. As I tried to analyze the music, it seemed to me to resemble a tapestry of the polyphonic age. Each instrument played a melody of its own in counterpoint with all the other instruments. The melodies all ran together until the original theme was almost lost, the conglomerate effect being quite dazzling.

It is well to keep an open mind, to hear all forms of music. I do not like all the "popular" stuff I feel obliged to listen to, but then, neither do I enjoy all the compositions of contemporary American composers I hear at symphony concerts. Yet all new music has a right to a hearing, to a performance by an orchestra, else how can we evaluate it?

Teachers who do not have children of their own would do well to cultivate the friendship of their older students, perhaps in a studio club, where they can listen to good recordings, play a little for each other, and discuss music generally. If the teacher can unbend enough to confess that she would like to know more about "popular" music, she will reap dividends in the esteem and affection of her pupils. They will at least think that she is a good sport.

In time she will find that she has held their interest when she might have lost it, and she can feel secure in the knowledge that they'll come back to good music some day. THE END

### THE TEACHER'S ROUNDTABLE

(Continued from Page 22)

But there is another consideration: the hall, or room or studio in which you perform. You surely have noticed how resonant and clear the music sounds in certain auditoriums, whereas in others it seems dull and colorless. This applies equally to orchestral, vocal, or pianistic performances. So wherever one appears in public and whether the hall is large or small, it calls for an adjustment and it is wise to try out the acoustics beforehand, so one can revise one's approach accordingly.

Regarding the appoggiatura, opinions differ. Some editions advise playing it *on the beat*. I don't like this very well in Chopin's works, and I prefer playing them *before the beat*, as they are written. In the C-sharp minor Waltz one can play the three notes in an even group, or give a short value to the B. Both are good.

### TIMELESS TURNTABLE

(Continued from Page 57)

Caruso made the *Flower Song* from "Carmen" three times; in 1905 in Italian with piano accompaniment, and in both French and Italian with orchestral accompaniment in 1909. The point of interest here is not only the quality of the later interpretations as compared to the earlier one, but for the listener to attempt to determine for himself to just what degree the Italian singer found the French language inhibited his vocal production.

Another interesting Caruso comparison is found in the last two of his five separate recordings of *E Lucevan le Stelle* from "Tosca." The 1904 version with piano accompaniment reveals a lachrymose sob near the end. In the later orchestrally accompanied recording, made in 1909 after Caruso had been exposed to American audiences and dramatic standards, the sob is omitted. Legend has it that Calvin Childs, the Victor impresario of the early days, objected to the excess dramatics of the first recording, but was overruled by the artist. Obviously, the judgment of the business man ultimately overcome the obdurate artist.

Perhaps the most tantalizing area of exploration is brought about by the eventual release of certain items which were not approved by the artist at the time of recording, in some cases as many as ten to thirty years earlier. Here again two noteworthy examples are worthy of consideration; the Caruso recording of a ballad titled *Sei morta nella vita mia* and the Gigli-Ruffo duet from "La Gioconda." There must be an untold story behind the records, because the most critical listener analysis fails to reveal any marked imperfection. They are both vocally impressive, and for technical quality, superior for the times which they represent.

A further fascinating area of investigation for the vocal collector lies in the fact that in many cases re-makes of certain selections were issued for sale under the original catalog numbers. Searching for the subtle, sometimes almost undetectable, differences is a most intriguing game. This is especially true of the records of Nellie Melba and Emma Calvé.

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"Mary had a little lamb, its fleece was white as snow,

And everywhere that Mary went, the lamb was sure to go."

THE END

## GEORGES ENESCO

(Continued from Page 13)

rose from the first violinist's chair. "Please, you play first violin," he said. "Certainly not, maestro," deferentially replied Kroll, much the younger of the two. Enesco insisted. "I'll play second," he said, and added jokingly, "It will do me good to read the part." He played it then with hardly a glance at the music, which of course he knew well, and later took the place of violist and cellist, "just for fun." I went over to him as he sat tenderly rubbing down his violin after the last quartet. "Tired, Maestro?" I asked. "Tired?" he replied. "No, I am not made tired by such an evening. By a social evening, yes. But by chamber music with colleagues, never. Music has become with me a monomania. Twenty-four hours a day of music is not enough." To prove it, he topped off the evening with his own transcription of the *Liebestod* from "Tristan," which he played on the piano, at Marouka's request, at two A.M. The other musicians were wilted, the guests were taking their leave, but Enesco was as fresh as when he started.

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rhythm aloud, 1, 2, 3, 4, he started his rehearsal. He believed in as few fussy gestures as possible; an orchestra which would respond to the glance of an eye, the lifting of a finger, was his ideal. In his opinion, a conductor had to "lead with his personality," and this rehearsal was devoted to doing just that. He described one movement as a "potato-bug cakewalk"; he asked the men to think of the Sarabande they were playing not as a piece in 3/4 time, but as the rhythm of the human body expressed in a sarabande. He illustrated this by humming the melody with a flowing outward motion of the hands. During the "cigarette break," he joined the men in a smoke, joking with them paternally, suggesting fingerings, discussing interpretations. As a conductor, he was no dictator; he did not believe in dictatorship, loyal subject of his king though he was.

He was a gentle man. One evening, he was alone in his room, packing for a tour. Marouka in the next room, suddenly heard his voice raised in anger, calling names in French, fortissimo. "Who is there?" she cried in alarm, rushing into his room. Never had she known him to lose his temper at man or woman. He stood in the middle of the room, hurling insults at his suitcase. He had packed it so full that he couldn't get it shut. "I never get angry at people, my dear," he reassured her. "But suitcases; chairs and tables that get in my way; bureau-drawers that won't open; collar-buttons that roll. Bah! They make me a savage." "You a savage!" she exclaimed. "But no. It is I who am the savage." "A savage who buys her clothes at Redfern and prefers to sleep on silk sheets," he said, smiling affectionately, his anger forgotten.

During the months in 1950 when he was living quietly at a friend's apartment in New York, and able to devote himself to composition without the interruption of too frequent public appearances, he was happiest. He was an early riser, and spent the morning in practicing, teaching, business engagements, and perhaps a walk. The hours from four in the afternoon until after midnight were for composing. Marouka did not appear until it was time for their late lunch, which they took at two o'clock. Oysters on the half-shell and chicken were his favorite foods.

Once, when there were more guests than Marouka had counted on, and the food threatened to give out, he counted heads aloud, then told this story. The pianist Moszkowski, a hospitable man, found himself one day with fifteen unexpected guests for lunch. One scrawny little chicken on a huge platter was placed on the table. The chicken raised itself on the platter, looked around the table, murmured despairingly, "Mon Dieu, que de monde!" ("Heavens, how

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many people!") and expired. He was carved and distributed, and when every guest had consumed his sliver, the host said jovially, "This has been very pleasant. Let's do it again some time." "Oh, let's do it again right now," retorted a hungry guest.

It was at that same luncheon, I believe, that Enesco talked about his cherished opera, "Oedipe," of which he was making an orchestral transcription. He gave me a copy of the text by his friend, the French poet Edmond Fleg. In the beginning, Fleg had let his enthusiasm for the subject run away with him, and had written a lengthy epic, to be performed in two parts on two separate evenings. This was too much even for Enesco. He suggested that Fleg make a "consommé" of the parts, and revise the text, with four acts to fit into one evening. Fleg complied. When Enesco saw the second version, he said that he felt the music "rushing toward him like a road," along which he drove, inspired all the way.

Some weeks later I had an opportunity to hear the music, when Enesco invited a number of friends to a reading at his home. He had been ill, stooped painfully with arthritis, and often put his hand to his heart, a gesture which became all too familiar during his last years. But he had a word and a smile for each of the many guests, before going to the piano.

He related the action of the opera briefly, then played the prelude with loving expressivity. His square, broad-fingered hands, which spanned well over an octave, swept the keys in clashing orchestral chords. This was dynamic, urgent music, masculine, overpowering, suited to the tragic epic of "Oedipus." Enesco sang the various rôles while playing from the orchestral score, and interpolated English explanations whenever he felt they were needed. His voice was beautifully modulated, in speaking as in singing. As the afternoon wore on, color came into his cheeks and sparkle to his eyes. He looked radiantly healthy. This was obviously an enriching emotional experience for him, as well as for those who listened.

Enesco had conducted the première of "Oedipe" in Paris. He longed to have it performed in other capitals of the world. But the dream was not realized during his lifetime. He was ill for many months before his death in Paris, in 1955. My last communication from him was a letter in response to a newspaper criticism praising a performance of his octet in New York. "Many thanks to my dear colleagues of the octet for their magnificent performance. I am proud to think that Americans take an interest in my work, and I have profound fellow-feeling and enormous admiration for the United States." THE END

etude—february 1956

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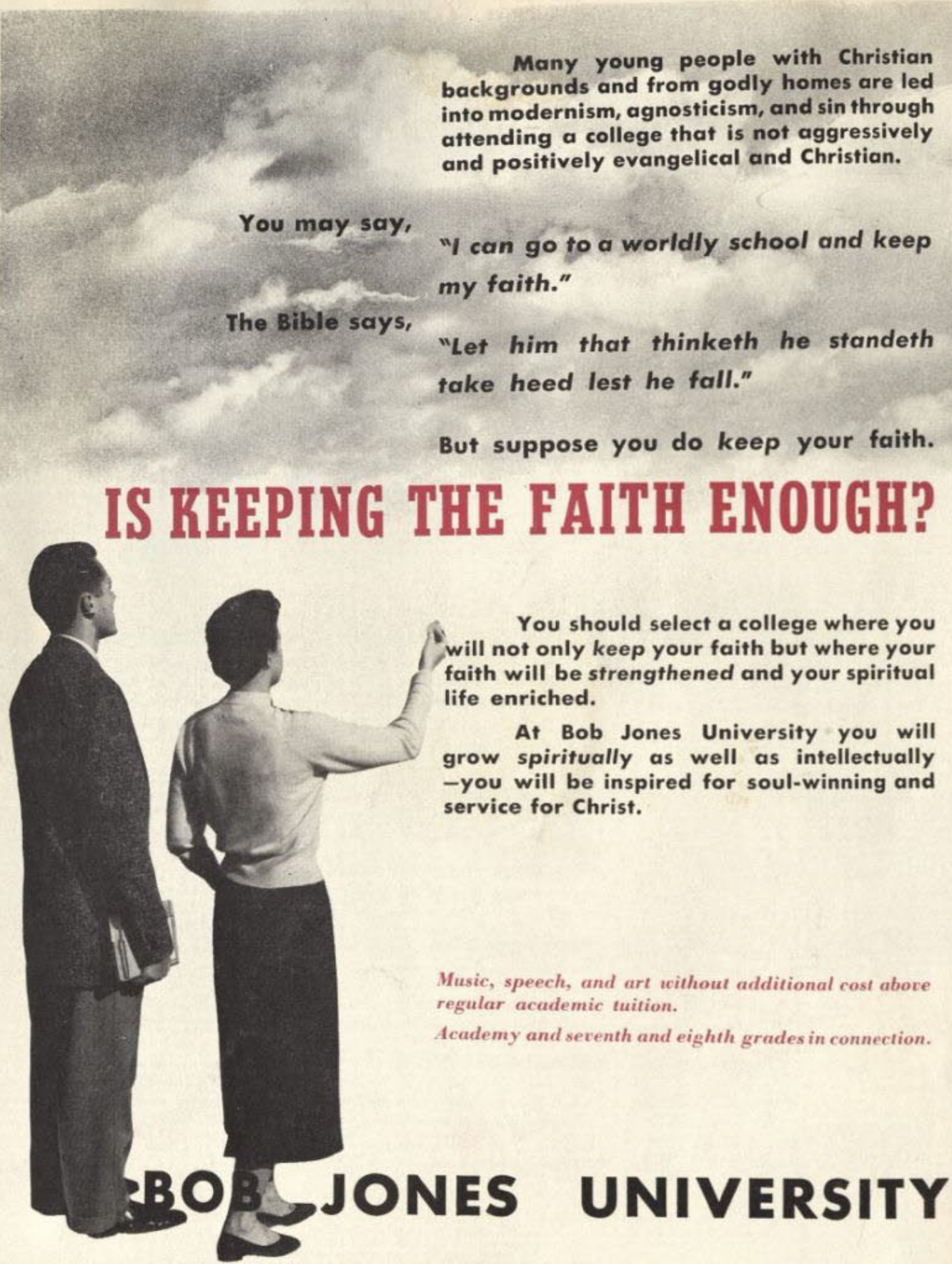
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