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Volume 71, Number 09 (September 1953)

Guy McCoy

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Etude

SEPTEMBER 1953

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the music magazine

In this Issue . . .

Preparation for Opera

Licia Albanese

The Piano Art
of Ferruccio Busoni

Christopher Paddock

What Can Technical
Instruction Achieve?

Martha Neumark

Mental Practice

Aldo Ciccolini

What the Junior
Music Festival Can Do
For Your State

Norma Ryland Graves

A Symphony of Bells

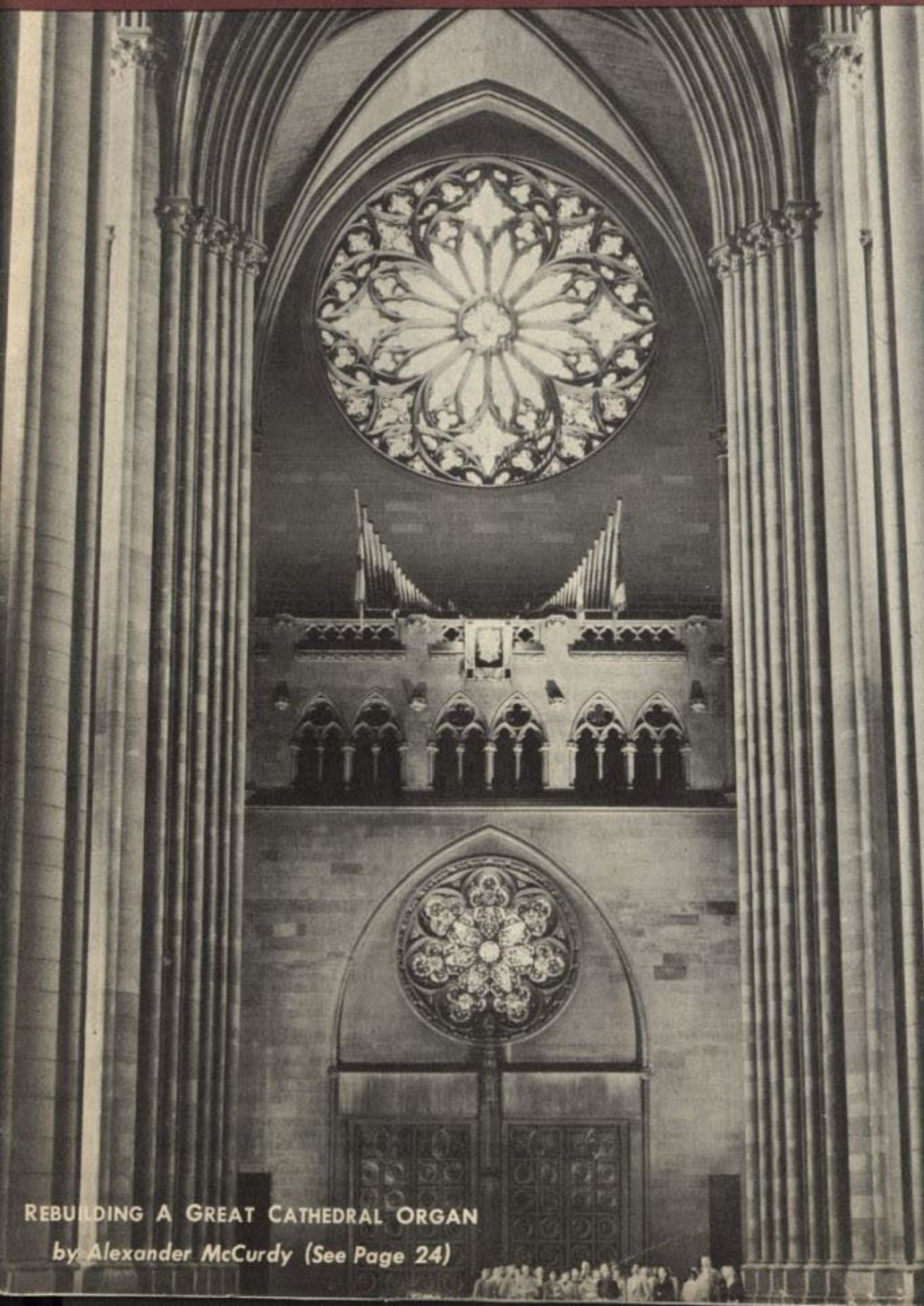
Paul D. Peery

The Place of the
Non-Concertizing Artist
in American Music

LeRoy V. Brant

REBUILDING A GREAT CATHEDRAL ORGAN

by Alexander McCurdy (See Page 24)



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Letters to the Editor

Articles

Dear Sir: For several months I have been intending to express my appreciation for the editorship of ETUDE, and selections made in the helpful and often times inspiring articles. Only today, after reading the *Detroit News* and the article concerning the composer Evangeline Lehman, have I really decided to write.

I cannot tell you how much her article (Speaking of Art-Song Writing) in the November (1952) issue helped me. I am only an amateur composer, but, who knows — one day one song might be considered worth while. This is the encouragement Miss Lehman's writings give to me, and I imagine many other timid souls.

Merle Hall
Birmingham, Mich.

Should We Have a Ministry of Fine Arts?

Dear Sir: I should like to express an opinion on the question posed in the May issue: "Should We Have a Ministry of Fine Arts?" My answer is a very positive "NO."

The way Mr. Cleva presents the point sounds well and good, but I think there are better ways of attaining the desired end than taking our case to the government for a general "panacea."

We should get behind some kind of program to get better musical programs on radio and television. I don't mean this ultra-modern trash that is nothing but discords; I mean music that tells something beautiful, music we can all understand and enjoy.

For instance, here in Lincoln (Nebraska) a civic group has been sponsoring a production of the more famous operettas giving about four performances. This season it will be "The Fortune Teller" sometime in July. We have a very good natural outdoor "bowl" where the productions draw five to six thousand people nightly. These concerts are wonderful for bringing better music to the masses, but much more could be done.

Yours for better music and more of it.

Mr. D. E. Meakins
Lincoln, Nebr.
(Continued on Page 9)



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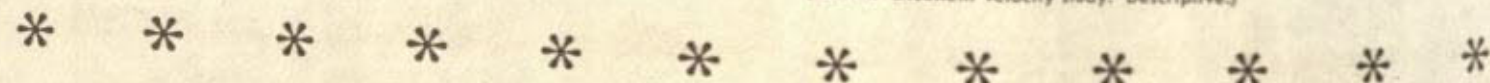
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Vol. 71 No. 9

CONTENTS

September 1953

FEATURES

PREPARATION FOR OPERA.....	Licia Albanow	11
WHAT CAN TECHNICAL INSTRUCTION ACHIEVE?.....	Martha Newman	12
THE PIANO ART OF FERRUCCIO BUSONI.....	Christopher Paddock	13
WHAT THE JUNIOR MUSIC FESTIVAL CAN DO FOR YOUR STATE.....	Norma Ryland Green	14
MENTAL PRACTICE.....	Aldo Ciccolini	15
MUST YOU SING?.....	Tudor Williams	17
A SYMPHONY OF BELLS.....	Paul D. Perry	19
THE PLACE OF THE NON-CONCERTIZING ARTIST IN AMERICA'S MUSIC.....	LeRoy F. Hunt	20
MARKETING THE MUSIC MANUSCRIPT.....	Lawrence Taylor	21

DEPARTMENTS

LETTERS TO THE EDITOR.....		1
COMPOSER OF THE MONTH.....	Nicolas Slonimsky	4
MUSICAL ODDITIES.....	Dale Anderson	6
MUSIC LOVER'S BOOKSHELF.....		10
WORLD OF MUSIC.....	Paul N. Elbin	11
NEW RECORDS REVIEWED.....	Karl W. Gehrkens	22
QUESTIONS AND ANSWERS.....	Maurice Dumesnil	23
TEACHER'S ROUNDTABLE.....	Alexander McCurdy	24
REBUILDING A GREAT CATHEDRAL ORGAN.....	Harold Berkley	25
ANOTHER VIBRATO PROBLEM.....	Guy Maier	26
PIECES OF THE YEAR.....	Harold Berkley	32
VIOLIN QUESTIONS.....	Frederick Phillips	33
ORGAN QUESTIONS.....	Elizabeth A. Gest	34
JUNIOR ETUDE.....		34

MUSIC

Compositions for Piano (Solo and Duet)		27
Flirtation.....	Donald Lee Moore	27
Valse Gracieuse.....	Antonin Dvorak	28
Minuet Souffle.....	Bernard Katz	29
Prelude on a Hebrew Melody.....	Harl McDonald	31
Holiday in Holland.....	Margaret Wigan	32
A Spring Song.....	Marshall Binlosky	33
Contra-Dance (Duet).....	Ludwig van Beethoven	34
Instrumental and Vocal Compositions		
Nun Lob', mein' Seel', den Herren (Organ) (from "The Church Organists' Golden Treasury," Volume 3).....	Johann Gottfried Walther	35
Evening Song (Vocal) (from "Easy German Classic Songs").....	Schubert-Golds	36
Pieces for Young Players		
April Mood.....	Stanford King	41
A Roundelay.....	Gladys Blakely Bush	42
The Wild Horse Race.....	Marie Westcott	43
The Jolly Juggler.....	Jean Reynolds Davis	44
Dance of the Clocks.....	Stanford King	45
The Skyscraper.....	A. Louis Seasmolin	46
Bells of Normandy.....	Stanford King	47

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COMPOSER OF THE MONTH

Antonin Dvorak, the most famous of Bohemian national composers, whose "New World" Symphony is now familiar to almost every school boy in America, is ETUDE'S choice for composer of the month. Dvorak was born at Muhlhausen, Bohemia (Czechoslovakia) and died at Prague May 1, 1904. His father wished him to learn the butcher's trade, but the call of music was too strong and having learned to play the violin he left home and studied at the Prague Organ-School.



Following graduation he became a viola player in the National Theatre Orchestra. He had his first composition performed in 1873 and in 1875 he won the Austrian State Prize for a symphony.

His success as a composer was instant, being aided by Liszt, Brahms and von Bulow who gave him much encouragement and assistance in bringing his works before the public.

From 1892-95 he was artistic director of the National Conservatory in New York City and it was during this time spent in America that he became so impressed with the folk music, the Negro melodies, and the picturesque rural life of the country that he was inspired to write the symphony, "From the New World." In 1893 he made a sojourn to the Middle West: Spillville, Iowa; Chicago, Omaha and St. Paul. It was in Spillville that he did much of the work on the "New World" Symphony.

Following his return to his native land in 1895 he made his last visit to London in 1896. He had attained a position of great prominence and was appointed to the Austrian Upper House, the first musician to be thus honored. His death on May 1, 1904 came suddenly when he was at the peak of his career.

His position as a composer is secure. His output was large and covered many classifications: operas, orchestral works, chamber music, choral, vocal solos and duets, piano pieces. The Valse Gracieuse is included in this month's music section on Page 28.

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Musical Oddities

By **NICOLAS SLONIMSKY**

A LETTER to the editor of "The Musical Times" of London of September, 1925, referred to a famous composer as "the most shallow Teuton who ever covered up a painful poverty of musical ideas by providing factitious opportunities to be soulful."

Who is the composer? One would never guess: Schubert! In a subsequent issue of "The Musical Times," the same contributor made an attempt to justify his low opinion of Schubert by describing Schubert's harmony as "a series of tonic-and-dominant or similar threadbare progressions which we usually associate with such a composer as Gounod. Examples may be found in two of Schubert's most popular compositions, the *Impromptu in B-flat* and the second movement of the *Unfinished Symphony*." He added that Schubert was unsuccessfully trying "to make a sow's ear look like a silk purse."

Saint-Saëns had a knack for facile versification, and he often expressed his opinions in rhymes. He was unalterably opposed to all modern music, and was particularly repelled by the impressionistic pieces of Debussy. He jotted down this quatrain after hearing "L'Après-midi d'un faune":

Je deviendrais vite aphone
Si j'allais en étourdi
M'égosiller comme un faune
Fêtant son après-midi.

It may be translated as follows: "I would quickly lose my voice if I were to scream desperately like a faun celebrating his afternoon." One wonders where Saint-Saëns heard Debussy's poetic faun scream. Rather, the faun plays the sweetest flute in the most ingratiating dream-like manner.

René Brancour (1862-1948) went to a concert of modern music in Paris in June 1913 and failed

to be amused. He reported his impressions of Debussy's "Ibéria" in "Le Ménestrel" of June 28, 1913: "Ibéria is nothing like the Spain of Bizet and Chabrier. What fog! Or maybe there was a printer's error on the program and the first letter was dropped, so that the correct title should have been *Siberia*. Then everything becomes clear."

And here is Brancour's description of another modern masterpiece: "At the conductor's signal, the musicians proceeded to improvise without the faintest preoccupation with tonality or time. At the end of ten minutes, estimating that the joke had gone far enough, they stopped, proud to have presented to the world the introduction to the second scene of *Le Sacre du Printemps* by Stravinsky."

When René Brancour was obliged to listen to the symphonic suite "Protée" by Darius Milhaud, he became violent, and a policeman was summoned to escort him from the hall. However, a colleague intervened, and on the promise of good behavior, Brancour was allowed to remain. He reported the episode faithfully in "Le Ménestrel" on October 28, 1920, but scornfully declined to honor this "pitifully insane music" by a review.

THE CLOCK striking midnight is a favorite device of composers to convey mystery and foreboding. The *Danse Macabre* of Saint-Saëns opens with twelve D's on the harp. Things then break loose with a xylophone imitating the rattling bones, until the color crows and the day breaks.

There are twelve strokes of the clock fancifully orchestrated with pizzicati, harmonics, muted horns and piano chords, to mark midnight in Manuel de Falla's ballet suite "El Amor Brujo." The story is told that a conductor lost count of the chimes and whispered to

the first cellist, "How many are left?" The cellist whispered, back, "Thirteen."

Compositions in which the clock strikes other hours than midnight are few. In Moussorgsky's tone poem, "Night on Bald Mountain" the arrival of the dawn that dispels the Witches' Sabbath is marked by six strokes of the church bell. In the *Sinfonia Domestica* by Richard Strauss, the clock strikes 7 P.M. on the glockenspiel when it is time for the baby to have a bath and be tucked into bed.

OUR EARS must be decidedly different from those of our musical grandfathers. The following notice, from the *Musical Courier* of 1883, requires no comment: "The *Symphonie Fantastique* is a monstrosity of the highest caliber and absolutely stuns a sensitive person. . . . One must be in an abnormal condition of mind to enjoy Berlioz, and tonight he gave me a severe headache, a thing I seldom, if ever, have. . . . Liszt's wildest revels are paths of peace compared with such pandemonium."

Jerome Kern once said, "Music critics are life members of the Tin Ear Brigade."

Granville Bantock, the British composer, was a man of warm heart and profound loyalties. In 1900 he wrote a set of twelve variations for orchestra, and called them "Helena Variations," in honor of his wife. He inscribed in the score: "Dearest Wife! Accept these little variations with all my heart's love. They are intended as an expression of my thoughts during a wearisome absence from each other." The theme of these variations was a three-note figure H.F.B., representing the initials in the name of his wife, Helena F. Bantock. In the German notation these letter-notes correspond to B natural, F and B-flat. Alas, this dedication provided the unfeeling music critic of the "London Times" with ammunition for a very unkind remark. When the British Women's Symphony Orchestra played the "Helena Variations" in 1929, the critic wrote: "One gathers that the husband's thoughts about an absent wife were a good deal interrupted by reminiscences of the music by other popular composers of the day."

THE END

An amusing anecdote is related about Bantock's conservatory years. One of his earliest compositions was a rather loud orchestral piece entitled "Three Monologues of Satan." At a rehearsal, the student orchestra became so hopelessly entangled in the intricacies of the music that MacFarren, who conducted, exclaimed in despair, "Where are we?" "In Hell, Sir," replied one of the students.

Rossini once said that the stomach was like a conductor regulating the passions of the body. He also said, "To eat, to love, to sing, to digest, such are the four acts of the opera buffa we call life." His associations of ideas with people and countries were gustatory. When Count de Fay, a Hungarian nobleman, wrote Rossini for an autograph, Rossini obliged, and added: "I have always loved Hungary, for Tokay is one of my favorite wines."

Ernest Reyer, the French composer who so admired Wagner that he added two letters to his real name Rey to acquire at least the same ending as Wagner if not the same caliber of genius, was a dedicated man from his childhood. As a boy, he stayed with his uncle on a farm. When his uncle had to go to Paris to sell the produce, he asked Reyer to take good care of the old dilapidated piano and of the farm horse. After a couple of weeks the uncle returned and looked over his property. He found that half of the keys of the piano were wrenched out by Reyer's frantic pounding. As to the horse, it lay dead—Reyer had forgotten to feed the animal.

The following riddle in poetic form had considerable circulation in the artistic circles of London in the eighteenth century:

Four people sat down at a table to play.

They played all that night, and some part of next day.

This one thing observe that when they were seated,

Nobody played with them, and nobody betted.

Yet when they got up, each was winner a guinea.

Who tells me this riddle, I'm sure is no ninny.

The solution of this whimsical puzzle is simple: the players were musicians hired for an all-night entertainment.

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BOOKSHELF

By DALE ANDERSON

Wolfgang Amadeus Mozart
by Roland Tenschert

(Translated from the German by
Emily Anderson)

Dr. Tenschert (born at Podersam, Bohemia 1894, educated at Leipzig Conservatory, studied Musicology at Vienna) has devoted his life almost exclusively to Mozart. He became the archivist and librarian of the Mozarteum at Salzburg where he continues as a teacher. The translator of the volume Emily Anderson is herself a Mozart specialist of renown.

The book represents over twenty-five years of close application to the subject. One might expect from this that the result might be one of the heavy soggy musicological towers dripping with statistical quotations. Quite the contrary is the case. It is only a breviary of 152 pages and is very readable from cover to cover. There is something very absorbing about Mozart from his picturesque "wunderkind" childhood to his pathetic passing at the age of thirty-five. Entirely apart from the lofty quality of his musical genius, the huge number of his creations is staggering. His operas, his forty-six symphonies, his twenty-nine concertos alone were a huge contribution to the art of music. There are fifteen illustrations and facsimiles and an unknown funeral march.

Dr. Tenschert concludes his valuable book with a quotation from Goethe: "Mozart is one of those spirits sent down from Heaven who are so entrancing that every one tries to reach them, yet so great that no one succeeds in doing so." The Macmillan Company \$3.00

Gilbert and Sullivan Opera
A New Assessment by
Audrey Williamson

In the June issue of ETUDE (1953) our readers found a review of "Here's a How-de-do," a captivating autobiography of Martyn Green, one of the inimitable leading comedians of the D'Oyle Carte Opera Company. He gave us a merry excursion behind the scenes of the productions of the

two famous satirists who set the English speaking world ha-having for three quarters of a century.

Now comes an entirely different kind of book upon the Gilbert and Sullivan operas; a book done in great detail with fine understanding and musicological penetration. The book is excellently illustrated and has many notation examples.

Most music lovers in this day are familiar with the fact that at the start of the illustrious G & S combination with the "Trial by Jury," Sir Arthur Sullivan deliberately burlesqued the older florid grand operas and higher Parisian operas in an inimitable manner. He even took the tunes themselves and worked them into the fabric of his score (with slight alterations) so that they were irresistibly funny. Great attention is given to the wit of Gilbert in turning a cockney patter into song lyrics, but very little is given to the humor of Sullivan in finding just the right musical themes to make them sparkle. This combination is responsible for the gaiety which has carried "Trial by Jury" from the twenty-fifth of March 1875 (when it was first produced as a curtain raiser for Offenbach's "La Périchole") right down to the presentation on your television screen in 1953. A group of teenagers who saw this TV performance in a mid-west town in your reviewer's presence said, "Why don't we have real fun and jolly music like that nowadays?"

7 Arts

Selected and edited by Fernando Puma

PermaBooks, a division of Doubleday & Company, Inc., has reissued in smaller form with cardboard covers to sell at 50 cents a copy, a book first published in "hard book" form which originally had a large sale at a higher price. It is a potpourri of the opinions upon art, particularly modern art from a great many celebrated contemporary creators to which are added some opinions by Beethoven, Plato and Leonardo da Vinci. Each (Continued on Page 8)

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(Continued from Page 6)

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chapter is interesting as an expression of the critical judgment of such personalities as Thomas Mann, J. B. Priestly, Frank Lloyd Wright, Gian-Carlo Menotti, Aaron Copland and others. There are forty-eight pages of reproductions of paintings and sculpture, many of them of the enigmatic type. To those who adore modern art, no matter how ugly, most of these reproductions will bring untold rhapsodies. To all others they will bring boredom if not disgust. To those with a curiosity to know the opinions of others upon modern and super-modern and super-super-modern art, this book will answer many questions. *De gustibus non est disputandum.*

PermaBooks \$5.00

Home Music Systems
by Edward Tatnall Cady

Here is a three hundred page book which describes in minute detail and in understandable language about all the average man could want to know concerning the building of a high fidelity radio-phonograph in the home. The surprising thing is that a standard publishing firm such as Harper and Brothers recognizes the fact that there is this widespread interest so that such a work becomes a necessity. The book tells how to build such systems and how to keep them in order and enjoy them. There must be thousands of amateurs who find a great deal of joy in making Hi-Fi apparatus to suit their special needs.

Harper and Brothers \$3.95

Danger Signals
by Dr. Walter C. Alvarez

It is the time old policy of ETUDE to restrict this limited department to books directly related to music. Now and then, however, a publisher sends ETUDE a work of universal importance to everyone which deserves comment because anyone would be benefitted by reading it. Such a book is "Danger Signals" by Dr. Walter C. Alvarez, eminent diagnostician and former Chief Consultant at the Mayo Clinic. Dr. Alvarez is widely known for his syndicated articles in the press. This time, his book is designed to relieve the

fears of those who have the habit of collecting imaginary diseases. But if your symptoms are serious he tells you when it is desirable to get to your doctor for attention as quickly as possible.

Musicians are said to be neurotic, worry needlessly and have fears about their health. Your reviewer once knew a basso cantante in a European opera house who was a pitiful hypochondriac although he was never sick enough to miss a chance to get a large fee. His description of his nonexistent maladies was funnier even than "Le Malade Imaginaire" by Moliere (Jean Baptiste Poquelin).

Dr. Alvarez in his genial, lucid witty style, may put your mind to rest so that you can concentrate upon art, instead of your heart, or your liver or your nerves or your stomach.

Wilcox & Follett Co. \$3.00

Song of the Arab
by Rolla Foley

Mr. Foley has written an unusual book. The title "Song of the Arab" is somewhat misleading. He is a Protestant missionary who lived in the Holy Land and the Near East for six years. He discusses the field that he covered in an unbiased and very engaging manner, treating impartially upon the Roman Catholic, Hebrew and Christian Arab settlements in Palestine and provides illuminating maps as illustration. No one can read this book without acquiring expanded understanding and interesting information. His description of the Stations of the Cross will be found very interesting to non-Catholics. The parallel references to the Bible and ancient history are excellent. References to the songs of the Arabs occupy only about fifty of the one hundred and seventy pages. Therefore, for the ordinary reader it is much more engaging than many books upon Arab music by musicologists which are designed particularly for savants. The book has been carefully edited and documented. The chapter upon the Easter pilgrimage is especially interesting, giving as it does the Christian Arab's songs connected with it. The Macmillan Company \$3.50

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Letters

to the Editor

(Continued from Page 1)

A Practical Suggestion

Dear Sir: To those who have difficulty in turning the pages of sheet music, as I do, I would suggest the use of filing tabs fastened to the edges of the sheets in the following positions:

Begin with the last page that is to be turned, attaching the tab near the bottom. On the next preceding page, put the tab a little higher, preferably about the width of the tab, and thus work backwards to the first page. With this arrangement, it is always the uppermost tab that is grasped in turning the next page.

These tabs make the turning of sheets so easy and accurate that I keep a supply on hand and put them on all music that I am using. It takes only a few minutes to attach them. The life of the sheet music is prolonged by thus doing away with the necessity of frequently turning up dog-ears at the lower corners. I have found tabs 1/2 inch wide to be the best size.

R. R. Snowden, M.D.
Pittsburgh, Penna.

Constructive Criticism

Dear Sir: Judging from the contents of the typical "Letters to the Editor" which you choose to print each month, I am only able to speculate as to whether or not ETUDE welcomes constructive criticism. Nonetheless, my interest in your otherwise splendid magazine compels me to offer the following suggestion.

Contributing such a vast wealth of material to the general field of music, ETUDE should be more modest than to publish all the fan mail that it receives. The worthiness of the periodical can be judged from its wide circulation; therefore, I am unable to discover any reasonable objectives gained by devoting valuable space to nothing more than letters of praise and gratitude. A worthwhile substitute would be the using of much of your column for letters which present information supplementing what you have said in your articles and, when necessary, for letters correcting any factual errors.

Thank you very much for your consideration of the above matter.

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THE WORLD OF *Music*

Richard Lert has been re-engaged as musical director of the Pasadena Civic Music Association for the 19th season. Dr. Lert, famous in Germany and Austria as an opera and orchestra conductor was originally brought to this country by the San Francisco Opera Company.

The Plymouth Rock Center of Music and Drama in Duxbury, Mass. presented on July 15 a revival of the first American opera ever produced at the Metropolitan Opera House, "The Pipe of Desire," by Frederick Converse. This work was also the first opera ever sung in English at the Metropolitan Opera. George Poinar was musical director for the revival.

The Bavarian State Opera will present a series of guest performances at Covent Garden, London in late September and early October. The entire artistic and technical personnel will journey to London where they will perform three works by Richard Strauss: "Arabella," "Capriccio," and "The Love of Danae," as well as "Cosi Fan Tutte," by Mozart.

The National Association of Music Merchants held its annual convention in Chicago July 12-16, with a record-breaking attendance. Under the leadership of Harry E. Callaway, President, a program of events had been arranged, which covered a wide range of subjects of interest to music merchants. There were also exhibits of the newest products in the various fields of merchandise including pianos, electronic organs, radios, television sets, accordions, and band and orchestra instruments.

A Festival of Chamber Music was held in July at Syracuse University by the School of Music. Some of the greatest works in string quartet literature were included on the programs. A highlight of the event was the premiere performance of Robert Erickson's Trio for Violin, Viola and Piano.

Thomas Scherman, conductor of the Little Orchestra Society will include in this season's concerts three works discovered by him on a research tour of Europe during

April and May. These are the Concerto for Violin and Strings in G Major by Pietro Nardini; Concerto for Bassoon and Orchestra by the contemporary Austrian composer S. C. Eckhardt-Gramatté; and the Symphony for Winds (Op. Post.) by Richard Strauss.

The 1953 Audio Fair to be held in New York City October 14-17 is expected to attract more than 20,000 music lovers, audiophiles and sound engineers. A record breaking number of exhibitors will be in attendance, including all of the major manufacturers who will introduce the latest developments in Hi-Fi equipment. The Audio Engineering Society will have its annual convention at the same time.

The gold-topped baton that was presented to the late John Philip Sousa in 1892 by members of the United States Marine Band when he resigned as conductor of that famous organization has been returned to the band by his daughters, June Priscilla Sousa and Mrs. Helen Sousa Albert. The noted band leader's daughters personally delivered the baton to Lieutenant Colonel William F. Sandleman, present leader of the Marine Band, together with three of Sousa's manuscripts.

Morey Ritt, 16-year-old pianist of Forest Hills, New York was the 1953 winner of the Edgar Stillman Kelley Scholarship of the National Federation of Music Clubs. Miss Ritt competed against 60 entrants in various classifications.

Ernest Trow Carter, organist and composer, died at Wallack Point, Conn. on June 21, at the age of 86. He was widely known as a composer of operatic and symphonic works. For a number of years he was active in Princeton, N. J. and edited the Princeton Song Book, as well as other college song books.

The Carl Nielsen Music Festival being held in Copenhagen, Denmark, August 31 through September 4 will engage some of the most prominent musical organizations and artists in Denmark, including The Danish National Orchestra of the

(Continued on Page 64)

One of the greatest of present day operatic stars
recounts some of the requirements of a thorough

Preparation for Opera



Miss Albanese in her rôle of Tosca



Licia Albanese



Miss Albanese in "Madame Butterfly"

From an Interview with Licia Albanese Secured by Rose Heylbut

STUDENTS who aspire to an operatic career often wonder where to begin. In my opinion, the first step is a careful checking of their natural abilities. Whatever they have to learn—and there is much!—the important thing to determine is the possession of a fine voice and enough intelligence to put that voice to its best use. I am not sure that intelligence and drive are not better assets than a fine voice alone!

Many distinguished operatic careers have been built from smaller voices coupled with great intelligence. Some voices never become big enough to assume major rôles; still, if they are of good quality and are used intelligently and feelingly, they do very well. Intelligent singing includes correct vocal control, together with the musical accentuation of words, phrases, melodic lines, which brings out the dramatic significance of the rôle. Some parts (*Tosca*, for example) are more dramatic in plot than in music, and the best voice in the world cannot explore their fullest meaning without the aid of a constantly controlling intelligence. By making sure of one's abilities before beginning operatic work, the aspirant can save himself much heartache.

The actual preparation for opera begins with preliminary vocal study. It is quite impossible to succeed in opera unless purely vocal techniques have been developed with the surety of second nature. When you are busy on the stage you cannot divert your mind from your rôle to think about breath, tone, resonance. All these matters must be in sound shape before you set foot on a stage.

My own preliminary vocal training consisted of four years of vocal mechanics: breath control, tone, vocalises, studies (such as Concone), gradually working into the *arie antiche* and a very few operatic arias. This kind of study gave me vocal security; I no longer had to think about what to do. I still continue my purely vocal studies every day.

The successful projection of opera rests upon good singing but includes more than singing alone, chiefly, a convincing sense of truth. To achieve this one must be extremely careful to eradicate such vocal imperfections as distract audience attention from characterization. After all, one cannot permit one's hearers to become aware that their *Tosca* is having difficulty with breathing or diction! Here are a few helpful points in vocal control.

The voice should feel perfectly even in all its registers of range, and on all sounds. A good test is to sing through all the vowels on one breath, on the same note, and all in the same position. If this exercise sounds right and feels right, the voice is even. Next, make sure that all vowels are round and resonated well to the front. Nothing may sound pinched; EE and I must be round. It sometimes is necessary to round vowels beyond their value in ordinary speech. In my native Italian, I am careful to round the *e* in *bene*; it should not sound too open; it should never become *bay-ne*. The same is true of the French *è*, as in *mère*. And the foreign-born singer must be constantly alert to the rounding of English vowels. Maintaining well-rounded vowels and forward resonance is a great help both in voice production and in diction; it avoids screeching sounds. Finally, all breath should be released as *tone*, never as escaping air. I find it helpful to keep my breathing as natural as it is when I speak. I draw very deep singing breaths only when the needs of a specially long phrase, or a specially dramatic moment demand it. And when you begin to emerge from purely vocal

(Continued on Page 62)

Mrs. Mildred Leonard



Mrs. Leonard illustrates the Dropping Exercise with one of her classes.

by Martha Neumark

What Can Technical Instruction Achieve?

A Discussion of Fundamental Techniques

AT COLUMBIA UNIVERSITY'S Teachers College there has been developed a vastly important music center where skillful, objective and above all inspirational direction is given to the teachers who will one day be entrusted with the guidance of whole communities in the new musical ways and methods of instruction that have stood the test of sufficient years and actual application.

Neophytes are not the only ones who come here to learn. In the halls and classrooms there are many who have already spent full lives in the musical profession; some there are who have long since attained eminence in their field. Yet they gather in these academic halls from the far corners of the earth because the word has gone forth that the combined eclectic and creative approach is productive of the highest results musically as well as educationally. Perhaps the main value of any course is not to arrive at a series of absolutisms, but to cause teachers to think through their own procedures, to enable them to readjust, to incorporate unaccustomed ways when these have proved themselves to be effective. A true pedagogue is never rigid nor unwilling to greet change *per se*. This must be particularly true in the field of music,

in which so much that is subjective is mingled with the purely objective. As witness the case of the Dorian mode, of which Aristotle said: "It has a calming effect on the hearer" while the medieval writers on music declare it to be of a rousing, exciting nature. And so much that is deemed new by the uninitiated in the final analysis is found to stem practically from the primitive pentatonic stage; as for example, free rhythm, not pressed into bars, which is quite in accord with the nature of the aboriginal Bedouin, who brooked no fetters or limitations. Analysis must add to observation the very useful arts of introspection and dissection.

Music by definition is a concord of sweet sound which reaches the consciousness through the medium of the ear. Its production depends upon two factors: the instrument and the performance. And essentially it is with the quality of the latter that the piano teacher must be prepared to deal. Piano music in general is not just the manipulation of an instrument; it's much more than that. When we attain understanding of its scope we are far better able to impart its meaning to our own pupils. And all the facets enter into the instruction of the teachers who come to learn on Morn-

ingside Heights.

Classroom Glimpse

One of Teachers College's outstanding piano teachers is Mrs. Mildred Leonard whose incisive charm is well matched by the amazingly wide range of musical knowledge she manages to impart in the course of any one semester of piano instruction. Her main theme is true musical performance, which cannot be attained through any purely superficial approach. She exposes the nuclei that must be fathomed before integration of the melodious whole can take place with authority. Her essential approach to technical skills she epitomized thus: "It is good to do a bit of technique work each time you sit down to play. You know when you've mastered a technique by the comfortable feeling you attain at the keyboard. It is most important to learn the proper techniques, since they are designed to give the most musical and the most comfortable performances. If you develop certain basic techniques out of context, then when you meet passages involving them you'll recognize what is called for and you'll perform more satisfactorily. Thus you use your time most effectively. It is not enough to (Continued on Page 50)



An appraisal of the qualities which
made Busoni one of the greatest
among artists of the keyboard

The Piano Art of Ferruccio Busoni

by Christopher Paddack

THE PROGRESS of music is the doing of a few thoughtful men, men aware of the possibilities of this sound art and such masters of their craft that they are able to make theory coincide with reality. As an instrument of music, the piano has been exceptionally fortunate in the men devoted to the task of exploring its mysteries. One of these was Ferruccio Busoni, a musician of the last part of the nineteenth century and of the early part of this century, who achieved results of vast significance and wide influence.

Busoni's father was Italian, his mother Austrian. Although he was born in Empoli, Tuscany (1866), he spent his early years in Trieste. It was there that, under his mother's tutorship, he had his first keyboard training. He appeared publicly for the first time in Vienna at the age of nine, and greatly excited the famous critic, Hanslick. His rise was rapid and he soon was well known throughout Europe, from Moscow and St. Petersburg to London and Paris.

Busoni had great admiration for Franz Liszt, and it was upon the foundations laid by this pianist-composer that he built his school of piano playing. The reason that he never had the popularity in America that was accorded him in Europe was the current predominance of the Leschetizky school of piano playing as exemplified by that master's famous pupil, Paderewski. This type of execution was foreign to Busoni who, it is said, was irked by the cool receptions he received several times in the United States. There is a story that once during a concert he was particularly peeved by a cold audience, whereupon he

played Bach's Chromatic Fugue with one pedal, from beginning to end, and then turned and grinned broadly at the audience which was shocked into confusion by the perverse trick.

Busoni, the composer, was recognized from an early date in Europe. He was awarded the Rubinstein Prize for composition in 1896. As part of the prize he was given an appearance as guest artist with the Gewandhaus Orchestra, Nikisch conducting, where he performed his own arrangement of the Liszt Spanish Rhapsody.

As to the extent of his repertoire, it is said that once, when asked how much of the piano literature it included, he answered, "All of it." In any man but Busoni, this retort would have been taken as an exaggeration. The rare copies of the few recordings he made are studies in perfection—a perfection that has not been recaptured since his time.

In his approach to the piano, Busoni began by recognizing the limitations of both man and piano. Much of his greatness is due to this aptitude for giving abstract theory a concrete backbone. As a problem in physics, Busoni pointed out that the piano is no more than a horizontal set of keys covering the reach of a man's arms, and a set of pedals each with a use and importance of its own. The movement of the keys is approximately one sixteenth of an inch downward and the movement of the pedals, one inch. Busoni's gesture never exceeded these distances. Unlike several of the present box office luminaries, he found no reason for throwing his arms about or stamping on the pedals. But it is by no means enough to say that Busoni's

piano gesture was quiet. He was quiet at the piano for a reason. The crux of all piano playing is the legato touch and Busoni knew far more than his contemporaries or successors at the keyboard what piano legato means. His advice to pupils on the subject does not attempt to define legato, but rather indicates a way to a legato touch. For Busoni, the finger is nothing more than the point of contact between the arm and the keyboard, the piano tone is controlled and directly due to the weight of the arm on the keyboard. This use of the inert weight of the arm, distributed by the wrist to the fingers, results in even tone and strength for all fingers. The movement of the arm is horizontal and this is because the keyboard is horizontal. The movement of the wrist is unrestricted. Busoni did not limit the movement of this marvelous wrist-machine by anything so abstruse as a rule for rule's sake. However, he insisted that the wrist be moved, for it is as difficult to play the piano with a stiff wrist as it would be to walk with stiff ankles. Simple as these axioms sound, they are not widely recognized or practiced. Nonetheless, these form the fundamentals of Busoni's physical equipment for playing the piano. He added a few important corollaries which are only a statement of the problems involved in effective piano address—proportion between the treble and bass, between the outside and the inside of either hand, evenness of scales and arpeggios, economy in the use of the pedals and of keyboard gestures.

To attempt description of Busoni's own piano playing is quite another thing for it defies both cat- (Continued on Page 51)

(Left) "How do you like playing over the air?" Kay West, hostess of the "Kay West Show," interviews Junior Festival Winners Rosalie Waser and Sherron Kelm.



(Right) Boys' Trio: Gregg Kimball, Jerr Cunningham, Gregg Cox, with Scott Goodnight at the piano rehearse their number for one of the programs.



WHAT THE JUNIOR MUSIC FESTIVAL CAN DO FOR YOUR STATE

An important phase of the work sponsored by the National Federation of Music Clubs is here graphically presented

by Norma Ryland Graves

TODAY, in all but three states of the Union, the National Federation of Music Clubs sponsors annual state-wide Junior Music Festivals. Set up for the purpose of encouraging average as well as talented pupils, they emphasize high individual standards of musical excellence. Equally important, they are no longer regarded as purely competitive events.

Rightly handled the Junior Music Festival is a musical asset to any community for it unquestionably advances the cause of music through wider appreciation and increased study. But no matter how worth while any project may be, results are not achieved merely by wishful thinking. Success comes only through careful organization, tireless work, unflinching enthusiasm.

Perhaps no state better illustrates the results of a carefully planned campaign to widen music interests through the Junior Music Festival than does Oregon. In 1947 its standing among the 11 states comprising the Western Division was negligible: 80 entries for the annual Festival. Last year (1952), Oregon had over 460 entries. Pro-rated according to population, the state ranked first in its division.

Any state contemplating a similar program must bear in mind that a certain amount of "spade work" is necessary. Fortunately, when the pattern is once established, individual effort becomes less detailed. Largely through trial and error, Oregon's Junior Festival committee has set up a program of wide popular appeal. It features such innovations as "Coffee Clinics" and "Workshops for Parents" in addition to its student auditions and weekly radio program.

The initial event to arouse enthusiasm for this year's Junior Festival was a unique "Coffee Clinic" held in one of the city's newest and most modern music stores. Although up to 6:30 on this early spring day the store operated in its usual capacity, two hours later chairs, divans, and an at-

tractively appointed coffee table had transformed its busy foyer and adjoining rooms into an informal music hall.

Over one hundred interested parents and teachers attended the evening clinic conducted by a prominent local musician who played and discussed the majority of piano numbers scheduled for the coming Festival. At the conclusion of the program, small groups gathered around the piano to take up individual problems of phrasing, pedaling, interpretation. Heads of other departments, violin, voice, instruments, were on hand for consultation and advice in regard to filling out registration blanks for the Festival.

Was the "Clinic" successful? Far more so than the most enthusiastic committee member had ever dreamed! In placing uniform information before such a large group all were given equal attention. From this resulted a uniformity of purpose and endeavor never before so thoroughly achieved. Some of the more timid younger teachers—hesitant because of unfamiliarity with Festival procedures—gained confidence to enter their classes.

Best of all, the spirit of goodly fellowship which prevailed over coffee cups did much to break down professional jealousies and bickerings over minor details. It required no spectacular tricks or sleight-of-hand performance to convince these teachers that common effort in a common cause would accomplish far more than spasmodic individual attempts, sincere though the latter might be.

The success of the city "Clinic" led officers to adopt the plan for smaller cities throughout the state. Clinics in five widely separated sections were held with excellent results. For the first time many an isolated teacher has now been drawn into an organization created primarily to assist her.

"What I like best about this plan," one upstate teacher remarked enthusiastically, "is that it is practical. You have convinced

me that my talented Sally will have her opportunity just like the rest. I thought 'city' instructors and their pupils would have the edge over us 'country' teachers—that there was no use trying. But with all of us working on the same level it's definitely more democratic and certainly more fair."

Incidentally many an upstate youngster will henceforth eagerly anticipate the trip to Portland for the annual Music Festival—the climax to his year of study. To encourage a wider state turnout, Oregon officers have recently readied a new plan. If necessary, overnight accommodations in the homes of Junior Festival members will be provided for those teachers and students coming from a great distance.

Doubtless the most novel feature of Oregon's plan for wider participation in music events has been the "Workshop for Parents," sponsored by the Oregon Federation of Music Clubs. Dividing the city into three general divisions, the officers conducted three workshops in which parents and teachers were brought together to discuss common problems.

Imagine the auditorium of a neighborhood community club filled with over a hundred parents and teachers, all thinking music, all talking music. A give-and-take program prompted by the sincere desire of both parties to give children the best in music education—that's the picture of the first Workshop held late in March.

"What is the best practice time for my child?" "My son wants me to start piano lessons. Am I too old?" "Susy has had polio. Will piano lessons help her muscle coordination?"

But it was not a field day just for parents. Instructors had their say, too. "Do parents talk over practice assignments with their children?" "Do parents insist upon regular daily practice?" "Do parents encourage their child to do more than he is (Continued on Page 58)



(Left) Officers of Oregon's Junior Music Festival: Paul Bently, junior counselor; Mary L. Craig, state chairman; Mrs. F. R. Hunter, state president, check over events of week-long program.



(Right) A group of musicians who attended the first "Coffee Clinic" talk over some of the highlights of the program.

(Left) Roger Gadway shows Patricia Elliott (left) and Joanne Wilcox how he fingers a tricky passage.



(Right) John Emmel music director of station KEX, Portland, Oregon, holds the rapt attention of two junior musicians: Cheryl Taylor and five-year-old Sally Yates.





*It is a serious mistake
to think of piano
practice only as a
muscular development to be
perfected by endless repetition of
keyboard exercises. There is also
the highly important*

Mental Practice

*From an Interview with Aldo Ciccolini
Secured by Stephen West*

(Aldo Ciccolini began his career when his native Naples was under German bombardment. He was taken as hostage but escaped the firing squad, living in hiding until the Americans liberated Naples. The first Italian chosen to play for American troops, Ciccolini resumed his interrupted career by winning three prizes in Italy and, in 1949, the Marguerite Long-Jacques Thibaud International Piano Contest in Paris. Since then his successful tours of Europe, North Africa, South America, and the United States have placed him among the outstanding pianists of our day.—Ed. note.)

MANY STUDENTS think of piano practice as a muscular development which they can perfect by repeating the same exercises through many hours of keyboard work. This I believe to be a mistake. Endless repetitions of purely muscular activity can be a waste of time, since muscles alone will never make a pianist.

After hours and hours of work, the pianist may acquire a certain muscular familiarity with a piece without really possessing the composition; between practice sessions, his muscles may undergo reaction. Practice is helpful only when the controlling brain directs the playing of each note, the motion of each finger. Mental practice brings better results in shorter time.

My own method of work is to memorize a new piece completely, before I take it to the keyboard. In this way, I become familiar with its structure as well as with its problems (of phrasing, tone, technique) which cannot always be solved when one plays from notes.

During this pre-keyboard memorizing, I fix my own fingerings (every advanced student should know his own hands well enough to do this), and form an idea of the varieties of tone I shall need, the kinds of attack, etc. Also, I study the technical requirements to the point of planning in advance every motion my hands and arms will have to make. Fleet passages, chordal passages, melodies, leaps, trills—all require their own special motions, and these become clarified by advance charting.

When at last I begin work at the piano, I try to reproduce the tones and motions I have already determined. This represents my actual practicing but it comes as the second step. By planning first and executing second, I avoid wrong and wasted motion and come more quickly to get the feeling of the right motions into my fingers and arms. Once these right motions have been consciously acquired, they stay with me; in reviewing a work, the fingers fall into place of themselves.

Practice is facilitated when one learns

to listen to one's own playing. It is not enough to reproduce each note; quality of tone, nature of attack, style of phrasing are all part of study. The note on the printed page means little unless it is considered in relation to the notes which precede and follow it. Each context has its own quality which should be determined before playing.

Mental practice frees one from the common error of first learning notes and then trying to figure out what to do with them. It enables you to learn immediately what you want to do. And it is knowing what you want to do which unlocks the secrets of music. Once you know, mentally, exactly what a passage means and how you want it to sound, you will find that its problems can be solved by so simple a thing as a change of finger position. Many of Chopin's works (the *Berceuse*, for example) contain rapid passages of scales or embroideries built around the notes of the melodic theme. These embroideries must not obscure the theme; they must be played cleanly, yet they should sound vague, ethereal, like a veil of tone rather than a series of sharply attacked notes. This is especially true in *pianissimo* passages. Once you are accustomed to analyzing such effects in advance, you know at once what to do about them. I have found that this ethereal quality is better obtained by slightly raising the lower arm and allowing the fingers to fall on the keys without too much arching. This position takes some of the weight from the keys and gives the resulting tone a softer, more shimmering effect. (An effect, by the way, which is often needed in Debussy and Ravel.)

Many technical problems can be worked out in a similar way. One of these is the trill. Some pianists are born with a natural trill and can trill with any two fingers; for those who are not so endowed, the motion can present difficulties of muscular origin. In trilling, there should be a very slight rotating motion of the lower arm. This motion, however, should be entirely natural and unconscious. In case it is not natural—or not even present—don't ever try to force it! Practice trilling slowly, relaxedly, and in time the desired rotary motion will come of itself. Forcing, or trying consciously to rotate the arm defeats good trilling. Relaxed, slow practice is also the best means of acquiring even speed. Indeed, it represents the first condition for any kind of good playing.

But the best technical methods are simply a means towards the end of projecting music. Technique must be conscientiously studied, but never as a goal in its own right. The soundest approach to music is a thorough mastery of style. We often hear it said that some great pianist has a good technique. This is a mistake. The great pianist does not have a technique, he has many techniques, as many as the number of composers whose (Continued on Page 47)



MUST You Sing?

by Tudor Williams

Whether your aim is grand opera, the concert stage, radio, TV, night club or name band, there are certain fundamental principles that are requisite to your success.

AT THIS MOMENT in the United States of America there may be 250,000 humans of various ages studying the art of singing. There are thousands more singing everywhere, without bothering to study the art. In many instances it reflects a sincere natural desire to sing and in others a desire to make a lot of money and gain public acclaim. Opportunities are open to young people in one or both of two distinct fields which are sometimes referred to as the "classic" and the "popular." They in turn are subdivided, the classic comprising opera, light opera, concert and church; and the popular comprising the night club and cabaret circuit which has largely taken the place of the old vaudeville. The artists representative of these various fields have, by means of television, radio, recordings, etc. become widely known and thousands of youngsters annually are inspired and stimulated by their example.

It is perhaps fortunate for the public that only a very small percentage of students of singing ever appear before a TV camera or radio microphone, but the public may be unfortunate in that many highly talented singers are crowded out of the picture by less talented but more aggressive individuals or their agents. The reasons for this are many. The future of the entertainment profession looks brighter than ever and singers should see to it that they are ready to seize their opportunities when they knock. Unfortunately, many students are not ready and in their eagerness to gain recognition do themselves an immense amount of harm by appearing at an

audition or before the public without proper preparation. These over-ambitious young people find it difficult to get a second audition at the same place.

First of all the would-be singer must be imbued with a tremendous desire to sing. He must want to sing more than anything else in the world. He should not be governed by the thought of how much money he can make with his voice; if that thought is present he is more concerned with money than with singing. Singing—for the sheer delight of it—must be his sole incentive. One who has this overwhelming desire will generally be found to possess a fair voice, sometimes an excellent one.

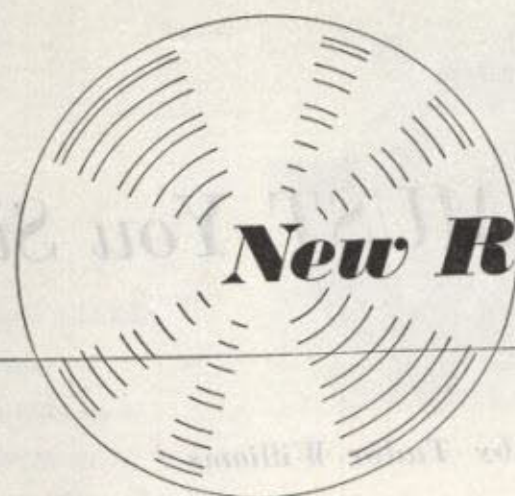
Next he must have a sound physique; not necessarily a large one—just a sound one. Good health must be a principal concern and naturally good health cannot be maintained unless a constant watch is kept over it.

Thirdly, a good natural singer is generally "sound" conscious. He is more keenly aware of the sounds around him than the sights. He has a good memory for sounds: voices, bird notes and the thousands of other sounds which surround him. In other words, he must have a good ear.

Lastly, he should be careful of his appearance at all times. In his mind he should picture himself before an audience so that when that moment actually arrives, he has mentally prepared for it.

Study under the direction of a good teacher is essential in the vast majority of cases. It is unlikely that even the most gifted aspirant to a singing career will fail

to profit from the guidance of a mature teacher, one who has himself experienced the trials of a career as a singer. It is therefore of prime importance that great care be exercised in the selection of a teacher. Those who spend the most for advertising are not necessarily the best. Some of the claims put forward in advertisements would not bear close scrutiny. Not all experienced singers are able to impart their knowledge to others. Some are not sufficiently analytical by nature to discover how they produce tones or how to rectify any defects in a student's voice. An honest teacher will not hesitate to tell his qualifications and in most cases he can demonstrate his abilities and give examples to the student of how a particular exercise or phrase should be sung. When a student has decided upon a teacher and the latter is willing to accept him, he should stay with that teacher as long as any progress continues. The relationship between teacher and student must be a happy one, and it requires a period of time for the teacher to understand the personality and temperament of the student. Only thus can the maximum progress be made and the talent of the student be correctly channeled. The teacher should be able to influence the student in the needed education beyond voice culture. Mere possession of a fine voice is not in itself sufficient for a successful career, and alas! it is only too true that few teachers are able to advise their students about the other studies needed. A knowledge of languages, drama and acting is essential in addition to music. Too frequently (Continued on Page 60)



New Records

Reviewed by
PAUL N. ELBIN

Bach: Concerto No. 2 in E Major for Violin and Orchestra
Prokofiev: Concerto No. 2 in G Minor for Violin and Orchestra, Op. 63

If there's a fault to find with this disc, someone else will have to find it. To my taste, Zino Francescatti's solo violin searches out the full measure of both scores. Whether playing the Bach concerto with George Szell and the Columbia Symphony or the Prokofiev concerto with Dimitri Mitropoulos and the New York Philharmonic-Symphony, Francescatti plays intelligently and beautifully. The Prokofiev is properly lyrical, the Bach virile. As to recording, the sound is ideal for both works. (Columbia, one 12-inch LP disc.)



Beethoven: Quartets in F and G, Op. 18, Nos. 1 and 2
Quartet in C-Sharp Minor, Op. 131, No. 14

Two of the best sounding chamber records heard recently are RCA Victor recordings of the first, second, and fourteenth quartets of Beethoven. The recording quartet, the Paganini, is composed of talented Belgians whose Beethoven style is generally smoother, more relaxed, less vigorous than we hear from the Budapest quartet. In the Paganini performance the third and fourth movements of the F major quartet are a bit weak in conception, but no such complaint is likely to be made against any of the companion quartet or opus 131. Moreover, the "orthophonic" sound is so satisfying that from the reproductive viewpoint the Paganini recordings are to be preferred over the Budapest competition. (RCA Victor, two 12-inch LP discs.)

Rimsky-Korsakoff: Scheherazade

At least a dozen conductors have recorded their impressions of the fabulous Arabian nights tales as told by Rimsky-Korsakoff. The popular symphonic suite is amply able to withstand almost any treatment, but for those who like it best Leopold Stokowski is the man for the podium. His new "Scheherazade" with the London Philharmonia Orchestra is a wonder of Oriental color and imagery, though the romantic third section, *The Young Prince and the Young Princess*, suffers from over-fussiness. Recorded in England with depth and brilliance, Stokowski's latest "Scheherazade" is headed for a good sale in America. (RCA Victor, one 12-inch LP disc.)

Folk Music of the United States

The Library of Congress continues to release valuable recorded collections of folk music from all over the nation. Three new records edited by Duncan B. M. Emrich of the Library's Music Division will help preserve fast-disappearing musical Americana of the nineteenth century. One record deals entirely with Texas cowboy music, another with music of the Mormon settlers and the Far West generally, the third with Civil War ballads and ballads produced by the assassination of three presidents. The recordings are skillfully made and are accompanied by helpful booklets. (Library of Congress, three 12-inch LP discs.)

Puccini: La Bohème

If you've ever secretly wished that all the singers would suddenly drop out of an opera, you can have your wish with "Bohème." Columbia Records with the connivance of Andre Kostelanetz has come out with Puccini's opus arranged for orchestra. Turning the arias over to the first violins may not be your idea of an ideal "Bohème," but a hearing of the record may surprise

you. Kostelanetz has not tried tricks with the music; it's straight out of the book. And it's pleasant listening. Puccini's wealth of melodies is partly responsible, but Columbia's fine sound engineering has a lot to do with it (Columbia, one 12-inch LP disc.)

Baritone Recital and Encores
by Mack Harrell

Don't overlook this remarkable record recital because of any doubts about the quality of the recording. Despite the low price, this Remington record has excellent tone and smooth surfaces. Texas-born Harrell, with the Metropolitan since 1940, demonstrates some of the finest baritone singing to be heard today. The coloring of his voice indicates not only a thoroughly trained vocal mechanism but musical intelligence of the first rank. With Brooks Smith giving able piano assistance, Harrell sings a complete recital of German *Lied*, French art songs, and John Jacob Niles' intriguing *Four Gambling Songs*. (Remington, one 12-inch LP disc.)



Beethoven: Sonata No. 26 in E-flat, Op. 81a
Sonata No. 29 in B-Flat, Op. 106

Solomon, the English pianist, must be given credit for one of the best Beethoven piano recordings of the year. His performances of the difficult "Hammerklavier" Sonata and the contrasting "Les Adieux" Sonata are models of playing that is score-perfect yet filled with the warmth of deep understating. Only the great or the foolish attempt the

(Continued on Page 46)

A Symphony of Bells



An authoritative discussion
of a new development in the
electronic carillon field

by Paul D. Peery

(At the risk of courting a charge of using proprietary material, ETUDE presents this article which tells of the development of an electronic carillon as produced by one of the leading companies in this field. The subject of bells, chimes, electronic bells, carillons, or whatever name is used, has always had a great appeal to the public imagination. ETUDE believes it is doing a real service to its readers in giving information about this particular electronic carillon, at the same time realizing full well that there are other products in this same field which perhaps should have similar recognition.—Ed. note)

A GREAT DEAL of bunkum has been written about chimes. Fantastic claims of tuning, optimistic statements about the number of tuned harmonics have been put forth until much false information clouds the subject. The clear light of truth may be welcome.

In the first place, no longer is it necessary to buy bell music by the ton. The advent of the electronic carillon has obviated this. The old traditional campaniform instrument deserves our greatest respect. But science, with its new horizons in the field of electronics, has brought bell music within the reach of every church. The staggering expense of the ancient instrument, the old cumbersome clavier, the great weight, necessitating a specially designed tower—these are no more. For most musicians the newest of these electronic carillons has supplanted the traditional one even in tonal quality.

This most recent addition to the bell world is the Symphonic Carillon, manufactured by the Maas-Rowe Electromusic Company. The principle behind this instrument is completely new, an innovation never before used. It is a conspicuous advance in the art of music, and is entirely different from every other carillon on the market. The old so-called "out-of-tuneness" that to most musicians' ears made chimes a harmonic nuisance has been completely eliminated. The tone of the symphonic carillon is full and rich, with each individual note of every chord balanced, even to the important contributing harmonics.

This matter of tone is the first stumbling block a musician encounters in his acceptance of chimes. The problem is forever quieted if a sincere study is made of the tonal structure of a bell. All arguments about bells, chimes, carillons—all disputations stem from just one point: what makes up a bell tone? With no attempt to be definitive, but in an attempt to avoid partiality, the writer believes that for the average ear, the shape of a bell, the manner of ringing, even the material of which it is made, all are unimportant. Anything that gives off a bell-like tone will by the layman rightly or wrongly always be called a bell. The gay bell tones that dance so lightly through Rudolf Friml's

"Firefly" certainly are none the less bell-like because they come from small metal bars. This concept is supported by the dictionary. Without indulging in casuistry then, let us examine the structure of a bell tone, no matter what its source.

All tones are made up of harmonics. But strike C on the piano and the average listener when questioned will say simply "That's C." He does not distinguish the overtones. Most people believe that a single note produces only one tone. This is not true. When a bell rings, at least five audible tones sound. These harmonics present when a bell is struck sound with greater strength than the overtones for other instruments. Also, bell harmonics do not correspond to the natural harmonic series, but have their own sequence. This is precisely what causes the bell tone to be unlike that of any other instrument in the world.

Some may find difficulty in comprehending how several tones can be emitted simultaneously from one vibrating medium, but such is exactly the case. The sounding board of a piano is a good example of a single medium vibrating to more than one tone at a time. When a phonograph is played, the needle vibrates to all the different tones recorded on the disk. It is possible to have many simultaneously sounding separate tones from the same vibrating medium. And with a bell, at least five audible, easily distinguishable tones ring out with each stroke.

The tone heard loudest when a bell is struck is called the strike or pitch tone. Always sounding with this, and easily identifiable to a musician's ear, are four other tones, two below, two above. The subharmonics are the sixth and an octave sixth. Above, there are a fifth and the octave to the strike tone. Actually the harmonic structure is far more complicated than this. For instance, there is still another octave above the octave to the pitch tone. A second octave above. Though not discernible to the ear, this high partial contributes considerably to the tonal structure. Of all these tones, the definitive harmonics, those most important in determining the resultant heard tone are the sixth immediately below, the strike tone, the fifth above, and the octave and double octave above. In the case of the symphonic carillon all of these are accurately tuned and are brought into chordal relation. That is, every time a bell on the symphonic carillon rings, the tones of a full chord sound: three octaves (the strike tone, the octave, and second octave), the fifth above, and the sixth below. For simplicity's sake, these are always represented as a triad, with the strike tone as fundamental, and a third and a fifth to complete the chord. The third actually sounds an octave lower, which puts it below the pitch tone. This position, while har-(Continued on Page 56)

The Place of the Non-Concertizing Artist in America's Music

by LeROY V. BRANT

In this, the final article of this series, the author sets forth a number of requirements to determine the best field for the young musician not qualified for a concert career.

YOUNG AMERICA with a sincere desire to have a life in music, but without the wish, or perhaps the genius, for a concert career, is the theme of this article, the last in the series published in recent months in ETUDE for the musically ambitious youth of this land. The recommendations here set forth are based on more than forty years in the musical profession; each has been tried over and over again, and each has been found to "work."

The first consideration of the prospective professional musician is his adaptability to music, and in this connection he asks himself five questions. If the answer to any of these is in the negative he would do well to look elsewhere for a means of livelihood. Here are the questions and commentaries on them:

1. Do you have average or better than average intelligence?

(If you were not endowed by nature with mental alertness no teacher of music can give you that quality. However, it does not require a gigantic intellect to be successful; if you are average you can succeed to an average degree; if you are better than average you can forecast better than average success. Your school grades may be a guide to you in this matter.)

2. Are you definitely musical?

(If you do not possess an instinctive feeling for music no teacher can give it to you. If you possess it to an average degree you may hope for average success, say, in the art of teaching or some other home field. If you possess better than average musical ability your chance for success is better than average, since all society is based on persons of average abilities.)

3. Do you possess the capacity for hard work?

(Without this you might as well forget music. You must be able to work when the way is dark; you cannot be a clock watcher; you must be willing to toil and keep on toiling when all the breaks go against you, when the head and the back ache, and the heart as well.)

4. Do you believe in yourself?

(Faith in one's self is as indispensable to success as is musical feeling. Without it the path of life becomes automatically lined with pitfalls, real only because we believe them to be real. The most terrible thing a parent or a teacher can do to any child is to make the child believe he is a nonentity, that when he goes out into the world for himself he will find that no one regards him, that his services will be of no value to anybody, including himself. Parents are often guilty of such criminality in their endeavor to "keep the child under their thumbs," a crime that should be drastically punished. A little conceit is good for the child, but it should be curbed when it reaches the stage of being obnoxious.)

5. Do you have skilled instruction?

(Observe that of the five chemicals to be thrown into the crucible of the student's musical life four are furnished by him, only one by the teacher. This one, however, is the catalyst which precipitates all the others, making them valuable; or, to change the figure, this is the mold which gives proper shape to the raw materials which form a potentially beautiful musical life.)

These, then, are the five questions which must be answered in the affirmative if one

is to succeed in music. If the proper answers have been returned, and if it be found that the student may have a life in music but not as a concert artist, what remains for him?

The answer that comes most readily is, of course, the teaching profession.

Teaching is one of the noblest professions, when it is properly followed. The teacher is the molder of thought, in a sense the shaper of the future. His is an adulation from the young, if he be a person of likability. It is no small thing to shape the future; if it be a great thing to mold destiny, the teacher can be great.

Sometimes, let it be frankly acknowledged, the teacher is ignoble. He is careless of his facts, of his methods. Because the children idolize him he comes to idolize himself, and soon is obsessed by delusions of grandeur. It takes strength to resist such delusions; it takes courage to face the fact that every person is inclined to fall for such adulation. But the person who does have such courage and such strength can become a potent influence in his community, the good of which one cannot estimate. And mark this well: one such person in a town or city will wield far more influence in it than will all the concert artists who come to it throughout an entire season. The good he can do will be incalculable.

One might choose to be a church singer, but such jobs alone will rarely yield a living. One may play church organ, but this will scarcely yield a living either, except in the larger cities and seldom even there. But such positions are of great value in making oneself known in a city. And another (Continued on Page 59)

What should the young composer, seeking commercial success, know about the practical side of bringing his creations before the public? Here is a comprehensive discussion of the many problems involved in

MARKETING

the music manuscript

by Laurence Taylor

MARKETING A MUSIC MANUSCRIPT is a piece of salesmanship. The first two axioms of the "selling game" are: 1—Know your product 2—Know your consumer.

In a word, do not waste time, money and effort in submitting your music to the "wrong" publisher.

Know your product. What particular field is your composition or arrangement aimed for: Is it for performance by school or college groups? Is it "popular" in nature—for dance bands? Is it intended for "symphonic" performance by full-sized professional organizations? If it is vocal music, is it "concert style" or for church use?

Having assessed your manuscript according to the above considerations so that its purpose and *raison d'être* are clearly established in your own mind, you are now ready to proceed to the second point: *Know your consumer*. By this is meant the following: while there are some few publishers who seem to embrace all forms of musical composition in their catalog listings, there are far more publishers who choose to specialize in one or perhaps two or three types of music, preferring to become well known for just these particular types, and interested solely in having as strong a catalog as possible in their chosen field, leaving other fields of publication to other publishers.

There are four main classifications which

could be used in classifying American music publishers: the "educational" music publisher; the "general public" music publisher; the "popular" music house; and the publisher of sacred music. While there is much overlapping, inevitably, in attempting such classification, it seems possible nevertheless to identify most present day publishers as particularly and predominantly (if not solely) aligned with one of these four fields.

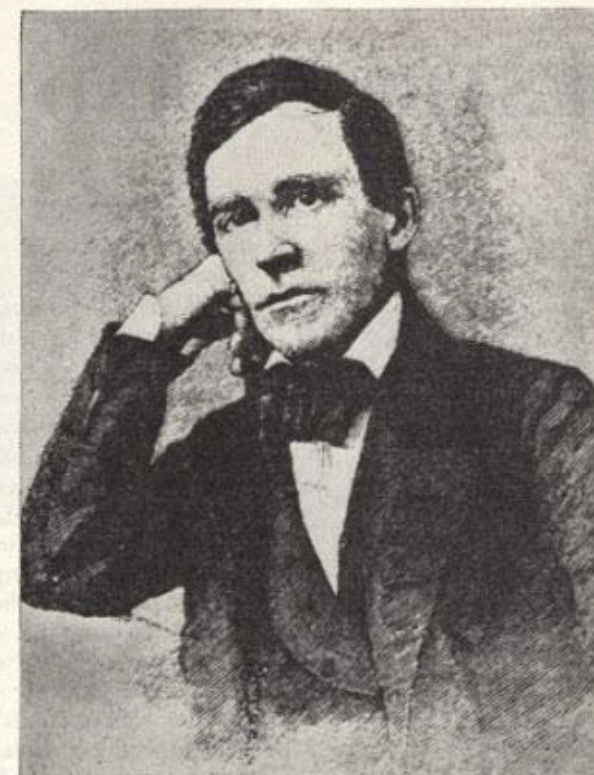
Generally speaking then, most publishers are particularly interested in seeing manuscript material which will conform to that type of music on which their past advertising has been directed; the type of music which their customers are accustomed to look for from their particular publishing house. To put it more concretely, a publisher who has specialized for twenty years in organ music would have to spend a fortune on advertising should he suddenly decide to bring out a strong catalog of woodwind music! And the odds are strongly against his publishing any woodwind music.

To return to our point about not submitting a manuscript to the "wrong" publisher—our four general classifications of publishers: educational, general public, popular, and sacred, can be broken down still further. Taking the educational classification as an example, we find that most pub-

lishers in this field have a particular special interest: we have some with an almost exclusively woodwind catalog, others who favor band material, others who specialize in solo material, still others more interested in methods and theoretical material, and so on.

The inexperienced composer or arranger endeavoring to find a market for his manuscript should send for and study the catalogs of the most likely publishers. Who are the "most likely" publishers for the type of material he wishes to offer? This can be determined to a large extent by studying the advertising placed in the various magazines in the music field for one month (September being a good month for analysis). First of all, which firms advertise in school music magazines, which in sacred music, or "popular" magazines? What type of material do they emphasize? A great many publishers can be eliminated from your consideration by a careful analysis of their present offerings.

Before going further, it should be emphasized that no regularly established publisher asks the composer to defray part of the expenses of publishing; the neophyte should beware of such "deals." If your work has salable qualities, a reputable publisher will accept it and pay you for it; he then assumes the entire expense (Continued on Page 61)



Stephen Foster—no common law copyright in his day.

QUESTIONS AND ANSWERS



Conducted by **KARL W. GEHRKENS**, Music Editor, *Webster's New International Dictionary*, assisted by Prof. Robert A. Melcher, Oberlin College.

HOW CAN I KEEP MY PUPILS INTERESTED?

• I am a piano teacher and I have about thirty pupils ranging in age from seven to thirty-five. Most of them are loyal and faithful, but some of them seem to become weary and lose interest. I have tried putting on recitals, having some of them play over the radio, sending them to good concerts, but nothing seems to work and I am wondering whether it is because this town has so many clubs and other activities. Many of my pupils' friends do not take music and are not interested in good music at all, but they belong to various clubs, and this seems to be a distracting influence. Have you any suggestions?

—F. T. H., Hawaii

The matter of arousing and maintaining interest is the greatest problem that the teacher faces, and your situation is not by any means unique. Some teachers get around the matter by giving their pupils what they want. This may be "popular music," playing good music in a sloppy fashion, skipping lessons and practice, or any one of a number of other things. Some resort to bribery of various kinds—even the giving of money for "a good lesson." But the really fine teacher does not have to resort to any of these. He treats each pupil as an individual, knows that no two are alike, tries to provide experiences and material for each one so that he will ac-

tually want to work at what the teacher selects.

All this sounds easy as I write it, but I know only too well that it is actually very difficult—far more so than it was in "the old days" when most children obeyed their elders. The easy availability of movies, clubs, and other distractions complicates the matter too, and yet I maintain that if the teacher makes the right approach, uses interesting material, induces the parents to cooperate by providing their children with a quiet place where they can practice without being disturbed, the power of music as an interesting and absorbing experience is as great as ever.

Your plan of pupils' recitals is excellent, and probably the playing over the radio has some value too. Providing them with interesting books about music to read, teaching them a little harmony and form, encouraging them to listen to recordings of fine music—all these are good too. But I believe that the most important thing is that the teacher shall greet each pupil with a smile, shall praise him for something good rather than scold him for something bad, and—above all—shall take time to search out music which even though it may be easy to perform is nevertheless so beautiful that even the teacher gets a little thrill out of playing or hearing it. On top of all this, many teachers encourage their pupils to "make up" little melodies or complete pieces of their own, and I definitely approve of creative activity of any sort as a thrilling educational experience.

So cheer up, my friend—music has not lost its magic, nor are all our children going to the dogs; and you as a teacher of music are responsible for helping at least a few people to remain normal, friendly, beautiful individuals.

—K. G.

IN WHAT KEY IS MALAGUEÑA?

• Will you please tell me in what key Malagueña by Lecuona is written. With a signature of four sharps, it should be in C-sharp minor, but the ending harmony is strange.

—G. A., California

If one considers this piece to be in the key of C-sharp minor, he finds three notes appearing constantly which do not really belong in this scale: D-natural, E-sharp, and B-natural. D-natural can be considered in the key of C-sharp minor only as the lowered supertonic (the Neapolitan) and

as such would normally be used sparingly; E-sharp might occur occasionally, especially at the end as a "Tierce de Picardie" but it would scarcely appear consistently throughout the piece as it does here; and B-natural might also appear occasionally, but B-sharp is far more common in this key than B-natural.

It might therefore be better to consider this piece to be in the key of F-sharp minor, which key includes exactly the tones that appear throughout the composition. Also, only two chords are used throughout, a chord on C-sharp, and a chord on D-natural. In the key of F-sharp minor these would be the chords of V₇ and VI, respectively. If the piece is considered in the key of C-sharp minor, these chords are I and II, both considerably altered, and this is scarcely musically logical.

The objections to considering this piece to be in the key of F-sharp minor are: 1) the signature is four sharps instead of three sharps; and 2) not only does the composition end on the dominant, but the tonic never appears. As to the first objection, I do not know why Lecuona should use a signature of four sharps if he intends the key to be F-sharp minor. As to the second objection, it is not really strange for music of this style to end on the dominant; nor is it necessary for the tonic chord to appear. The chords of V₇ and VI definitely establish the tonality of a piece without the chord of I being sounded.

A third possible analysis would be to say that the tonality of the piece is C-sharp, but that the modality is neither major nor minor but rather an unusual scale of C_♯-D_♯-E_♯-F_♯-G_♯-A_♯-B_♯-C_♯. This is probably the most satisfactory analysis. —R. A. M.

DULCIMERS AND ZITHERS

• Could you explain just what the difference is between a dulcimer and a zither? Thank you.

—Mrs. E. D., Chicago

A dulcimer consists of a fairly large sound box placed on a table or supported by legs, with strings stretched across it, the compass being from two to three octaves or more. The strings are struck with hammers, usually one hammer in each hand of the player. As the hammer strikes the string (or strings) a vibration is set up, and because the hammer immediately rebounds the string vibrates freely. It was this rebounding of the (Continued on Page 53)

GOOD NEWS

CARY McMURRAN is an excellent pianist who also conducts the Peninsular Symphony Orchestra in Newport News, Virginia. This is by no means a one hundred men band. Far from it, in fact, for it consists of twenty musicians only. But if they played behind a screen you wouldn't believe it and probably would guess a three times larger figure.

This is due to a good idea which occurred to Cary McMurrin. Why should the smaller orchestral groups in schools, clubs, amateur organizations, cities of reduced size or even villages be deprived of playing major works of the repertoire, of accompanying such concertos as those by Liszt, Grieg, Rachmaninoff?

With this objective in view he set to work. Keeping in mind the tonal characteristics of each instrumental section, and their blending, he devised an orchestration whereby the balance of the larger scoring is integrally preserved. The list of works thus arranged is already important. It is tried out regularly in the concerts given by the Peninsular Orchestra each season. And it grows, taking in more and more of the beloved works which constitute the repertoire of all major symphonic organizations.

The value of such a catalogue couldn't be over-emphasized. When I played Grieg's A minor Concerto with the Peninsular a few years ago, the other major work on the program was Beethoven's "Fifth." Astonishing is a mild way of putting into one word what I experienced, either performing or listening. Now, many works will become available, which before were impossible for hundreds or even thousands of groups to consider.

Another blessing for which we, pianists, have been craving for many years is a 2nd piano (reduction of orchestra) for concertos, which would be easily read and played. Take, as an example, the Mozart concertos. All arrangers only had one aim in view: to put into the piano score all notes of all instruments at their actual octave, regardless of the awkward, clumsy result which can be rightly termed a "pianistic mess."

Who will do in this special branch what Cary McMurrin has done so successfully for orchestral works and the instrumentation of concertos?

It would be another boon and blessing to all of us.

AN INTERESTING PIANO CONFERENCE

Should children be taught the modern idiom? What are the significant developments in modern composition, and how can they be used to benefit the young piano student?

What are the necessary requirements of the successful piano lesson? How can in-

dependent and creative thinking be fostered in the young student? Which is the best way to carry out the different aspects of effective practicing?

Why are the pieces written by Mozart as a child prodigy so little known or used? Are they not the best for approaching his music with a view to form, pianistic patterns, expression, phrasing, and often-overlooked depth?

Is there a logical plan for a better understanding and successful playing of Debussy's works?

Such were the questions featured at the annual Piano Conference of Roosevelt College in Chicago, and the interest of the large audience in these important phases of piano teaching was well demonstrated by the eagerness of many to participate in the open discussion which followed each lecture.

Alexander Tcherepnin, the distinguished Russian-born composer and pianist, was in charge of the first question and no one would have been better qualified, since he is the author of many works for young people besides an ample production of major compositions in various styles. "No one ought to remain indifferent to modern developments," he emphasized. "Who in our age would think of travelling by stage coach, or lighting his house with candles or oil lamps? Even if one's own temperament reacts unfavorably to contemporary music it is wise to keep informed as to what is going on among the present generation. Of course the idiom of today can hardly be understood by beginners. But when young pupils get a little more advanced, teachers would do well to make them acquainted with it. This can be done through three works: Bartók's "Mikrokosmos"; Schoenberg's "Six Short Pieces Op. 19"; and Hindemith's "Ludos Tonales."

"Anyone wanting to familiarize himself with the idiom of today can do it through these numbers," Tcherepnin said; and con-

TEACHER'S ROUNDTABLE



MAURICE DUMESNIL, Mus. Doc. tells about an outstanding small orchestra, reports on a piano conference, and discusses other matters.

cerning technic he stated his belief that exercises are absolutely necessary; that passages from pieces cannot take their place but can be turned into a valuable element for more technical practice. To illustrate youthful pianism he called on two of his sons, and the little five-year-old boy really stunned the audience with *The Jester* by his father. "How does he do it," several wondered aloud. "Philipp; Philipp . . . and more Philipp!" was Tcherepnin's answer.

Nellie McCarty, Marion Hall and Robert Reuter dealt with what should be a successful piano lesson. Should it be planned carefully, methodically; or is it advisable to rely upon a certain element of improvisation "as one goes." Should the teacher play the pieces before the pupil starts to study them, or would it be wise to leave it to the creative independent thinking of the pupil, then bring in the necessary corrections while explaining the reasons for doing so? How can regular practice at home be secured in order to make the lesson a success? Summing up the various opinions it appears that all reduces itself to a matter of grade. A beginner ought to be directed, then gradually the teacher will entrust more and more to his initiative. Miss McCarty, who has a great deal of experience in class piano for the young, seldom goes by plans made in advance, however; and this is in accord with my own contention that when everything is said and done, it all amounts chiefly to the necessity for a teacher to treat every pupil individually and according to the gifts, the intelligence, the possibilities of each one—or their absence!

Regular practice at home? Here's a point which is the "bête noire" of every teacher. But Joseph Creanza, director of the school and a moderator whose actuation was outstanding, proposed a solution:

"My daughter who is seven years old invariably practices one half hour in the morning before going to school. Then she usually does (Continued on Page 50)

Rebuilding a Great Cathedral Organ

*A graphic recounting of some
of the problems involved with
enlarging the noble instrument in the
Cathedral of St. John the Divine*

by ALEXANDER McCURDY



HIGH on Morningside Heights in New York City, the Cathedral of St. John the Divine soars magnificently heavenward above the mean slums of Manhattan's upper West Side. Begun in the early years of this century as an Episcopal cathedral to rival the famous cathedrals of Europe, the building is a little more than half-finished today. The long groin-vaulted nave is roofed over; sealed up with masonry are the immense arches that will one day form the transept. Nowhere is there any sign of haste. The builders, like the men who took hundreds of years to erect the cathedrals of Notre-Dame and Milan, are building for the future.

In the long years of bringing the Cathedral of St. John the Divine to its present stage of partial completion, there have been regular services of worship in the unfinished edifice. The organ, an immense four-manual Aeolian-Skinner, after many years of use, is now being rebuilt by G. Donald Harrison of the Aeolian-Skinner Company.

Enough work already has been done to make it clear that the completed instrument will be one of the great organs of America. There are, to be sure, larger instruments, the one in Atlantic City, for example; that in the Mormon Tabernacle in Salt Lake City is in a class by itself; nevertheless the St. John's Cathedral organ is one worth going miles out of one's way to hear.

Mr. Harrison's first problem in rebuilding was learning to "know his building." The organ must be adequate for one of the largest buildings of its type in the world. The immensity of the cathedral is

difficult to grasp even when one is standing at its center. The nave is six hundred feet long. It is topped by an enormous dome which is nearly as big as that of the Capitol in Washington. Sound dissipates itself unpredictably in the vast reaches of the cathedral, echoing and rebounding from the stone walls and pillars.

The reverberation time, the time during which a note of music will continue echoing after it is first sounded, in this cathedral is at least five seconds. This is five times as long as the reverberation time of a fine "live" concert hall. Carnegie Hall, in New York, has a reverberation time of a fraction over one second.

To attain clarity in such a large, reverberant building has been an immense problem. And clarity is essential, both for recitals and for the organ's prime function, that of accompanying the services of the cathedral with all their splendor, pageantry and pomp.

In the interest of clarity, Mr. Harrison has made much of the tone stringier, from tenor C down. When reverberation is as great as it is in this cathedral, the bass is generally over-emphasized. The bass accordingly has been reduced. In order to give transparency to every division, there is a wealth of upper work in the form of mixtures.

Every division is well developed. There are English reeds on the swell in addition to the French reeds. The pedal organ is as adequate as anyone could ever want. There is plenty of bass, including three 32's, an Open Bass, Contre Violone and Contre Bombarde, eleven 16's, seven 8's, four 4's,

and 10 2's, a 5 1/3, and eight ranks of mixtures.

The great has forty-one ranks of pipes, including some of the lovely low-pressure stops which all of us would like to have for the accompaniment of chants, and several types of ensembles in the 16', 8' and 4' series. Some of the light "positiv" or secondary ensemble stops, useful in playing the development sections of contrapuntal works, are as fine as any I have ever heard.

The choir has twenty-five ranks, including solo stops, lesser ensembles and accompaniment stops. The Solo Bombarde has twenty-four ranks of pipes, topped with a tremendous group of reeds and a nine-rank mixture.

No effort has been spared to provide numerous celestial sounds on every manual so that all schools of compositions can be played on this organ effectively.

The most arresting stop on the organ is the State Trumpet, shown near the top of the picture on the cover of this issue. The pipes are placed beneath the Rose Window of the cathedral, above its main entrance, and thus at the opposite end of the nave from the organ proper. The pipes operate on a pressure of fifty inches of wind. Because of this high pressure they require a special blower at their end of the nave. It was found that, in traveling the 600 feet from the main blower, airlines could not compress air sufficiently to meet the requirements of these 61 pipes.

Nothing in my listening experience had prepared me for the sound of the State Trumpet. I have (Continued on Page 48)

Another Vibrato Problem



by

HAROLD BERKLEY

"I would like your advice about widening a vibrato. Mine is very narrow and it seems to choke my tone, and it doesn't look right. I shall appreciate any help you can give me."

Miss J. V., Pennsylvania

You have set me quite a problem! The vibrato is a very personal thing, and without knowing you or watching you play, it is not at all easy to determine why your vibrato is so narrow. The cause may be psychological or it may be physical. Not knowing anything about you, I must confine myself to discussing possible physical causes.

First, make sure that your hold on the violin is relaxed. Do you hunch your shoulder forward in order to hold the instrument firmly? If so, go to a good violin dealer in the nearest large town and buy a cushion or shoulder-rest that will enable you to hold the violin with the necessary firmness, yet with the shoulder in its normal, relaxed position. The hunched-up shoulder is a great handicap to a natural and flexible vibrato. Perhaps you already use a shoulder-rest, but of a type not suited to you. If you need a rest, then take time to find the right one.

Next, make sure that the left hand itself is not tense when you play. By tense, I mean this: when you are using one finger, are the other fingers relaxed or are they stiff? If they are stiff, then your hand is tense and your vibrato is being hindered. To overcome this, practice scales very slowly, maintaining a strong grip with the stopping fingers and moving the others up and down in the air. If there is tension in your hand, you will not find this at all easy to do; nevertheless, be patient and keep on practicing the exercise, for when your fingers become relaxed and independent

your entire left-hand technique, vibrato included, will be much easier.

Trying too soon for a fast vibrato is a common fault among ambitious young violinists, and it may well be that you made this mistake. It, too, would cause the narrow, "choky" vibrato you dislike.

Whatever the cause, you must get down to fundamentals for a little while and re-make your vibrato. It will not be a difficult job if you are patient. Start with the second or third finger on the A string in the third position, rolling the finger on its tip widely from the wrist joint and really slowly. The sound will be unmusical at first, but don't let this annoy you; the goal you must aim for is an absolutely even and relaxed swinging of the hand over the fingertip. It is essential that the motion come from the wrist and that the finger rolls in the direction the string runs and not across it. This sideway motion of the finger and hand is not at all uncommon among students who are learning to vibrate. It should be checked immediately, for when it is done rapidly the resulting sound is nothing but an unpleasant wobble.

When you can vibrate slowly, widely and absolutely evenly with the second and third fingers, start to work with the first and fourth fingers. Many people find these harder to control than the others, but some patient and thoughtful practice should soon produce good results. Then, as soon as you are satisfied with the way all four fingers are working, begin to practice in the same way in the first position. Don't give up the third position work, however; try to vibrate a little faster but just as widely. As the days pass, gradually increase the speed of the vibrato until it becomes musical and enhances your tone quality.

When a wrist vibrato has been developed

to the point where it vitalizes and beautifies the tone, then is the time to inject some arm motion into it. This tends to give additional warmth to the tone. But it must be made slowly at first to avoid the possibility of stiffening. Here is the main reason why it is always better to develop a wrist vibrato first: a good wrist vibrato usually means a relaxed arm, but a good arm vibrato can be produced with a tension in the wrist that may cause technical trouble later.

One thing you must remember in working to get a wider vibrato, and that is not to get it too wide. An over-wide vibrato is as unpleasant as one that is too narrow. Usually, as a student increases the speed of the motion it tends to become a little narrower. But sometimes it doesn't, and that is when care must be taken.

Bear in mind always that an effective vibrato is a compound of nervous intensity and relaxation. If at any time in your practice you are conscious of tension or fatigue in your left hand or arm, stop at once and relax for ten or twenty seconds. Don't try to "play over" the fatigue—that way certain trouble lies. But if you make it a habit to stop at the first feeling of discomfort you will soon be able to play longer and longer without its putting in an appearance.

In ETUDE for October 1947 I had a lengthy article on the vibrato which discussed several points I have not mentioned here. You should try to get a copy of this issue, and read the article several times.

Steel Strings or Gut?

"... Will all steel strings on a violin cause the bass bar to have to be replaced in about five years, due to tension? Which is better: to have all steel strings or some of them gut? Do you use steel or gut?"

H. J. N., Nebraska

Steel strings have two advantages; they stay in tune even in the most humid weather, and they last a very long time without deteriorating. But there is no doubt that they do tend to take away some of the mellowness of the natural violin tone. They tend to give a rather thin metallic edge to the tone quality which is not characteristic of the violin. But one of the leading repairmen in New York tells me that their use certainly need not require frequent

(Continued on Page 46)

The "Pieces of the Year"



By GUY MAIER

The editor of this department makes his annual appraisal of the teaching material published during the past year.

SUCH an excellent crop of good new teaching material has been harvested this year that I confess, after examining the sheaves of it, not to be able to choose the most outstanding books and pieces. Editors and publishers have become so choosy that the results are almost uniformly first-rate. Practically every recently published item is good for some study purpose or other. Some of the books may be too thin (for the price) both in bulk or piano texture, or some of the pieces may be too pale . . . but all editions have greatly improved in musical, technical and imaginative values. Even titles and covers are better—no more "Fairies' Frolics," "Dandelions' Dream" or "Swaying Sunflowers!"

Bravo, publishers! Keep on jacking up standards; get tougher with composers, especially the well-known, successful ones who are producing too much. Bring out more easy contrapuntal music, still better early grade pieces with richer texture, more contemporary music with spice and bite.

So, the title of this article should read "New Teaching Material I Especially Like" . . . The first item is not new at all, but almost fifty years old—a re-issue of Philipp's "Complete School of Technic" (Presser) which still remains the best compilation of concentrated technical exercises. Every teacher and every intermediate grade and advanced pianist should own a copy of it.

Do not "go through" the entire volume, but select the exercises you need. In this book you will find the best fingering for all scales, arpeggios and double notes, excellent routines for finger flexibility and independence, chords, octaves—in fact it contains a remedy for every conceivable technical deficiency. No other technic book is so all-inclusive or concentrated.

TECHNIC THROUGH MELODY

John Schaum has produced two unique books which ought to help teachers solve the problem of general technic for third and fourth year gals and boys. His "Technic Through Melody" (Belwin) puts the student through examples of Kohler, Behrens, Gurlitt, Czerny, etc., "finger dexterity" studies combined with familiar melodies like *Merrily We Roll*, *Blue Danube Waltz*, *Man on the Flying Trapeze*, *Old Gray Mare*, *You're in the Army Now*, *Onward Christian Soldiers* and a dozen others. . . . Even I would enjoy practicing technic with such fascinating materials! . . . These books are a "must" for the new season.

OTHER UNIQUE BOOKS

Some sort of prize should go to Ada Richter for her "Hare and Tortoise" (Presser) which is not only lovely music for second year children, but has an exciting story and enticing illustrations. . . . Prizes also to Marie Westervelt for her three delightful song-stories for youngsters, "Christmas in Mexico," "Mardi Gras," and "The American Traveler." (Ditson) . . . Other outstanding and very original items for young children are Margaret Dee's vivid "Jolly Jingles" (Volkwein) and Christian-sen's exciting "A Trip Through Yellowstone Park." (Belwin)

Two unique and very effective publications for older students (fourth and fifth year) are Kenneth Kimes' spectacular "Rainbow Concerto." (Summy); and Stanford King's "Finger Fashions" (C. Fischer) which features the new style of playing popular piano versions of well-known themes with the melody sounding simultaneously (usually two octaves apart) in both hands. High school girls will adore playing

these oozy-woozly, drippy-drooly tunes when "lights are low!" . . . The selections are invaluable, too, for making single hand practice interesting; they also give much needed emphasis to left hand melodic playing.

I like, too, Harry Dexter's easy (second and third year) arrangements of selections from the Ballets of Tchaikowsky (Mills) . . . These are fresh, beautiful and easy.

SHORT PIECES

The Dances of the Year are certainly "Three Spanish-Mexican Dances," set for piano by Bossi (Presser)—short, dashing and full of zip; third and fourth year.

The waltz of the year is Ada Richter's arrangement of the little known Strauss *Acceleration Waltz*. (Presser) Youngsters with small hands and fleet technic will find it an exciting and brilliantly effective recital piece. . . . Another excellent piece for small-handed children with agile fingers is Viktor Labunski's "Four Variations on a Theme of Paganini." (C. Fischer) This is a marvellously effective set; third year.

Larry Anthony's simple reduction of MacDowell's *To a Wild Rose* (Marks) is certainly the Elementary Arrangement of the year; large notes, second year. . . . The two operatic excerpts I like best are Schaum's tasteful settings of the *Meditation* from "Thais" and of *Vesti La Guibba* from "Pagliacci" (Belwin)—third year.

. . . The two singing pieces which I enjoyed most are Berenice Bentley's exquisite *O, Lovely Night*, (Summy) third year, and George McKay's exotic *Navajo Lullaby*, (Ditson) second year. . . . Another charming, exotic easy piece, the Black Key Piece of the year, is Eric Steiner's *China Hop*, (Mills) second year.

. . . For your (Continued on Page 49)

No. 110-40240

Grade 3.

Flirtation

DONALD LEE MOORE

Allegro (♩ = 132)

PIANO

p

rit.

a tempo

mf

p

Un poco più mosso

p delicatamente

Fine

1.

2.

mf rit. e dim.

D.C. al Fine

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ETUDE-SEPTEMBER 1953

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Valse Gracieuse

Dvořák is best known for his Symphony No. 5 (or, as it is popularly called, "New World" Symphony), Slavonic Dances, originally composed for four hands, and a few lighter pieces, among them "Humoresque." Although he adhered in his chamber and orchestral works to classical procedures of formal balance, his chief merit as a composer lies in his warmth and melodic invention. Dvořák was not a pianist but the waltz presented here gives sufficient evidence that he knew the instrument well enough to write for it. This is light, unpretentious music and should be played with fantasy and charm. (Turn to page 3 for a biographical sketch). Grade 4.

ANTONÍN DVOŘÁK, Op. 54, No. 1

Moderato

PIANO *pp*

cresc. *dim.* *pp* *p*

Più mosso

fz *dim.*

Meno mosso, quasi Tempo I

pp *con Pedale*

Più mosso

f *dim.*

dim. *poco*

Più mosso

ri - lar *pp* *dan* *do* *pp*

p *cresc.* *mf* *f*

poco a poco cresc.

dim. *rit.*

Meno mosso, quasi Tempo I

pp *pp*

f *rit.* *pp string.* *rit.* *pp*

Minuet Soufflé

BERNARD KATZ

Moderato (♩ = ca. 80)

PIANO

mf

p delicato

mf

f stacc.

mp

Last time to Coda

Tempo giusto

f

p

Tranquillo

p

legato

pp (Quasi Music Box)

mf

pp

loco

ff

lunga

p

CODA

tr

ff

p

D.C. al Coda

No. 110-24605
Grade 4½.

Prelude on a Hebrew Melody

HARL McDONALD

Andante lugubre

PIANO

p legato

cantando

mf

ff

a tempo
pp
rit.

No. 130-41129
Grade 4.

Allegro (♩. = 66) Holiday in Holland

MARGARET WIGHAM

PIANO

Ped. simile
rit.
a tempo
ff
rit.
f cresc.
ff
rit.

a tempo
ff
rit.
sf
Tempo I
no rit.
f

No. 130-41126
Grade 3½.

A Spring Song

MARSHALL BIALOSKY

PIANO

Allegretto gioioso (♩. = 84)
mf
f
p
f
mf
a tempo
poco rit.
p
f
p
poco rit.
pp

Contra Dance

SECONDO

L. van BEETHOVEN

PIANO

p *p dolce espress* *cresc.* *f* *ff* *p* *ff* *p* *sempre f* *f* *p dolce espress* *pp* *p*

Contra Dance

PRIMO

L. van BEETHOVEN

PIANO

p *p dolce espress* *cresc.* *f* *ff* *p* *pp* *ff* *p* *pp* *sempre f* *f* *p dolce espress* *pp* *p*

SECONDO

1.

pp

p

cresc.

ff

ff

pp dim.

ff

PRIMO

1.

p

mp

p

cresc.

f

ff

ff

pp dim.

ff

Nun lob' mein' Seel' den Herren

In their preface to "The Church Organists' Golden Treasury," the editors have pointed out that "all editorial markings and all indications as to registration" are omitted because they "have the feeling that many editions are over-edited." It follows from these remarks that the organ music of this period, roughly from 1600 to 1775, was not rendered with crescendos and diminuendos as music of later periods came to be but was played simply and musically, care being taken to render the musical phrases clear and shapely.

JOHANN GOTTFRIED WALTHER

MANUALS

PEDAL

C.F.

From "The Church Organists' Golden Treasury," Vol. III, edited by C.F. Pfatteicher and A.T. Davison. [433-41005]

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Evening Song

(Abendlied)

Matthias Claudius
English Text by Constance Wardle

FRANZ SCHUBERT
Edited by Walter Golde

Tranquillo (♩ = 132)

VOICE

1. The lit - tle moon is sink - ing, The gold - en stars are
2. The dark - ened earth lies sleep - ing, The dreams of night come
3. Lord, tear a - way our blind - ness, Teach us to know Thy

PIANO

twin - kling, And one - by one - ap - pear. The dusk - y woods grow
creep - ing, O'er gent - ly sway - ing grass. Soon heav - y burd - ened
kind - ness, Thy good - ness from a - bove. Help us to grow more

dim - mer, The mist - y mead - ows shim - mer, The twi - light heav'n is
day - light Like whisp - 'ring winds at mid - night Will light - ly and - for -
hum - ble, For - give us when we stum - ble And let our lives re -

bright and clear.
got - ten pass.
flect Thy love.

From "Easy German Classic Songs," edited by Walter Golde. [431-41002]

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April Mood

No. 110-40248
Grade 2½

STANFORD KING

Moderato (♩ = 54)

PIANO

mp cantabile

mf

mp cantabile

mf

cresc. *f* *dim.* *mp Fine*

p

D.C. al Fine

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A Roundelay

GLADYS BLAKELY BUSH

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a grand staff format, with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Moderato" with a metronome marking of 88 (♩ = 88). The piece begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a final chord and a "rit." (ritardando) marking.

The Wild Horse Race

MARIE WESTERVELT

At a fast gallop (♩. = 80)

PIANO

mf

sempre simile

mp

mf

From "Rodeo," by Marie Westervelt and Jane Flory. [430-41015]
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No. 110-40247

Grade 2.

The Jolly Juggler

JEAN REYNOLDS DAVIS

Allegro (♩ = 160)

PIANO

mp leggiero

mp

mf

No. 110-40246
Grade 1½.

Dance of the Clocks

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No. 110-40236
Grade 1½.

The Skyscraper

A. LOUIS SCARMOLIN

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Bells of Normandy

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ANOTHER VIBRATO PROBLEM

(Continued from Page 25)

replacement of the bass bar. However, he does not like their tone quality, either! And he does not advise using them on a sensitive old violin.

Personally, I use a steel E, an aluminum-wound gut A, an aluminum-wound gut D, and a silver-wound gut G. Some violinists prefer unwound A's and D's, but my experience is that these strings, even the best, go false much sooner than wound strings. In fact, they are often false by the time they are thoroughly stretched.

However, the type of string you use must be determined by the qualities of your violin. If it is dull in tone, steel strings—or at least steel E and A—will brighten it; if it is brilliant, don't use them.

A Course of Study

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a pro; merely for my own enjoyment. I love the instrument."

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Begin with Samuel Applebaum's Primer Violin Method or Book I of Laoureux's Method; then go to Wohlfahrt's Studies, Op. 45, Book I; to follow these, work on Book I of Kayser's Studies; Laoureux Method, Book II; Wohlfahrt Studies, Book II; Kayser Studies, Books II and III; Maza's Special Studies and Book II, his Brilliant Studies. With these last books do some of the exercises in Ševčík's Preparatory Double-Stops and in his Op. I, Book III. Then go on to Kreutzer's Studies, Fiorello's Studies, and the 24 Caprices of Rode.

If you want more advanced studies or suggestions for solos, write again. I shall be glad to hear from you.

NEW RECORDS REVIEWED

(Continued from Page 18)

"Hammerklavier." This English-made recording proves Solomon one of the great. Moreover, in the recording process nothing of the piano tone has been lost. To my taste, this is the best "Hammerklavier" on records. Pianists can look forward to more releases in this series, since Solomon is engaged in recording all the Beethoven sonatas. (RCA Victor, one 12-inch LP disc.)

Bach: Six English Suites

A complete recording of Bach's English suites comes from the Russian-born pianist Alexander Borovsky by way of Vox Productions. Borovsky's scholarly reading is marked by a profound respect for the classic tradition. Throughout the performance there is a studied correctness, restrained dynamics, and technical mastery. For piano students this is probably the best recording of the English suites. What Borovsky in a deliberate and understandable choice of style avoids in the way of release, American students will add from their own innate zest. Borovsky handles the piano in such a manner that purists are not likely to call for a harpsichord. (Vox, one 12-inch LP disc.)

Cherubini: Symphony in D

Beethoven: Septet in E-Flat, Op. 20

Since the "Orthophonic" recording curve and technique went into operation about a year ago, RCA Victor has consistently turned out LP discs of superlative quality, one of

the most pleasant of which is the Toscanini-NBC Symphony Orchestra recording of these two sprightly works. The Cherubini Symphony has never been recorded before, and with this marvelous Toscanini reading available it need never be recorded again. The Septet, melodious and light-hearted early Beethoven, is another recording success in the familiar Toscanini tradition. (RCA Victor, one 12-inch LP disc.)

Berlioz: Romeo and Juliet

This recording, made by the New York Philharmonic-Symphony with Mitropoulos conducting, is notable for two reasons. One is automatic, since the new LP is the first recording of the full orchestral score, the vocal parts being still unrecorded. The second has to do with the splendid recording job done by the Columbia engineers, though a very critical person might be pardoned a question about the musical sound of the "highs" on loud passages. As to interpretation, the Toscanini-RCA Victor recording of 1947, unfortunately limited to about half the material included in the Philharmonic recording, is still in a class to itself. (Columbia, one 12-inch LP disc.)

Brahms: Piano Concerto No. 1 in D Minor, Op. 15

This concerto is one of the few titles in the record catalogs needing reinforcement, but there will be disagreement as to whether the recent

performance by Friedrich Wuehrer and the Vienna State Philharmonia under Hans Swarowsky meets the need. Soundwise there is little question, for the recording bears the new UHF (Ultra High Fidelity) label of Vox Productions and, more important, bears out the claim that UHF can mean satisfying reproduction. The piano is recorded full as life, and the orchestra sounds realistic. Printing the playing time and the fact of NAB equalization will be useful to many. As to interpretation, this reviewer would term it accurate and well-proportioned but not always the most musical or most communicative. (Vox, one 12-inch LP disc.)

Mozart: Sonatas for Piano Four Hands—D Major and B-Flat Major (K. 381 and 358)

Two of Mozart's four sonatas for piano four hands have been recorded by the piano team, Vitya Vronsky and Victor Babin. As piano teachers know, these simple works are good teaching material. Mozart wrote the D major when he was 16, the B-flat major when he was 18, and he played them with his sister. There is little of the mature Mozart in these sonatas, but they are pleasing. Vronsky and Babin play them without ostentation, and Columbia has recorded them with excellent tone. (Columbia, one 12-inch LP disc.)

THE END

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MENTAL PRACTICE

(Continued from Page 16)

works he plays! Each composer has his own distinctive style, and each style demands its own technique.

You cannot play Bach as you do Beethoven. You cannot play either as you do Chopin or Liszt. The first step in the mastery of style is tradition; the student is told by his teacher which niceties of style to listen for, and what to do about reproducing them. But as he advances, the student becomes independent in searching out his own approaches to style. This involves many hours of library research among books of history, biography, and criticism as well as much listening to the interpretations of artists of authority. One cannot hope to project music without a thorough knowledge of the various styles.

You learn, for instance, that in Bach you never use a true *staccato*. You will find dots over notes (as in the beginning of the Italian Concerto), but you learn to accept them as the special Bach *staccato*. This grows out of the structural nature of the instrument for which he wrote. The clavichord has a slightly longer vibration than the modern piano (when the pedals are not used) and this rules out the fast *staccato*. So, observe Bach's *staccato* indications within the framework of his own uses. That is to say, you lean slightly on each *staccato* note, never hammering it down and never releasing it too abruptly.

Bach also presents the great problem of correct tempi. Since there are no specific metronomic indications, much can be lost by taking his works too fast or too slow. Through study and tradition, but even more through one's own musical sensitiveness, one must learn to sense the *one right tempo* inherent in each work. You will find, as I have, that in the performances of the great pianists, there may be slight variations of tempo, but never too great a difference in fundamental tempo conception.

Bach requires further study because of the richness of his contrapuntal structure. Each voice must be

made to sound, and there is constant need to decide which themes to emphasize at which moment. And while Bach must never be played with "romantic" *rubati*, he must still be made to sound expressive, never mathematical or dull. This is achieved through suitable varieties of tone. And this, in turn, opens the entire question of expressiveness. I believe that, unless *rubati* or other tempo changes are definitely indicated, they should not be used as the only means of expressiveness. You don't get "feeling" by playing faster or slower! Tone and phrasing are far more reliable means towards that end.

When we come to Beethoven, we find the chief problem to lie in the fact that his piano works are not written pianistically but orchestrally. Often he requires the hands to play at opposite ends of the keyboard with nothing at all in the middle. This could easily cause a feeling of wideness, of unbalance which the pianist must avoid by balancing tone and pedaling. Both technically and interpretatively, Beethoven requires the utmost care! Pupils should, of course, study his works, but not perform them until they are ready in far more than the technical sense. Certainly, this is true of Beethoven's later works. I think that the pianist should avoid public performances of the Sonata Opus 106 until he has reached the age of forty—and a full forty-year-old mentality!

Liszt and Chopin are quite different. They wrote absolutely pianistically. Indeed, Chopin and Liszt are so wonderfully pianistic that their technical formulae often fall into the fingers at first playing—always assuming that this first playing has been previously studied and planned.

Which brings us back to the fact that the pianist's real difficulties are not only the technical ones! His great problem is to project music, naturally, simply, and with complete sincerity. He helps himself achieve this by forming the habit of mental practice.

THE END

AN IMPORTANT ANNOUNCEMENT

ETUDE is happy to inform its readers that the Band and Orchestra Department, conducted by William D. Revelli, is to be reinstated in its columns and will become a regular bimonthly feature of ETUDE, beginning with the October issue.

Dr. Revelli's articles during the period 1938-1951 covered a wide range of subjects of interest to band and orchestra players and we feel sure this announcement of the resumption of his department will be received with great enthusiasm.

"Bill" Revelli, whose work as director of band and orchestra activities at University of Michigan has brought him national fame, is considered the leading figure in this field. The famous U. of M. Band is a thrilling feature of football games in all parts of the country. Dr. Revelli is much in demand as guest conductor at school and college band clinics. Watch for his first article in October.

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REBUILDING A GREAT CATHEDRAL ORGAN

(Continued from Page 24)

never heard anything quite like it. As Dr. Norman Coke-Jephcott, organist and choirmaster of the cathedral, played the organ for me, I sat about halfway down the nave. Dr. Coke-Jephcott improvised on a simple theme (he is a master of improvisation), adding one stop after another and working up to a tremendous climax.

At this moment he played a fanfare on the State Trumpet. The sound of the trumpet stops, above the rolling, reverberating sound of the full organ, pealed out with a brilliance and resonance absolutely beyond description. It was a thrilling sound. I was so moved that I had chills along my spine and tears in my eyes.

It is said that when Arturo Toscanini heard the State Trumpet he exclaimed: "These are golden trombones made by God!" No visitor to the cathedral can fail to be awed and moved by the sound of this noble instrument. The organ is worth a trip to New York City to hear.

The superb State Trumpet is the result of careful planning and diligent research. It was inspired by the trumpeters who play for high festivals of the church at Westminster Abbey. Mr. Harrison had a great deal of trouble, however, in achieving the same result with organ pipes. To decide on the proper location, he had the first trumpeter of the Boston Symphony Orchestra play for him again and again in various parts of the cathedral.

After the location was selected, there remained many mechanical problems to be solved. One of these was keeping the pipes in place. The pipes of the State Trumpet are so far above an observer on the floor of the cathedral that they appear to be pointing upward. Actually they extend straight out above the heads of the congregation. Because of the tremendous wind-pressure at which they operate, the pipes if left to their own devices would be blown clean out of the wind-chest and sent sailing down the nave.

To obviate this, each pipe is shackled to a steel-wire guy, which in turn is bolted to a metal plate set into the stone wall of the cathedral.

A few thousand other problems, mechanical as well as musical, were solved by Mr. Harrison, with results that now can be heard on Morning-side Heights. I doubt if there has ever before been anything in the world quite like this organ. No serious organist should miss the opportunity to hear the superb instrument at the Cathedral of St. John the Divine.

THE END

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adolescents who like soft, dreamy swing I recommend Mark Nevin's *Nocturne in Swing* (Schroeder and Gunther) and Bethel Melvin's *Mood Moderne*, (Belwin) both third year. . . . The Comic Piece of the year is surely David Glover's *Old MacDonald Had a Car* (Schroeder and Gunther), a hilarious bit of guffawish humor, with which third year boys will torture their parents! SOME BIG-NOTE PIECES Publishers have produced dozens of good first year, large note, children's pieces. Composers at last, are finding out how to write short, sim-

ple material with substance. In fact, there are so many excellent items that I cannot pretend to choose the best. . . . However, it seems to me that these five shine out above the others both for musical content and imaginative appeal: Margaret Wigham's *I Wonder Where the Robins Go* (Ditson); Stanford King's *Bells of Normandy* (Presser); Mae Erb's *Little Shadow* (Presser); Elizabeth Roger's *March of the Rubber Boots* (Century) and Martha Beck's *Apple Blossom Time* (Summy)—all sensitive, beautiful, easy first year music. THE END

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TEACHER'S ROUNDTABLE

(Continued from Page 23)

another half hour in the afternoon when she comes back. But regardless of what ever may happen at that time to prevent her from doing so in part or even totally, I know that the first half hour is acquired and the daily practice has been complied with." Which is excellent, for one could never insist too much on the regularity, which in itself is indispensable to progress.

Mozart wrote a number of short pieces when he was a child prodigy, and they are a good introduction to his style and the more mature sonatas and sonatas. Mme. Margit Varro, whose authority on Mozart is well known, also brought forth the part which the study of his music plays in acquiring a proper expression, phrasing, sense of slurs and accents, etc. In fact, it is my own conviction that Mozart should go hand in hand with Bach for that purpose, and may I outline here a good way to develop musicianship in young pupils:

Take the two Mozart Sonatinas, written for duet (one piano, four hands). Have one student learn the treble part, then play the bass yourself. Have another student learn the bass, then you take the treble. Finally, put the two pupils together, when you, the teacher, can act as conductor-supervisor of the performance if necessary. Often it is not, and reports I have had point out to the stability and the assurance of

the two pupils, after each one has been trained separately.

Debussy, as always, elicited great interest. "But who can tell me why the *Clair de lune* has reached such a phenomenal and everlasting popularity?" I asked the audience. Of several answers I will quote this one: "The *Clair de lune* creates an atmosphere which is unique in its expression of quiet repose. When used in music therapy and performed in wards of patients suffering from nervous diseases it brings astonishing results."

But it should not be attempted by pupils of grade two or three, I insisted, even if parents request it. There ought to be a preparation leading up to it: the *Reverie*, the *Maid with the flaxen hair*, or the *Little Shepherd*, for instance. Likewise, no young pupil should play *Golliwogg's Cakewalk* without learning *Le petit Nègre* first; nor *La plus que lente* without the *Page d'Album*. Fractionary pedaling ought to be taken up with special exercises in tone production, and any performance of Debussy should be postponed until the necessary pianistic means are conquered and perfected.

Throughout the Conference keen interest was noticeable, and an echid must go to Joseph Creana for having arranged this event which clarified many teaching points and brought enlightenment to everyone.

THE END

WHAT CAN TECHNICAL INSTRUCTION ACHIEVE?

(Continued from Page 12)

tell your student that his tone is bad. You can't expect him to know the solution just by listening. You must be able to explain the fundamental approaches toward the goal; you must not expect your pupil to understand your aim and method through some mystical emanation. First, however, you must understand the purpose and execution of these techniques yourself. No matter what note or combination of notes you meet in your music, you should always know exactly through what physical procedure you are producing the tone and why you have chosen this specific method. But be careful not to let the details become so important that you lose your feeling for the whole."

Perhaps the precept and example for which more than any other a whole generation of students will be grateful to Mrs. Leonard is her insistence that relaxation is the keynote to enjoyment, understanding and adequate performance of piano music. Her monumental patience (not that she doesn't employ pungent phrases and clear, specific crit-

icism where they will do the most good!) and creation of pure pleasure through development of skill seems the personification of the proper approach.

"Piano playing, to be effective," she stresses, "must be subjective as well as objective. You must actually hear your music before you can bring out its qualities in performance. Think of yourself as sitting in the last row of the concert hall and listening to yourself—and you'll play more expressively."

"There are many different ways of playing the same thing," she points out. "If you are confident that your interpretation is based on sound musicianship as well as being to your liking then stick to it, as long as you are fully conversant with other interpretations and have not chosen yours just through ignorance. And be sure to grant the same privilege to your own pupils. Give your students a bit of musical history as the occasion arises. When you show, for example, how the same bass style (such as the Alberti bass) recurs in the works of different composers,

you give the student a lead that creates greater facility in reading."

Mrs. Leonard stresses technique as a means to an end, but not as an end in itself. As she explains it, a pianist's background must contain sufficient technical knowledge to render him perfectly familiar with the skill needed to perform any specific passage effectively. Such ability must be kept in the conscious foreground. When one of her own students shows need for improving the musical rendition of a specific passage, she explains the desired effect and demonstrates the method of acquiring it. Then she recommends an appropriate exercise designed to develop the needed facility, but now as an integral part of the music at hand. The actual pas-

sage is lifted out of context and its notes are substituted for those of the corresponding technical lesson. Thus the application of the different exercises becomes clear.

Drill for the sake of drill Mrs. Leonard deems abortive. Unless it's pointed in the direction of perfecting desired skills it is a waste of human time and energy. Works like Czerny and Hanon can be extremely useful if they are employed with specific techniques in mind. But used as so many teachers use them, just to keep fingers busy and as a matter of mental discipline, they are worse than useless, since their effect when thus employed is often harmful, and definitely negative from the point of view of sustaining interest.

(To be continued next month)

THE PIANO ART OF FERRUCCIO BUSONI

(Continued from Page 13)

aloging and verbal analysis. He had what seems an infinite capacity for music. Moriz Rosenthal used to tell a story illustrating this capacity. Once Busoni played for a private gathering in Berlin to which Rosenthal had been invited. Busoni, somewhat contemptuous of his pseudo-intellectual audience, played long and neglected compositions and transcriptions of Liszt, hour after hour, from memory. What amazed Rosenthal was that he knew Busoni had not practiced them in many years. Despite the rivalry between them, Rosenthal was filled with admiration. As they walked home from the concert that evening, Busoni was betrayed into a rare moment of self-gratification. "How wonderful, Moriz," he exclaimed, "to stand at the pinnacle of the art!" Rosenthal smiled wryly and replied, "Keep trying, Ferruccio, keep trying. You'll get there, too."

There are a few salient characteristics of Busoni's playing that can be put into words, however, and perhaps the greatest is the subordination of technique to music. Busoni produced music at the piano, not fleeting scales, piston-like octaves, or dazzling arpeggios. His technique does not show itself readily and amazes only after reflection. It remains a mystifying phenomenon and a tribute to his great artistry, that despite the sheer brilliance of his execution, he never distracted from the content of his program by the manner of its performance.

Still more striking is his piano diction. Busoni punctuates the music he is playing with liberal silences, accents, clear-cut phrasings and emphasis on the melodic lines of the music. He moves along the keyboard deliberately, calculating his effects, making the sounds he produced fit the patterns he had in mind.

Another characteristic of Busoni's playing is perfection of detail. He relates that once when speaking with an outstanding craftsman in the art

of stained glass, the latter remarked that only a fragment was needed to judge the greatness of a window. The same could be said for Busoni's piano art. Music is a succession of details which together shape ideas, patterns and movements. Neither the ideas nor the patterns nor the movements can be perfect unless their constituent details are first perfect. Busoni made these details perfect, according to his very high standards of perfection.

He excelled in still another aspect of the art—the use of the pedal. In a word, he pedaled with economy and sensitivity. His feet must have been just as sensitive as his fingers. His own words on the subject are interesting:

"And the pianoforte has one possession wholly peculiar to itself, an inimitable device, a photograph of the sky, a ray of moonlight—the pedal."

"The effects of the pedal are unrealized, because they have remained even to this day the drudges of the narrow-souled and senseless harmonic theory; the treatment accorded them is like trying to mould air or water into geometric forms. Beethoven, who incontestably achieved the greatest progress on and for the pianoforte, divined the mysteries of the pedal, and to him we owe the first liberties."

"The pedal is in ill repute. For this, absurd irregularities must bear the blame. Let us experiment with sensible irregularities."

At the end of his little book, "A New Aesthetic of Music," from which the foregoing quotation is taken, Busoni gives us the admonition to respect the piano despite its difficulties and disadvantages. Until his death, which occurred in 1924, Busoni maintained the same respect for his instrument with which his career had begun, and the results he achieved were in no small measure due to that respect.

THE END



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Violin Questions

By HAROLD BERKLEY

A Give-away Date

Mrs. R. S., Pennsylvania. From the date on its label, one can say that your violin is not a genuine Stainer. But no one could say who made it or what it is worth without examining it personally.

Reset the Fingerboard

Mrs. E. L., New York. When the fingerboard touches the front of the violin, it is usually necessary to have the whole neck reset. This is rather a ticklish job, and I would advise you to take or send the instrument to a reputable repairman in New York City to have it done. (2) Repeated tuning of a violin tends to pull the bridge forward. If the player does not ease the top of the bridge back every now and then, the bridge will fall. I suspect that you are not in the habit of examining your violin carefully every day or two to see that all is as it should be. (3) If a violin is used a good deal and the player has a strong grip, the fingerboard becomes worn after a while and

needs to be filed or sandpapered until it is smooth.

Advice to a Composer

Miss C. R., Ohio. Thank you very much for your interesting and informative letter. I have recommended your Concertante to many teachers and all of them have found it most useful, especially so as the pupils enjoy working on it. I am glad you have a collection of beginners' solos ready for the printer and would suggest that you send it either to the Theo. Presser Co. or to Carl Fischer.

Concerning a Broken Scroll

R. S., Alberta, Canada. A broken scroll and broken corners would depreciate the value of a really good instrument, though how much I cannot say. But are you sure the violin was a genuine Bergonzi? There are very few of them, but thousands of imitations. (2) The other violins you mention—Hoffner and Ficker—should be worth somewhere between \$150 and \$250 if in good condition.

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Organ Questions

Answered by FREDERICK PHILLIPS

Please suggest the names of some Christmas Preludes suitable for a half-hour organ recital that would be about equal in grade to a program made up of these numbers: Shepherd's Song, Guilmant; Noels Nos. 10 and 12, Daquin; Adeste Fideles, Lemare; Shepherds in the Field, Mallory; Noel Polonais, Guilmant. I do not care for too much Liturgical music, but something between light and heavy.

We believe the following would be along the lines of your needs, and most or all of them may be had from the publishers of this magazine: Sleepers Wake!, Bach; Pastoral, Rowley; Noel, Bedell; Christmas Pastoral, Pachelbel; Chorale Prelude, A Lovely Rose is Blooming, Brahms-Holler; Chorale Prelude, Once in Royal David's City, Cowell; Old Dutch Lullaby, Dickinson; Prelude on Winchester Old, Whitehead; Christmas Pastoral, Puer Natus, Matthews; Infant Jesus (Gesu Bambino) Yon; Prelude and Christmas Pastoral, Manney; Sheep May Safely Graze, Bach-Biggs.

I have been working on the Tocata from Widor's Fifth Symphony, and am puzzled by some of the markings. In the last section (after the change from D to F) in several places on the pedal staff there are symbols—one is at the beginning of the measure, which evidently holds for the entire measure—and I should like to know just what these markings mean? (2) On the last page what do the letters P R mean? Also G? If the latter means Great does it mean the hands are played on different manuals. Is one manual louder in volume, if so which? (3) In the middle of the work, where the key changes from F to D, the suggested stop or manual is R. What is this? D.P.—Md.

(1) The marks you refer to are rests, the first a quarter rest, and

the second an eighth rest. You will notice the time marking of the composition is 4/2 (4 half notes) or 16 eighth notes to the measure. The quarter rest takes 2/8, the eighth rests 1/8, the eighth note C 1/8, the two half note F's 4/8 each and the final half rests 4/8, making a total of 16/8 to complete the measure. (2) In French organs the Swell Organ is known as "Recit" and the Choir Organ as "positif". The P R to which you refer, therefore, would be the Swell and Choir manuals coupled. The G is the "Grande" or Great organ manual, and where only G is mentioned it would mean that both hands are played on the Great. The loudness of any manual of course depends on the stops which are drawn for that particular manual. Normally, the Great would carry the most volume, the Swell next and the Choir the softer effects, but all this may be changed of course by the stops being used on the respective manuals. (3) As suggested in answer No. 2, the R stands for "Recit", the French equivalent of our Swell organ, and both hands should play on the Swell here.

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Junior Etude

Edited by Elizabeth A. Gest

Mr. Handel's Clock Music

By Alfred I. Tooke

"I THINK I shall go to see Mr. Handel and ask him to write some special pieces for my musical clock." Mr. Charles Clay probably said that to his wife one morning over the breakfast table, for in the British Museum, in the penmanship of John Christopher Smith, Handel's copyist, is a set of compositions listed as "Ten Tunes for Clay's Musical Clock." There are six original compositions in the set and some arrangements of arias from several of Handel's operas.

"What!" you exclaim. "The great composer, Handel, composer of 'The Messiah,' writing tunes for a mechanical clock?" Ah, but Mr. Clay's clocks were no ordinary clocks. At the time of his death he was still working on an uncompleted one he had begun about twenty years before and had spent a large sum of money on it. Clay left instructions that the clock was to be destroyed to prevent further expense, but later his widow exhibited a musical clock that had been completed by a Mr. Pyke, so it seems evident that Clay's orders were not carried out.

Charles Clay went to live in London in 1720 and was official clock-maker for His Majesty's Board of Works from 1723 to 1737, a period covering many of Handel's great

One of the musical clocks for which Handel wrote special music. Standing about ten feet high, the pedestal was large enough to house a chime of bells, an organ, and, it is believed, a harpsichord. The scene above the clock-face is a painting by Amigoni representing the death of Cyrus the Great, King of Persia, (in sixth century B.C.). The sculpture at the top represents Hercules taking the world off the shoulders of Atlas, by Roubiliac. What is left of the original clock is in the Kensington Palace, London.



Drawn by Tooke

that went to the Royal Palace in Naples, the barrel worked a small pipe organ, and in the masterpiece eventually finished by Mr. Pyke, the music was advertised as being played by a variety of instruments, performing "not only together, but alternately." The instruments are believed to have been the bells, a small pipe organ, and a harpsichord, for which instruments there was ample room in the massive pedestal. The music was "properly adapted to the clock" by Gemini-ani, a great violinist, who, on a previous occasion had appeared at Court by royal command, and had asked to have Handel for his accompanist on the harpsichord as

he considered no one else capable, so the King gave permission. The magnificent case that held Clay's great clock is still in existence in the Kensington Palace, in London, but the instruments, as well as the pedestal itself, have vanished. Perhaps the instruments were too fragile and wore out, or perhaps no one kept them in repair. The clock that once controlled them has been replaced by one of more modern construction. But the music itself will live on as long as the set of pieces remain which are indexed in the Royal Music of the British Museum as "Ten Tunes for Clay's Musical Clock," by Handel.

Where Do Composers Get Ideas?

by Alice M. Brainerd

HAVE YOU ever wondered where composers find ideas for their music? Like other creative artists, such as painters, poets, writers, sculptors, they get ideas from their surroundings, or from stories, pictures or experiences; sometimes from nature itself. The things they see or hear may suggest a composition.

Beethoven was a composer who loved nature and he expressed his joy in being out of doors through one of his best loved compositions, The Pastoral Symphony (No. 6). One part of this symphony pictures a gay picnic in the woods when a storm caused the picnickers to scurry for cover.

Some excellent music has been written as incidental music to dramas. Such compositions follow

the moods of the drama and give a musical interpretation to the setting and action. Well-known examples are "Peer Gynt Suite," by Grieg (play by Ibsen) and "Midsummer Night's Dream" (play by Shakespeare).

Sometimes ideas come to composers from stories. In "The Sorcerer's Apprentice" (story by Goethe) the French composer Dukas describes in music the story of a lazy boy who used a magic word to command a broom to carry water from a brook. When he could not remember the word to make it stop carrying water and flooding everything, he broke it in two—then both pieces began carrying water! Only the timely arrival of the sorcerer himself saved the apprentice from disaster.

(To be continued)

TWO RECITALISTS

(Which type are you?)

by J. Lilian Vandevere

Oh, Jennifer Johnson played in a recital. The matter of clothes was exceedingly vital. She drove her poor mother almost to despair, by talk about shoes, about dresses and hair. When someone suggested she practice her scales, she cried "Oh, I couldn't. I'm doing my nails." Her teacher said "Accent, but not with loud thumps", but Jennifer's mind was on shiny, new pumps. The day that she played she forgot the repeat, but everyone said "You looked perfectly sweet".

Now Marilyn Maddon played in a recital. She studied her piece and considered the title. Said she, "Fairy Frolic should surely be light," and gave, with her fingers, the touch that was right. She had some new shoes, but was much more intent on using the pedal the way it was meant. She spread her new frock, but forgot it all then, remembering "retard" and "a tempo" again. And afterward, those in the audience stayed; said, "We liked Fairy Frolic!" and "HOW WELL YOU PLAYED!"

JUNIOR ETUDE CONTEST

Junior Etude will award three attractive prizes this month for the neatest and best stories or essays. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18; Class B—12 to 15; Class C—under 12.

Name of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributions will receive honorable mention.

Put your name, age and class (A, B, or C) on upper left corner of paper and your address on upper right corner.

Entries must be received at Junior Etude Office, Bryn Mawr, Pennsylvania, by September 30. Subject: Boys and Music (not over 150 words).

Results of May Puzzle (Instrumental Chain)

Prize Winners

Class A, Dorothy Jefferson (Age 17), Alabama tied with Joseph Hingtgen, (Age 16), Iowa

Class B, Marta Weinstock (Age 12), Indiana

Class C, Anne Gallagher, (Age 10), Ohio

Special Honorable Mention:

Carol Jane Carlson, Jane Henry, Doris Seeley

Honorable Mention: (in alphabetical order)

Carole Altstadt, Richard Alwood, Lena Fern Anders, Monica Fleck, Pat Fox, Joyce Gates, Edith Eloise Gyer, Rita Green, Ernest S. Haight, Audrey Henning, Brenda Israel, Richard Karcher, Elaine Keillor, Peggy Kirkman, Georgia Kreuzer, Jerry R. McRae, Susan Morrow, Stephen Pastal, Virginia Pierce, Rita Poe, Beverly Rozender, Martha Jean Sadler, Royce Scrivner, Harriet Fay Sheldon, Monica Jean Stahl, Elizabeth Schormuller, Sylvia Stroud, Ernest Triback, Reeve Tadmán, Lydia Wendling.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 5 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude:

I have subscribed to ETUDE for seven years and really enjoy it. I am a member of the band at the Maasin School of Music in the Philippines. It is fun to be a band member and I also enjoy singing in the chorus. I would like to hear from other readers.

Eula Evelyn Espina (Age 20), Philippines

Dear Junior Etude:

I play the piano, organ and accordion and have also done quite an amount of composing. I have written preludes, sonatas, etudes, etc., for piano and some miscellaneous things for organ and for string quartette. I would like to hear from others who have this same interest.

LeRoy Richmond (Age 15), Washington

Dear Junior Etude:

I play piano, accordion and trumpet, and I am interested in conducting band and orchestra. I play trumpet in High School Band. I enjoy ETUDE and would like to hear from other Junior readers.

Sue Jackie Shaw (Age 13), North Carolina

The following writers would also like to hear from Junior readers. Space does not permit printing their letters in full. Follow regular Letter Box rules when replying.

Kathryn Campbell (Age 17), Indiana, plays piano and sings. Her hobby is science; Helen Kragness (Age 12), Minnesota, plays cornet in school band, sings in choir and plays piano; Jean Bassett (Age 17), New York, loves music and the great composers; Constance Lavigne (Age 16), Massachusetts, has played violin for seven years and hopes to become a concert artist; Peter Glen (Age 13), Illinois, plays piano, hobbies are art and photography.

Vernile-Winn pupils in recital. New Orleans, La.



Dale Imgrund, Janice Rickert, Joy Nunez, Evon Swain, Veralee Jurgens, Carolyn Nastasi, Glenda Theriot, Bennie Frank Cox, Gloria Sue Cox, Betty Jeanne Mangier, Marian Clemmons, Jeanne Landry, Gayle John, Jeannine Landry, Mrs. Winn, Carol Ann Chate-lain, Sandra Cheatum, Doris Voebel,

Theodora Voebel, Lynn Joy Kandry, Nannette Schindler, Marie Louise Dubret, Nina Stackpole, Patti Mackie, Maryann Schober, Mary Truxello, Heide Murrehe, Jean Griffith, Mary Lu Stackpole, Sharon Winn, Kay Shull, Gayle Friedenburg, Suzanne Durham, Roh-nwyn Roemcke.

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A SYMPHONY OF BELLS

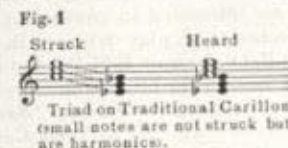
(Continued from Page 19)

monically the same as above the pitch tone, since mere octave displacement does not change harmonic structure, affords a decided advantage, since it allows the harmony to sound below the melody. That is, this position puts at least the third (the most important harmonic) below the melody where it belongs in order for the melody to sing freely, supported, rather than dominated.

This triad representing the sounding harmonics when a bell is struck may be either minor or major. The strike note is loudest. Next loudest in the triad (and loudest of all the harmonics) is the third. It is the most important partial in creating timbre, and it gives the bell tone its major or minor caliber.

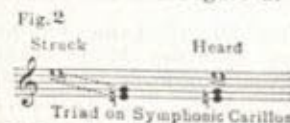
The manufacturer of the symphonic carillon has embodied in his instrument two sets of bells, which by an ingenious technique are tuned one to minor tonality, one to major, with separate keyboards for each. This is highly advantageous.

Suppose a major triad is struck on the older type of carillon which had only one tuning, the minor. The heard tones are indicated in Figure 1.



Note that sounding with the third, the E, we have G. This reinforces the G in the struck chord itself; it is in concord with the original triad. But note the subharmonic of the tonic. Sounding with the C is E-flat (since the bell is tuned minor). This subharmonic E-flat is in direct dissonance to the E-natural of the original triad. Remember that this subharmonic is very strong, the loudest partial. This clashing of tones, the tonic's subharmonic against the original triad, is what produces the so-called out-of-tuneness of chimes. It is what makes the musician uncomfortable, nay, even writhe.

But suppose the C were played not on a minor tuned bell, but on a bell that sounded with major tonality. Then the subharmonic would be E-natural, which is part of the original triad. Most of the clangor would disappear. This is exactly what occurs on a symphonic carillon. Striking C on the major keyboard, E on the minor, we have a full major triad, because the subharmonics (the determining ones) in each case are a part of the original triad and bolster the tones in it. See Figure 2.



Some may be disturbed by the production of a triad from just two notes. But this is precisely one of the

most fascinating things about the symphonic carillon. It is unnecessary to play all notes of a chord, because the harmonics provide the needed notes. Indeed, a single bell tone contains a full triad, as we have discussed. And two bell tones a third apart reinforce the full triad so that the result is extremely sonorous and pleasing to the ear. See Figure 3.



Now the fifth is still somewhat of a problem child, but the subharmonics to the fifth seem only to brighten the bell effect, not clash cacophonously. And in the case of the minor tonality fifth, the subharmonic has a definite chordal use. If the fifth of the triad is played on the minor keyboard (See Figure 3), instead of the customary major (where it would agree in tonality with the tonic), the subharmonic produces the dominant seventh. This is somewhat startling to a musician, the production of a seventh without actually striking a seventh. But it is a beautiful effect, and possible only on the symphonic carillon.

Another unusual thing possible only on the symphonic carillon is that the performer has his choice between two sets of bells, that is, two separate but complete instruments. Sometimes an artist prefers the discordant and inharmonious clashes of traditional minor bells. If so, all he need do is play in his accustomed manner entirely on the lower keyboard, and his soul will be satisfied. Those who feel that only the minor tuning is correct will find the lower keyboard comprises a complete accurately-tuned minor bell carillon. Likewise, sometimes an artist prefers solely major bells, such as tubular chimes, so popular on organs today. In this case the upper keyboard provides him with a full carillon of major bells, all of five-point tuning. In other words, the two keyboards are individual units and may be played independently, if the artist prefers the bells of his carillon to have just a single tuning. In the symphonic he has both tunings, and he may use them separately if that is his wish, or he may use them together to achieve the full clangor-free tinnient capabilities of the in-

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strument.

At first glance all this may seem a little complicated. But with practice, plus adherence to certain fixed rules, any musician can master the technique of this new instrument without difficulty. Actually, all that is necessary is to remember that for a major scale, the tonic, subdominant, and dominant are played on the major (upper) keyboard, and all other notes on the minor. A simple arrangement can be quickly made if the organist will run through a hymn and mark all tonics, fourths, and fifths with a triangular note. Triangular notes are played on the upper (major) keyboard, conventional notes on the lower. This quick arrangement is not to be recommended for regular use however. An organist always should arrange his numbers in advance, to make sure that the harmony will fall below the melody and still within the compass of the keyboard. Also, when the harmony changes from the original key, the organist must remember that what was the tonic has taken another position in the scale, and may have to be played on a different keyboard.

If a note occupies a position of minor tonality in a chord, that note is played on the minor keyboard. If the note has major tonality it is played on the major keyboard. To determine the tonality of any note, glance at the note immediately above

it in the chord. If the interval to the note above is a minor third, the original note has minor tonality. If the interval is a major third, the tonality is major. In Figure 2, the chord note immediately above E is G, which is a minor third above. Therefore, the E is of minor tonality, is written conventionally, and is played on the lower keyboard. The chord note immediately above C is E, a major third above. Therefore the C is of major tonality, is played on the upper keyboard, and is written as a triangle. (Triangular notes were chosen for the upper keyboard because the points point upward to the upper keyboard, an easy mnemonic.) The fifth of a chord is invariably played with the same tonality as the tonic, except leading to the subdominant, either from a dominant triad or dominant seventh, as discussed.

A few fixed rules simplify the application of this technique. (1) All diminished sevenths are played entirely on the minor keyboard, since the intervals are all minor thirds. (2) All augmented fifth chords are played entirely on the major keyboard, since the intervals are all major thirds. (3) All dominant sevenths (where the seventh is actually struck, instead of sounding harmonically) are played with the first and seventh on the major keyboard, the third and fifth on the minor. (4) If

(Continued on Page 58)

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WHAT THE JUNIOR MUSIC FESTIVAL CAN DO FOR YOUR STATE

(Continued from Page 15)

required to do?"

The lively round-table discussion was concluded with a short program presented by pupils of various participating studios.

While the Junior Festival has long since ceased to be a purely competitive event, still certain awards stimulate a healthy normal competition. Every entrant receives his state certificate, signed by the state president, the state junior counselor, and the state chairman. If the pupil has rated a "Superior," he also receives the blue enameled Junior Federation pin. For those of still higher rank—the "Superiors" for three consecutive years—a small cup or trophy is awarded. Cash prizes are also a part of the state's Festival plan.

The last noteworthy feature of Oregon's plan to encourage the study of music is the weekly program over the Westinghouse Radio Station KEX, the state's most powerful radio station. For over a year the "Kay West Show" has done much to popularize the Festival. Every Tuesday afternoon three Festival winners are presented as a part of the hour-long show which is a daily broadcast feature.

Kay West, charming hostess of the

show, reflects the progressive policy of KEX (long considered Portland's "Good Music" station) when she says: "We of KEX and the Kay West Show are most happy to cooperate with the members of the Federation of Music Clubs in their annual Junior Music Festival."

Oregon's Junior State Festival regularly takes place the first week in June just prior to the Portland Rose Festival. From its opening on Sunday afternoon, with musical events interspersed by auditions, up to the final Saturday night recital presentation of Festival winners and awarding of trophies, the state's junior musicians occupy the musical spotlight. As Mrs. F. R. Hunter, state president, so aptly sums it up: "After several trips about the state I am convinced that the Junior Music Festival, through its democratic processes, is the greatest of all stimuli to a community consciousness . . . It reaches into the most remote sections, shows no discrimination against any teacher or pupil, develops individual poise and disciplined cooperation, vital factors in the lives of our citizens of tomorrow."

THE END

QUESTIONS AND ANSWERS

(Continued from Page 22)

hammer that gave Cristofori the idea for the piano action, and the dulcimer may therefore be regarded as the true progenitor of the piano rather than the clavichord or harpsichord.

The zither is a shallow flat sound box with strings stretched over it. The instrument is usually laid on a table, and the player sounds the strings partly with the fingers and partly with a plectrum. Some of the lower strings are tuned in fourths so as to make it possible to play

both a melody and its accompaniment. The player's left hand serves as a damper to stop the vibration of the strings, just as the dampers stop the vibration of the piano strings. Neither the dulcimer nor the zither has a built-in damping device, so the dulcimer—especially in the case of fast music—produces a great clashing of tones. But in the case of the zither this clashing does not occur since the player can stop the vibration of the strings with his free hand.

—K.G.

A SYMPHONY OF BELLS

(Continued from Page 57)

ever in doubt, the organist should play the note on the minor keyboard, since more scale notes are of minor tonality than of major. (5) Passing tones, leading tones, and grace notes are usually played on the same keyboard as the resultant note, though this is not invariable.

The new symphonic carillon opens up hitherto unexplored realms of harmonic development. The small difficulty met by the organist in mas-

tering this instrument is easily disposed of, and the results far more than compensate for the time and effort expended. And when the organist finally hears the beautiful rounded tones, peeling forth from his church tower, when he hears this without flinching, without wishing he will agree that science has at last brought us a true symphony of bells, the most glorious and beautiful in tower music.

THE END

ILLUSTRATION CREDITS

- 11—Sedge Le Blang
- 12—Warman, von Behr
- 14—Ralph Vincent

THE PLACE OF THE NON-CONCERTIZING ARTIST IN AMERICA'S MUSIC

(Continued from Page 20)

word about pupils: It should always be remembered that children are constantly being born into this world, that at a certain age many of them will study music, and that if any certain teacher has even ONE PER CENT more to offer than most other teachers in the community, he will have the cream of the pupils, and will be financially benefited accordingly.

To organize a chorus of some sort, or a small chamber music group, aids in making one known to the public. Well do I remember some 29 years ago organizing a singing group which grew into the municipal chorus in my city, and I feel that the leadership of that chorus, which has continued down the years to the present has been of inestimable value both financially and in the matter of prestige.

After all, the young musician must take his eyes from the stars long enough to remember that he differs in no essential way from the grocer, for he has something to sell; in order to sell it he must attract attention to it, and to keep his patron (or customer) he must have merchandise a bit better than that offered by his competitor.

The young musician is also to remember that a good teacher must be a keen analyst and a practical psychologist. A keen analyst, he must be able to plumb the depths of the problem which causes the pupil to stumble, be that problem a wrong home environment, an unfavorable school atmosphere, or a failure to understand the reason for a fingering. A practical psychologist, he must be able to calculate the effect of high praise or biting blame on the mind of the student, and also on the minds of the parents, the payers of the tuition.

He is to remember, as he grows in years, that there was a time when much that now is clear to him was a puzzle, and that the young lives with which he is working are experiencing the same puzzlement that once seemed to him to be beyond fathoming. He is to ripen in experience, but to remain young in heart, so that he can sympathize with his pupils alike in their family problems, their love affairs, and their fingering difficulties. He is to remember that he, too, once disliked to practice scales and that it was only because some older and wiser person showed him the value of them that he did finally practice them.

All these things done, Young America may justly expect a career as a performing artist or an authoritative teacher, and he may richly and deservedly enter into the joys of the Lord of all music.

THE END

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MUST YOU SING?

(Continued from Page 17)

however, the student after years of vocal study is unable to read music, even the melody line.

At the time of first consulting a voice teacher, the average student has already formulated in his mind an outline for a career. Frequently he says, "I want to study for opera." His friends have told him he sings like Tibbett or Caruso, or, in the case of a girl, like Pons or Flagstad or some other prominent star. If, after consultation which should include an audition, the student is satisfied that he has found the right teacher, he should place himself unreservedly in his hands. If the teacher is a member in good standing of one or more of the fine associations of voice teachers he will conform to the Code of Ethics of his association and make no rash promises, neither will he demand unreasonable financial arrangements or percentages of future earnings. He will expect complete trust and obedience and must have both if he is to succeed. When he has had time to diagnose the ability, aptitude and temperament of his charge he will know how to direct the studies beyond the exercise stage.

The teacher should never lose sight of the fact that the voice is used for speech as well as song. There are many eminent singers whose voices are beautiful when used in song, but in speech they are raspy and shocking to the ear. There is no excuse for this. The voice should have as lovely a quality in speech as in song.

Following a period of diligent work to perfect the voice, the student should be ready for an appearance before the public. The mistake is frequently made of appearing too soon, and this can be fatal. The career ends right then; it does not even start. This is sometimes the fault of the teacher, but more often of the student. He yields to temptation to show a group of friends how well he sings, or yields to the urging of these "friends." The adverse criticism which usually reaches his ears after such an appearance is more than he can bear. His vanity is hurt and his confidence knocked out. It is of even greater importance, that much thought be given to an audition that may lead to a professional appearance. Such auditions should never be treated lightly. The teacher should decide whether the student is ready and if the decision is affirmative, consideration should be given to a number of factors, namely:

1. What is the purpose of the audition? Is it for an appearance in a professional theatre group? Opera Company? A church? A Women's Club? Radio or TV? etc.
2. Is the audition to be held in a large auditorium or a small room?
3. Selection of the numbers to be

sung will depend on the answer to Question 1.

4. How should one dress for the occasion?

The songs must be perfectly memorized and the singer should make no excuses or apologies (since none should be necessary) and above all be punctual!

If due care is taken in all these matters and thorough preparation is made, concern need not be felt if the selection goes to someone else.

In an audition for a soloist's position in a church, the question of blend has to be considered, for one will have to sing with other members of the quartet and the choir. Frequently the finest soloists make poor quartet singers. Ensemble singing requires voices which do not stick out like "sore thumbs," but which can be blended with others in the group. That is an art in itself and there are many students who would do well to make a specialty of trio or quartet singing.

In a general audition for radio or TV in the hope of being selected for some program, it is wise to steer clear of sacred music unless any such numbers are requested. Secular music will have a much wider appeal and since the language principally used in America is English, it is better to use songs in that language. If foreign numbers are needed, the person in charge of the audition will so advise at the time the call is issued. Many singers make the mistake of appearing too "arty" at auditions, and in any case those who sing in foreign languages only too often are ignorant of what they are singing about.

When a singer possesses all the requisites for an opera career, or is in the process of acquiring them, a good deal of thought has to be given to the rôles which he should study. Too many, in fact, almost all plunge into the "leading" rôles before they know what the opera is about. This is the height of folly, except in a very few instances, as it is most unlikely that any major opera company will engage any but experienced and known singers to perform these rôles. It would be much wiser to start out with minor and secondary rôles before attempting the major ones. Some years ago a young man who sought a contract with a major opera company appeared at the annual auditions and sang a small part of the rôle of David in "Die Meistersinger." He was not engaged. The next year he appeared singing the same part with the same result and another year passed. The third attempt was more successful. He sang the same bit of David's rôle and since the singer who had previously performed this type of rôle had passed on to the Celestial Choir, a replacement was needed. He was im-

mediately signed to a contract and became the busiest singer in the company, singing all the secondary parts in his voice range and remained with the company for twelve years. Of course he knew all the leading rôles also so that he was able to step into them when emergencies arose. In those twelve years his average annual income was much higher than most of those who sang only leading rôles. He was very popular wherever he appeared and always earned the gratitude and esteem of all the other singers.

(To be continued next month)

MARKETING THE MUSIC MANUSCRIPT

(Continued from Page 21)

and responsibility of publication.

The "popular" music publisher is perhaps the most difficult of all for the young composer to reach; music manuscripts sent to such firms, and bearing the name of a sender who is unknown will probably be marked "Refused" and returned to the composer without ever having been looked at. If this seems cruel and utterly heartless, not to say shortsighted, it should be pointed out that the popular publisher, of all publishers, has been the most badly hurt by suits brought against him by composers who have professed to see a measure of the original song which they had submitted to this publisher last year (and which was rejected), having been "used" later in a different song issued by that same publisher. Marking manuscripts "Refused" has been the popular publisher's way of protecting himself.

It is neither necessary nor desirable, when submitting a music manuscript to a reliable publisher, to seek copyright protection. The manuscript remains the property of the composer until such time as he accepts the proposition made to him by the publisher; this is known as common law copyright. When a work is published it must then be officially copyrighted in Washington, D.C. since common law copyright no longer obtains; this is known as statutory copyright; the publisher attends to this when the work is published. Full information on this can be obtained by application to the Register of Copyrights, Library of Congress, Washington, D.C.

When you have decided which publisher you wish to submit to, send the manuscript itself with an explanatory letter attached. Do not write the publisher in advance and ask him if he can accept your number. Put your full name and address on the manuscript itself. Music manuscripts should never be rolled, but be placed flat in an envelope.

The matter of consideration of your manuscript will take time. Most publishers take pride in giving every manuscript a thorough examination; often a doubtful one will be laid aside for future examination. The composer should not expect an immediate decision and answer.

It is better psychology to send only one or two compositions to a publisher at one time. Flooding him with a dozen or more manuscripts in a single mailing is not to be recom-

mended. Your letter accompanying your music should be concise and to the point and devoted entirely to the composition. (Remember that you are concerned with a matter of salesmanship!) It should state that the enclosed manuscript is an original, unpublished composition or arrangement. Has the work ever been performed? Mention the circumstances. Many successful song writers have gained their start by contacting a well known artist even before submitting a manuscript to a publisher. If a widely known artist can be sufficiently interested to guarantee a number of performances on his radio or personal appearances of the following season, this will certainly be a tremendous boost in gaining a publisher's attentive ear.

Where an arrangement and not an original work is being submitted, your letter should state clearly that the work is in the Public Domain. The publisher is going to check on this anyway if he is interested in the number, but again, this evidence of a businesslike attitude creates a priori a more favorable impression. Copyright in the United States is for a term of twenty-eight years. It may be renewed and extended for an additional period of twenty-eight years, subject to certain formalities. An arranger should always ascertain in advance that the work he has in mind to adapt is in the Public Domain; he can do so by means of a letter of inquiry to the Register of Copyrights. By the same token, the composer who is using a poem not his own should likewise make sure of the status of that poem. Where a poem is not in the Public Domain, permission for its use must be obtained from both its author and publisher (if published).

The composer should by all means be sure to keep a complete duplicate copy of his manuscript for possible reference needs and as protection against loss of the original. While every reputable publisher exercises all possible care in safeguarding manuscripts while they are in his possession, it is the tacit understanding that all manuscripts are sent at the composer's risk.

Don't consider a rejected manuscript out of the running until it has been submitted to every other likely publisher.

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THE END

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PREPARATION FOR OPERA

(Continued from Page 11)

work and to sing songs and arias, think of the words and not of the breath. Once breathing has been developed to the point where it is under good control, it seems to come more easily when one does not concentrate on it! And not only should the breath be easy, it should seem easy.

The actual preparation of operatic rôles is a work that, quite literally, has no end. One can learn the words and the music in a month, but that is a very different matter from having the part so in one's blood that the resulting characterization rings true. The wise singer constantly renews his rôles, working through them again and again for new shades of meaning, new ways of enunciating the words, new accents in the dramatic line.

I never learn a new rôle quickly. I worked on *Traviata* for six years before taking it to the stage; three years were spent in studying the character, reading about her, thinking about her, and three more went into the actual preparation of the part. I studied *Tosca* for two years, *Butterfly* for three. *Butterfly*, I may say, is my special opera! Not a season goes by but what I re-study the rôle, working from the score as if I had never seen it before.

In learning new rôles, I begin by myself. At the piano, I work out my own part, word for word, note by note, always with the score before me. When I have learned melodies and phrases I begin all over again with my excellent coach. Again we work out my part, note by note, and when this goes smoothly, we place the part within the frame of its context. After this, I begin memorizing. It is never good to memorize too soon; until one is perfectly certain of every note, one risks memorizing mistakes!

I memorize a part act by act, and again, I begin work by myself. When I know Act I well enough to sing it through with my coach, I immediately start on Act II, etc. For memorizing I sing as softly as possible, and entirely without interpretative values; I simply get the notes and the words into my mind. I never begin full voice and full singing until I am sure of words, music, rhythms, accents, dynamics.

When all these very important elements are fixed in my mind, I

begin to put them into my voice. My first step in this actual singing is to think only of the voice; how the various notes, sequences, attacks, etc. sit on my voice. It is, I believe, an important step. One cannot memorize directly at the piano; one must get off by oneself with the score, repeating passages, trying to get a clear picture of how words, notes, accents fit together, working for the musical precision the conductor will later demand.

The professional singer relies, of course, upon the counsels of the stage-director, blending his own conception of his part with the director's intentions for the production as a whole. It is difficult—and not entirely beneficial—to work out a dramatic part without some guidance. Still, if it has to be done, I suggest concentrating on words and dramatic meanings (rather than on singing alone), and making sure never to sing a single word without understanding its full meaning. It is the sense of the passage that governs the stage work of a part.

And, finally, one takes the part to the stage, where all the details of study become fused into one coördinated whole. And it is precisely this coördination which shows how well you have prepared! Even small insecurities (of vocal mechanics, of words, of accents, of gestures) should be rooted out before you go to the stage, so that you may concentrate on *being the character*. And you must remain in character every moment that the audience sees you. A sure mark of the inexperienced singer is the odd trick of playing in character at moments of activity, and then becoming himself again when he has nothing to do. On stage, you build your part during your idle moments as much as during your busy ones. Keep in character; when your colleague sings, look at him with the responsiveness his words demand. Let your expression show that you are taking part. And avoid bad habits and mannerisms. Cultivate repose, without, of course, losing responsiveness. Make sure at home that you can manage your costumes; rehearse privately in them before a mirror. It is the art of making sure—of every least step of your work—that is the soundest preparation for opera.

THE END

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THE WORLD OF MUSIC

(Continued from Page 10)

State Radio, The Royal Opera, The Royal Chapel Orchestra, the Danish Students' Choir, Aksel Schiotz, Else Brems, Hermann D. Koppell, Emil Telmányi and others.

Sidney Homer, composer, and husband of the late Louise Homer, noted operatic contralto, died suddenly at Winter Park, Florida on July 10 at the age of 88. Mr. Homer with his wife retired in 1940 to their Florida home where they both became actively interested in assisting students at nearby Rollins College. Mrs. Homer died in 1947. Mr. Homer was internationally known as a composer especially of songs, some of which such as *A Banjo Song*, *Re-*

quiem, *Sing To Me*, and *Sheeps and Lambs*, attained immense popularity.

Titta Ruffo, internationally known baritone who was a member of the Metropolitan Opera Company from 1921-29, died at Florence, Italy on July 6, aged 76. He had a distinguished career which began in Rome in 1898, and continued with his debut in America.

David W. Kimball, president of the W. W. Kimball Company, Chicago piano manufacturers, died at Winnetka, Illinois, June 8. He was 51 years old. Mr. Kimball was a grandnephew of W. W. Kimball, founder of the company.

COMPETITIONS (For details, write to sponsor listed)

• The Bernard Ravitch Music Foundation. Second annual composition contest for a one-act opera in English. Award \$1000. Closing date March 31, 1954. Details from S. M. Blinken, Pres., Ravitch Music Foundation, Suite 604, 370 Ft. Washington Avenue, New York 33, N. Y.

• The Mannes College of Music Composition Contest for operatic works. Award of \$1000 for a full-length opera or \$600 for a one-act opera plus two public performances by Mannes College Opera Dept. Closing date May 15, 1954. Details from Fred Werle, The Mannes College of Music, 157 East 74th Street, New York 21, N. Y.

• Midland Music Foundation Composition Contest. Awards of \$2000, \$1500 and \$1000. Composition for orchestra or choral group or orchestra and chorus combined. Closing date July 1, 1954. Details from The Midland Music Foundation, State at Buttes Street, Midland, Michigan.

• Northern California Harpists' Association Composition Contest for works for solo harp or harp in conjunction with other instruments or the voice. Two awards of \$125 each. Closing date December 31, 1953. Details from Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

• Michigan State College Centennial Music Contest. Total of \$1000 prizes for best College Song and best College March. Closing date January 1, 1954. Details from Michigan State College, Centennial Music Contest, P. O. Box 552, East Lansing, Michigan.

• National Symphony Orchestra Composition Contest for United States composers. Total of \$3,300 for original compositions. Entries to be submitted between October 1, 1954, and January 1, 1955. Details from National Symphony Orchestra Association, 2002 P Street, N. W., Wash. 6, D. C.

• American Guild of Organists Organ Composition Contest. Prize of \$200 offered by The H. W. Gray Co., Inc. to the composer of the best organ composition. Closing date January 1, 1954. Details from American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

• 1953 Student Composers Radio Awards, sponsored by radio broadcasters, BMI and BMI Canada, Ltd. First prize, \$2,000. Other prizes totaling \$7,500 in all. Closing date December 31, 1953. Details from Russel Sanjek, Director SCRA Project, Fifth Floor, 580 Fifth Avenue, N. Y. C.

• United Temple Chorus: The Eighth competition for Ernest Bloch Award, \$150, for best composition for women's chorus set to text from Old Testament. Closing date October 15, 1953. Details, the United Temple Chorus, Box 18, Hewlett, New York.

• Friends of Harvey Gaul, Inc., 7th annual composition contest. Prize, \$300 for best quintette (strings and piano). Closing date December 1. Details from Friends of Harvey Gaul Contest, Mrs. David V. Murdoch, chairman, 315 Shady Avenue, Pittsburgh 6, Pa.

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