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Volume 74, Number 01 (January 1956)

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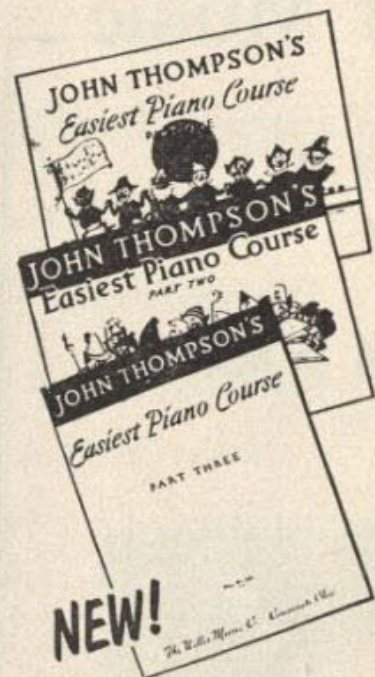
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BY DALE ANDERSON

The Mozart Handbook Edited by Louis Biancolli

One of the richest and fullest books upon the greatest musical genius of his era, and possibly all time, is the very voluminous life of Mozart by the well known musical critic, Louis Biancolli. This work is far more than a conventional biography. In its 605 pages it reveals exhaustive documentation as well as the author's flair for expression, which contribute accuracy and charm to the volume.

Few people in these days have any conception of the amazing accomplishment of Mozart. They do not realize that in his pathetically short life of thirty-five years, during which time he was often very near to poverty and had to work hard as a performing musician, he produced compositions listed in this book numbering over six hundred works—this list includes several masterly operas, symphonies, concertos, masses, cantatas, sonatas, string quartets, that entirely apart from their high musical import are so voluminous that it seems incredible that any one person could have produced them in thirty years. The performance of these works if regularly recorded would require months and months of time. The classified list by Ann M. Lingg (including the works listed by Köchel) is truly staggering in length.

Michael Kelley, the Irish tenor, in his "Reminiscences" published in London in 1825 is quoted as stating, "Mozart was a remarkably small man, very thin and pale, with a profusion of fine fair hair, of which he was rather vain. He gave me a cordial invitation to his house, of which I availed myself, and passed a great part of my time there. He always received me with kindness and hospitality. He was remarkably fond of punch, of which beverage I have seen him take copious draughts. He was also fond of billiards, and had an excellent billiard table in his house. Many and many a game have I played with him, but always came off second best. He gave Sunday concerts, which I always attended. He was kind-hearted, and always ready to oblige, but so very particular when he played that, if the slightest noise were made, he instantly left off."

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Fundamentals of Conducting by Frank Noyes

Here is one of the most lucid, and at the same time most graphic books upon conducting the writer has yet seen. Frank Noyes has had years of experience as head of the violin department of Drake University, in Iowa, and is conductor of the Drake-Des Moines Symphony. While the work of 86 pages deals with basic principles of conducting, it concerns itself with the practical aspects as well as the theoretical aspects and, unlike some other books which seem to be aimed at producing human metronomes, it is never arbitrary.

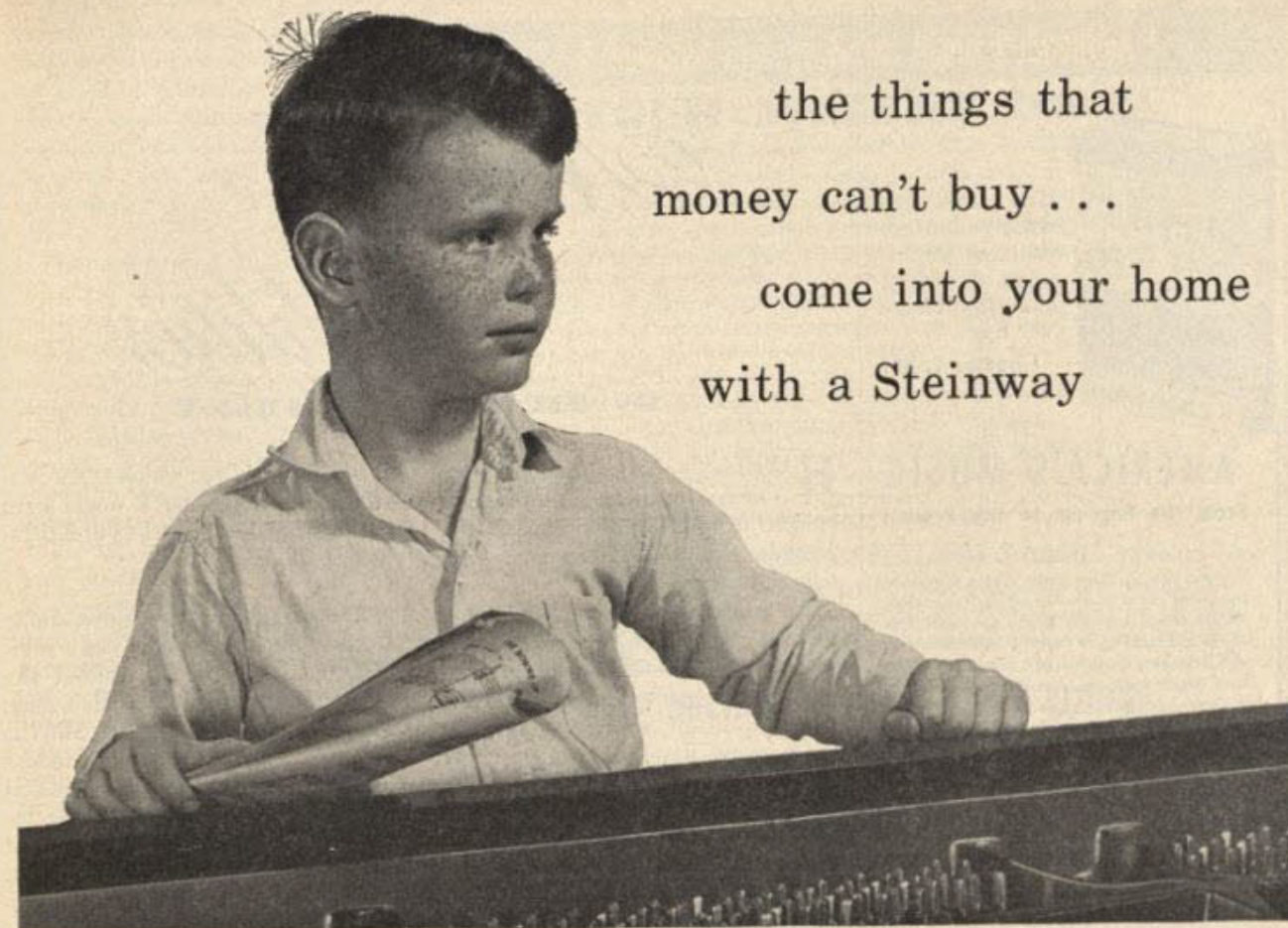
The selection of materials quoted is excellent and the numerous conducting "graphs" as well as the half-tone illustrations are very helpful. The book is aimed to produce artistic results in the quickest and most unpretentious manner.

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Musical Oddities

By NICOLAS SLONIMSKY

RAVEL wrote his most famous piece *Bolero* fortuitously, through a curious congruence of circumstances. Joachim Nin, the Cuban composer, tells this story.

An ardent automobilist, Nin invited Ravel to drive in his car from Paris to San Juan de Luz, one day in June 1923. Ravel gladly accepted, and the pair started off from Paris early in the morning. Ravel smoked incessantly his brand of strong cigarettes, much to the annoyance of Nin, who preferred milder brands. Almost casually Ravel remarked that the Russian dancer Ida Rubinstein, commissioned him to orchestrate *Iberia* by Albéniz. "But it is impossible," said Nin; "Arbos has just completed an orchestration of the same suite for La Argentina." "No matter," Ravel observed imperturbably; "It would much amuse me to do this work, and besides Ida will pay me munificently, and I need money."

When they reached San Juan de Luz, Nin telephoned to the publishers of Albéniz in Paris, who assured Nin that exclusive rights were indeed granted to Arbos for the orchestration. When Nin reported this conversation to Ravel, he became greatly agitated, and declared that he would go back to Paris on the very next train. Nin took Ravel to the station just in time to make the train, and as Ravel jumped into a compartment, Nin handed him his baggage through the window.

A few weeks later Nin received a postcard from Ravel saying that he was writing a piece of his own for Ida Rubinstein; a very unusual work with no modulation and no development, just a continuous theme in constantly changing instrumentation. It was the *Bolero*. When the score was published, Ravel sent a copy to Nin with the following inscription: "You are partly responsible for the exist-

ence of this *Bolero*; without your providential intervention I would have put my soul into a useless orchestration of Albéniz."

Princess Meshcherskaya said to Debussy that his *La Mer* was a work of genius. "Genius?" retorted Debussy, "Do you know Borodin's song, *The Sea*? There is genius! Mine is imitation." Borodin's song is indeed one of the most impressive musical seascapes, with waves rolling in the left hand of the piano accompaniment while the dramatically syncopated rhythm creates the impression of ominous danger. The implacable sea in Borodin's poem submerges the sailor with his young bride and their treasure, and rolls on in a long piano solo in the concluding page of the music.

DID BEETHOVEN ever write a quintet in A major for 2 violins, viola, double-bass and a singing hair comb? The work is not listed in the most complete Beethoven catalogs, but we possess a description of its origin. It seems that Beethoven was staying with the family of a violinist named Meholy, whose cousin played the double-bass and whose daughter played the viola. One day they had a visitor, Count Schlafgemach. As he mounted the stairs of the palatial Meholy residence, he heard the sounds of a strange but beautiful instrument. He directed his steps towards the music, and found a little boy hiding under the stairway, playing on a comb. He told Beethoven about the boy and his comb. Beethoven became interested and decided to write a quintet for comb solo and 4 string instruments. The score was discovered by Professor Gibtsnicht of the University of St. Alles in Schwindel. The

(Continued on Page 7)

German name of the professor maybe freely translated as "ain't got it" and the place in which his university is located means Swindle. Professor Gibtsnicht's article was published in the April First issue of a German magazine.

The celebrated Barcarolle from Offenbach's "Tales of Hoffmann" was not written for this operetta. The melody served originally for a ballet number called *Goblin's Song* in Offenbach's earlier work, "Die Rheinnixen" ("The Fairies of the Rhine") produced in Vienna in 1864. Bad luck seemed to haunt this production. Offenbach was engaged to conduct, but at the last moment he suffered an acute attack of the gout, and a substitute conductor had to be found. As a result, the production was unsuccessful. The *Goblin's Song* was heard again in Vienna when the Ring Theater produced the "Tales of Hoffmann" in 1881. But after the second performance of the operetta, the theater burned to its foundation. After this dire coincidence, no Vienna theater risked to stage the ill-starred work for a quarter of a century. It was a fine act of vengeance on the part of the offended goblin whose melody was made to accompany not ghostly apparitions but Venetian gondolas.

For the first performance of Glinka's opera "Russlan and Ludmilla" a secondary female part was given to a young soprano named Schifferdecker who changed her name for the occasion to the more mellifluous sounding appellation Lilyeva. In one scene she was supposed to express passion by exclaiming "Oh!" at the sight of her beloved. She sang this "oh" without any appropriate emotion at the rehearsals, and Glinka was in despair. As she was about to tackle the scene once more, he sneaked behind her and at the proper moment pinched her as hard as he could. "Oh! Oh! Oh!" exclaimed the girl. "Perfect!" said Glinka. "Do it exactly like this at the performance, and you will produce a great impression."

Victor Hugo attended a performance of "Rigoletto." "What did you think of the quartet?" asked Verdi. "Fine," replied Hugo, "but if you insist on having four people speak all at once, I would write something better than the lines given to your quartet."

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World of Music

The Concert Artists Guild has unanimously adopted a motion stipulating that each concert of the organization must include at least one composition by a contemporary composer. Hoping to stimulate other organizations to adopt a similar policy, the Guild has thereby expressed its interest in the cause of furthering the music of living Americans, according to Guild President, Mme. Simon Barere.

Paul Hindemith, who celebrated his 60th birthday last November, is composing a new opera, "Harmony of the Universe," based on his own libretto and planned for completion this year.

The American Symphony Orchestra League has awarded advance study grants to conductors Franz Bibb, City Symphony Orchestra of New York; Donald Johanos, Altoona and Johnstown Symphonies; and James Robertson, Wichita Kansas Symphony. A \$49,500 Rockefeller Foundation grant will be shared by the three winners for three years of study in America and abroad.

The Royal Danish Ballet of Copenhagen will visit the United States for the first time this September. The company of 90, plus orchestra, will perform at the Metropolitan Opera House and tour the East.

James P. Johnson, famous jazz pianist and teacher of the late Thomas (Fats) Waller, died in Queens, New York, in November. He was 61 years old.

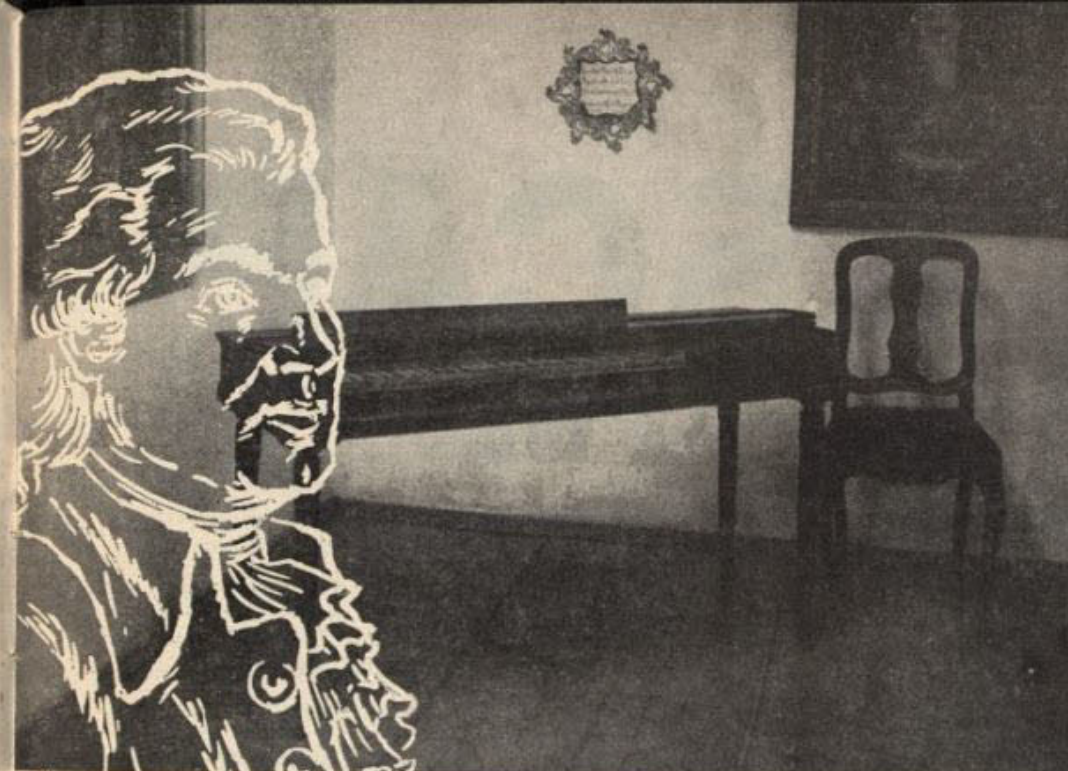
The William and Mary College Opera Workshop is presenting this season Louis Mennini's "The Well." Of-

(Continued on Page 45)

THE COVER THIS MONTH

A number of the leading record companies have issued special recordings of various works of Mozart in commemoration of the two hundredth anniversary of the master's birth, January 27, 1756. ETUDE conceived the idea of presenting on its cover for January a montage in color consisting of jackets of these and other Mozart records—with a most novel and effective result.

ETUDE acknowledges the courtesy of the following companies which kindly granted permission to reproduce record jackets from their catalogs: Bartok Records; Columbia Records; London Records, Inc.; Mercury Record Corporation; RCA Victor Division, Radio Corporation of America; Vox Productions, Inc.; Westminster Recording Co., Inc.



a keen analysis
of Mozart's ability
as a keyboard
artist

by NATHAN BRODER

Corner of room
in Mozarteum in Salzburg,
showing spinet
on which Mozart composed
"The Magic Flute."

What Was Mozart's Playing Like?

FOR MOST of the thirty-six years that Mozart was granted on this earth he was active as a virtuoso on keyboard instruments. The wonder that he aroused on his tours as a child prodigy was caused as much by his playing as by his composing and improvising. During the years he spent in Vienna he gave concerts frequently, and was considered by many musicians and connoisseurs to be the greatest performer they had heard. All this is well known. What is perhaps less well known is: what kind of instruments did he prefer to play on, what were the characteristic qualities of his playing, and how much can we tell from the printed editions of his works about how he played them?

The favorite household instrument in Central Europe during much of Mozart's lifetime was the clavichord. We know that there was always one in his home, that he liked to play on it, and that he used it a great deal in composing. Now the clavichord is unsuitable for playing in public, because its tone is so small and thin that it can scarcely be heard at the other end of a large room. But within its limited range of dynamics—which does not exceed a *mezzo-forte* according to modern standards—it is capable of many gradations of tone. An expert player can articulate phrasing very clearly on it, and above all he can make it sing expressively. These qualities—a singing tone, varied phrasing, and nuance in dynamics—were ingrained in Mozart's style of playing from his childhood on.

It was the harpsichord that was used for public performance during most of that period. We are not accustomed to regard the harpsichord as a powerful instrument. But it must be remembered that keyboard recitals in those days were not given in places the

size of Carnegie Hall. They were usually held in rooms that could accommodate at most a few hundred people. And while a harpsichord was present in every opera house, it was never used there as a solo instrument but only to accompany recitatives. There can be little doubt that Mozart's earliest keyboard concertos and chamber music with clavier were written for the harpsichord.

While harpsichords were available everywhere, they soon began to face stiff competition from the newly developing piano. Mozart encountered the piano early in his career, and when he was twenty-one he wrote home from Augsburg a famous letter enthusiastically describing the pianos made by Johann Andreas Stein in that city. When he moved to Vienna and bought his own instrument, however, he chose not a Stein but a piano made by the Viennese manufacturer Anton Walter. After Mozart died his widow took good care of it. Towards the end of her life she gave it to their son, and in 1856, for the hundredth anniversary of Mozart's birth, the son presented it to the Mozart Museum in Salzburg, where it still may be seen today. Since it was on this piano that he played in most of the concerts that he gave in Vienna, let us take a closer look at it.

It is a beautifully shaped grand, with a keyboard of five octaves, from FF to f (counting middle C as c'). As was often done in those days, the keys that would be white on modern pianos are black and the black ones white. There are two knee-pedals for lifting the dampers, and a manual device that has something of the effect of a modern "soft-pedal." The hammers are covered not with felt but with leather. With the constant use that Mozart made of the instrument, the leather wore out and (Continued on Page 42)

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IN GREAT WORKS of art, whether in paint, stone, or sound, contrast plays so vital and varied a part that it is all the more remarkable how often its presence is taken for granted or else almost ignored. In music especially it repays detailed study, for in some ways its possibilities are greatest in an art that exists in time and not in space. Contrast in music may lie in form or in harmony, in tone-colour or in rhythm, it may be gradual or sharply defined, limited to a single piece or movement, or even dependent for its effect on the subtle relation which a whole work may bear to another. The last is, broadly speaking, only an extension of the other kinds on a large scale, so let us glance at a few examples of these others before considering this special form of contrast as it evolved in Mozart's hands.

Here an analogy from painting may be of assistance. Put Brueghel's landscape "Summer" (one of his "Four Seasons") beside Rembrandt's "Night Patch". It needs no expert knowledge of art to appreciate how easily and subtly Brueghel leads the eye gradually from the bright

Creative Contrast in Mozart

foreground of peasants away over fields and valleys with their softer colouring, to the almost unreal blueness of the mountains and rivers merging with the far horizon. There are no bold stages between the distant background and the foreground. Rembrandt, working on a comparatively shallow plane, delights the eye by a series of sudden plunges from darkness and shadow into brilliant light, across the whole canvas. With its easy transitions from powerful chords to pearly scale-passages, its clever gradations of mood and rhythm, Chopin's "Barcarolle" may be compared to Brueghel's landscape. But when Haydn, in his great E-flat Sonata (No. 52), ends the first movement on sonorous chords and fiery progressions, and then follows with an Adagio in the sweetness of an unrelated E major, he is exploiting a technique similar to Rembrandt's. So too does Beethoven all through the first movement of his Pianoforte Sonata in D minor.

In Mozart the iridescent ebb and flow of the Rondo in A minor for clavier is truly Brueghelesque, but the slow movement of the Violin Sonata in B-flat (K. 454) is full of violent transition in Rembrandt's manner, in which rhythm and key, light and shadow alternate powerfully, as after the double bar where F minor rises from a pause on B-flat. Plainly, in their instinctive feeling for this and other kinds of contrast, Mozart and Haydn owed much to the generation of composers who had rebelled against the domination of fugal uniformity and developed first-movement form, which is based essentially on the setting-off of two groups of contrasting themes. Two far-reaching conventions sprang from this artistic revolution. The various movements required contrast among themselves—even more than had the sections of the older suite form—and since sonatas and even symphonies were very often written in groups of six, for reasons of patronage and publicity, one was often (Continued on Page 56)

A number of Mozart's works are considered as regards their contrasting significance.

by A. Hyatt King

(A new book, "Mozart in Retrospect," by A. Hyatt King, has just been published by Oxford University Press, Inc. A review of this work will appear in a later issue of ETUDE. Meanwhile through the courtesy of the publisher, ETUDE is privileged to reprint here a very interesting and revealing chapter from the book. The author, A. Hyatt King, in 1953 was elected to membership in the Zentralinstitut für Mozartforschung in Salzburg.—Ed. note)



the Mozart Bicentennial

*a partial listing of programs
honoring this event for the coming year*

TO OBSERVE the bicentennial of Mozart's birth, most of America's outstanding symphony orchestras are offering this season special performances of Mozart's choral and orchestral works. A listing below indicates at random the number and scope of such works which have already been or shall be played before summer. As one might anticipate, Symphonies Nos. 40 and 41 are the favorites with conductors everywhere, but the North Carolina Symphony has chosen to play the relatively rare one-movement work in G (K. 318), and the Chicago Symphony Numbers 29 and 34. Besides the popular Sinfonia Concertante in E-flat, for Violin and Viola, a Sinfonia Concertante for Violin, Viola and Cello, hitherto neglected, has been rescued from oblivion by violist William Lincer of the New York Philharmonic and played by that orchestra during the current season.

Under the auspices of the Southern California Chamber Society, West Coast listeners will have an opportunity to hear the Serenade for 13 Winds (K. 361), Divertimento (K. 287), Horn Quintet (K. 407), Clarinet Trio (K. 498), Piano Trio (K. 548), Sonata for Cello and Bassoon (K. 292), Violin and Piano Sonata (K. 526), Piano Sonata (K. 576) and the Cantata "Dir, Seele des Weltalls." One work is being played

at each of a series of scheduled concerts.

At least six piano concertos, including the two-piano concerto in E-flat (K. 365), and the Rondo for Piano and Orchestra (K. 382), are being performed by American orchestras this season.

Various divertimenti, string quartets and quintets highlighted a November Mozart festival at Pomona College, California, sparked by the Vegh Quartet.

Here follows a partial listing of Mozart performances gleaned from Etude's random poll of American

symphony orchestras.
Baltimore Symphony
Symphony No. 41,
"Jupiter"

Piano Concerto in E flat (K. 271)

Sinfonia Concertante
in E flat (K. 364)

Boston Symphony
Symphony No. 40, G minor

Sinfonia Concertante
for Oboe, Clarinet,
Horn and Bassoon

Masonic Funeral Music (K. 477)

"Eine Kleine Nachtmusik" (K. 525)

Chicago Symphony
Symphonies No. 29,
34 and 41

Piano Concerto in C major (K. 503)

Violin Concerto No. 5 in A major (K. 219)

Sinfonia Concertante
in E flat (K. 364)

Mass in C Minor
Cincinnati Orchestra

Symphony No. 40, G minor
Piano Concerto in D major, "Coronation"

Sinfonia Concertante in E flat (K. 364)

Mass in C Minor
"Marriage of Figaro" overture

"Cosi fan tutte"
Cleveland
Symphonies No. 39, 40 and 41

(Continued on Page 50)



Bernhard Paumgartner conducting the "Camerata Academica" orchestra at Schloss Klessheim for Epic recording session of Mozart works.

Representative choral works embrace the Mass in C Minor, the Requiem and the cantata "Dir, Seele des Weltalls." Two concert arias for voice and orchestra (K. 418) and (K. 217), three concert versions of "Cosi fan tutte," and one of "Figaro," plus two concert performances of excerpts from "King Thamos," are scheduled.

A LEADING BARITONE OF METROPOLITAN OPERA COMPANY

gives advice on

CARING for the VOICE

*from an interview with Cesare Siepi
as told to Rose Heylbut*



Cesare Siepi at work studying one of his favorite rôles.

TO DEVELOP and maintain the voice is a life-long matter of good care, based upon correct breathing, correct emission, and intelligent use. Both development and use of the voice depend largely upon well-chosen exercises. These exercises will, of course, vary according to the type of voice and the individual needs of the individual throat; but the method of projection is the same for all.

Let us consider some of the factors which make for vocal care. In general, it is not good to work more than an hour at a time. From the sheerly technical point of view, this should be enough. The best way to warm up the voice, before actual singing, is to work at scales and vocalises. In order that these may be sung with good projection and a good throat position, the singer should possess a thorough mastery of the five basic vowels—always being careful that they are pure vowels, without any suggestion of diphthongs. A good and simple exercise consists of sing-

ing all five vowels on one tone and on one breath—AH, AY, EE, OH, OU—and then continuing this in an upward direction throughout one's middle register of range. If the column of air sits freely on a diaphragmatic breath, and if all the vowels are pure vowels, the throat is opened, and the voice takes on proper focus. Some vowel sounds come more easily than others; in forming a vowel like AY, for instance (as in *able*), great care should be taken to prevent any suspicion of an EE creeping in, like a final tail. EE must be mastered, of course, but only in its own right as EE—never as a diphthong-addition to AY, because this changes the position of the throat within the sound and harms tone.

In warming up the voice, any good vocalise is helpful; published exercises exist in abundance, and one can always combine tones oneself. In singing them, however, it is good to avoid extremities of range. Begin on a low tone (but not your lowest) and sing up to a high tone (but not your highest). Forming the attack on one's highest and one's lowest tones is an exercise in itself, and should not be used for warming up.

When the voice is warm and flexible, one can start singing solfeggios; these exercises have the advantages of vocalises, technically speaking, at the same time that they introduce elements of *legato*, of melody, of ex-

pression, and thus prepare the voice for more advanced work. It is helpful, I think, to begin singing solfeggios on an open vowel—AH or OH—rather than on the more closed EE. I have a distinct recollection of the value of solfeggios! When I was singing in church, once, I was called upon for an Ave Maria within a few minutes of the service itself. As I had none ready and as there was no time to get one, I put the words of the Ave Maria to one of the solfeggios in Concone, and the result was excellent!

Another useful point to remember is that building and keeping the voice should not involve freakish habits, either of singing or of interval progression. Warming up the voice is a preparatory matter—like warming up an automobile engine; you start your engine gradually, so do the same with your voice. Keep conservative in what you do!

After a while, then, the all-vowel vocalises must be broadened to include the singing of words, and for this one needs clear enunciation. I have found that the development of good singing-speech is mostly a matter of hard work. If there are no speech impediments to be overcome, enunciation is more psychological than muscular; you hear the word in your mind, clearly, and make up your mind that it must come out clearly. Here again, one avoids exaggerations. Overemphasis of enunciation seems artificial in sound while, vocally, it can also (Continued on Page 46)



• At left is picture of Cesare Siepi in the rôle of Don Giovanni

THE TAPE RECORDER IN THE MUSIC ROOM

Suggestions for the use of recording equipment in the educational field

by WOLFGANG KUHN

(In presenting this article on tape recording, it must be understood that *ETUDE* is merely calling the reader's attention to the vast possibilities of this medium in the educational field. *ETUDE* is entirely familiar with the details of the copyright laws pertaining to the reproduction of copyrighted music in whatever medium. It emphasizes the fact that according to competent legal opinion the "unauthorized use of copyrighted musical compositions in connection with audio or visual reproducers and projectors would be in violation of the exclusive rights which the law grants to the copyright proprietor."

Educators using tape recorders or any type of audio-visual equipment are advised to secure permission from the copyright owner before making a reproduction of any copyrighted musical composition.—Ed. Note)

PERHAPS one of the most versatile and useful pieces of equipment for the music teacher is the magnetic tape recorder. It has been developed within the last ten years, and during that brief span of time has made all other ways of recording at home, in the studio or music room more or less obsolete. Among its many virtues are simplicity of operation, fidelity of reproduction, and economical purchasing and operating expense. No wonder then that music teachers are using the tape recorder as an instrument in their teaching.

Probably every serious music student has at one time or another during his professional training recorded his performance. Taping a student's performance is perhaps the most obvious use that a teacher might find for the tape recorder. After all, it is simple enough to hold a mirror up to the student in this fashion, and much is to be gained from this experience. However, a word of caution is in order: Don't use the tape recorder to show a student only the mistakes he makes. Chances are that he is aware of his mistakes anyway, and to have them mirrored in the tape can be not

only very frustrating but also downright discouraging. A teacher will find much more constructive use for his recorder than catching mistakes.

Record student progress. One of the most common uses is to record a student when he is at the initial stages of his work. It does not matter if the student is a beginner or if he is well on the way to becoming a musician, such a recording will provide an objective basis of indicating where the student now is, and what needs to be done next. Having made the initial tape and having used it for evaluating the student, one should now file it for the future. As the student progresses, periodic recordings can be added to the tape, so that it becomes a record of student progress for use by the teacher, the student and his parents to show the development and progress made. Perhaps it should be pointed out that it would seem unwise to compare one student's work with another in this way. The nature of the tape is such that being an intimate record, it may be effective in motivating the individual student. A comparison, however, with other students solely on the basis of a tape recording could be quite devastating to the student, because many other factors which should be compared and considered in such a situation are here left out.

Some teachers record as a matter of course every recital, performance, or public concert of their students. This is helpful in many ways. It provides an objective manner of evaluating the performance. A tape made during a public performance should perhaps not be played back immediately after the concert while both teacher and pupils are still "keyed up." It is better to wait until the following day or later, when the events of the performance may be viewed again in their proper perspective. The tape may then provide a most effective learning situation for both teacher and pupils.

Let's keep clearly in mind, how-

ever, that the recital or public performance is frequently not an ideal time to catch a performance that is best for a permanent recording. To begin with, a public performance may contain slips of technique, tone quality, ensemble, etc. While these are things of the moment during the concert and are tolerated by the audience, it is quite another matter to have them perpetuated on the tape. Then, too, these minor things are frequently exaggerated by the microphone in such a way that they may become very objectionable in a permanent recording. Another limiting factor in recording the public performance may be that since the first obligation of the soloist or the ensemble is to the audience in the concert hall, modifications of seating and proper placement of microphones which are essential to preserve the "presence" of the performance on tape, are frequently impossible to obtain. Therefore, it would be wise, if a permanent recording is desired, to call for a special recording session, at which time some of these variables can be better controlled. It is also advisable to record each selection several times during this special session, so that there is a choice possible as to which "take" is to be selected for preservation. Also this will make possible the splicing of a tape performance and editing it to the best advantage. All of these techniques which are possible with magnetic tape are, of course, widely used in commercial recordings.

Every recording engineer and producer can document these points from his own experience. At the University of Illinois, for instance, we were engaged in making master tapes for an LP pressing of a gigantic musical production scored for a large chorus, soloists, and a full orchestra. The performance was under the direction of a guest conductor whose services would no longer be available

(Continued on Page 47)



"In the steps of Mozart"

A brief look at the master's life and times as they affected his creative output.

by S. GORDON JOSEPH

CAFÉ WINKLER is the place to go for a bird's-eye view of Mozart's life and times. This famous restaurant stands on the Mönchsberg hill at the west end of Salzburg. Sitting at one of the tables on its open-air terrace, with a cup of coffee at my elbow, I enjoyed that magnificent panorama of the city before me: and everywhere, a reminder of Mozart.

The street that begins right at the foot of the Mönchsberg, for example, and runs away due east, just a jumble of roofs from my table—that's the Getreide Gasse. And there, under one of those roofs, in the house Number 9, Mozart was born exactly two hundred years ago this month. The great castle perched on the hill directly ahead of me—that was the stronghold of the Archbishops of Salzburg in whose service Mozart laboured, underpaid and unappreciated. Away to the right, with its back against the rocky wall of the Mönchsberg, the Festspielhaus (Festival House) has been giving top-line performances of Mozart's music ever since its construction in 1925. Mozart knew it as part of the palatial 17th century stables, belonging to an age when the horses of the archbishop were better housed than the ordinary citizen.

Over to the left there, across the River Salzach, stands the Mozart Häuschen. It was in that little summer house that the composer is said to have worked on "The Magic Flute," while in Vienna. Anyway, it has been transported hundreds of miles from the capital to its present place in the Mirabell Gardens. And fronting the gardens alongside the river, the Mozarteum—with its 3000 volume library, its letters and notebooks—is a positive gold-mine of information concerning the master and his work. In fact you can hardly take a pace in Salzburg without following in the steps of Mozart. How little, too, the city has

changed in its fundamental appearance, since the days when the composer walked its streets and squares.

A Mozart pilgrimage must begin at the beginning. So I descended from the Café Winkler, by way of the elevator built inside the rock of the Mönchsberg, and soon found myself in the medieval lane called the Getreide Gasse. A couple of hundred yards or so up this narrow street, with its medley of artistic shop-signs jutting right out above the sidewalks, I came to Number 9, on the right-hand side. The house faces a little cobbled square which opens out towards that part of the street, thus giving a chance to step back and take in the complete view of Mozart's first home. It was up there, on the third floor, that a son was born to Leopold and Anna Maria Mozart on 27 January 1756. This seventh child they called Joannes Chrysostomus Wolfgangus Theophilus: but the first two names got lost somewhere before Mozart died, and the last name changed to its Latin equivalent—Amadeus.

The house on Getreide Gasse has now become a museum of Mozartiana. Its first acquisitions were gifts—direct from the hands of Mozart's widow and sons, to the Cathedral Music Society and Mozarteum. There is the clavichord of year 1760, on which the very first sounds of "The Magic Flute" and the "Requiem" were heard. And the Anton Walter hammerklavier of 1780, beloved by the composer and used at all his concerts during the last decade of his life, shares the third floor flat with Mozart's first violin. The piano figures among the drawings on the wall—a family group with the young Wolfgang seated at the keyboard; and there are other pictures of his parents and relatives, besides a portrait of Mozart at the age of six, when he (Continued on Page 40)

Music in the Church Service



Part Two, Liturgical Elements In the Nonliturgical Service

by GEORGE HOWERTON

THE CHOIRMASTER in a liturgical situation has at least one major problem already solved for him, namely, a problem which perpetually confronts the average choral director: "What type of music should my group be singing?" In the liturgical service, the selection of repertoire is predetermined to a large extent by the nature of the ritual. Even though considerable latitude of choice is admissible, the range of repertoire is to a degree circumscribed by the format of the service.

The choir director in the nonliturgical church is more nearly on his own. In the preceding article (see *ETUDE* for December 1955) consideration was given to some of the factors bearing upon this problem. Once the general frame of reference is established as to quality and character of music proper to the individual church, the matter of choice of specific items emerges as an important part of the director's job. For the typical nonliturgical church the customary minimal skeleton of special musical items may be indicated as follows (in addition to the hymns, which for the purpose of this discussion are considered outside the frame of "special" musical selections):

PRELUDE (usually organ, or possibly piano)

OFFERTORY (anthem or vocal solo)

POSTLUDE (organ or piano)

In most nonliturgical services the offertory immediately precedes the sermon. If some expansion of the preceding scheme appears desirable,

the first step in that direction is usually somewhat as follows:

PRELUDE (organ)

ANTHEM (separated from the Offertory by scripture or prayers)

OFFERTORY (organ, vocal solo, or a second anthem)

POSTLUDE

The two preceding schemes are bare outlines for the typical service which avoids any suggestion of liturgical elements. However, there is to be noted a growing tendency on the part of nonliturgical churches to incorporate in their services certain elements drawn from liturgical usage. This brings up the problem of the basic philosophy underlying the service order of the particular church. In some situations, the incorporation of such elements would be entirely out of order, especially when the church in question adheres to a type of belief in which stipulation is made as to the position of music in the service. It now and then happens that a musician finds himself in such a position, one which does not accord with his own pattern of belief. In that case it is not up to him to "remedy the situation," or "to improve the music." If he cannot accommodate himself to that form of belief and, starting from it, raise the musical standards as he works within the framework of the service, he should find himself another position, one more in keeping with his own tastes. One thing is certain in the light of human psychology: he is pursuing a fruitless task if he forcibly attempts to wrench the congregation into a

service format antithetical to innate religious convictions.

Admittedly some of our more conservative congregations would do well to accord to music a place of greater importance. It has been demonstrated over and over again that an effective use of good music has drawn many hitherto uninterested persons into the church program. Too many Protestant ministers and congregations have been remiss in this respect, having ignored the power of music and its appeal to the human spirit.

One of the most obvious and one of the first of the liturgical usages to be incorporated into the nonliturgical service has been the employment of the robed choir. Although, in some of its elaborations, bordering now and then even upon the bizarre, it occasionally strays far from the straight liturgical path, nevertheless the robing of the choir has brought into many nonconformist services a welcome element of dignity. As soon as the robed choir is used, some changes in musical usages will almost inevitably eventuate. For instance, once the choir has been robed, it is a logical step for the singers to march down the aisle in orderly file and sing the opening hymn as a processional. Similarly, at the conclusion of the service, the choir can march out singing the final hymn. At this point the following elaboration of the service is naturally suggested:

PRELUDE

CALL TO WORSHIP (sung in the narthex, or vestibule, before the entry of the choir and the singing of the processional hymn, or (Continued on Page 49)

Are Chamber Music Groups Helping Your School Orchestra?



Quintet of woodwinds and piano, School of Music, University of Southern California, Ralph E. Rush, coach.

A CHALLENGING QUESTION IS GIVEN A MOST HELPFUL DISCUSSION

by Ralph E. Rush

ALL THROUGH the years when orchestras were being improved and perfected, a parallel development was taking place among the best players of these orchestras. Because of the intimate and personal contact with a special kind of music known now as chamber music, the best performers have always found this type of music making their first choice. From early Elizabethan days, when one of the earmarks of an English gentleman was the ability to participate in music making for the small room with a small group of performers, to the present day when young Americans find this form of music just as delightful, chamber music players, like speakers on a panel, have found that each individual must make his own contribution to the activity if it is to be worthwhile for any of the group.

An introduction to chamber music and small ensemble playing is one of the surest ways to develop a good orchestral performer. When one considers the wealth of excellent chamber music literature that the early classical masters as well as the later Romantic and present-day composers have made available to our generation there seems to be all the more reason why the youth of today should be encouraged to engage in this enjoyable type of activity. Aside from the excitement and pleasure of participation of such a choice hobby, there is great musical and cultural value

in the experience. If only more school orchestra directors had participated in this past-time during their student days, how much more eager they might be to make this a part of the weekly musical fare of their young charges. Certainly these orchestra teacher-conductors would have much less concern about each player contributing correctly to his group if each young player were having small ensemble experience as a part of his orchestral training in school.

There is something about chamber music that unites its followers in a kind of world society of musical amateurs. No matter whether it be the artist performers from a famous string quartet re-creating the beauties of a Mozart opus, or a youthful group of strings or winds struggling cheerfully through some student work, everyone belongs to the society and all share the common joy of making music for themselves. There must be much friendliness in the music made by a few well blended instruments playing together for no reason other than sheer enjoyment and apparently under no leadership except that of the composer himself. Chamber music wears well, in fact it becomes more and more attractive as one lives with it. The true spirit and soul of good music seems to become much more real when devotion and understanding of this form of music becomes a part of any individual.

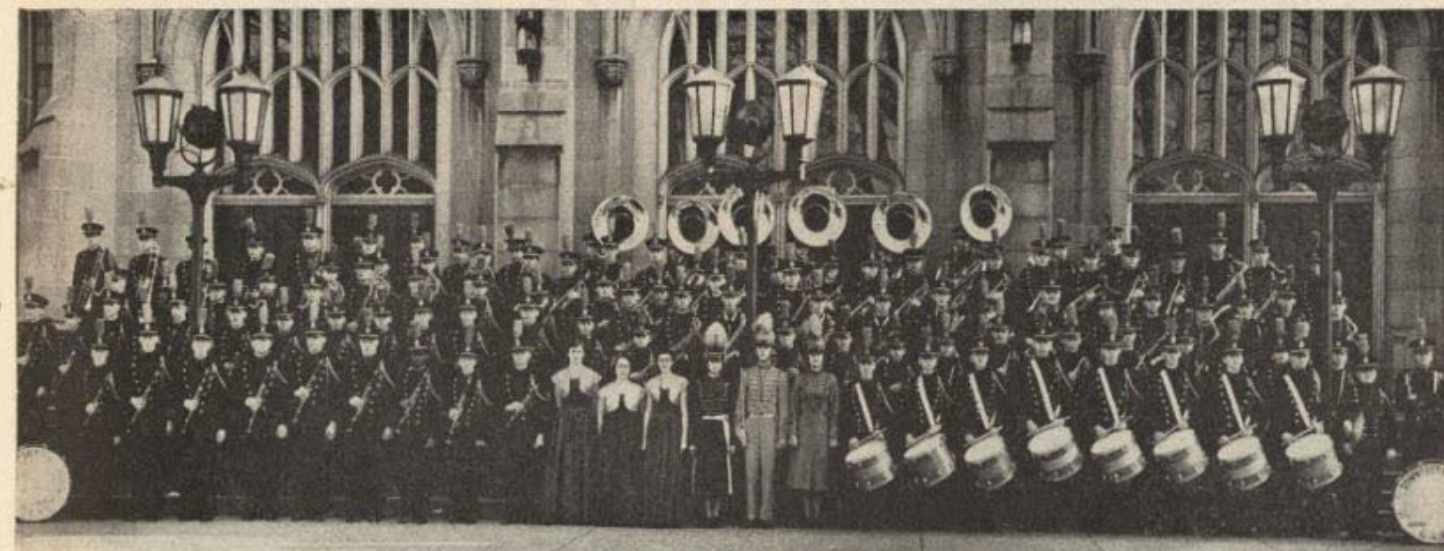
If parents and music teachers are seriously interested in developing school orchestras that will produce musical results and give youthful players a maximum of musical enjoyment, then the encouragement of chamber music groups within the orchestra must certainly be considered in the planning.

For a period of better than twenty years while this writer was absorbed in finding ways and means to develop school orchestras, the use of small ensemble groups to encourage growth among the better players was found to be exceedingly helpful. It should be of more than passing interest to note that the first small orchestras in Europe were chamber orchestras, and there is some basis for the belief that the first orchestras grew from string ensembles. On the other hand it is important to remember that the wind chamber music groups grew from the orchestra, since the desire of wind players to emulate their string ensemble playing colleagues was so strong.

During the sixteenth century many compositions appeared in Italy by the name of "Sonata da Camera" which meant that this music was to be played rather than sung and was intended for performance in the chamber or small room of a royal court rather than for the church. In Italy, England and Spain this form of music had its early beginnings and development. It is (Continued on Page 39)

contestants vs. musicians

In preparing for contests many problems must be solved if the band is to achieve a satisfactory rating



Award winning band of Joliet (Illinois) Township High School, Bruce H. Houseknecht, conductor.

by WILLIAM D. REVELLI

Within a few weeks, thousands of school bands will begin their preparation for the annual band contests which for many years have become an integral force in the development and progress of our school bands.

Participation in these events has come to be recognized as one of the most worthy and enjoyable activities of the students' entire musical training. In their preparation for the contests, the conductor and his bandmen are confronted with many problems which must be studied and solved if the band is to achieve a satisfactory rating and performance.

Too often these details are given insufficient attention and the results are discouraging to all. The conductor and his band would do well to recognize the necessity for giving time and consideration to the following suggestions which are presented with the thought and hope that they may prove helpful to all participants of future contests.

First Things First!!

If the conductor and his students will look upon the contest as a program that is designed to eval-

uate their progress and standard of performance, then the contest will serve its rightful function. However, if they over-emphasize and place the winning of a contest above that of developing the band, then the final results are certain to be disappointing.

It is not only desirable, but necessary that emphasis upon winning never supplant the true purposes of the band's participation, namely, to *pace the road to excellency*—not to defeat an opponent.

Another important point for consideration is that of the fundamental training received by the students. Too often, we find bands whose training is so shallow and deficient that contest participation is highly undesirable.

If we will review the complete instrumental program of the high school bands whose records show consistent first-division ratings, we will discover that their grade and junior high school bands are also consistent winners. Hence, the high school band of these situations represents and reflects the excellent fundamental training achieved in their grades and junior high schools.

Often the reverse situation prevails: too much emphasis is devoted to the high school band's activi-

ties and program. As a result, the work at this level lacks firm foundation. The students are deficient in technical proficiency, and musicianship, and in order to render even a fairly satisfactory performance of the contest selections, must rehearse them for months prior to the contest date. This is, of course, a fallacy and educationally unsound. If the high school band program is to function efficiently there must be sufficient and high quality instruction in the grades, for it is here that the future high school bandsman acquires the skills and basic musicianship which will serve as his standard for the future.

It is in the early years of his training that the seed for the student's proficiency is sown. If the quality of instruction in the grades is as it should be, he will receive a thorough foundation in the elements upon which he is later to be tested and evaluated. Yet, each year we find numerous school bands whose fundamental training is obviously deficient, attending contests only to discover that they have grossly neglected those elements of musical performance so necessary for a satisfactory rating. To these conductors I would urge they forget the band contests at (Continued on Page 59)



Dimitri Mitropoulos and James Fasset outside of Carnegie Hall.

Symphony of the BIRDS

James Fasset discourses on the subject of interviews and tells about his unique composition which he has produced from the recorded calls of seventeen different birds

by ALBERT J. ELIAS

A RADIO EXPERIMENT proves its worth this month, as James Fasset's "Symphony of the Birds" is issued in recorded form. Now, the man who has been CBS Radio Music Director for twelve years and commentator for the New York Philharmonic-Symphony broadcasts for six years will get wide-scale recognition as a composer.

"I've never had any musical training," Fasset admits. His emergence as a composer comes with the help not of musicians but of ornithologists—at Cornell University, where he studied and tape-recorded the calls of a variety of birds. And indirectly responsible for the composition was a friend, composer Louis Gruenberg. "When I played for him some of my early sound experiments with bird calls," recounts Fasset, "he seemed delighted and said, 'If only I had had these recordings when I was writing the operas 'Emperor Jones' and 'Green Mansions'—I certainly would have incorporated them into my jungle scenes. I wonder,' he turned to me and asked, 'whether it would be possible to write a musical composition out of bird calls?' Well, now I've given Louis my answer."

The response to the work, an eleven-minute piece culled from the calls of seventeen different birds which was played on an intermission of the Philharmonic last Spring, "is just more evidence," he says, "that the public is interested in and enjoys experiments in sound." After the broadcast of the symphony, he received eight thousand letters, 99 out of 100 expressing hope that the work would be recorded. Three choreographers, too, have discussed the possibility of creating a bird ballet to this music.

How did he make his singing symphony with such birds as the winter wren, the pie-billed grebe, eastern meadowlark, red-winged blackbird, song sparrow, wood thrush and hermit thrush? "What gave me many of the melodies—some weird and strange, others of unearthly beauty," he recounts, "was playing the tape-recorded calls at slower than normal speeds. Notes which are normally too high and too rapid for the human ear to perceive emerged as a dazzling series of triads and runs and arpeggios, in a variety of keys—when the tapes were played two, four and finally eight times slower. In fact, so lilting is the work of the trumpete swan and ptarmigan, in the middle movement ("the buffo, or comical, section"), that one record company wants to release it separately as a mambo tune.

"I guess it's the swan rendering not only trumpet solos, but doubling on the trombones and tuba, sometimes in duet with himself, that proves intriguing," Fasset speculates.

In three movements, the symphony based as much as possible on the classical symphonic form, begins with a two-minute introduction built entirely on a (Continued on Page 58)



Béla Bartók
with
his pupil
Ann Shenney

Bartók (with
recording
equipment)
collecting Turkish
folk music
in Asia Minor

BARTÓK, the teacher— as I knew him

ERNO BALOGH



*What kind of teacher was Bartók?
Here's an intimate appraisal by one
who studied with him for six years.*

BELA BARTÓK who lived and died as one of the most significant composers of the twentieth century—and who felt his greatest contribution to music was as preserver and annotator of the folk music of several nationalities—made a living practically all his life by teaching the piano. In this respect he shared the fate of Chopin, whom we know and remember only as composer and delicate performer of his own works, but whose living depended on giving piano lessons.

Since Bartók spent a greater part of his lifetime, from his student days until he died, in teaching the piano there is considerable interest in what kind of teacher he was. Although I do not feel qualified to give a complete answer to this complex subject, since I studied with Bartók in the Academy of Music in Budapest only in the years 1909 to 1915, I can report my experiences of those six years. This belongs to the early phase

of Bartók's teaching in that Institute, where he had started just two years previously (1907) and where he taught until 1934, when he retired and transferred his activities to the Hungarian Academy of Science, working on his collections of folk songs. He kept on teaching privately until he left Hungary for America in 1940 and he did some teaching until he died—working periodically with just a few pupils.

I played for him a few times in 1928, 1929, 1934, 1940 (mostly his own compositions) but my most vivid memory of him as a teacher is from those six years, when for ten months of the year I had two lessons a week; the most important moments of my life during those years.

Though I was only twelve when I began to study with him (the youngest of his class) his words, attitudes and approach are still clearly etched in my memory. He was under the age of thirty but already possessed

a great reputation as the most respected and most controversial composer in Hungary, who challenged the critics and the public with his provocative music. All of his students admired and loved him for his genius of which we were convinced, for his profound knowledge of every phase in music, for his gentle and kind manners, for his unfailing logic, for his convincing explanation of every detail. He was just and fair, but he could not conceal his annoyance with his less gifted students.

The essence of his approach as a teacher was that he taught music first and piano second. Immaculate musicianship was the most important part of his guidance and influence. He clarified the structure of the compositions we played, the intentions of the composer, the basic elements of music and the fundamental knowledge of phrasing.

He had unlimited patience to explain details of (Continued on Page 51)



PIANIST'S PAGE

New Music For the New Year

Comments on recently published material

by GUY MAIER

A FINE PIECE for late first year players is Martha Beck's *Skip to My Lou*, a snappy, laughing piece with right hand short legato phrases answered by two impudent left hand staccato notes.

If you seek a simple, large-note, first piece for a young boy get *March of the Cub Scouts* by Louise Rebe—guaranteed to interest all tough little guys (and you, too!) A little later give the toughie William Haskins' *Rushin' Dance*, letting him zip as much as he can at the end of it.

If you want other short, easy, effective dances, look up Milligan's *Jimie the Litterbug*, a jivey first grade twister; also Scarmolin's *Mexican Dance*, easy, fast, south-of-the-border flavor.

I like Donato's *The Paint Box*, a colorful tone picture filled with rich harmonies.

Margaret Wigham continues her excellent contrapuntal pieces with a new invention, *Bachette*—not hard, and giving fine musical practice in each hand. Highly recommended.

Two excellent ensemble pieces, Charles Miller's *Virginia Square Dance* for two pianos four hands, easy third year and extremely effective. Olive Dungan has written a charming, lilting duet (one piano) called *Dancing on Skates*—the kind of piece which will make a big hit if played by brother and sister, or father and daughter. Needs little technical skill or practice.

Seventy-seven Highlights

For my own beginner's (adolescents) class I have found Denes Agay's "77 Highlights of Familiar Music" a fine solution of light, weekly sight reading. I tell the students that the only exam at the end of the season will be my choice of two or three of the 77 selections of this book—all good pieces for young people—*Hot*

Time in the old Town, *Buffalo Gals*, *Gymnopedie* (Satie), *Blow the Man Down*, *Notturmo* (Borodin)—etc. This means that for the whole season the student taking one or two pages per week will have plenty of sight-reading. His parents will be pleased that he can sit down and play so many pieces. And as for me, I don't need to listen to them at every lesson, since the assignment is a perpetual one. (What a relief not to need to worry about one assignment!) . . . At our lesson the student puts in his note book (red ink!) the pages or pieces he has read. None may be omitted. All 77 must be read and fluently played.

Don't neglect Berenice Bentley's attractive "Happy Times" book. It is one of three of her finest products, with beautiful appearance (all youngsters love it), warm, friendly titles of 25 short pieces, *I Heard a Bird in the Lilac Tree*, *Silver Slippers*, *Three Black Swans*, *One Misty Moisty Morning*, *It's Spring Again* . . . The music, like all of Miss Bentley's, is just the kind our imaginative youngsters need.

New Top-Notch Books For Fun

Cobb—"HAVE A GOOD TIME"—Leeds . . . A dozen original pieces for early grades complete with words and even easy dance instructions. Why not try these pieces with dances in your piano classes?

Nunez—"PIXIE TUNESHOP"—Willis—Bright illustrations complete this collection of pieces for young beginners.

Kasschau—"CINDERELLA"—Disney . . . Charming arrangements of the top tunes from "Cinderella."

Schaum—"THE BOOGIE BOOK"—Belwin . . . A swell collection of second year boogie-woogie.

Bermont—"LET'S PLAY CAROLS"—Musicord . . . Eighteen favorite Christmas carols including two

duets made easy to play and sing. Good for first year.

Steiner—"JEWISH FOLK SONGS"—Mills . . . Tasteful and musical arrangements of some wonderful Jewish folk melodies. One of Eric Steiner's best books.

Steiner—"15 HUMOROUS PIANO PIECES"—Belwin . . . Here is a wealth of light music of the masters. You'll have fun with the three Scherzos by the great "Three B's."

Steiner—"PLAY AND THINK"—Belwin . . . Fifteen piano compositions and arrangements with written assignments to stimulate the students' musical thinking and understanding.

Nevin—"TUNES YOU LIKE," Book III—Schroeder and Gunther . . . Third book in the fine series of arrangements of traditional melodies and folk songs.

Humperdinck — Bon — "HANSEL AND GRETEL SUITE"—Boston . . . An adaptation of a famous opera with the music prepared for piano solo. How about using this with narrator at your next recital?

McGinley—"KEYS TO CHORDS"—Shawnee . . . A book stressing reading, keyboard harmony and practical music theory.

Oldenburg—"TIME FOR TUNES"—Boston . . . The most complete collection of favorite melodies that I've seen. Simplified and arranged for the first year pianist.

Levine—"MAGIC AT THE PIANO"—Boston . . . A brand new first year piano book that I'm sure will be a hit.

Thompson—"EARLIEST PIANO COURSE", Parts I and II—Willis . . . Designed to give the beginner a thorough musical basis upon which to grow. John Thompson, still at his very best!

THE END



Teacher's Roundtable

Maurice Dumesnil, Mus. Doc. discourses on staccato playing, a Mozart Concerto and length of lessons.

BEETHOVEN STACCATO

I am trying to learn Beethoven's Sonata Op. 2, No. 2, in A major, and have come to that loud passage in the Rondo which begins in chromatic semitones in the right hand. What I would like you to tell me about it is how exactly to practice the staccato. I know wrist staccato should be used, but how would you apply the force necessary for each note so that the whole passage would sound strong, even, and not feeble? As I play it, some notes sound strong, others weak, and generally the whole tone of the passage is harsh; so your expert advice would be very much appreciated.
(Miss) G. M., New Zealand

The passage you mention must indeed be played loud. But not too much so, for it should never become heavy. If it lacks evenness it is likely because of technical deficiency and shows you are in need of acquiring more finger equality and smoothness. I recommend the "Exercises de Tenues" by I. Philipp. Practice them daily for fifteen minutes or so, observing the instructions carefully (Heugel, and Marks).

This passage requires wrist action combined with firmness of the fingertips so as to get a tone which is neither harsh, nor mushy. Of course, much depends upon *which piano* you play on. The preceding can be modified one way or another, according to the particular tone and action of each instrument.

For practice: you ought to set, in imagination, a certain tone volume and quality which you want to obtain. Then: *experiment*, again and again. Try different pressures from the forearm, different degrees of firmness in the fingers and their articulations. At one moment you will say: "This is just right. This is the way!" And thereafter you only will have to prac-

tice and consolidate.

Remember this word: experimentation. It is one of the most significant in the matter of progress.

CONCERTO WITH ORGAN

I am an organist and pianist, and I teach both instruments. My question is this: at the next recital, one of my piano students will play the first movement of a Mozart Concerto. It will take place in our church where there is a fine organ. I have been thinking of using it instead of a second piano. Can this be done, or is it considered as unacceptable?

(Mrs.) H. E. W., New Hampshire

I have no difficulty in solving your problem, for I only have to remember a memorable occasion which took place in the spring of 1934 at Meudon, near Paris, France. That night Marcel Dupré, the great organist and musician, who since October 1954 occupies the post of director of the National Conservatory, gave a program for the inauguration of his remodeled and augmented organ, which previously belonged to Alexandre Guilmant. The private concert hall was filled with the elite of musical Paris, and Dupré's daughter Marguerite, a splendid pianist, was the assisting artist. She performed Mozart's A major Concerto, and her father accompanied her at the organ. It was a pure artistic delight. No one who heard it will ever forget her smooth, clear technic, and the delicately colorful and exquisite background which the organ provided. With Marcel Dupré at the console the registration was a work of art that could challenge the best orchestras.

Therefore, I do not hesitate in recommending to you and other organists the use of your instruments in such a case. The tones of the organ, though contrasting with the piano,

blend in beautifully. And one more word. Do you know the "Prelude, Fugue, and Variation" by César Franck? Originally written for the same combination, it is one of the loftiest compositions by the master.

LENGTH OF LESSONS

Do you believe a half-hour lesson a week is sufficient? Do you find any appreciable difference in the pianistic achievement of students who take one hour versus those who take one half-hour? Would you say the progress of the student is conditioned specially by the amount of time spent practicing, and that a half-hour weekly lesson is therefore sufficient?

(Sister) M. R. E., Mass.

Half-hour lessons are only good for the early grades and young children who could not concentrate any longer. But starting about the fourth grade and most decidedly, the full hour lessons are preferable. In fact, it is hardly possible to do anything with advanced students in a half hour.

It would be difficult to make a definite statement regarding achievements in connection with the length of the lessons, for here as in so many other things, the question of individual gifts in the pupils enters for a large share. However, I would say that generally speaking, the more tuition, the better.

From personal experience, I can assure you that often and in the case of exceptionally talented students, even the full hour is too short. How many times it happens that the clock strikes right in the middle of some involved problem of interpretation requiring longer elaboration. Overtime is the solution, but is it always possible? Certainly not when the schedule is heavy and must be kept on the dot.

music in focus

by James B. Felton

Conductors' Symposium

IN CO-OPERATION WITH the American Symphony Orchestra League and ASCAP, Eugene Ormandy for three days in October put the Philadelphia Orchestra at the disposal of "Out-of-town" conductors, most of them from community organizations. Mr. Ormandy moreover generously devoted his attention to an evaluation of their directorial techniques, which were on display during the two fifteen-minute rehearsal sessions allotted each conductor. While no dazzling revolution of technique could be expected of these brief encounters, surely the stimulation of guiding a great orchestra, however briefly, provided a moment of challenge sure to carry over in the localities where these conductors normally practice their art.

Perhaps the most instructive phase of the Symposium, however, at least to the general assembly of onlookers, was revealed by the concluding panel discussion, moderated by A. Walter Kramer. Starting from a rather vague discussion question, namely the question of whether a significant American composer will emerge as a result of community orchestra activities, panelists Eugene Ormandy, Howard Hanson and Vincent Persichetti responded with wide variation from their respective viewpoints.

Mr Ormandy was of the flat opinion that already there are great composers on the American scene, and further, that the conductor's duty is to understand and play their works. Certain works of Paul Creston and Roy Harris seemed to him representative of native greatness. Ormandy stipulated, however, that one can only conduct works to which one is personally sympathetic; for him, to cite a negative example, Schoenberg is difficult to understand, because Schoenberg's music appeals more to

his head than his heart: hence, the rare performances of Schoenberg by the Philadelphia Orchestra.

But dare we really look for someone resembling a Beethoven on our continent? Howard Hanson thought not, especially in view of the fact that such global, divergent figures as Schoenberg and Sibelius remain themselves controversial and unclassified by the musical world to this day. The main job, he felt, is not to fret about spotlighting talent in America but to create a climate in which talent can germinate and bring itself to full bloom. Talent will out, as it were, and to hasten the job of forming an atmosphere favorable to its budding, conductors and composers must feel themselves as part of the stream of living music. The former should psychically penetrate the notes of the latter in order to grasp the composer's ultimate message and project its meaning to audiences.

Well then, if not today, will America have its Beethoven tomorrow? Vincent Persichetti was optimistic about that prospect in general, provided that American composers take advantage of new creative techniques and tools developed since the turn of the century. From the early experiments of Charles Ives through the myriad of innovations that flourished during the nineteen-twenties, music was experiencing a process of dissolution, a cleansing of clichés, a perpetual search for sonorous novelty and new approaches to form. Without denying the historical necessity for an epoch of this character, Persichetti was inclined to regard it as a transitional one, a self-conscious setting of the stage for a rich culminating period which should unfold during the next 50 years in America. The coming half-century, now that such phenomena as polytonality, the 12-tone serial technique and certain neo-classical procedures have been firmly

established, should free the composer from the snags of formalization. Young composers will synthesize the technical genius of the past 30 years, having assimilated with a certain degree of spontaneity the elements of divergent creative schools of thought.

A new and accessible orchestral literature, Persichetti predicted, will loom on the publisher's horizon. College and community organizations are already creating a demand for new works, particularly in the field of band music. Musical fraternities, opera workshops and philanthropic foundations are asking for, and commissioning, new music. The contemporary composer is at last finding a legitimate demand and desirable market for his products throughout the country. Persichetti hailed these signs of lively interest in new music as the earmarks of a vigorous American culture which will summon composers of stature into being. He went further, in speculating on the possibility of a grand musical Renaissance, a period of vigorous creative fruition, in which the composer, conductor, performer and listener will all play decisive roles.

For lack of space, I shall have to focus critical commentary on one of these viewpoints only, and it will be Persichetti's for his is the most provocative, and his reflects an aesthetic attitude which is, I believe, gaining support from a growing number of native composers. This view is vigorous, optimistic and eclectic—three popular American traits. It starts with the frank if tacit admission that America has had no Beethoven yet. Earlier American composers such as Ives and Ruggles are considered transitional experimentalists who have, so to speak, thrown themselves across the barbed wire of stylistic confusion so that the clear-headed composers of today and tomorrow can go pouring through the breach. The whole spectrum of techniques from pan-diatonicism to dodecaphonicism is absorbed with as much facility as possible. One learns the mechanics and devices of the established current styles; so much is a matter of rote; creativity consists in the ability to manipulate and inter-fuse these techniques in terms of whole works.

It is unfair to lump composers together aesthetically—they are, and correctly so, proud of their creative individ- (Continued on Page 50)



ORGANIST'S PAGE

Skull Session

by Alexander McCurdy

SINCE my teaching puts me in daily touch with students of the pipe organ, I am something of an expert on what organ students talk about.

They talk about playing the organ. And how they talk! They have developed a whole vocabulary of slang to describe instruments, stops and stop combinations.

They say of a certain stop that it is "fat" or "tubby." A brilliant reed ensemble may be "hot"; another may be "cold." "Slush," "juice" and other picturesque expressions are heard.

Some of them, if printed here, would get this magazine barred from the mails.

The reader will perhaps not think me unregenerate if I say that this does not distress me in the least. The great thing about these students is that they are tremendously in earnest. Right or wrong, they uphold their convictions with passionate vehemence. Which is as it should be. G. B. Shaw once observed that "sang-froid can be acquired; earnestness is the gift of the gods."

Some of the liveliest discussions are touched off by the recitals of touring organists, in particular European virtuosos. To hear an "outsider," as the boys put it, performing familiar pieces such as the Bach Passacaglia, the D Minor Toccata and Fugue, the Toccata in F, the chorale-preludes or the three chorales of Franck, on the instrument at which they do their daily practicing, is often a revelation to students.

They hear sounds which they did not realize the familiar instrument was capable of producing. Sometimes the students find these new sounds enchanting; at other times, just the reverse.

A frequently heard objection from the students concerns the Europeans' choice of registration. Here we must not overlook the fact (which I have

privately verified with my colleagues from abroad) that the visitor is frequently led astray by differences in American and European organ-building.

A French organist, for example, who pushes or pulls the Bourdon stop of an American-built console is likely to be surprised by what he hears. A Bourdon in France is a lovely sound. A Bourdon in this country is, in most instances, what the students would call a "dead" stop. A Cornet (mixture) in France is a gorgeous solo stop. With a few notable exceptions, the domestic Cornet is neither a good solo stop nor a good mixture. A Krumhorn abroad, heard in an acoustically "live" building, is "peaches and cream," as the students say. Some Krumorns in this country, on the other hand, are pretty "Krummy." (Two can play at the slang game, boys).

Acoustic conditions abroad probably have something to do with the phrasing used by foreign organists, which often perplexes listeners here. When one is accustomed to playing in a big, over-reverberant church or cathedral, one is likely to get in the habit of clipping phrases off sharply, otherwise the result will be an unintelligible blur of sound. Attending a service at the Cathedral of St. John the Divine in New York will give some idea of the problem involved.

We must admit that at times the visiting organists seem to choose the most acid sounds obtainable on our domestic instruments. Not only do they clip phrases; they sometimes go to the opposite extreme of playing so legato that listeners are exhausted at the end of the piece. Being accustomed to reverberant buildings abroad, they are often cautious in their use of crescendo and diminuendo; as a result their playing seems cold and unexpressive. All of which furnishes

endless subject-matter for student debate after the performance.

But the important thing is that, through the playing of the guest artists, students make the revolutionary discovery that there is no one single school of thought about phrasing, pedaling, registration and dynamics which is "right," all others thereby being "wrong."

One of the fascinating aspects of pipe-organs and organ-playing is that no two instruments are just alike. The same instrument will not sound the same in two different buildings, as has been repeatedly shown when installations have been moved. The same piece will not sound exactly the same when played on two different instruments, even though the same organist may be the performer.

For that matter, it is extremely unlikely that any performer on any instrument has ever played a piece in exactly the same way twice running.

In the early days of radio, program managers got the bright idea that it would simplify programming if they timed all the major orchestral works. Then, knowing the running time of Work A, they could pair it with either Work B or Work C and still leave time for the commercials.

They found to their dismay that no two conductors ever led a Beethoven symphony, for example, at precisely the same speed. Even the same conductor would be timed differently at different performances. Mr. Toscanini, whose sense of pace was fabulous, came as close as anybody; even so, there would be a perceptible difference in the speed at which he conducted the "Eroica" on Monday and on Tuesday.

I do not mean to suggest that there are no such things as standards of performance; or that we should abandon all our previously-held convictions about a work (Continued on Page 49)



VIOLINIST'S FORUM

Kreutzer Double-Stop Studies Part 2

by Harold Berkley

THE VIOLINISTS FORUM page of last November's issue of ETUDE was devoted to a discussion of the five easier double-stop studies of Kreutzer. It is inviting argument to suggest that some of these studies are easier than others, but, for the student who has not had adequate preparation in double-stop playing, such is the case. To put it another way: While all the studies are about equally difficult to play in tune, the means by which this can be accomplished are rather easier to grasp in some of the studies; easier, that is, for the inadequately prepared student—of whom there are many. Though why a student should be lacking in double-stop technique when he reaches Kreutzer is a mystery to me, considering the excellent studies that are available by Josephine Trott, Hans Sitt, Eduard Herrmann, etc.

In preparing these notes I am working with the Theodore Presser edition, probably the best available at the present time. The sequence of the studies has, however, been rearranged, which makes it necessary for me to give the original number of each study as comes under discussion.

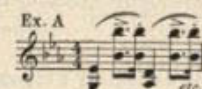
Let us begin with No. 36, in F major, (No. 33 in almost all other editions). Here the chief matter for discussion is the printed fingering. The study was almost certainly conceived as an exercise for training the left hand to take a correct shape in the lower positions; therefore the easy fingering given in some few editions, including Presser, tends to weaken the value of the study.

The point at issue is the fingering for the first note of the second measure, the last note of the third measure and the first note of the fourth. All these major thirds should be taken with the fourth and third fingers. Using the fourth and second is certainly easier but it defeats the main purpose of the study. All similar

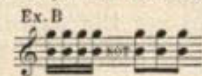
passages should be fingered as here recommended. Furthermore, whenever the 4-3 fingering avoids a shift, it should be used—for example, in measures 7, 16 and 20.

The late Leopold Auer once said that this was the best single study ever written for the violin. When one considers what it can do for the student—training his left hand to take a good shape, training his ear to detect false intonation, and developing a firm, even bow stroke—one is disposed to agree with Professor Auer.

The "March" study, No. 39 (most editions have it as No. 35), is technically and musically the finest in the book. A really good performance of it indicates that the player has accuracy, style, temperament, and musicianship. It has its traps for the unwary. Notice should be taken of measure 5 and all similar measures. See Ex. A:



The expression sign under the quarter notes is *not* an accent, but a crescendo sign indicating that the stress must fall on the 2nd and 4th beats. In other words, the bow should increase its speed on the quarter note, but must leave plenty of bow to be taken on the dotted eighth and the sixteenth. Another point that demands attention is the exactness of the dotted rhythms. See Ex. B:



That is to say, the group must be based on a quadruplet and not on a triplet. Basing a dotted rhythm on a triplet is a very common fault even with experienced players; so both teacher and pupil must be on the alert to avoid it in this study, where the need for rhythmic vigor is inherent in the music.

Legato double-stops always demand quickness and neatness of fingering. No. 38 in A major (other editions No. 39), is a first-rate study for the development of these qualities, and as an introduction to the technique of part-playing; i. e., the playing of one melodic line more prominently than another which is being sounded simultaneously. This technique appears in its very simplest form in this study, but nevertheless it requires attention and thought.

The opening phrase (See Ex. C) is a case in point. Obviously the legato



melody must sing, so the lower notes must be subordinated to it. This can be done by making each lower note slightly shorter than the eighth it accompanies. It should also be somewhat softer; that is, the bow pressure should be slightly more on the upper string than on the lower. In phrases similar to Ex. D, the greater pressure should be on the lower string. When



practicing this study, the player should be constantly asking himself which line is the more important, the upper or the lower.

No. 40 in F major (other editions usually No. 41), is a remarkable study in sustained double-stop and chord playing. Mastery of it is an absolute must in preparation for the slow movements of the Bach Solo Sonatas. And as material for developing a broad tone and style it is outstanding. The player must be keenly alert to see when two notes are to be sustained or only one; in fact, the whole study needs to be practiced with the utmost care and attention. Fortunately, all available editions make it quite clear which notes

(Continued on Page 62)

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Andante

(from "Sonata No. 1," K. 279)

W. A. MOZART 1756-1791

Edited by Nathan Broder

Etude is very happy to bring to its readers one movement from the new, urtext edition of Mozart's *Sonatas and Fantasies* prepared by Nathan Broder, a scholar and Mozart specialist. For clarity's sake it should be mentioned here that dynamics appearing without brackets or parentheses are Mozart's own as found in the autograph or first printed edition; dynamics in parentheses are found in the first edition but are not Mozart's; dynamics in brackets are Mr. Broder's suggestions in keeping with the meaning of the musical text. This sonata was composed in 1774, when Mozart was 18 years old.

Andante

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ETUDE-JANUARY 1956

Celeste Aida

Grade 3

GIUSEPPE VERDI
arr. by Denes Agay

Andantino

p *Ped. simile* *Fine* *cresc.* *Ped. simile* *sempre* *D. C. al Fine*

from "Highlights of Familiar Music" for piano, Vol. II, arranged by Denes Agay
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Grade 3

Finale

(from Symphony No. 1)

JOHANNES BRAHMS
arr. by Denes Agay

Allegro moderato

mf *mp* *cresc.* *f* *mp* *cresc.* *f poco rit.*

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Andante

(from "Violin Concerto in E minor")

FELIX MENDELSSOHN
arr. by Denes Agay

Andante con moto

p cantabile
Ped. simile

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mf
dim.
p

The Green Cathedral



GORDON JOHNSTONE

CARL HAHN

Slow and swaying

Lowest Manual Key is Bb

I know a green ca-the-dral, A shad-ow'd for-est shrine, Where
 leaves in love join hands a-bove And arch your pray'r and mine; With-in its cool depths
 sa-cred, The priest-ly ce-dar sighs, And the fir and pine lift arms di-vine Un-
 to the pure blue skies. In my dear green ca-the-dral There is a flow-er'd
 seat And choir-loft in branched croft, Where song of bird hymns sweet; And I
 like to dream at eve-ning, When the stars its arch-es light, That my
 Lord and God treads its hal-low'd sod, In the cool, calm peace of night, That my
 Lord and God treads its hal-low'd sod, In the cool, calm peace of night.

2 6m 5m 4m 3
 1 5m 2 6m E7 6m 3 2 6m
 5m 4m 3 2 1 2 5
 1m 3 2 D7 Ab7 D7 F# D7 Ab7
 D7 2m Ab 3mj 4 3
 2 6m 5m 4m 3
 2 1 2 5 4m 3 2 3
 2 6 1 4m 1m 3 2

Chords: F, Am, Dm, Gm, C7, Bb, Dm, F, Am, E7, Am, C7, F, Am, Dm, Gm, C7, F, Bb, F, D7, D7, Ab7, D7, F#, D7, Ab7, D7, Fm, Ab, C, G7, C7, D7, Gm, C7, F, C7, F, Bb, F, D7, Gm, C7, F, Ab7, Bb, Gm, Bbm, C7, F.

FLAT
Square Notes

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By the Waters of Minnetonka

J. M. Cavanass

THURLOW LIEURANCE

arr. by Anthony Candelori

Slowly; tenderly

1. Moon 2. Hear
 Deer thou How My near
 your To soul live, di - vine; Sun
 To live, To die. Moon
 Deer, No fear In heart
 Deer, Thee near Be neath
 of this mine. sky. Skies blue O'er you Look down
 In love; Waves bright Give light As on they move.
 D. C. al Fine

a little faster
 Fine
 mf
 rit.
 S. B.

*) is preferred.

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Air

(from "Suite for Trumpet and Strings")

WILLIAM P. LATHAM

Andante sostenuto (♩ = 66 - 69)

5

First system of the musical score, measures 5 to 25. The score is written for a single melodic line (likely trumpet) and a piano accompaniment. The key signature has one flat (B-flat). The tempo is marked 'Andante sostenuto' with a quarter note equal to 66-69 beats per minute. The score includes various dynamics such as *mf*, *mp dolce*, *mp*, *mf*, *f*, *rit.*, and *pp*. Measure numbers 5, 10, 15, 20, and 25 are indicated in boxes above the staff.

30

Second system of the musical score, measures 30 to 60. The score continues the melodic and piano accompaniment. Dynamics include *mf*, *f*, *sempre ff*, *allarg.*, *ff*, *allarg.*, *a tempo*, *meno f*, *poco rit.*, *a tempo*, *mp dolce*, *a tempo*, *mf*, *poco rit.*, *mp*, *50*, *mf*, *55*, *poco rubato ad lib.*, *a tempo*, *rit.*, *60*, *pp*, *p*, *rit.*, and *p*. Measure numbers 30, 35, 40, 45, 50, 55, and 60 are indicated in boxes above the staff.

No. 110-40380

Grade 2

Skipping Along

OPAL LOUISE HAYES

Merrily



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No. 110-40368

Grade 1½

The Old Cellist

WILLIAM SCHER

Andante con moto (♩ = 100)



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Grade 1½

Piggly-Wiggly March

MAE-AILEEN ERB

Tempo di marcia (♩ = 126)



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ETUDE-JANUARY 1956ARE CHAMBER MUSIC
GROUPS HELPING YOUR
SCHOOL ORCHESTRA?

(Continued from Page 17)

curious to note that Germany and Austria, the two countries most closely associated with classical chamber music during the period from 1730-1830, roughly, made practically no original contribution to this form of music. The characteristic feature of chamber music from its very beginning was that only one performer should play on each part. For this reason it has been called "the music of friends." Early American colonists in Philadelphia, Boston and Monticello delighted in musical home gatherings. But public chamber music concerts were never considered by most early Americans as a layman's fare. "Too high-brow" has been the label attached to chamber music by most uninformed citizens, and it has only been in very recent times that chamber music concerts have not had to struggle against heavy financial loss. Fortunately most American cities now have some type of chamber music guild that has assumed the rôle of Royal Patron, and sponsors at least a few concerts each season by outstanding chamber music groups playing from the abundantly rich heritage of chamber music literature.

One American city has developed a Chamber Music Society, sponsored jointly by the professional musicians and the school music authorities, that has made possible a student chapter in each of its thirteen high schools. Here each school's chamber music groups are permitted to perform for critical adjudication before a jury provided by the society and then all the assembled players are given the rare privilege of hearing fine professional chamber groups play as a climax to their monthly festivals. Another large American city has sponsored for a number of years a Fall Chamber Music Festival which has been jointly carried on by local school music authorities and the Junior Chamber of Commerce. Here again student groups are permitted to perform for all other assembled groups and are given kindly advice by one of three adjudicators. Each year has seen remarkable improvement in the standards of performance at this Festival. In both festivals all performers must be members of their school orchestras.

There are several basic chamber music groups to be used in this type of an orchestra development program. From the string choir, a string quartet would come first of course. With only one string quartet, the first chair in the four sections—violin I, II, viola, cello—would be included. If a second string quartet could be formed, then both players on each of these four stands would be that much more dependable

as leaders. A trio composed of violin, cello, and piano would be the next choice, since this would include the finest pianist from the orchestra. Sometimes the addition of a double bass to a string quartet would also provide extra incentive for the best bass player.

The basic ensemble for the woodwind choir would be the classical woodwind quintet composed of flute, oboe, clarinet, horn, and bassoon. If the first-chair players are all mature, this should be an outstanding group, and the second-chair players, although younger and less experienced, should be encouraged to start quintet playing early to gain the

necessary experience and confidence, so that as the older players graduate they will be prepared to take their places.

The brass section should be able to produce a brass sextet of 2 trumpets, horn, trombone, baritone and tuba if a band is also found in the school. If, however, there is no band then a quintet without the baritone, or a quartet without the tuba, may be the answer. Even the percussion section should be encouraged to form ensembles. A drum trio or quintet with snare drums of three sizes, cymbals and bass drum, or five players exchanging instruments to include timpani, different sized drums, and various

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triangles, bells, xylophone or Latin instruments can provide a real challenge to the percussion players and thereby give them the same prestige and importance in the orchestral program as any other section.

When the true beauties of this small ensemble music literature and performance become well known because of personal experience, then this type of music making can really prove challenging as well as enjoyable. And the results of this experience become immediately apparent in the school orchestra due to greater interest and much more careful attention to all the details of artistic playing that are carried over into the orchestra from the chamber music experience.

Playing in a small ensemble contributes in many ways to the individual growth of each player. Whereas, in the full orchestra all players must follow the conductor's beat and abide by rules for the good of all concerned, in the small group the discipline can be less formal, yet even more intensive since there will be less strict discipline from without and much more from within. If an ensemble coach has done his work effectively his youthful chamber players will have a real desire to get together frequently by themselves for practice. As youthful musicians learn to listen together in this intimate form of music making, the dynamics, phrasing and expression of the passage become more and more important to their accumulating musical experiences. An increase in interest in chamber music with the deepening and enriching experiences caused by discovering music for its own sake can hardly do less than contribute heavily to the development of better orchestral performers for both school and community. THE END

IN THE STEPS OF MOZART

(Continued from Page 15)

already had a year's composing behind him and was about to embark on a concert tour of London and Paris!

Here, too, is a real fascination for the musician or music-lover of today—the little notebooks in which Mozart jotted down his innumerable entries: brief exercises in counterpoint, the first bars of the Paris Symphony K.297, an andante section of the organ work K.616.

Needless to say, 1956 will be a Mozart Year throughout Austria, and nowhere more so than in the city of his birth. Indeed, in addition to the usual yearly Festival that takes place in the summer,

Salzburg is holding a festival week to coincide with the 200th anniversary of the composer's birth, from 21-30 January. Joseph Keilberth, Edwin Fischer and Herbert von Karajan are to conduct the Bamberg, Vienna and London symphony orchestras; and such prominent artists as pianists Wilhelm Backhaus and Carl Seemann, violinist Wolfgang Schneiderhan, and Irmgard Seefried from the Vienna Opera will all be taking part in Chamber concerts at the Mozarteum. And, of course, no season of Mozart works would be complete without performances of some of his operas: on this occasion, "Idomeneo" under Karl Böhm at the Festspielhaus and "La Finta Semplice" at the Landestheater under Bernhard Paumgartner. For Mozart it was, who brought German opera out of its uninspired groove of triviality and transformed it into a medium of the highest technical and artistic quality.

The trail of Mozart now led out of his birthplace, into the street once more continuing along Getreide Gasse towards the Residenz Platz. Here is the heart of Salzburg and the large open space of this square presents some association with Mozart in every direction. In the Residenz (or Palace) on the west side, concerts of Chamber music and serenades by candlelight are held, where you can take your Mozart Bohemian-style, seated or spread out comfortably on the floor. When the weather's fine, these nighttime concerts are sometimes performed out of doors instead, in the Residenz Platz itself, with the audience encircling the lovely floodlit fountain at its centre.

A statue of the composer dominated Mozart Square adjoining the north side. Turn east and your gaze soars skywards with the Belfry, whose 35 bells give a short carillon concert each day of works by Weber, Michael Haydn and—you've guessed it!—Mozart. Towering over the city to the south stands the gaunt grey mass of the Festung, the castle whose archbishops took the young Wolfgang into service, as they had engaged his father, Leopold, before him.

For as he grew into his teens and could no longer be regarded as an infant prodigy, Mozart's public popularity began to wane. He could not make a living as a freelance composer, so he worked as the Archbishop's musician, writing the trifles and divertimenti which were required merely as background music to the gossip at parties and banquets. After suffering numerous indignities at the hands of Archbishop Hieronymus—Salzburg's evil genius—Mozart was discharged in 1781. Whereupon he decided to leave his native city for what he hoped would be the more appreciative atmosphere of Vienna.

At that time, Austria's capital had

become one of the world's most important centres of opera. So "Idomeneo," in the composer's 25th year was followed by "Il Seraglio" in 1782. But though these German-language works stood head and shoulders above anything being produced at the time, the Court audiences of Vienna still preferred the Italian comic opera to the Germanic. The Austrian Emperor, Joseph II, was a materialistic monarch with little taste for music. But he had no particular desire to ignore the long-standing convention of royal patronage for the arts; and, fortunately for Mozart, this same emperor even went so far as aiming to establish a national

German opera. That was just what Mozart gave the court, though the diet was undoubtedly too rich for their insipid tastes. The general sentiment favoured an opera that was light and escapist in mood, thin in musical texture. The full and ingenious orchestration of Mozart was entirely lost on them. Hence that friendly but discouraging comment by the emperor on being shown a new score of the composer's—"Too many notes, my dear Mozart!"

Nevertheless, Wolfgang was kept busy and, by command of the Emperor Joseph II, "The Marriage of Figaro" (this time in Italian) was produced in 1787. It was well received and the



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continuous demands of the audience for encores is said to have doubled the length of time needed for the first-night performance. There was no doubt now that Mozart's operas were an undisputed success. But because of his bad business sense his income never matched their worth. He sold, for example, rights of his next opera "Don Giovanni" in that same year of 1787, for a sum equivalent to a mere \$250! Yet the work had already netted a handsome figure for everyone concerned while Mozart was being laid to rest in a pauper's cemetery in Vienna in 1791.

Against the background of his restless times, the work of Mozart takes on a particular significance. For the end of the 18th century was witnessing the end of the Age of Refinement and aristocratic privilege. It was a revolutionary era: towards political freedom in France and America, and an Industrial Revolution in Britain. Mozart never consciously participated in any aspect of this spirit of revolt. His music—elegant, gay, confident, serene—belongs to the confident, elegant era of royal courts in Western Europe, so soon to pass away. He was the true child of his times; not, like Beethoven, a rebel against them. The destiny of Mozart was less to create a new music than to bring the music of his age to its highest point of expression so that its appeal might endure for all times. **THE END**

WHAT WAS MOZART'S PLAYING LIKE?

(Continued from Page 9)

the hammers had to be re-covered every now and then. The Mozarteum authorities have restored the piano, and it is used in a recording of the master's A-major Concerto, K. 414, recently released by Decca (Archive ARC 3012). The tone is rather different from that of a modern piano. It is not as powerful, but it is clearer, more sharply defined, lighter, yet pithier. Modern manufacturers try to achieve an even quality of tone throughout the range. Mozart's piano has more of a distinction between high, middle, and low registers. On this piano Mozart's expressive style, born of the capabilities of the clavichord, attained greater dynamic range and power.

From remarks in Mozart's letters we can get some idea of the character of his playing. He says of a certain young lady that she "plays enchantingly, though in cantabile playing she has not got the real delicate singing style. She clips everything." He stresses above all "taste" and "feeling"—that is, expressive performance. He says that Clementi "plays well, so far as execution with the right hand goes. His greatest

(Continued from Page 42)

strength lies in his passages in thirds. Apart from this, he has not a kreuzer's worth of taste or feeling." Another pianist plays well as far as execution goes, but "he is too rough and labored and entirely devoid of taste and feeling." Rapid runs should "flow like oil." He admonishes his sister not to "spoil her quiet, even touch" and not to let her hand "lose its natural lightness, flexibility, and smooth rapidity." He writes that Stein, the piano manufacturer, "used to be quite crazy about Beecke; but now he sees and hears that I am the better player, that I do not make grimaces, and yet play with such expression that, as he himself confesses, no one up to the present has been able to get such good results out of his piano-fortes. Everyone is amazed," he goes on in this letter from Augsburg to his father, "that I can always keep strict time. What these people cannot grasp is that in tempo rubato in an adagio, the left hand should go on playing in strict time. With them the left hand always follows suit." We have a glimpse of his attitude towards tempo in certain types of works. Sending his sister a new piece, possibly the Capriccio in C, K. 395, he writes: "You need not be very particular about the tempo. This is a peculiar kind of piece. It's the kind of thing that may be played as you feel inclined."

That his playing was extraordinarily expressive is corroborated in reports by his contemporaries. Haydn said, "I will never forget his clavier-playing as long as I live; it went directly to the heart." A critic who heard Mozart play the C-major Concerto, K. 503, was struck "by the brilliance of his playing and then again by a tenderness that dissolves the heart." Dittersdorf, comparing Clementi's playing with Mozart's for the Austrian Emperor, remarked that there was much skill and profundity in Clementi but that Mozart had, in addition to skill and profundity, extraordinary "taste." Clementi himself said of Mozart's performance, "I have never heard anyone play so spiritedly and sweetly." Additional information is supplied by other contemporaries. Michael Kelly, who sang in the first performance of "The Marriage of Figaro," wrote: "His feeling, the rapidity of his fingers, the great execution and strength of his left hand, particularly, and the apparent inspiration of his modulations, astounded me."

Mozart's contemporaries marvel at his ability to play at sight anything put before him. We may judge of the quality of this sight-reading by the standards set up by Mozart himself: "And wherein consists the art of playing *prima vista*? In this: in playing the piece in the tempo in which it ought

(Continued on Page 64)



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ACCORDIONIST'S PAGE

DURING THE PAST three decades the accordion has become an accepted and welcomed member of the dance orchestra in America. It may well be said that it is the most versatile of all the instruments usually associated in the five- or six-piece dance combination or in the small ensembles—so many and varied are its uses.

It is just such combinations that many of the ambitious accordionists aspire to join but are confronted with the problem of how to tackle such work and become successful at it. The most important question in their mind is, "How can I become a good orchestra accordionist, and how can I learn to improvise successfully?" For a clear exposition of this, I discussed the matter with Mr. Gene von Hallberg, well known arranger and composer, who, as an authority on just such matters, can impart very important and helpful advice to all those who aspire to play in such groups.

He begins by telling the accordionist to avoid monopolizing; which means he must refrain from playing too many runs, arpeggios, fill-ins and other embellishments. Monopolizing is likely to cause conflict with the suitable and proper functions of the other instruments even to the extent of obscuring the melody at times.

The performer who has an amplifier on his accordion has at hand a device for many wonderful possibilities. Discretion and restraint being among the chief characteristics of the accomplished professional, the amplifier or microphone will never cause him to upset the balance of orchestral sound but will be used to create valuable and novel effects.

Second in importance, the accordionist should avoid too full a style. While thick, heavy chords (in the right hand) are excellent both in melody or figure playing, it is advisable to relieve this sound, from time to time, by the judicious use of both single note melody (or obbligato) and of simple thirds or sixths. One of the chief beauties of a good arrangement is its variety: and, since improvising in a dance orchestra may be termed "instantaneous arranging" the general principle of good orchestra writing should be borne in mind.

Thirdly, he should never "cover up" a soloist. When playing a background to a solo instrument, the adept accordionist avoids making his sustained chords or his figures too heavy either in character or in volume: nor does he play figures which may interfere with the flow of the soloist's style. However, when he notices that a soloist is not overly inventive or plays a style which leaves "open spots" in certain places, the wise accordionist supplies (unless some other instrument is doing so) proper and helpful filler material. Also, on the sustained chord backgrounds, he stays largely away from the register in backing a tenor sax, middle or lower register behind a trumpet or clarinet. One notable exception to this is found when backing a violin solo melody (in the upper register of the violin) when a light reed combination (two middles or a single middle reed) may be used and the chords played near but slightly below the register of the solo. If care is taken not to play too loudly, the violinist will feel a comfortable support and will play better as a result. Aside from these points, there is another small detail worth remembering, cautions Mr. von Hallberg. When playing the right hand full, one may generally use only a bass line in the left hand, or even omit the left hand entirely. Playing bass and afterbeat in the left hand when piano and drums are playing (and possibly bass and guitar, too) is of doubtful value. Doing so may cause the accordionist to fail to concentrate on the more important things he should be doing. This does not mean that the left hand is not vital to the good player, but there are times when other matters may become more important.

So far we have spoken only of the accordionist who is improvising his part from his knowledge of the music being played, or from a lead sheet of some sort. However, in the special arrangement for the accordion along with the other instruments lies its finest possibilities. Sometimes these possibilities are not fully exploited by the arrangers, some of whom may not be so well acquainted with the accordion as with the strings, reeds,



THE ACCORDION IN THE MODERN DANCE ORCHESTRA

from an interview with
GENE VON HALLBERG



secured for ETUDE

by Theresa Costello

and brass. Frequently, too, when an arranger seeks to learn more about the accordion he is given an explanation of the intricacies of the left hand, much of which is not really vital to his purpose. Also the vast array of switches in the right hand may confuse him, unless the principles, and not the details, are outlined. The arranger who, on finding some difficulty in writing a good accordion part, merely sidesteps the whole matter by writing less for it (or omitting it) is robbing himself.

Happily, however, many fine arrangers have made a point of treating the accordion with the same respect and intelligence that they apply to all other instruments and they use it to great effect wherever available. In closing, Mr. von Hallberg recalled with pleasure the satisfaction he experienced on the many occasions when he played the accordion parts with various radio orchestras where the arranging was done by Ger-

nie Green, Joe Glover, Milton Winstein and others who took great pains and produced excellent work. The fine examples set by these and other leading arrangers will lead the way toward a broader and deeper understanding of the tremendous value of the accordion in the modern dance orchestra.

* * *

(Gene von Hallberg, Vice President of American Society of Music Arrangers, and Vice President of Composers and Lyricists Guild of America, has been a most prolific arranger and composer for the last twenty years. He has done much background music for the radio and television programs "Mr. District Attorney," "F.B.I.," "Big Story," and the "Lux Theatre." He was also one of the original members of the Magnante Accordion Quartet which performed at Carnegie Hall.)

THE END

WORLD OF MUSIC

(Continued from Page 8)

fenbach's "R.S.V.P.," Menotti's "The Telephone" and "The Medium," and an English version of "Cosi fan tutte."

Vaughan Williams' first sonata for violin and piano is being performed during the current season from manuscript by violinist Joseph Szigeti.

Maurice Weed, music department head at Northern Illinois State Teachers College, has been awarded the \$2,000 first prize offered by the National Symphony Orchestra for an original work of symphonic proportions. Contest judges were Quincy Porter, Vincent Persichetti and Howard Hanson.

The American Guild of Organists convened for its three-day national conclave in Philadelphia in December. Conclave highlight was a performance of J. S. Bach's "Christmas Oratorio" by the Bethlehem Bach Choir, directed by Ilor Jones.

The Eastman School has announced the formation of an Eastman Quartet, whose members are all from the string faculty of the school. Violinists Joseph Knitzer and John Celentano, violist Francis Tursi and cellist Georges Miquelle have already given one concert and will present three more in the season series.

The Boston Symphony Orchestra and conductor Charles Munch were presented with the Grand Prix du Disque in November by French Ambassador M. Couve de Murville. The award was voted by the Academie du Disc Français for the Boston RCA recording of Berlioz' "Romeo and Juliet."

The U.S. Information Agency is sending 100 long-playing records to 117 of its key posts abroad. Most of the new collection consists of serious American music past and present, and includes also folk music, current Broadway show-tunes, semi-popular music and a historical survey of jazz.

The Philharmonic-Symphony Society of New York will publish this Spring a special booklet on Jean Sibelius in honor of his 90th birthday, written by the late Olin Downes. The 10,000 word study will be distributed to the Society's almost 18,000 annual radio subscribers.

The Second Annual Festival of Concert Band Music, featuring the three University of Illinois bands, will be held on January 13 and 14. Band director Mark Hindsley has selected for performance, among numerous works, "American Jubilee," a concert overture for band by Joseph Wagner, and "Ballad for Band" by Morton Gould.

Paul Paray and Leonard Bernstein have been engaged as guest conductors of the New York Philharmonic-Symphony during the 1956-57 season. Dimitri Mitropoulos, at the same time, has been re-engaged for his sixth year as musical director of the orchestra.

The Voice of America broadcast Enesco's "Rumanian Poem" on November 6, recorded as part of a memorial concert by the Cleveland Symphony, conducted by Rumanian exile Remus Tzincoca, one-time student of Enesco. The program was beamed to Rumania during the Voice of America weekly (Continued on Page 50)

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CARING FOR THE VOICE

(Continued from Page 13)

be the cause of escaping air. On the other hand, a too loose enunciation tends to dispel sonority. One must find a good adjustment between vowels (which are the most helpful, vocally, and give the best vibration) and consonants (which, when crisply spoken, add strength and color to the following vowels and hence to the entire phrase). Without losing vowel sonority, one must watch for the important consonantal strength. A clear, incisive pronunciation of both vowels and consonants gives you stronger projection and better relaxation of throat, since the arc of your phrase is given firm shape. This kind of enunciation also makes for better interpretation. Remember that the basic problem of enunciation lies with the composer. High and long notes, for vocal effect, are determined by him—it is he who shapes his phrases so that they are singable; it is he who knows that you can't sing a high-B on the sound of R and that you can't hold a long note on T. The singer's work, therefore, is planned for him. He must give incisiveness to the consonants and sonority to the vowels. In this sense, it is not wise to slip from consonants too quickly into the following vowels. Both types of sound must be clearly enunciated.

Breath, of course, remains an immensely important element in maintaining good singing habits. The intake of breath must be supported by the diaphragm. Its emission, as tone, must be made exactly at the moment of singing—neither too early nor too late—avoiding the escape of unvoiced air. Don't push on the breath before singing; let the breath come out freely, naturally, on the sound. Also, when the intake of air is complete, emit it at once, without tension, and so controlled that it will last you through the needs of your phrase. This budgeting of breath requires practice, until it becomes a matter of feeling, of second nature. In singing, you know the duration of each phrase, and you adjust your breath to suit it. Until you are so experienced that the emission of vocalized breath comes naturally, it is well to prepare and rehearse one's breathing, marking intake and outlet of air into your scores. Breath should, of course, be taken before and between phrases, never interrupting the line. There come emergencies, however, when breath must be taken in mid-phrase, and when this occurs, the secret is to make the breath as little noticeable as possible. Under such emergency circumstances, one makes the breath as suavely as possible (and interrupts the phrase as little as possible); as a general thing, though, one keeps the conscience clean by letting both breathing

and phrasing remain whole.

Yet another factor in maintaining good singing habits is the acquisition of a perfectly even scale, without a trace of break between the registers of range. This requires careful work, along the lines I have already indicated. Every voice, regardless of its quality, has three registers—low, middle, and high—marked off from each other by two definite points of passage. The trick is to discover exactly where these points of passage lie, in your own voice. Not every singer knows this, with the result that the first notes of his middle register are taken with the same throat position as the last notes of his low voice. When this habit is continued, tone becomes harsh. When you get to the point of passage, or change, it is wise to sing more softly. The five-vowel exercise I have already mentioned is good for exploring one's scale. For myself, I would begin this drill on low A, extending it to D or E-flat at the highest, singing with not too much volume (especially in the last five notes), trying to project my voice fully and freely, with good, clean vowel sonority. Then the column of tone flows freely from the diaphragm, through the chest and throat, into the facial chambers of resonance, and singing becomes relaxed and free. Also, clear pronunciation helps one to find and to pass the notes of change.

Though general emission remains the same in all singing, the position of the throat alters somewhat for the three registers. In the lowest register, the throat is more relaxed, more open; for the middle register, the projection becomes higher and the throat is consequently more firm; for the high register, where the tones have more vibrations, the resonance is higher still and the throat more tensed. The throat must always be open, but the quality of sounds in each register gets the correct emission "canalizing," in a figurative sense, to a low, middle, or high position. In other words, the position of the throat adjusts itself to the quality of tone in each register; and by exploring one's scale and keeping emission free, the passage from one register to another becomes equalized. This is necessary, not only for the purely tonal aspects of singing, but also for the adjustments that are required in singing many different languages.

Finally, one's voice is kept in good order when the entire physical organism is in good order! The voice, which is part of the body, reflects general body condition. Beyond this, good health aids in maintaining good muscle tone, so vital to diaphragmatic support, and good relaxation, so vital to the entire vocal

act. When one is nervous or tense, tone production suffers. Hence, along with practice and study, the conscientious singer tries to lead a regular life, with wholesome food, outdoor exercise, and plenty of rest and sleep. Sleep helps you to keep your voice in good condition! And, as I said earlier, good vocal development means avoiding exaggerations of any kind. **THE END**

THE TAPE RECORDER IN THE MUSIC ROOM

(Continued from Page 14)

after the concert. Taking no chances, two separate recordings were made on successive nights, one at the dress rehearsal and the other during the final performance. In checking the tapes carefully with the score, it was found that many advantageous splices could be made by substituting one performance for the other at various places in the composition. The end result was that the final tape contained about 200 splices. Another time, during the recording session of a piano concerto, something went wrong during the cadenza in the first movement. The performer simply played the cadenza again, after the orchestra was dismissed. Later it was a simple matter to cut the first cadenza out of the tape and transplant the second one in its place, and the whole concerto was saved! The point of these examples simply is that none of these changes would have been possible if only one "take" had been available.

Many music teachers have recognized tape recording for the work horse that it is and utilize it as a real teaching aid. It is not that the tape recorder will ever take the place of the music teacher or that it will make the teachers' work easier. Rather, the tape recorder may be used to make the teaching and learning more effective, or it may accomplish things which are not possible without it.

These are only a few instances to indicate what uses an enterprising and creative teacher might find for this fascinating box—the tape recorder. There are certainly many reasons why such a device can make the teaching of music more effective. The opinions of studio teachers who use the tape recorder consistently in their teaching are that it is a big time saver. Students who consistently practice with a tape recorder are saving as much as a third or a half of their practice time when learning new materials or techniques, which leaves that much more time for practicing and learning other skills and materials.

THE END



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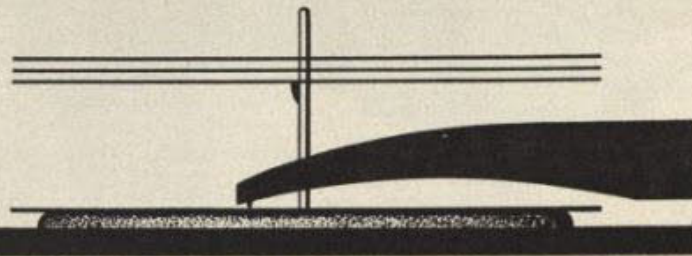
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reviewed by Paul N. Elbin

Beethoven: *Concerto in D Major, Op. 61*

Strength through serenity is the mark of this splendid Beethoven violin concerto. Another product of sympathetic collaboration between Nathan Milstein, violin, and William Steinberg, conducting the Pittsburgh Symphony Orchestra, Capitol's disc stands with the best in a long list of competitors. (Capitol P 8313)

Mozart: *Don Giovanni*

The virtues of London's full-length recording, complete with 320-page vocal score, add up to the best *Don Giovanni* on the market. But a better could be wished. Both Suzanne Danco (*Donna Anna*) and Hilde Gueden (*Zerlina*) are frequently out of their best ranges, while Cesare Siepi (*Don Giovanni*) merely suggests the possibilities of the rôle in the hands of a Pinza. Chief honors go to Fernando Corena for a brilliant *Leporello*, to Lisa della Casa for a beautiful *Donna Elvira*, and to Josef Krips and the Vienna Philharmonic for excellent orchestral work. (London XLLA-32, 4 discs)

"A Portrait of the Waltz"

American record buyers have known for some time what American concert audiences have just learned: that London's ten-year-old Philharmonia Orchestra is one of the great virtuoso aggregations of the world. Featuring masterful conducting by Igor Markevitch, the Philharmonia's program of eight concert waltzes ranges from Liszt's *Mephisto* and Chabrier's *Fête Polonoise* to Mozart's *Die Schiltenfahrt* and Berlioz' *Valse des Sylphes*. As to hi-fi, you'll find nothing better at any price. (Angel 35154)

Archive Production

Here's a recording project so ambitious and so successful that our entire review section might well be devoted to

an analysis of the 12 discs released to date. With characteristic German thoroughness, the History of Music Division of the *Deutsche Grammophon Gesellschaft* is reproducing on 70 long-play records full-length samples of the finest music produced by Western Europe between the 8th and 18th centuries. Scores, instruments, styles are as close to the originals as possible. First releases represent the 12 "research periods" of the project. I found these dozen hi-fi discs absorbing listening. Despite the obvious scholarship back of *Archive* Production, performances, featuring first-rate talent, are generally anything but academic. (Decca ARC 3001-3012)

Josef Hofmann Golden Jubilee Concert

Here's a record that's ringing the rafters of critical acclaim. Fifty years after he appeared in sailor suit at 10 to play at the Metropolitan Opera House, Josef Hofmann returned for an anniversary concert. His Chopin numbers and certain encores were recorded. Despite pre-hi-fi sound, these Hofmann mementos add significantly to the history of music making. (Columbia 5ML 4929)

Mozart: *Thamos, King of Egypt, K. 345*

Carried by the flood of Mozart bicentennial material, four recordings of this relatively unfamiliar incidental music to a play by T. P. von Gebler are now available. Epic's version features the direction of Mozart-specialist Bernhard Paumgartner and the services of the Vienna Symphony, Vienna Chamber Choir and competent soloists. (Epic LC 3158)

Bach: *Organ Music*

That Albert Schweitzer could produce such recordings as he neared his 80th birthday is reward for a lifetime of devotion to Bach. Three discs (Volumes IV, V and VI) contain six chorale prel-

udes, eight preludes and fugues, and the "Dorian" Toccata and Fugue, the Toccata and Fugue in D Minor, the Passacaglia and Fugue in C Minor. Schweitzer recordings of thirty years ago reveal more vitality and greater accuracy. But Schweitzer's solid, scholarly style can be heard profitably by today's organists. Reproduction of the Gunsbach organ is fair. (Columbia ML 5040-2)

Gershwin: *Rhapsody in Blue, Concerto in F, An American in Paris, Porgy and Bess*

Sondra Bianca, native New Yorker, is the key to these Gershwin recordings made in Germany by the Hamburg Philharmonia Orchestra, Hans-Jürgen Walther conducting. The *Rhapsody* and *Concerto* (M-G-M E 3237) have an exciting idiomatic authenticity not to be expected of an all-German performance. Lacking Miss Bianca's inspiration, *An American in Paris* (M-G-M E 3253) cries aloud for a touch of insouciance. Robert Russell Bennett's "symphonic picture" of Gershwin's *Porgy and Bess* (reverse side) drags for want of feeling.

"In the Gardens of Mirabell"

Dubious programming but unbeatable Mozart characterize this concert of light orchestral music played by the Columbia Symphony Orchestra conducted by Bruno Walter. In the style of Mozart concerts in the Mirabell Gardens of Salzburg, Dr. Walter conducts *Eine Kleine Nachtmusik*, *Menuettes in F and C*, *Three German Dances*, *Masonic Funeral March*, and overtures to four operas. Pre-echoes occasionally mar otherwise splendid sound. (Columbia ML 5004)

Liszt: *Piano Concerto No. 1 in E-Flat Major, Hungarian Fantasy*

Hungarian-born and trained pianist Geza Anda rolls out these rousers without apology or inhibition. His collaborators, the personnel of the Philharmonia Orchestra under Otto Ackermann, respond in kind. Luckily, Angel's engineers have caught these two dazzling performances with the special kind of sound for which Angel is famous—sound-in-depth coupled with the brilliance of close-up listening. (Angel 35268)

Christmas Songs

Before the holiday season vanishes, note should be taken of the program of Christmas songs recorded recently by the Obernkirchen Children's Choir directed by Edith Möller. This world-famous choir, singing not only in their native German but in English, Spanish, Italian and Latin, have created a charming disc-anthology of lasting in-

terest. (Angel 65021)

"Your Musical Holiday"

Under this heading Decca has released nine discs titled in turn "Your Musical Holiday in—Rio, Hawaii, Havana, South America, Paris, the Alps, Vienna, Italy, the West Indies." Strictly pops music, mostly instrumental, "Your Musical Holiday" boasts local artists in novel programs of background music.

Beethoven: *Concerto No. 2 in B-flat Major, Op. 19, Concerto No. 4 in G Major, Op. 58*

THE END

MUSIC IN THE CHURCH SERVICE

(Continued from Page 16)

'else, sung from the choir stalls after the processional and usually just preceding the opening invocation)

ANTHEM

OFFERTORY

BENEDICTION RESPONSE (usually most effective when sung from the narthex at the conclusion of the final prayer, which normally would follow the singing of the recessional hymn)

POSTLUDE

A natural interpolation is that of a Call To Prayer, obviously sung before the prayers which can easily be followed by a Choral Amen or Choral Response. The Versicles from the Episcopal service are often employed effectively just preceding the principal pastoral prayer. The choral responses of the Versicles can be sung by the choir or preferably by choir and congregation in response to the minister's sentences.

The following list of responses is worthy of investigation.

Benedictus (St. Cecilia Mass)—Gounod
Blessed are they—Wesley
Cast thy burden (Elijah)—Mendelssohn
Close of service sets I and II—DeLamarter

With this release Rudolf Serkin and Eugene Ormandy's Philadelphians complete their Beethoven piano concerto recording project. Their Beethoven is healthy. The reproduction is good except for considerable groove spillage, probably the result of crowding the G Major concerto (32½ min.) on one side. The sound of an automobile horn outside the Academy of Music during the slow movement of the B-Flat Major is more realism than distraction. (Columbia ML 5037)

THE END

Communion service in E-flat—Eyre
Communion service in F—Tours
Fifteen original varied Amens—Overton

God be in my head—Chapman
God be in my head—Davies
Grant me true courage—Bach
Let my prayer—Purcell
O God, we pray—Arensky
O lord, increase my faith—Gibbons
Opening of service sets I and II—DeLamarter

Service Responses—DeLamarter
The choral service—Tallis
The invitatory Antiphons—Holler
The Lord bless you and keep you—Lutkin

The office of the holy communion in E-flat—Eyre
Twelve short responses—Pattison
Versicles, see the choral service—Tallis

We praise Thee—Tenyakoff
We praise Thee—Tchaikovsky

Any number of musical settings of the Episcopal service have been made from which the Versicles can be extracted. Any music dealer will be able to secure these as desired. Selection of various settings may also be made from the various chant books available through church publishing houses.

THE END

SKULL SESSIONS

(Continued from Page 24)

of music whenever someone comes along with a new idea.

The great thing is to listen with an open mind. There are such things as other schools of thought. Very often we can learn a great deal from someone else's idea. We need to listen to the playing of others, to hear records, to study instruments other than the one or two pipe-organs which we regularly play.

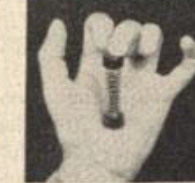
Only in this way can we keep pace

with the rapid tonal developments being made by the organ-builders. Despite my lack of enthusiasm for the usual Bourdon and Cornet, I believe our reeds and mixtures are constantly improving. Within the last year or so, it seems to me, our builders have been turning out better instruments, mechanically and tonally, than ever before.

But the builders of organs can go only so far. It is up to us to play them.

THE END

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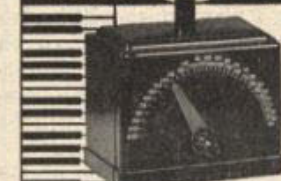
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WORLD OF MUSIC

(Continued from Page 45)

broadcast entitled "Life in the United States."

Guido Cantelli conducted the opening performance on December 26 of the recently completed theater for Chamber Opera attached to the main opera theater of La Scala, Milan. Known as "La Piccola Scala," the new theater seats about 700 people and will devote its productions to the field of the early opera classics, such as Monteverdi, Mozart and others requiring more intimate surroundings than afforded in the main opera house.

The Philadelphia Orchestra will present a high-fidelity "Soundorama" program at a Pension Foundation Concert, February 13, featuring magnetic tape recordings of the orchestra along with the musicians on the stage. The orchestra will play a piece which will be followed by an immediate playback on tape for comparison purposes. Audiophiles will be introduced to "live" music, and the concert audience will be exposed to the latest Hi-Fi effects.

Howard Mitchell, conductor of the National Symphony, has been named by the National Music Council as winner for the second time of the Council's award to the conductor who has done the most for American music. The National Symphony placed first in all four categories of the 16th annual survey of major symphony orchestras made by the NMC.

COMPETITIONS (For details, write to sponsor listed)

- Fourth annual Student Composers Award, sponsored by Broadcast Music, Inc., and BMI Canada Limited. First prize of \$2,000 and nine additional awards totaling \$7,500. Deadline: February 15, 1956. Details: Russell Sanjek, Director of SCRA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, N. Y.

- The Queen Elizabeth of Belgium International Music Competition, Fifth International Piano Competition. Award: diplomas and twelve prizes worth all together more than 600,000 Belgian francs. Closing date: applications must reach the Manager, International Competition "Reine Elisabeth de Belgique," Palais des Beaux-Arts, rue Baron Horta, Brussels, before January 31, 1956.

- Sigma Alpha Iota Third American Music Awards Competition. Cash prizes of \$300 each to composers of a choral composition for three-part women's voices and for a vocal solo. Closing date March 1, 1956. Details from Miss Rose Marie Grentzer, Oberlin College, Oberlin, Ohio.

- Organ Composition Contest under auspices of the American Guild of Organists. Award of \$200.00 offered by H. W. Gray Company, Inc., and publication by this company on royalty basis. Closing date January 1, 1956. Details from American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

- Chicago Singing Teachers Guild nineteenth annual Prize Song Competition. \$200.00 award offered by the W. W. Kimball Company of Chicago, and possible publication by Carl Fischer, Inc. Details: Dr. George E. Luntz, Director, The School of Music, North Central College, Naperville, Illinois.

THE MOZART BICENTENNIAL

(Continued from Page 12)

Sinfonia Concertante in E flat (K. 364)
Two Piano Concerto in E flat (K. 365)
Violin Concerto in G major (K. 216)
Clarinet Concerto in A major (K. 622)
"Marriage of Figaro" overture
"Vorreis spiegarvi," (K. 418), concert aria
"Voi avete un cor fedele" (K. 217), concert aria
Dallas Symphony
Symphonies No. 38 (Prague) and 41
Rondo for Piano and Orchestra (K. 382)
Divertimento No. 2, D major (K. 131)
"Eine Kleine Nachtmusik"
"King Thamos" (excerpts)
Houston Symphony
Symphonies No. 40 and 41
Piano Concerto in C minor (K. 491)
Louisville Orchestra
Piano Concerto in E flat (K. 271)
"Magic Flute" overture
New York Philharmonic
Piano Concertos in C minor (K. 491) and E flat (K. 482)
Two-Piano Concerto in E flat (K. 365)
Violin Concertos in D (K. 271a) and G (K. 216)
Adagio in E (K. 261), for Violin and Orchestra.
North Carolina Symphony
Symphony in G (K. 318)
Philadelphia Orchestra
Symphonies No. 38 (Prague), 40 and 41
Violin Concerto [number not announced]

Clarinet Concerto in A major, (K. 622)
Mass in C Minor
Divertimento No. 2 in D major, (K. 131)
"Magic Flute" overture
Pittsburgh Symphony
Symphony No. 41
Piano Concertos No. 26 in D (Coronation) and 27 in B flat (K. 595)
Violin Concerto in A major (K. 219)
"Cosi fan tutte"
Rochester Civic Orchestra
Mozart Piano Festival
St. Louis Symphony
"Cosi fan tutte"
Utah symphony
Piano Concerto in E flat, (K. 482)
Requiem
"Marriage of Figaro"

—J. B. F.

MUSIC IN FOCUS

(Continued from Page 23)

uality—but I think that in Harris, Schuman, Mennin, and more extensively in Cowell and Persichetti, one finds common elements of the American aesthetic we are now considering. Cowell has said that he prefers not to be confined to one style when he is writing a piece, although he does not consider this practice to be eclectic. Persichetti is interested in tone-row procedures, but not as the basis for a consistent compositional approach; whether his germinal material is diatonic or chromatic, polytonality, especially in his 4th and 5th symphonies, is inserted as a device for securing maximum tension at climactic points—in the 5th, for example, where polychords are stacked up in widely-spaced vertical blocks for the strings, an effect reserved for "clutch" moments. One gathers the impression after a while that the composer is developing a tendency to reserve his techniques one by one for their appropriate psychological context within his work. Such a tendency may, instead of leading to a basis of "common practice" among composers, degenerate into formularized clichés and a stylistic hodge-podge. Whether that danger can be avoided successfully, whether, indeed, Beethovenesque music can be erected (if that is what is wanted) in America in spite of the pitfalls of the American aesthetic, remains to be seen. Vincent Persichetti and others have had an impact on the American scene; if a renaissance is forthcoming, after all, it may vindicate their position completely. At present, we must reserve judgment until works of greater stature appear to convince us of the probability of such a thing happening.

THE END

BARTOK, THE TEACHER

(Continued from Page 20)

phrasing, rhythm, touch, pedaling. He was unforgiving for the tiniest deviation or sloppiness in rhythm. He was most meticulous about rhythmical proportion, accent and the variety of touch.

Bartók insisted on first solving the musical problems and then the pianistic ones. In fact, he was not deeply interested in pianistic problems. He had a natural technique and although he was recognized in time as a virtuoso, virtuosos problems did not interest him.

All Bartók students naturally copied his playing style, although it had a limited dynamic scale, was not effortless and did not exhibit "Spielreudigkeit", which is perhaps the most captivating element for the general audience. I refer to the type of playing in which neither the listener nor the player is conscious of details of execution, but the whole performance gives the impression of such spontaneity that the composition seems to be created right at that moment.

Bartók loved to explain and endeared himself by doing so like one musician talking to another; never in an authoritative way. Our lesson started with our playing the whole composition without interruption (we had to play everything from memory the very first time we brought it) while he made his corrections on our music with light pencil marks. Then he played the entire composition for us. After this we played again, this time being stopped repeatedly and re-playing each phrase until we performed it to his satisfaction.

He demanded great exactness, particularly concerning rhythm. For instance, I remember clearly that he put great importance on the fact that in a 6/8 rhythm the last eighth should not be too short, and in a dotted 3/4 rhythm (♩.) the third quarter note should be not too short. Let us say, generally, that the upbeat which is the chief indicator of the good beat should get its proper share of time, never be rushed. He insisted that a sixteenth should be exactly a sixteenth, never less nor more, that every accent should be in the right place and in correct proportion. He did not permit any unnecessary accents and had a marvelous sense for the balance of voices and for the proportion of tempi and dynamics.

He was against excessive rubatos and ritardandos which prevent the continuous, undisturbed flow of the music. Within this continuous flow some freedom of tempi was permitted, but it had to be in the proper place and in the proper proportion.

He respected and encouraged the individuality of his students. He not only never demanded that they copy his playing (although all of his students did

this to some extent either consciously or unconsciously) but he respected the individual's approach to a phrase as long as it was within good taste and the style of the composer.

Bartók had no use for sentimental playing, which does not mean that he forbade emotional expression. In fact my music has many of his pencil marks indicating either "espressivo" or the same, in his shortened way, "espr." There are also several "dolce" marks, by which he meant gently, while by "espressivo" he meant a singing tone with feeling.

Bartók was for clean use of the pedal without overindulging in its use. On the other hand, he used the soft pedal frequently and encouraged his students to do so. He also used and taught the half pedal for separating changing harmonies or for thinning out a sonority.

In his personal relations with his students he was friendly, but did not encourage the discussion of any subject which was not pertinent to the lesson. I was studying composition at the same time as piano and in the fifth year when the Budapest Philharmonic Orchestra played a composition of mine he learned of it by accident and was surprised that I was active in that field too. It never occurred to me to tell him anything unrelated to my piano lesson unless he asked me, and he asked very few personal questions, if any.

He taught us a very wide range of repertoire, from the oldest to such new music as Debussy and Ravel, which we learned in the same year that the works were published. But he didn't assign a single concerto during the time I studied with him. This did not leave one entirely unprepared for the concertos of Mozart and Beethoven, because after going over one single Mozart Sonata or Beethoven Sonata with him (and the first such work took a very long time) one had no doubt how to approach any other work of that composer.

He never assigned his own compositions and we had to ask for them if we wanted to learn them. At the same time he wanted all of his students to get acquainted with other contemporary music.

Did Bartók like teaching? Having known him for the last thirty-six years of his life, I believe I can answer this question. He surely would have preferred to earn his living by other means, such as ethnographic research or composing. But since teaching offered his only means of livelihood, he did it, as he did everything else, with utmost conscientiousness, doing his very best in a field for which he had so many qualities. His logical mind, clear presentation of any problems and his joy in explaining anything, made his teaching less taxing for him and enjoyable for his students.

THE END

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VIOLIN QUESTIONS



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Study Material Recommended

Mrs. E. B. H., Rhode Island. The "28 Melodious Studies" by Josephine Trott are published by G. Schirmer, Inc., 3 East 43rd Street, New York City, and I don't think the book is out of print, for a pupil of mine bought it a couple of months ago. It is, in my opinion, the best substitute for the first book of Wohlfahrt. As an alternative you could use the Supplement to Book I of Laoureux or the corresponding Book of the Maia Bang Method. It is psychologically good to get away from "Methods" as early in the pupil's advancement as possible, for a "Method" too often denotes the student as a beginner—at least, in his own mind.

Copies or Originals?

Mrs. A. B. W., Minnesota. No one could give you a definite opinion on your violins without seeing them. The possibility exists that they are genuine, although the odds against this are astronomical. They may be well-made copies worth a few hundred dollars, but the chances are thousands to one that they are German or Bohemian factory products not worth fifty dollars. In the whole history of violin making, no names have been so misused as those of Stradivari and Stainer.

Why Two Teachers?

Miss C. A. R., Idaho. To take lessons from two teachers at the same time is not fair to the student or to either teacher. To take a six- or eight-week summer course with another teacher is not quite the same thing; for that period you consider yourself a pupil of the new teacher and strive to do what he wants. But to study with two teachers, "side by side," is not good. (2) My feeling is that you have been held back. After studying for eight years you should certainly be doing the Kreutzer and Fiorillo Studies, and more advanced pieces than the Accolay concerto.

Three-Stringed Bass

Mrs. M. H. P., Massachusetts. There have been several tunings used for the three-stringed double bass, but the most common was A for the low string, D for the middle string, and G for the top

string. The three-stringed bass is rarely seen nowadays, most of them having been converted to four-stringed instruments.

A Modern Maker

R. C. W., Virginia. The maker you mention is still producing good instruments, but I think that even he would hesitate to claim to value them at \$2500. They have sold in the open market for from \$200 to \$500, and are well worth the price.

Probably a Factory Brand

Miss R. F., Minnesota. The fact that your violin has no label, and that it can be identified only by the name HEINZEL branded on the back, leads me to think that it is a German or Bohemian factory product worth at most \$75.00 and probably not worth \$50.00. The name is not listed in the books at my disposal.

Barre or Barbé?

J. M., Maryland. I can find no record of a maker named J. Barre, and I am wondering whether it is Barbé on the label in your violin. That is the name of a large family of quite good French makers who worked in Dijon and Mirecourt. But there seems to be no record of a Barbé working as early as 1710. So I cannot give you even an approximate valuation on your violin. It would need to be personally examined by an expert and judged on its own merits of workmanship and tone quality.

A Romantic History

Mrs. J. R. S., California. The violin you write about certainly has had a romantic history, and it would be nice if I could say that it is a genuine Strad. But I cannot. The possibility exists, of course, but the chances against it are something like a hundred thousand to one. But it may be a good copy, worth a few hundred dollars. If it has that look of quality about it that is so patent to the observant eye but is so impossible to define, I would advise you to take or send it to Mr. Faris Brown, 5625 Wilshire Boulevard, Los Angeles 36, Calif. For a small fee he will give you a reliable appraisal.

ORGAN & CHOIR QUESTIONS



Frederick Phillips

Our entire parish plant: church, school and rectory was destroyed in the tornado last year, including our nearly new pipe organ. We are now rebuilding, but will be unable to afford a new pipe organ. Could you advise which of the several electronic instruments would give us the greatest satisfaction.

R. S.—Nebr.

It is difficult for ETUDE to be very specific in its advices for two reasons. First, for obvious reasons a magazine of this character cannot show partiality to one instrument as against others. Secondly, in the last analysis the choice must be based on personal preference as to tone quality, etc. We are sending you the addresses of the leading makers of electronic instruments, and suggest that you have the local representatives of these firms arrange for personal demonstrations. Most electronics will sound very satisfactory in the softer effects, but in the demonstrations be sure to check on the results with the crescendo pedal fully open, both on individual stops and on medium and full organ. Check also with the manufacturers as to the number or size of sound chambers needed for your particular church.

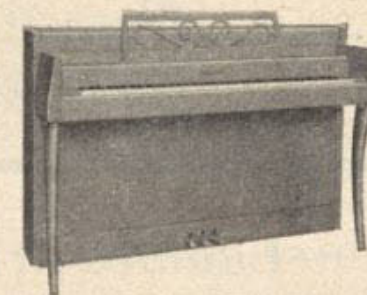
A stop list of our organ is enclosed. The church has a seating capacity of over a thousand, but due to changes in environment the congregations are now small. The organ has had no attention for about ten years, and some troubles are evident. A recent change in Pastor and Assistants has helped to restore the interest in music, and a female choir of 12 has been formed, but men seem to be unavailable. I have studied piano for several years, understand harmony and counterpoint, but have had very little organ training and am unable to take lessons, but have been requested (and have agreed) to take over the organ. I have full access to the organ for practicing. (1) Is it possible to get the congregation out of the habit of dragging the hymns, or is it wise simply to lag with them? (2) Where the pedal work is too difficult, is it O. K. to omit the pedal

and add the 16' Bourdon to the Swell? (3) Please comment on the training of volunteer choirs; what books will help, and where can I get information on Gregorian Chant?

R. A. J.—Pa.

Since you have full access to the organ for practicing, we suggest that you get one of the standard organ methods (such as Stainer's "The Organ," and study it very carefully. For additional pedal study use Dunham's "Pedal Mastery" described in the circular enclosed. With your present musical training we believe these books will help you to a pretty fair mastery of the organ. Question 1—One of the causes of the lag in hymn singing may be the large church and small congregation. So often, in such cases, the congregation scatters itself all over the church, and each member feels timid and afraid of being heard. Is there some way that the officiating minister could induce the congregation to get closer together, preferably in the front, so they would get the feeling of "mass" singing, and put a lot more spirit into it. Playing too legato on the organ also encourages lag, and yet too much staccato makes things "choppy." Try keeping the melody smooth and the pedals if possible, but have the inner voices (filling in the chords where possible) played staccato. At the end of complete phrases release the entire organ for an instant short of its full time, making a solid attack on the new phrase in strict tempo. This release supplies somewhat the effect of an accent, and keeps the sense of rhythm going. Your suggestion regarding the pedal is all right for a temporary measure, but your pedal technique should be developed as soon as possible to take care of all ordinary music. Here is where the Dunham book will be found useful. For choir training, we suggest "Choir and Chorus Conducting" by Wodell and "Choral Technique and Interpretation" by Coward. For a study of Gregorian Chant we recommend "Catechism of Gregorian Chant" by Hogle, or a larger work "New School of Gregorian Chant" by Johnner.

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JUNIOR ETUDE

Edited by Elizabeth A. Gest

Candles in the Windows

by Gertrude Greenhalgh Walker

TWO HUNDRED years ago—January 27, 1756, to be exact—Wolfgang Amadeus Mozart was born in the beautiful little city of Salzburg, Austria. His parents did not suspect that the baby boy was to become one of the great musical geniuses of the world, and they were very much surprised when, at the age of three, Wolfgang climbed up on the high stool and played on the harpsichord from his sister Nannerl's music book, though he had never had a music lesson! However, from then on, to Wolfgang's delight, his father gave him a music lesson every day.

When he was six years old his father took him and his sister on a concert tour in Europe. All royalty honored these Mozart children and wildly acclaimed the unusual musical talent. Mozart began to compose, too, and when only seven years of age his first sonatas were published; and he wrote a symphony when he was only eight! As he grew up melodies were ever flowing from his pen. It is said that he liked to play games and frequently stopped in the middle of a game to write down a melody, which, later would be found to be the theme of one of his compositions.

Mozart died seven weeks before his 36th birthday, leaving to the world nearly fifty symphonies, the three considered the greatest being composed when he was thirty-two. Of his twenty operas, "Don Giovanni," "Figaro" and "Magic Flute" continue to thrill musicians the world over. Not a day passes but somewhere a composition of Mozart's may be heard, whether it be one of his more than twenty piano concertos, his twenty-seven string quartets, his forty-two violin sonatas, his forty-nine symphonies, his many operas, or even his little Minuets and

piano pieces.

Mozart's life was not a happy one at the close of his days, even though he was surrounded with music. Other musicians were sometimes jealous of his great gifts. He was very ill-paid for his compositions and he was neglected. Not one friend followed him one storm-swept day to a pauper's grave, where he was buried. But his genius lives on.

As an expression of deep homage on the bicentennial of the birthday of Wolfgang Amadeus Mozart, there will be placed in every window in the beautiful little city of his birth—Salzburg, Austria—a lighted candle! What a tribute these candles in the windows will be to his ever-glowing genius, which lives on through the years in his compositions!



Statue of Mozart
Salzburg, Austria

Happy New Year, 1956

We like to make some resolutions,
And, of course, we need them;
Let's make them well on New Year's
Day,
And then be sure we heed them.

Buckle Down

What were you doing in your music this time last year? Do you remember? Do you remember what pieces and studies you were working on then; or how you played your scales; how careful you were about your practicing?

Ask yourself "Am I a whole year's worth further advanced now than I was then? Musically? Technically?"

If you can honestly answer yes to these questions it shows you are making good progress. But if there is any doubt about it, just buckle down, work hard and make up for lost time.

Musical A, B, C's

by Ann Denning

A's for *Albeniz*, composer from Spain. B is for *Bach*, and his Fugues will remain; C is for *Chopin's* supreme melody, D is for *Dvořák's* New World Symphony; E is for *Elgar*, whose music we know, F is for *Foster's* well-known Old Black Joe; G is for *Grieg*, with a Norwegian note, H is for *Handel* and all that he wrote; I's for *Iturbi*, fine artist, you bet! J is for *Joachim* and his quartet; K's *Koussevitzky*, conductor supreme, L is for *Liszt*, with Hungarian theme; M's for *MacDowell*, a tone poet true, N is for *Nevin*. I like him, don't you? O is for *Offenbach*, not so well known, but in his operas his talent is shown; P's for *Puccini*—no operas are finer, R's for *Rachmaninoff*, major and minor; S is for *Strauss*, and the waltzing of feet, T's for *Tchaikovsky's* Nut Cracker Suite; V's *Verdi's* opera at which we can weep, W's *Wagner*, mysterious and deep; X is not known yet, but soon he'll begin; Y-sayé and Z-imbalist, great on violin.

Guess My Name

by Marion Benson Matthews

In Europe I was once well known;
In Scotland now you hear my drone
When kilted men march by;
A leather bag, three pipes or four
I'm fashioned of. Need I say more?
What instrument am I?

Answer: Bagpipe

Mozart

by Alice M. McCullen

Mozart made the four-hand sonata a special art work.

One of his remarkable gifts was the ability to sing and play the harpsichord when only four years old. Zeal for polished form and exquisite melody characterizes his style.

Anna Marie, his sister, was also a gifted musician and one of the first feminine concert players.

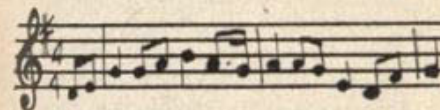
Riches contributed to the musical treasury of the world still pay dividends in inspiration.

Two hundred years after his birth musicians of the world pay him homage.

Who Knows The Answers

(Keep score. One hundred is perfect)

1. Which one of Beethoven's nine symphonies is best known? (5 points)
2. Which is slower, largo or larghetto? (5 points)
3. Which instrument is more difficult to play, clarinet or oboe? (10 points)



4. Which minor scale has five flats in its signature? (10 points)
5. Which is older, the clavichord or the harpsichord? (10 points)
6. Which of Wagner's operas was his last? (15 points)
7. Which instrument uses colored strings? (15 points)
8. Which one of Bach's sons wrote Sol-feggietto? (5 points)
9. Which of the following composers wrote the Military Polonaise: Liszt, Chopin, Ravel, Brahms, Mendelssohn? (10 points)
10. Which country produced folksong given with this quiz?

(Answers on this page)

Answers to Paint the Titles Game

1. Black; 2. Blue; 3. White; 4. Brown; 5. Purple; 6. Red; 7. Green; 8. Red, White, Blue; 9. Rose; 10. Brown; 11. Yellow; 12. Silver, Gold; 13. Gray; 14. Brown; 15. Red; 16. Silver; 17. Gray; 18. Blue; 19. Brown; 20. Red.

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. Name of prize winners and list of thirty receiving honorable mention will appear in a later issue.

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

Mail entries to Junior Etude, Bryn Mawr, Pa., by January 31.

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 enjoy ETUDE from cover to cover. I have just qualified as a kindergarten teacher and am teaching in an English school here in Bombay. I also play piano and sing. I have a variety of interests, including needlework, handicrafts, stamp collecting and dancing. I would like to hear from readers who are interested in music.

Jean Dias (Age 18), India

Dear Junior Etude:

I have studied piano and voice for over five years and play for our primary department in church and for the Rotary Club in our community. My hobbies are playing the organ, reading, collecting demi-tasse cups and pen-pals. I would like to hear from readers in other countries.

Diane Morris (Age 15), Texas

Dear Junior Etude:

I like music very much and when a piece is learned perfectly it is so much fun to play it for people! My mother



took the enclosed picture of me at my piano. I would like to hear from other readers.

Edward Griswold (Age 8), New York

Paint The Titles (Game)

If you were going to paint the colors in the following song-titles, what colors would you need? (Take five points for each correct answer. The players with the highest score in four minutes is the winner.)

1. Old ——— Joe; 2. Beautiful ——— Danube; 3. ——— Christmas; 4. Jeanie With The Light ——— Hair; 5. Deep ———; 6. ——— River Valley; 7. Wearing O' The ———; 8. The ———, ——— and ———; 9. The Last ——— Of Summer; 10. The Little ——— Jug; 11. 'Round Her Neck She Wears A ——— Ribbon; 12. ——— Threads Among The ———; 13. The Old ——— Mare; 14. John ———'s Body; 15. The ——— Sarafan; 16. Roll On, ——— Moon; 17. Darling Nellie ———; 18. The ——— Bells Of Scotland; 19. The Little ——— Church; 20. Robin ——— Breast.

Answers on This Page

Also from the Mail Bag

The following would also like to receive letters. Space does not permit printing their letters in full. Virginia Bickford (Age 15), New York, plays piano and expects to start cornet soon; Sharon Belleville (Age 14), Michigan, hopes to become a concert pianist; Helen Dicken (Age 17), Illinois, plays piano and collects classical records, sings in Girl's Choir; Kitz Windvand (Age 13), New Jersey, plays piano and enjoys skating, swimming and nature.

Answers to Quiz

1. the fifth; 2. largo; 3. oboe; 4. B-flat minor; 5. the clavichord; 6. Parsifal; 7. Harp, similar to the piano using black and white keys; 8. Karl Philip Emanuel; 9. Chopin; 10. Scotland.

CREATIVE CONTRAST IN MOZART

(Continued from Page 11)

differentiated sharply from the next. However a musician developed in the eighteenth century, the force of this method of production remained, if only as a natural economy of effort. With Mozart it may have contributed to the habit of composing one work in contrast to its immediate or near neighbor, though the primary forces were different and more complex. There are others among the great masters who shared this tendency, but it is Mozart's music that can be studied with most profit, for we must know the dates of the several pairs with some exactitude, and his own thematic catalogue, which he kept from 1784 onwards, fulfils this need with particular completeness.

For much of Mozart's music written prior to 1784 we lack precise dates; too often the exact month is not known, let alone the day. It would be interesting to speculate on the reason for the great gulf between the Sonata for Clavier in A minor, that for Violin in E minor, and comparatively trivial works composed during his visit to Paris in 1778; likewise on the great difference between the two Serenades for Wind Octet in C minor and E-flat major of 1781-2. But the absence of precise chronology would forbid any definite conclusion. In February 1784, however, Mozart began to keep his *Verzeichnüss*. The first half-dozen or so of the masterpieces that streamed from his pen in the spring and summer of that year reflect on the whole a steady gaze towards the brighter side of life. We may note, however, that on 14 October came the stormy Sonata in C minor with two fresh and tender works in B-flat (the Clavier Concerto K. 456 and the Quartet K. 458) less than three weeks away on either side of it. In January 1785 Mozart crowned the set of quartets which he was dedicating to Haydn with the A major on the 10th and the C major on the 14th. Obviously they were in his mind at the same time and the distinction between them is most pronounced. The mood of the A major is wistful and disconcerting; chromatic melody prevails and produces the effect of quiet shading; throughout the method is allusive, and there is little differentiation between the movements. The Quartet in C is one of the most brilliant, exulting, and, in its Andante especially, exalted works Mozart ever wrote. Only in the minuet and trio does the flame sink and burn more darkly. It is a triumph of externalization, just as its fellow gives masterly expression to a spirit of reflection that is profound but not gloomy.

Within seven weeks Mozart had repeated this feat of contrast even more

intensely in his very next compositions. On 10 February he finished the Clavier Concerto in D minor, and on 9 March that in C major (K. 467). From the febrile tumult of the first, with its sensuous Romanza, it is a far cry to the second, so stately and square in its military rhythms and so delicately poetical in its Andante. A similarly contrasting sequence came in the autumn. Hard on the heels of the sublime *Maurerische Trauermusik* in C minor and the Clavier Quartet in G minor came two works in the confident serenity of E-flat major—the Violin Sonata, K. 481, and the Clavier Concerto, K. 482. In the spring of the next year came one of the most remarkable of all Mozart's creative efforts, the completion within three weeks of two clavier concertos while he was also fully occupied with "Figaro." Even more striking than the contrast between the concertos in D minor and C major is that between these in A major (K. 488) and C minor. Both are powerful works, but this quality is not so obvious in the A major because of the sweetness of its melodies and the flowing grace of its outlines. But in the C minor Mozart laid bare all the starkness of conflict as never before, even in the sonata and fantasia in this key.

After "Figaro" Mozart fell, like the runner from Marathon, exhausted in the moment of his triumph, for the opera's greatness was lost on the public, and its very brief success must have disappointed him bitterly. Until December 1786 he devoted himself rather spasmodically to chamber works, some very beautiful, but, except for the noble Duet Sonata in F major, introspective and mostly lacking the freshness of his earlier music. In the late autumn he began to prepare for the winter concerts in Vienna and completed the Clavier Concerto in C major (K. 503) and the "Prague" Symphony in D major on 4 and 6 December respectively. Despite its major key, the concerto is often gloomy and always austere, even in the Andante; the lilting rhythms and sunny geniality of the symphony are quite alien to it. The concerto is Olympian in its uncompromising aloofness, and makes deliberate parade of strength and sonority. The symphony too has strength, but it is more concealed and only prominent here and there beneath the gaiety of the music. Undeniably these two masterpieces, so opposite in structure and mood, were maturing simultaneously in Mozart's brain.

The same can be said of the two String Quintets, in C major and G minor, between which there is a bare three and a half weeks. The difference in the

mood of each is too well known to be described here. On 4 June 1787 Mozart finished two exquisite miniatures, the songs *Abendempfindung* and *Ah Chloe*. The first glows with passion and reveals a sustained depth of feeling unparalleled in his other songs. The second is by comparison a pretty trifle, for all its formal perfection. There are several similarly contrasting pairs in the lesser works of this time, but the accepted miracle comes later, in 1788, with the three symphonies. Can we doubt that the plan of all three germinated in one creative impulse? The E-flat Symphony, however, was finished first on 26 June, while those in G minor and C major (the repetition of the tonal contrast of the great quintets is significant) came over a month later, on 25 July and 10 August. Hence these symphonies may perhaps be regarded less as a triad than as one plus a pair. In any case the contrast between the first and the last two is as remarkable as that between the last two themselves.

This sequence of widely differing pairs in Mozart's music between 1784 and 1788 is too regular to be dismissed simply as a series of coincidences. But was it a conscious attempt either to maintain emotional balance through recourse to extremes, or to relieve inner tension through deliberate change of mood? It seems unlikely in Mozart's case, though perhaps others may have worked in this way. Thus may be interpreted the varying curve of both scope and spirit that runs through Beethoven's symphonies from the third to the ninth. There is likewise little doubt that Brahms, one of the most self-conscious of all the great masters, often planned contrasting pairs of large-scale works, for instance the two groups of his symphonies, the "Tragic" and "Academic Festival" overtures, and the Violin Sonatas in D minor and A major. But we must also take into account the instinct, common in all creative artists, to avoid monotony and staleness which might come from too long a concentration on one particular mood. Milton studied English history deeply while writing "Paradise Lost." Ben Jonson wrote his lyrics to Celia as soon as he had finished "Volpone," if not while actually working on it; Titian liked to be engaged on both secular and religious paintings simultaneously, ranging from a love scene in Greek mythology to a Holy Family. Mozart shared this instinct, but it was not preponderant, partly because of his unique, almost cynical power of detachment, and partly because of his fecundity of sustained invention.

We should therefore look deeper for the cause of this sequence of contrasting pairs, in the known facts of his life and character. May it not be that there were two elements continually at war within his mind? The one was

rooted in the contemplative, lyrical side of his nature, his gaiety of heart and wide human sympathies. The other sprang from the long-drawn material failure and frustration, and the consequent unhappiness which made him rebel passionately against the darkness of his fate. But because he was so fundamentally sane and endowed with so resilient a spirit, he could not allow one or other of these elements to be in the ascendant for long, and thus unconsciously kept the balance through the outlet of these contrasted pairs. There can of course be no final proof of this, but it seems probable that the crowning humiliation and despair of 1789 purified his soul of this conflict and brought him some measure of calmness and resignation. For after this date those works which fall into pairs—namely, the Quartets in B-flat (K. 589) and F major, the two Fantasias for mechanical organ with their strongly parallel tonal structure, and the two last String Quintets—are complementary in a most satisfying way. This impression is confirmed by the absence of violent contrast within them and their separate movements, as indeed is the case in other compositions of these years, such as the B-flat Clavier Concerto (K. 595). This at least is an indisputable musical fact and plain to see in print. The reason for it may be that at last, in spite of himself, Mozart had attained something of that inner harmony so long desired, to which he was to give supreme expression in "Die Zauberflöte."

We cannot listen satisfactorily to two pieces of music at once, but we can study and compare them in score, and so be able to refer subconsciously to the one when hearing the other played. Thus, when we hear the massive scoring in eight parts in the "Allegro maestoso" of Mozart's C major Clavier Concerto (K. 503) we should not, if we accept the thesis of this chapter, be astonished by the thought that such music evolved in his brain at the same time as the simple melodies and flexible rhythms of the first movement of the "Prague" symphony. Yet we can also see, if we recall the sombre style of the slow introduction of the latter, that Mozart's mind was not working in watertight compartments during the creation of these masterpieces. To discern such features as this, which are to be found in all the pairs of works mentioned here, and to grasp the significance of their inter-relationship, needs a greater effort of comprehension than we usually expend on one work in *vacuo*. But is it not well worth while? For our reward is nothing less than a glimpse of the vital forces which, after long striving, Mozart succeeded in holding nicely balanced. So fascinating

Is the conjunction of the mind
And opposition of the stars.

—AMP— MOZART BI-CENTENNIAL

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CHARLES FOLEY

New York 36

THE SYMPHONY OF THE BIRDS

(Continued from Page 18)

fragment extracted from the call of the Veery, a member of the thrush family. "I slowed the call down on the tape machine, and so lowered it in pitch," he explains, "and what was to our ear originally a momentary flutter of sound turned out to be a complex pattern of notes and the basic background of the introduction." Another portion of the Veery's call signals the beginning of the first movement, where also is heard the song of the Baltimore Oriole, the accelerated, repeated note of the Field Sparrow and the re-sol-do of the Harris Sparrow—"transposed in different keys and registers, in combinations and inversions." This could be marked *Andante e lirico*. The final movement, where we hear the songs of a variety of thrushes, could be marked *Misterioso*. "I didn't want my symphony to sound like an aviary, but I still didn't want listeners to forget that all the soloists were birds. So, from time to time, I let them sing straight—just as they would sound in field and wood."

That familiar sounds—like locomotives, churchbells, dogs, chickens—can sound strange to one's ears is demonstrated by James Fassett during the Philharmonic broadcasts. He has shown also what a recorder can do in picking up, say, the sounds of Grieg's music played upon his own piano at Trolldhaugen. Either through these experiments in sound or in interviews with celebrities, he tries to "make intermissions a feature in themselves rather than just 'fill-ins.' Why, I've had listeners write me to tell how they were introduced to the Philharmonic through the intermissions." The fact that he has attracted listeners gives Fassett good reason to believe that since he took over, six years ago, the rôle of Philharmonic host for these broadcasts, he has been successful in holding most of the listeners through the intermissions.

"I've been leaning to variety," he points out. "A different, a new pattern for intermissions, rather than the usual hash that gets aired, is what I've tried to evolve." And for the invaluable aid it has been to him, he blesses the tape recorder. Besides using it for experiments, he says, "I've been able to catch celebrities at home in their most familiar surroundings, in their own living rooms, in their studios, on their back-porch or their apartment terraces, in their dressing rooms at the concert hall—yes, even on shipboard."

Fassett learned the importance of the informal approach in making an artist feel at ease when interviewing Marian Anderson for "Invitation to Music" a

few years ago. "Driving into Miss Anderson's farm, high on a Connecticut hillside, I noticed some sheep grazing in a nearby pasture and a dozen or so baby lambs frolicking about," he relates. "Do you raise sheep and market the wool?" I asked Miss Anderson as an opening wedge. And then the great artist who had sung for kings and queens, for presidents and prime ministers, smiled warmly as she told how the sheep were sheared and how she made blankets of the wool and gave them as Christmas gifts to her friends. From then on, the conversation flowed naturally and fluently. That bugaboo, the tape recorder, was forgotten."

He has interviewed the pianist Rudolf Serkin not as a virtuoso but as a farmer showing off his new tractor in Vermont; pianist Robert Casadesus, his wife Gaby and son Jean in the library of the Ile de France, with the boat's whistle screaming in the background, and its loudspeaker warning all visitors to go ashore; conductor Dimitri Mitropoulos in his favorite Greek restaurant. Equally informal were his interviews with Helen Traubel, sipping morning coffee and discussing her baseball loyalties; Red Barber and composer Norman Dello Joio finding sports interests in common; and Lily Pons, chatting about opera, her new recordings, her travels, her precious collection of South American birds, and whistling a duet with her parakeet.

One of the beauties of the tape recorder, for Fassett, is that it allows him "to edit the interviews before they are broadcast so that they are clearly understood and do not run overtime. When I have an artist whose English is hard to understand, I compile words from other parts of the speech as recorded but not used in the broadcast. A well-known French violinist slurred over the word for 'orchestre.' So I put together, from the vowel and consonant sounds on the tape, the word orchestra." Having tapes also made it possible for Fassett, after the boisterous interview over coffee with Miss Traubel, to cut out a thirteen-second stretch of ha-ha-ha's. "There was so much laughter in the rest of the interview that I thought this bit excessive, and, besides, it cut into the meat of her talk about baseball."

For the man whose idea it was, three years ago, to fill the Philharmonic's Sunday radio spot between spring and fall with highlights of the major European and American musical events of the summer on "World Music Festivals," the tape recorder is a close com-

panion. With it he was able to record portions of Prokofiev's opera "War and Peace" two years ago at the Maggio Musicale in Florence. He made recordings also of excerpts from the festivals in Copenhagen, Stockholm, Bergen, Helsinki, Salzburg, Bayreuth and, at home, Colorado's Red Rocks and Aspen—to which was added his commentary.

It has been a rewarding career for Jim Fassett in that "so many people tell me I've helped them appreciate music. I never guessed, though, that I'd be working with an orchestra of birds and going around calling myself composer," says the commentator-producer who sets a fine pattern of music for CBS radio with the broadcasts on Saturdays of the Philadelphia Orchestra, and on Sundays of organist E. Power Biggs, the Salt Lake Tabernacle Choir, Mishel Piastro's "Symphonette," "The Music Room," and the Philharmonic.

* * *

Not deviating in any way from its course of presenting what, the writer regrets to say, are only the tried and true pieces of music, the Philharmonic will be heard, on the first three Sundays in January, in all-orchestral concerts under the brilliant young Italian guest conductor, Guido Cantelli. On January 22 Nathan Milstein, under Cantelli, will play Brahms' Violin Concerto—a thoroughly familiar work, but one that, in its warmth and passion, suits him to a 'T'. On January 29 Gina Bachauer will play Prokofiev's Third Piano Concerto, under Dimitri Mitropoulos.

We can look forward in even more ways, however, to the luster that I suspect Sol Hurok will add to television when he produces "Music for Millions" over NBC-TV on Monday evening, January 30, for an hour and a half. Contralto Marian Anderson, soprano Roberta Peters, pianist Artur Schnabel, cellist Gregor Piatigorsky, violinist Isaac Stern and conductor Fritz Reiner are among the artists who will appear in another of the impresario's pioneering efforts. "Television has the opportunity to reach a huge audience which might not ordinarily be going to concerts," says Hurok, "and in the first of what might be a series of programs I will try to give the best in music through the finest artists." This from the man who, when he first started his American career forty years ago, made Manhattan's Hippodrome reverberate on Sunday evenings with concerts that did more to spread the gospel of music, as a "N. Y. Times" editorial once put it, than the phonograph.

Something else to anticipate with delight is the production of "The Magic Flute" that the NBC Television Opera Theatre is planning for Sunday, Jan-

uary 15. In every way this outfit makes a great contribution to both television and music. I, for one, particularly relish the fact that the operas are always given in English, and I look forward to the translation of "The Magic Flute" being prepared by W. H. Auden and Chester Kallman, two men who are eminently skillfully in setting words to music.

For those who like singers, the "Voice of Firestone" and the Telephone Hour are presenting a slew of vocal artists during this month. The former, which with unusual taste creates vivid dramatic settings for the classical and popular songs that make the ABC simulcasts a Monday evening treat, presents this schedule:

Voice of Firestone (ABC Radio and TV)

January 2. Robert Rounseville, tenor
January 9. Barbara Gibson, soprano
January 16. Eugene Conley, tenor
January 23. Dorothy Warenskjold, soprano
January 30. Elaine Malbin, soprano
Robert Merrill, baritone

CONTESTANTS VS. MUSICIANS

(Continued from Page 19)

least insofar as the rating is concerned. They might well emphasize the teaching and mastery of the elements of tone production, intonation, and rhythm. Study and perform band literature that is within the technical capabilities of the bandmen; avoid hurrying, take sufficient time to provide a firm foundation, and one day they will have prepared their organizations with the background which will enable them to perform successfully in the District and State meets.

It is most important we realize that contests are merely an agency or means for evaluating the quality of the training we are providing our bandmen, rather than an occasion where they may attempt to play their way to a first-division rating. Never has there been a failure in our contests (regardless of its divisional rating) that has observed this credo as the objective of its band program.

Instrumentation

Another important factor in determining the band's success or failure in its contest participation is its instrumentation. Frequently, we will find bands whose instrumentation is so inadequate or unbalanced that the performance is certain to be unsatisfactory, regardless of the ability of its individual members. As an example, let us take the band whose instrumentation is composed of an excessive number of brass and percussion instruments, with too few and inadequate performers in the woodwind

The Telephone Hour
(NBC Radio)
January 2. Leonard Warren, baritone
January 9. George London, bass-baritone
January 16. Zino Francescatti, violinist
January 23. Renata Tebaldi, soprano
January 30. Robert Casadesus, pianist

Now for those who like anything joyous, "Peter Pan," which last year was brought to televiewers following its Broadway run, should prove rewarding in its repeat performance over NBC-TV on Monday evening January 9. A lark that is at times gay, at other times touching, and always exerting its sure-fire pull on an audience, this musical version of the James M. Barrie fable stars the ebullient Mary Martin as Peter and the delightfully wicked Cyril Ritchard as Captain Hook. You do not have to be a child to enjoy the Mark ("Moose") Charlap and Jule Styne tunes, the Carolyn Leigh, Betty Comden and Adolph Green lyrics, and the handsome staging by choreographer Jerome Robbins, or to revel in the adult shenanigans.

THE END

sections, attempting to perform an overture whose score requires double reeds, bass and alto clarinets as well as a large choir of flutes and soprano clarinets. Naturally, this band is placed at a great disadvantage, and the final decision of the adjudicator is certain to be disappointing. The expense of attending contests is often a drain on the band's budget, hence some bands could well use the funds allocated for travel to the contest site for the purchase of instruments which would improve not only the band's instrumentation but musical development as well.

Balanced instrumentation is a prime requisite for the successful performance of our present-day band repertory. That it can be accomplished has been and is being attested to by many bands from both large and small schools. Insofar as possible, the woodwind choir should be given special attention, since it presents the more difficult problems. The double reeds, alto, bass, and contrabass clarinets require years of instruction and in addition they are expensive and play havoc with the band's annual budget. Usually it is desirable to purchase the oboes and bassoons in pairs rather than singly. This planning will assure better tuning, blend, and interest on the part of the students. Once the student and conductor have experienced the beauty and color of the balanced woodwind choir, they are certain never again to be content with their absence.

In the majority of contests, the band

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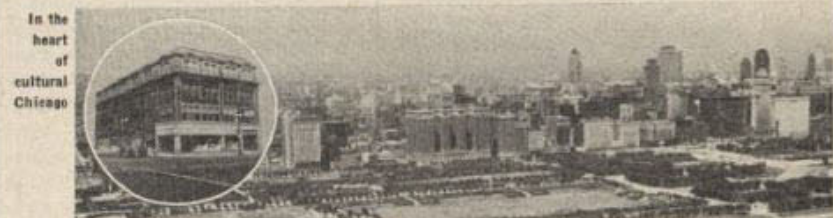
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is required to perform a minimum of three selections, namely, a so-called "warm-up" march, a selected composition, and the required number. Usually we will find that emphasis and attention are devoted to the preparation of the required work, while less rehearsal time is given to the selected number, and only a glance at the march. This is indeed a gross error. Firstly, because the march is the initial composition to be heard by the adjudicator. Since first impressions are lasting ones, and as the adjudicator receives definite reactions upon hearing the bands' first moments of performance, it is only logical for the conductor and his bandmen to give due heed to preparation of the march.

Choice of Selection

There are also other important points for consideration. The choice of the march and selected number may well spell the difference between a high or low rating in the contests. The selection of the march must be given much thought and all factors carefully weighed. First, the march must be a concert march, rather than one conceived for gridiron or parade performance. It should be melodically and harmonically strong, and provide for contrasting shades of instrumental color. It should include opportunities for the ample use of dynamics from pianissimo to double-forte and fortissimo, and allow all sections to perform at the maximum of their capabilities, but without being too demanding technically or range-wise. The street or military marches are not generally effective for contest purposes.

The Selected Number

Properly chosen, the selected number will differ in character, style, and mood from that of the required composition. However, one frequently finds the band performing a selected number that is quite similar to that of the required work. This is, of course, not good judgment, since it is certain to create problems in its preparation, as well as limiting the students' musical experience and enthusiasm in its rehearsing.

The alert conductor will see to it that the required number and the selected composition vary decidedly in regard to structure, mood, and style. As for example, it would seem unwise to present two overtures, or two suites, or two tone poems. The prudent conductor will spend many hours in the study of making the proper choice of the compositions he will perform at the spring contests, for it is here that his judgment is on trial as is the band's performance of the numbers which he has selected.

In the preparation of the contest numbers, the skill of the conductor is assigned its greatest test. Here, his

ability to organize, administer, drill, rehearse, teach, interpret, and inspire receives a tremendous challenge and ultimately determines the standard of performance which his band will achieve in its public appearances. It has been said that "There are no inferior bands—only incompetent conductors." We may also add, "It is not the bands that we adjudicate—rather their conductors." Beside his ability to teach his bandmen, the conductor must be capable of interpreting the musical score and it is here that so many of our music educators seem to fail in their contest performances. We must realize that teaching is one area of talent, performance upon an instrument still another, while conducting constitutes still a different phase of talent. That all three of these forms of musical achievement are closely allied and akin to each other is readily acknowledged; nevertheless, each represents a different avenue of talent and accomplishment and one is as important as the other.

While one person may possess an unusually keen ear, another may be endowed with a strong rhythmic feel, while a third may possess a superlative technical command of his instrument. The conductor, however, must possess still other talents. Certainly if the band plays consistently out of tune it is not the fault of the bandmen. If the band plays too loudly or with lack of balance, too fast, too slowly, with poor attacks, incorrect rhythm, poor tonal quality, or with a hundred other elements of performance deficiencies, it is still the conductor who is incompetent, and not his organization, for it is the conductor's responsibility to perfect those deficiencies.

Other elements which the conductor must project into the performance and for which he is solely responsible are: nuance, style, phrasing, articulation, unity of ensemble, blend, fluency, taste, precision, dynamics, clarity, vitality, mood, and general effect. Naturally, his enthusiasm, spirit, and constant devotion to his profession are vital necessities to his success, and when these are not present, he is certain to fail in his work.

The Teacher

The band conductor, however, must also be an expert teacher. He must be thoroughly familiar with all of the band instruments and able to teach them far beyond the mere elementary level. Again it is here that many fail. This is especially true of today's music educator who is finding the college curriculum being filled with more and more related fields and less and less opportunity for the study of the various wind and stringed instruments.

Too few school band conductors find sufficient time to prepare properly their scores. Often they are "learning the

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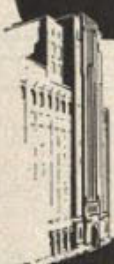
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score" during the band's rehearsal! Since a great deal of the band literature is in the form of transcriptions, the conductor must consider its original source, and become familiar with the work in its authentic form. For example, let us assume we are going to perform an orchestral work. The first step is to procure an orchestral score of the work. Thence, the conductor will proceed to study, compare, edit, and seek a complete understanding of the composition. He will see that the instrumentation, tempi, phrasing, articulation, dynamics, and all other elements of performance of the band score are in complete accord with those of the orchestra.

The successful band conductor is constantly endeavoring to improve his status as a musician and director, and the contest is one means for his fulfilling these ambitions.

THE END

THE KREUTZER DOUBLE STOPS

(Continued from Page 25)

are sustained and which are not. This clarity of printing, however, is only of avail when the pupil sees everything that is on the printed page. And how many do? The study should be played at a tempo no faster than ♩ = 80.

The Trill study, No. 41 in B-flat major (in most other editions No. 40), should not be practiced until the student has already developed a rapid and relaxed trill, for it is a most exacting study and calls for great endurance. When the player is ready for it, however, it has immense value. Most editions give a number of variants in which it can be practiced. The two most valuable are those shown in Examples E and F:



Ex. E trains the player to maintain a solid grip on the lower note of the trill—a point too frequently overlooked—and Ex. F will develop speed for the student who already has a good trill.

A great deal can be learned from No. 42 if all its possibilities are thoughtfully explored. It is first-rate study for developing exact intonation, chiefly because it has so many perfect fourths. As I have said fairly often, every perfect fourth is a danger spot—the player's ear must be working 100% every time one appears, and there is one in almost every measure of this study.

The problems of good intonation must

of course be solved before much attention can be given to the musical values of the study. Once this stage is reached, however, a new horizon can open up for the student, for this study calls for the same sort of detached part-playing that is needed later in the unaccompanied fugues of Bach. The student should examine Ex. G very carefully in order to understand the three types of bowing that are necessary.



In the first measure and in the second half of the second measure, the upper notes are only very slightly staccato as (indicated by the sign —), but the lower notes are sharply staccato. In other words, the bow starts both notes simultaneously but leaves the lower note almost immediately, while continuing to sound the upper note a fraction of a second longer. In the second measure, the high D is sustained until the first sixteenth, but the bow leaves the accompanying eighth, the A, immediately after it has been sounded. The four sixteenths should be played broadly, without any staccato effect whatever. All similar passages, and they comprise most of the study, should be played in the same manner. In different figurations, such as measures 13, 39, and 41, both notes of the double-stops have equal value.

The basis of a sound and solid double-stop technique is to be found in the eleven Kreutzer Studies that have been discussed in the November ETUDE and again this month. They should be worked and reworked, and returned to—some of them—when the pupil is working on the études of Fiorillo, Rode, and Dancal. And for the violinist who has been unable to practice for a period of time, there is no better material for bringing back his left-hand co-ordination.

THE END

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WHAT WAS MOZART'S

PLAYING LIKE?

(Continued from Page 43)

to be played and in playing all the notes, appoggiaturas and so forth, exactly as they are written and with the appropriate expression and taste, so that you might suppose that the performer had composed it himself." His astonishing skill at improvising is also often mentioned. An idea of this may be obtained from his published fantasies and variations, many of which undoubtedly started life as improvisations.

The matter of improvisation brings up one element of Mozart's playing that unfortunately is lost to us forever. He wrote down some of his works for his own immediate use, with apparently no thought of future publication, putting down little more than a bare outline of the piano part and intending to fill it in as he played. Thus the original manuscript of the so-called "Coronation Concerto," K. 537, shows great gaps in various sections, where for example only the right-hand part is written out. These gaps were filled in by editors, and it is their version of such passages that we hear whenever the work is played. But even the most complete manuscripts do not represent everything Mozart played when he performed the works they contain. For it was an established custom of the time to add ornaments to the written or printed music, in the form of appoggiaturas, turns, trills, and so on. We may be sure that Mozart did this discreetly (for a sample of how he did it, see the Preface to the present writer's edition of Mozart's Sonatas and Fantasies for the Piano), but we do not know enough about it to be able to reconstruct a performance that would be complete from this point of view.

Because of the great importance that Mozart attached to "taste," "feeling," and "expression," we must assume that his playing was never cold and mechanical, never mere note-reading. On the other hand, those editions of his works in which the editor has placed dynamic, phrasing, or other marks over practically every note are quite misleading. The truth lies somewhere between these two extremes. We can take it for granted that his playing brought the music to life by various means—by singing tone, by rhythmic verve, by tasteful phrasing, including clear differentiation between legato and detached notes, by dynamic nuance, by vital tempos, by rubato in slow movements, and, in their highest form, by all the indefinable elements that we lump together in the word "musicianship." THE END

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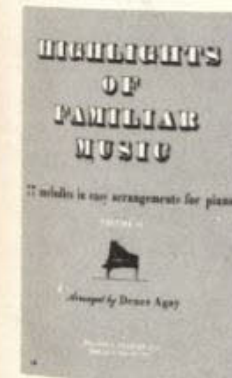
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