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Volume 71, Number 08 (August 1953)

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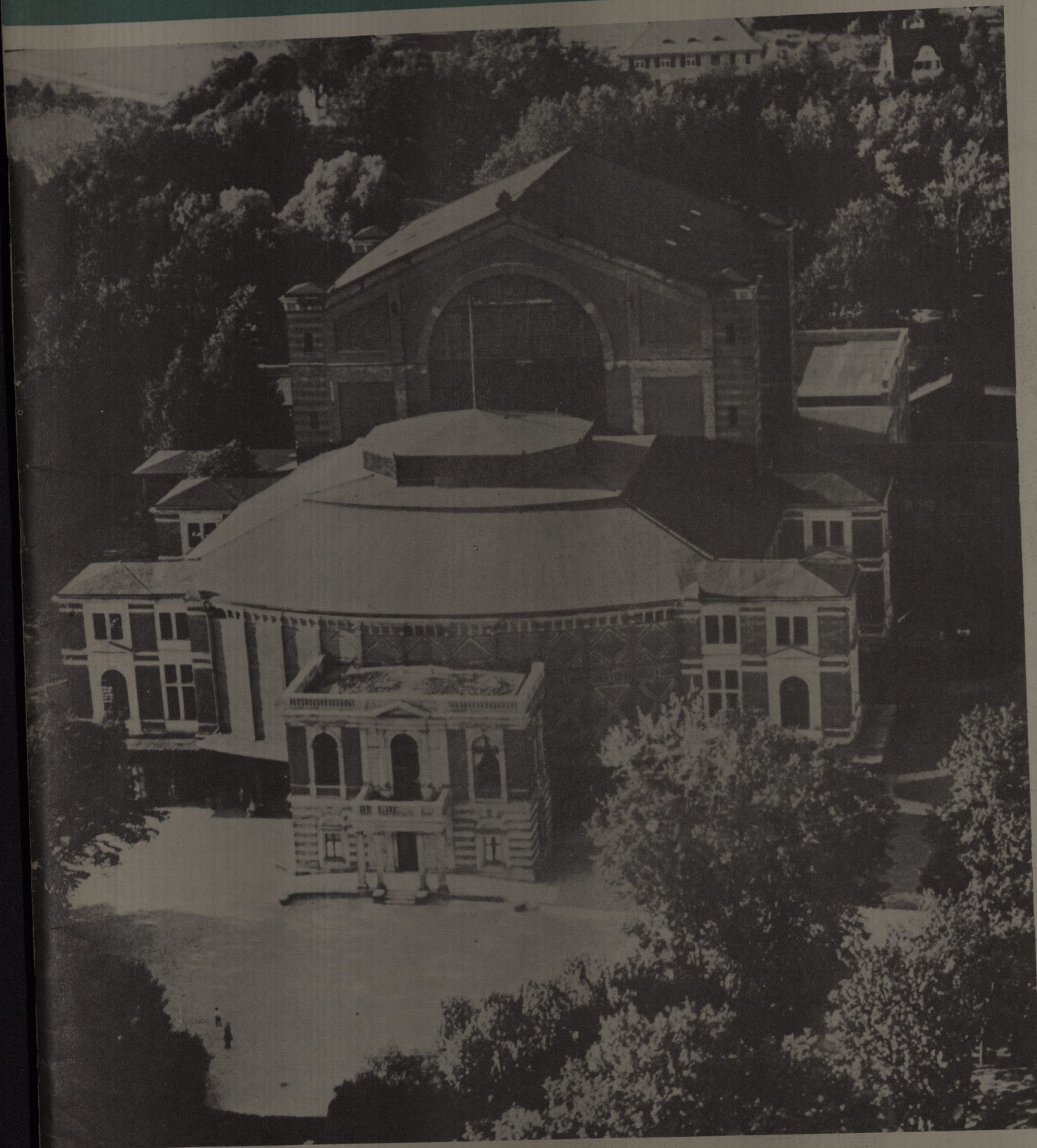
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Etude

the music magazine

AUGUST 1953
40 CENTS
\$3.50 A YEAR



IMPRESSIONS OF BAYREUTH

Astrid Varnay

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Musician

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George Gotwals

Making Friends
through Music

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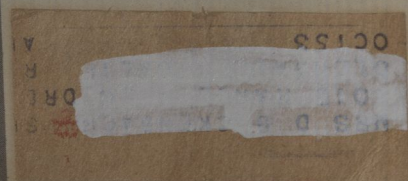
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LETTERS

TO THE EDITOR

"Pipe Organ Tone From an Electronic Organ"

Dear Sir: The first article by Dr. Paul N. Elbin, "Pipe Organ Tone From an Electronic Organ," is the first really intelligent approach on the subject I've read.

Whether in regular or extra assignments, most of us have to come across electronic organs of one make or another. Just as really intelligent registration with a pipe organ counts most in the music produced, so does intelligent use of an electronic installation mean that the best music possible can be secured from such an instrument.

May I urge you to have more articles from Dr. Elbin in future issues of ETUDE. There is a great need for this helpful kind of writing, as most of us want to produce the best music we can from our instruments, whether they be pipe organs or electronics—or both. Dr. Elbin has an open mind to the subject and a most enjoyable way of expressing himself. Please give us more of the same.

Claude A. Higgins
Reading, Mass.

Old ETUDES for Sight Reading

Dear Sir: One of my best ways of encouraging sight reading has been that of circulating old copies of ETUDE among my students.

This plan really serves several excellent purposes. In the first place, ETUDE contains so much graded material that there is something for pupils of all grades. The more advanced will get extra benefit from this if they will read *everything*, even the first grade pieces. I do it myself as soon as the mailman brings my new ETUDE. If for no other reason, it is interesting to see what is being written for the early grades. Up to and including grade 3½-4 I demand of myself not only to play the correct notes and time, but to observe all details of expression and to sing the text, if any. I readily admit that this was not accomplished overnight, but every step of the way is a thrill, very much like traveling and seeing new faces. I

can now sight read music of still higher grades, and this ability to entertain myself and others at any time is the last gift with which I would part.

The problem of securing old ETUDES can generally be solved in most places. Many homes have a "stack" of ETUDES. Through a little polite inquiry I find out these hidden treasures. From one home I bought twenty-four copies. It helps out everybody and gets ETUDE into many more homes.

Often a student, in addition to the sight reading, finds a composition he or she would like to study. That also makes me happy because it again proves the value of the plan.

I never get angry if these old ETUDES get torn occasionally. I get into many of my pupil's homes and like to see two things well-worn, the Family Bible and ETUDE.

Waldo B. Nielsen
Eugene, Oregon

Editorials

Dear Sir: The editorial in the January Etude of this year, "Just Supposin'," was a very good one. I don't know how many people I called on the telephone to tell them not to miss reading it. There was also another excellent one last year called, I believe, "The Lost Music of Yesterday." (January, 1952.)

"Just Supposin'" certainly was a frightening idea. What *would* we do without music in our lives!

This past April I was 84 and I can't imagine my life without music. I wonder if having and reading ETUDE hasn't helped. I know I can't get along without it. I have a musical friend who gives it to me each year. I have had it almost continually since the 1880's. Lots of numbers are missing now because they were loaned and never returned. But I still have a number of years intact.

I am still having a few pupils and I guess that helps to keep up the interest too. I can't quit; only a week or two ago a young man

(Continued on Page 3)

ETUDE—AUGUST 1953

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Elizabeth A. Gest Guy Maier Alexander McCurdy Nicolas Slonimsky

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Letters to the Editor

(Continued from Page 1)

came to start piano lessons. After we are through with the lesson we play clarinet and piano duets. He calls that a lesson too, for I do correct his playing.

One day a mother of three children (two boys and a girl), called on me to give the girl lessons which I did. She was eager to learn and after two or three lessons she stopped short one time and said, "You know what?" I replied, "No, what do you mean?" She then told me she went home from the first lesson and gave it to the boys as I had done with her. I mean to tell you, I was in a dither, for supposing she did not do it right. Finally I told them they must come over and play for me and let me see and hear them play and pass judgment on their progress.

Believe it or not, the oldest boy was right up with her, and then last summer he came to me for regular lessons. The brother and sister then alternately coached the younger boy and now, since last September, I have the three.

The mother insists on regular practice and it is marvelous the way she does it. The children rise fairly early and immediately one goes to the piano, one eats breakfast, and the third child gets ready for school. Alternately they each do a half hour of practicing and then get off to school on time.

Sometimes I wonder why I do it at all, but when they come to me I feel I should. Guess it keeps off old age.

Mrs. T. J. Walters
Cody, Wyoming

Dear Sir: The June ETUDE is wonderful. I had two pupils play "Grillen" (Whims) in my closing recital. It was a contest number.

The article in the June ETUDE, "The Pupil's Interest in Piano Study," by Bernard Kirshbaum is worth a year's subscription to ETUDE. He has the "Right Idea" about teaching.

Mrs. W. G. Spencer
Charlotte Court House, Va.

THE COMPOSER OF THE MONTH

BENJAMIN GODARD, whose *Berceuse* from the opera "Jocelyn" is known to violin, piano and organ students the world over, is the composer of the month for August. This distinguished French composer was born at Paris August 18, 1849 and died at Cannes, January 10, 1895. He first studied violin with Richard Hammer and appeared in public at the age of nine. He then enrolled at the Paris Conservatoire where he studied with Reber (composition) and the great Henri Vieuxtemps (violin). Later he twice visited Germany with Vieuxtemps. His first published work, a violin-sonata, appeared in 1865. A series of chamber compositions (violin-sonatas, a trio, and string quartets) then appeared which were of such excellence as to receive the *Prix Chartier* from the Institut de France "for merit in the department of chamber-music." His first stage work, a one-act opera, "Les Bijoux de Jeannette," was produced in Paris in 1878. This was followed by a number of 4-act operas, one of these being "Jocelyn," produced in Brussels in 1888 and containing the famous *Berceuse*, previously mentioned. Perhaps the most successful of Godard's stage works was the 3-act opera "La Vivandiere," which was produced at the Opéra Comique in 1895, eleven weeks after his death. The last two acts of this opera were orchestrated by Paul Vidal. Among his orchestral works are *Le Tasse* (Tasso) a dramatic symphony with soli and chorus which won the city of Paris prize in 1878. His works also include violin pieces, piano works, and more than 100 songs.

Godard's second Valse, Op. 56 is included in this month's music section on Page 28.



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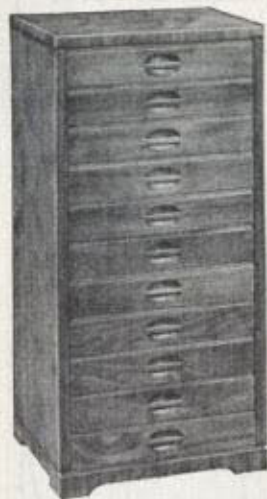
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Musical Oddities

By NICOLAS SLONIMSKY

SCHUBERT'S Unfinished Symphony is not the only one of its kind. There is another unfinished symphony, which at one time was ranked with Schubert's immortal masterpiece. It was the work by the now forgotten German composer Norbert Burgmüller. There are some remarkable parallels between Burgmüller and Schubert. Both the Schubert Unfinished Symphony and the one by Burgmüller were written when their composers were twenty-six years of age. Schubert lived another five years after the completion of the two movements and sketching nine bars for the Scherzo. There is no explanation for Schubert's failure to write the remaining two movements. As to Burgmüller, he died during the composition of the work, in 1836. By another remarkable coincidence, the key signature—two sharps—and the titles of the two movements—Allegro moderato and Andante—were the same in both unfinished symphonies. Burgmüller could not have known Schubert's Unfinished Symphony, which was not discovered until many years later. Again like Schubert, Burgmüller sketched out the Scherzo. It was orchestrated after Burgmüller's death by Schumann who had great admiration for the young man's genius.

Burgmüller's Unfinished Symphony was his second. This symphony, and the first, were published posthumously, and had numerous performances. Music critics often used the inscription on Schubert's tomb—Music Has Buried Here A Rich Treasure And Still Richer Hopes—in writing about Burgmüller.

Then, by the inscrutable power of musical fate, the unfinished symphony of Burgmüller sank into oblivion, while the Schubert work rose to the zenith. This rise took several years. A New York chronicler noted in 1870: "The Unfinished Symphony by Schubert may gain on further acquaintance. There is a pretty melody for the celli." The "pretty melody" has

since become one of the most celebrated symphonic themes.

When Boston's Symphony Hall was opened on September 15, 1900, to replace the old Music Hall, there was great jubilation. City notables expressed their pride in this cultural landmark. But there were also dissenting voices. The Boston Herald wrote: "Musical Boston has lost its real music hall forever, and Symphony Hall is its la-di-da substitute. But why not Nocturne Hall or Kapellmeister Hall, or Sostenuto Hall, or, in fact, why not Oratorio Hall? These titles are no sillier than Symphony Hall."

The seats for the first season of the Boston Symphony Orchestra, in the new Symphony Hall, were sold at an auction. The very first season ticket was sold to an unknown music lover for \$230. Mrs. Isabella Stewart Gardner, the well-known patroness of art, paid \$1144 for the most desirable pair of seats, 15 and 16 in row A.

Second balcony seats for the Friday afternoon concerts, which were then called public rehearsals, sold at twenty-five cents. An enterprising reporter interviewed a typical "symphony rehearsal girl." He wrote: "She often denies herself the ordinary comforts of life for the sake of saving the quarter a week necessary for the purchase of her Symphony ticket, and she thinks that it is no sacrifice at all: is not music the greatest thing in the world?"

A LITTLE PROPHECY is a dangerous thing. The Musical Courier published the following statement in 1883: "In the future, the names of Chadwick, Paine, Foote, Gleason, Buck, Floersheim and Klein will be the classics of America." Most musicians will recognize three names, possibly four. No one, except professional historians, will be able to identify the others.

Sibyl Sanderson, the blue-eyed American soprano, was the brightest star on the operatic firmament in Paris in the 1890's. Massenet wrote "Thaïs" for her, and in his memoirs he paid enthusiastic tribute to her talent and her beauty. Her voice had an extraordinary range—she could reach the high G. The Parisians called it her Tour Eiffel Note.

There was a composer of note Who borrowed each tune that he wrote.

And it was with pleasure That in the last measure He signed with a flourish: unquote.

Trained Seals have been taught to play tunes on a set of mouth harmonicas. Horses and dogs have been forced to beat out syncopated rhythms. Other animals have been similarly trained. The strangest story of all musical performances by animals is told in a seventeenth-century Chinese chronicle. A village entertainer enclosed twelve frogs in twelve wooden boxes, partly uncovered. He would strike one of the frogs, and the frog would croak loudly. By varying the sizes of the frogs, he obtained a series of notes in the Chinese pentatonic scale. He even managed to play chords by striking several frogs at once. If the chronicle is to be believed, the popular Chinese tunes that he played with his frog ensemble were clearly recognizable to the villagers.

A Good Question to confound the experts: Who composed Symphony Number Zero? The answer is: Bruckner. He applied this classification to an early symphony in D minor which he wrote in 1864, and for which, in his later years, he professed great contempt. There was a still earlier Bruckner symphony, left without a number. So Bruckner wrote not nine symphonies as the dictionaries say, but eleven.

In the eyes of European observers, America has always been a land of musical eccentricities. The Paris journal "Le Ménestrel" of April 29, 1900, reported a fantastic story of the burial of Miss Mary Tata, a pianist from Connorsville, state not indicated. She was in the last stage of tuberculosis, and her dying wish was to be buried in her grand piano. The family respected her wish. The strings were taken out of the piano,

and it served as a coffin in the grave itself. "Le Ménestrel" adds, significantly: "This young woman was devoted, body and soul, to her piano."

PHILIP HALE, the musical sage of Boston, was a man of trenchant wit, and his skepticism regarding some affectations of performers was complete and unmitigated. He wrote in the Boston Journal of November 21, 1900: "They say that certain golfers, renowned for their perfect form, gain this form by assiduous practice before a looking-glass. Might it not be well for some of our younger pianists to do likewise? A player, even in the most impassioned moments, should not use his hands and head as though he were trying to pick up pennies off a red-hot stove."

It was Philip Hale who penned this brief review of a song recital: "The singer presented several groups of songs. Some valuable time was consumed."

Hale nurtured a morbid dislike for the music of Brahms, which was as popular in Boston at the turn of the century as it is now. He referred to Boston as Brahms-town or Brahms Settlement. In the Boston Journal of December 2, 1900, he wrote: "I shall never forget January 28, 1884, for on that night in Berlin I heard Johannes Brahms play his own D Minor Piano Concerto. He played it with evident enjoyment, and each of his fingers was apparently, or audibly, about four inches broad. The admired composer played badly, in fact like a pig. And for the last ten years in Boston, whenever I have been bored at a concert, I have said to myself: Cheer up, old man; you once were obliged to hear Johannes Brahms play his D Minor Concerto."

In reviewing a Boston performance of Brahms' Sonata for clarinet and piano, Philip Hale wrote: "The second and third movements are more tolerable than the others."

When the lighted red signs were placed in Symphony Hall by order of the Fire Department, Philip Hale quipped: "They should be marked Exit in Case of Brahms, rather than Exit in Case of Fire."

A publisher asked Eugène d'Albert for his opinion about a music manuscript. D'Albert replied: "The ink and paper are excellent."

THE END

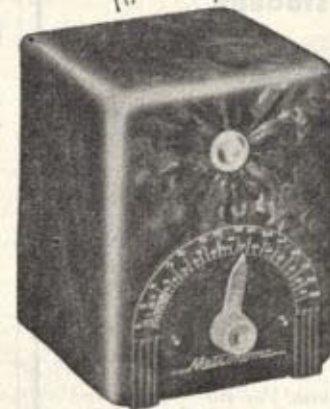


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Music Lover's

BOOKSHELF

By DALE ANDERSON

Benjamin Britten

A commentary on his works from a group of specialists, edited by Donald Mitchell and Hans Keller.

The editors of this 410-page volume of commentary on the most discussed, most prolific and most industrious of English-born contemporary composers, have rendered Benjamin Britten a valuable service and provided the musical public with one of the most comprehensive books of its type in musical literature. There are no less than fifteen contributors, each one a musicological expert.

Britten's music is at times far more accessible to the average listener than is generally believed. Many musically sophisticated amateurs often find it irresistible. On the other hand he has furnished the *avant garde* with serious works that have been very provocative.

Born at Lowestoft in Suffolk, in 1913, the son of a musical mother, active in the music life of the community, he developed precocity to a remarkable degree. At sixteen he won a scholarship at the Royal College of Music where he studied under John Ireland and Arthur Benjamin. He wanted to go abroad to study with Alban Berg in Vienna, but was prevented by academic prejudice "to the fury of Frank Bridge." Owing to economic conditions in Europe he went to America where he remained for over two and a half years mostly in the environs of New York. Returning to England he commenced to produce works with an incredible rapidity.

Appended to the new work is an extensive bibliography, an index of Britten's compositions, a chronological list of his works and a discography (list of available records.)

Philosophical Library \$7.50

An Objective Psychology of Music
by Robert William Lundin

The subject of psychology in relation to music, is a difficult one for any student who is not advanced in the arts of music and in the science of psychology. Dr. Lundin, Assistant Professor of Psychology at Hamilton College,

has approached the subject with a zeal and energy which are highly commendable. The book is splendidly documented and his bibliography has covered some 260 volumes previously published.

He begins with the customary exposition upon the acoustics of the origin, quality and quantity of sound. Then he proceeds to an appraisal of the physio-psychological reactions of the individual to music. His comments upon current psychological tests in music should be very helpful to those interested in the subject. He concludes with chapters upon Musical Performance (voice, piano, violin, etc.); Music in Industry and the Therapeutic Uses of Music.

The Roland Press Company \$4.50

Music in Mexico

a Historical Survey by Robert Stevenson

Our colorful sister republic to the south is known as a land of many mines, El Dorados which have been celebrated in history and fiction. One great mine that has never been fully explored until recently is the mine of Mexican folk music. Many people do not yet know that our musical beginnings in America started in Mexico when Father Pedro de Gante established a conservatory in Texcoco, early in the 16th century. De Gante joined the forces of Cortes (although not himself a Spaniard). He was born in Ghent (Flanders) about 1480 and lived to be ninety years old. He was the personal chaplain of Charles V. He organized a choir of Mexican Indians which was said to be on a par with the best European choirs.

Prior to the arrival of Cortes there existed in Mexico very interesting and significant aboriginal native music which was described with most commendable accuracy by the musically educated Catholic clergy of the era.

Mr. Stevenson continues with the history of music in Mexico from its romantic beginnings to its splendid present. The work reveals exhaustive research and is destined to become a standard work upon the subject.

Thomas Y. Crowell Co. \$5.00.

Twentieth Century Music

by David Ewen

The publishers of this new book, nearly five hundred pages long, represent it as "a guide to approximately 1000 musical compositions in all the major forms since 1900." These, together with biographies and critical evaluations of leading techniques, trends, schools and movements of contemporary music, make up a very imposing volume. The work is very comprehensive and valuable as a reference for that reason. The author has made every effort to be fair in his appraisals, but all criticism is necessarily a matter of individual taste, judgment and personal opinion in estimating the importance for the survival of any art work. Time after all, is the only decisive factor in making the ultimate decision.

More than one hundred composers who have produced nearly six hundred major compositions since 1900 are represented. Some of these composers listed hereafter were born in the sixties, seventies and eighties of the nineteenth century. Their lives straddled the two centuries and in some instances their better known works appeared before 1900. Among these composers are Bartók, Bax, Alban Berg, Bloch, Busoni, Carpenter, Casella, Debussy, Delius, Dohnanyi, Elgar, Enesco, de Falla, Foote, Gilbert, Glazunov, d'Indy, Ives, Janáček, Kodály, Liadov, Loeffler, Mahler, Malipiero, D. G. Mason, Medtner, Miaskovsky, Montemezzi, Pienne, Pizzetti, Puccini, Rachmaninoff, Ravel, Reger, Respighi, Roussel, Sibelius, R. Strauss, Schmitt, Schoenberg, Scriabin, Stravinsky, Szymanowski, Deems Taylor, Toch, Turina, Vaughan Williams, Webern, Wolf-Ferrari (the composers in italics are deceased).

This means that fifty of the one hundred composers represent the period from 1850 to 1950. Many people feel that modern contemporary music does not represent a very significant advance in this century. Rachmaninoff felt much the same about it. He once told the writer that in his opinion the magnificent D Major Concerto of MacDowell represented to serious, sound musicians, the most important work written by an American. Since MacDowell, who was born in 1861 and died in 1908, wrote nothing important in the 20th century, he could not be admitted to Mr. Ewen's book.

The Complete Book of 20th Century Music will be found a valuable addition to any library. Prentice Hall, Inc. \$7.50

Carl Nielsen—Symphonist

by Robert Simpson

Denmark, without her colonies is about one third the size of New York State. It is one of the most self-sufficient nations in the world, so busy and so content with its own affairs that it has never carried on an extensive publicity campaign exploiting its numerous achievements. Ask any musician "Who is the greatest Danish composer?" and the answer is likely to be "Niels Gade." But when we consider the far more extensive works of Carl Nielsen those who do not know his works will be amazed. His handling of his materials is bold and distinctive without indulging in ultra-modern experiments. He shows a familiarity with the tendencies of his international contemporaries but imitates none. There is a wholesome, healthy quality to his compositions that is refreshing. His six symphonies are significant and should be heard more frequently.

Carl August Nielsen was born on June 9, 1865 at Norre-Lyndelse about ten miles from the birthplace of Hans Christian Andersen. His father was a house painter and village musician. With the help of Niels Gade he was admitted to the Conservatory at Copenhagen as a non-paying pupil. In 1891 he married the famous Danish sculptress Anna Marie Brodersen. His life was in every respect exemplary and he was profoundly revered by his fellow citizens. When he died Oct. 3, 1931 thousands attended his funeral.

Your reviewer heard his first Nielsen symphony in the Tivoli gardens in Copenhagen in 1927 and has never missed an opportunity since to hear his works. Mr. Simpson's excellent appraisal of Nielsen's compositions contains a list of H.M.V. and other records available in Great Britain some of which must be obtainable in America.

The Macmillan Company \$4.50

The Story of Jerome Kern

by David Ewen

The mystery of a great melody is still a profound enigma. It may come from the mind and soul of a peasant as in the case of *Believe Me if All Those Endearing Young Charms* or the hundreds of anonymous folk songs that have refused to die through the centuries. It may come from the mind of a great master like Handel (*Largo*); Bach (*Air for the G String*); Mozart (*Voi che Sepate*); Haydn (*With*)

(Continued on Page 8)

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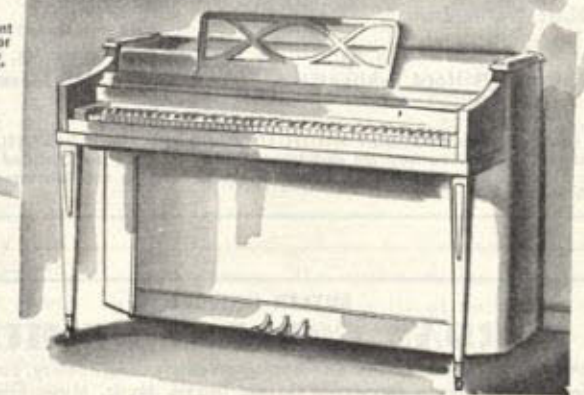
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LARGE COUNTER DISPLAYS

Music Lover's Bookshelf

(Continued from Page 7)

Verdure Clad); Beethoven (*The Moonlight Sonata*); Schubert (*Ave Maria*); Schumann (*Im wunderschönen Monat Mai*); Brahms (*Sapphic Ode*); Wagner (*Oh, Thou my Beautiful Morning Star*); and thousands of others.

No book or no teacher can explain to anyone how to write a great melody. Some very successful melodies seem to break all rules. (n.b. *Depuis le Jour* from Charpentier's "Louise"). Melodies like poetry are soul born. They come from the infinite and blessed is he who receives them for mankind. Those who have these inspirations may if they have the technic, work their melodies into compositions in larger form (as did Kern in his symphonic poem "Scenario") and give them permanence. Those who do not have beautiful melodies write something else which has less hope for endurance.

Jerome Kern was a man of many melodies, fifty of which were pronounced "hits." Some of them spread through the world with the speed of light. But, would they last through the years? The answer is that, like the tunes of Victor Herbert, they have and are continually heard on radio and television programs.

Mr. Kern is said to have made millions through his genius. His hobby was collecting old books and manuscripts. His great collection sold for \$1,729,000. Perhaps his most noted achievement was "Show Boat" a new and distinctly different type of musical entertainment based upon Edna Ferber's novel of the same name. The idea of making a work of this type, a kind of American opera comique, which had serious natural dramatic values, was his own. His brilliant librettist Oscar Hammerstein II (who after Kern's death followed up the pattern with several other works, which have had tremendous success with music written by Richard Rodgers) opposed the idea at first as did Florenz Ziegfeld, the producer. Even on the night of the opening, both men anticipated failure and were dumfounded when Kern's idea proved an unprecedented success. "Show Boat" opened in New York in 1927 and remained in New York for 572 performances. According to Mr. Ewen it played to an average gross business at the incredible rate of \$50,000 per performance. This

would mean that if the Ziegfeld Theatre had a seating capacity of 5,000, it would have to sell out every night at ten dollars a seat. This is preposterous.
Henry Holt and Co. \$2.50

Hymns and Human Life by Erik Routley

Dr. Routley has written a delightful and fascinating book about hymns and their relation to you and me. One moment profound, another moment merry, but always well balanced, this more than three hundred page book about hymns and hymn writers is very exceptional. There are no notation examples in the book, but clergymen and choral leaders will find it invaluable.

Philosophical Library \$6.00

The Language of Music by Klaus Liepmann

This unusual compendium of musical knowledge by the German-born Director of Music of the Massachusetts Institute of Technology, will prove a most valuable addition to any musician's library. Finely conceived and excellently executed, it is difficult to appraise a book of this type in a short review without doing it an injustice.

Primarily the work is designed for the adult music lover, who "whether attending concerts, or listening to broadcasts and recordings, desires a better understanding of what he hears." Thus in 356 pages he covers the whole range of the background of musical art in admirable fashion. The author puts down numberless things which will make the music lover secure in his knowledge.

However in all books of this type one must have a basic knowledge of notation and the keys major and minor usually acquired through the study of an instrument step by step (*stufenweise*) to comprehend such a book with musical comfort.

Nevertheless there are few books your reviewer has seen which comprehend as this does the essentials of musical structure as we know it today. It would make an excellent college text.

If the neophyte could have a musical *amicus curiae* (an interested friend of the court) to read the book with him and discuss the various chapters, it would be very helpful.

The Ronald Press Co. \$5.00



Astrid Varnay



Astrid Varnay and Bernd Aldenhoff in "Siegfried"



Miss Varnay and Sigurd Bjorling in "Die Walküre"

What is it like to sing in opera at the great Wagner Festspielhaus? An American singer tells something of the Wagner tradition in her

Impressions of Bayreuth

From an Interview with Astrid Varnay

Secured by Rose Heylbut

(Astrid Varnay, who is the only American ever to sing *Bruennhilde* and *Isolde* at the Bayreuth Festspielhaus and who returned there in 1953 for the third consecutive year as leading soprano, singing eleven performances within the month's Festival, offers impressions of Bayreuth methods which will open new vistas to American students of opera.—Ed. note.)

MY FIRST impression of Bayreuth is its beautiful orderliness. The charming town always looks as if it had just been freshly polished. Its inhabitants own fewer possessions than we do, but they take better care of them in a self-imposed discipline that shows itself in the Festspielhaus. The theatre is a prized possession of all; no one would dream of dropping papers there, or in any way treating it with less than appreciative respect.

This same orderliness extends to the appreciation of music. Bayreuth audiences do not come to pass time or "take in a show." They participate in music. Young and old, professionals and artisans, all prepare themselves for their share in the event by studying text and motifs, by reading about Wagner; most of all by discussing the music-dramas in their homes as part of family life. This is important. The children grow up to regard music as an integral part of good living, as necessary as food and air. They know nothing of the "highbrow handicap," the feeling that music is "sissified," or part of alien culture. It is part of home. This approach benefits music as well as the people. It is the animating influence of the Festspielhaus.

The historic theatre is under the direc-

tion of Wieland and Wolfgang Wagner, whose object is to mount performances of their grandfather's works which shall be as perfect as possible and as close as possible to Wagner's intentions. Their inherited responsibilities are bulwarked by long years of arduous preparation, so that Wagner's intentions may be faithfully served. They encourage their performers to work in the same spirit. Richard Wagner is still the head of Bayreuth!

In most opera companies, the American singer's preparation consists in mastering his part and then expecting conductor and stage-director to tell him what to do and when to do it. At Bayreuth, the first step is for the brothers Wagner to meet with the cast and staffs for an intensive discussion of each work. Everyone gives his opinion (on meanings, methods, ways of acting), and differences are talked out until a logical and mutually satisfactory conclusion is reached. The performers are of varied ages, nationalities, experience. As each contributes to the building of the performance, we get to know each others' minds. More important, we get to know Wagner.

At Bayreuth, there is no thought of quick success, the quick dollar. Artists are valued for the integrity of their work; they need not display mink-coat glamour. Their appeal is to heart and mind rather than to sensationalism. And they learn to put their work above their ego.

Bayreuth has no drill system. We are made to feel like sharers in a family event rather than employees. The season's schedule of performances and rehearsals is set in advance; we know what we have to do, and when, and we are expected to be absolutely ready, in music, lines, and vocal surety so that there is no unnecessary rehearsing; our ultimate task is to sing and to interpret Wagner. There are some room re- (Continued on Page 62)

THE COVER FOR THIS MONTH

ETUDE's cover shows an impressive view of the Wagner Festspielhaus at Bayreuth.



The Bright Lantern

New Methods for Piano Teachers

*The story of teaching procedures as developed at
Teachers College, Columbia University*

By Martha Neumark

NOT LONG AGO we had a visitor at our weekly Piano Party—a very pretty and talented young miss of ten; a good student, an excellent dancer, with a flair for popularity. Since she had—on and off—been taking piano lessons for several years, and since the other girls present performed little pieces for the rest of us, she decided that she wouldn't mind playing something too. "But I don't know anything without music," she said. So we rummaged about in our practically inexhaustible supply and found something fairly simple that she thought she'd like to try. All went well enough till some chromaticisms appeared—and then she was stymied and, so to speak, gave up the ghost.

But why? Why could this bright child of obviously good memory not play even a simple little chorded piece without music before her? And why, when she did have music, did a simple sharp or two stump her so completely? Yet just one week later, after I had explained a few prime facts of musical life to her, she had no difficulty at all when she sat down at the

piano and played a couple of tunes by ear with quite adequate chording. And after several further weeks chromatic alterations in notation held no terrors. Again—why? Certainly no magical powers of my own were involved. But perhaps it was magic of a sort: the magic of the new methods of piano teaching that have so recently been evolved by a group of gifted and altruistic pedagogues, whose fine fervor for spreading the light is already, though still sporadically, bearing the highest order of musical fruit.

Theories and theorists abound; the pitter patter of little minds is heard throughout the land. Neither the fact that the word NEW appears in large letters nor the presence of the publisher's blurb acclaiming a current publication as superlative in any way give it validity. A fresh approach implies much more than an advertising slogan; an authoritative *modus operandi* necessitates an academically informed and pliable background.

Last summer Bertrand Russell, who manages to make the headlines in a pithy manner that has a tendency to obscure his

philosophic competence in the eyes of the casual beholder, made this cogent observation: "A human mind is like a lantern on a dark night; things that are close at hand it shows with a certain clarity. But with increasing distance there is increasing dimness, and beyond a certain radius there is total blackness. Mental education should increase the brightness of the lantern and the extent of the area over which it sheds light." Substitute "musical education" for "mental education" in that final sentence, and there you have in a nutshell the prime requisite for effective piano teaching: the bright lantern of knowledge, even the elementary rays of which are so often absent from the ken of many a so-called piano teacher.

In the great proving ground which is Columbia University's Teachers College yeoman work is being done in the Graduate Music Department by musical scholars who are thoroughly versed in all the traditional methods of music instruction and who are thus most competent to judge comparative practical values. Here there has been evolved one of the most effective methods for teaching of pianistic skills that has ever been tried out on a sufficiently large scale to prove itself. Yet the elements involved are so simple that any private piano teacher with sufficient skill and knowledge to have the right to call himself (or herself) a piano teacher can easily adapt them to the needs of his own pupils, whether he teaches them singly or in groups. And since the greatest burden in music education still falls in the area of the private teacher, it becomes increasingly important that all such teachers learn how best to serve the requirements of their students, rather than vice versa.

Under the aegis of Dr. Robert Pace, head of the Piano Department of Teachers College, is being spread the realization that successful music training is not beyond the scope of any normal child, and that it is conversely the rightful heritage of every individual. Many a community in this fair land of ours owes its recent giant strides forward in musical advancement to the direct guiding genius of this devoted and pre-eminent musical pedagogue; and to many more the glow of the bright lantern is being disseminated by the teachers who have been fortunate enough to quaff the new nectar under the enthusiastic tutelage of Dr. Pace and his fellow preceptors.

"Would you be willing to outline your methods for the many piano teachers who regularly turn to the pages of ETUDE for guidance and illumination?" I asked Dr. Pace.

"The way of a teacher can mean so much in creating an attitude toward music in general and piano in particular," he rejoined, "that I am happy to traverse any avenue that will bring us closer to our goal—understanding and enjoyment of music by every one." (Continued on Page 58)

LULLY— Master Musician

by Georgia M. Buckingham



*One of the most amazing stories in all music history is this one of the boy of
lowly birth who rose to be the favored musician of kings.*

IN THE YEAR 1646 an under-sized, unattractive fourteen year old Italian boy of poor family was transported from his native city of Florence to Paris for the purpose of entertaining his benefactor's lady friend with singing and guitar playing. This event in itself was not uncommon in Europe of that day, but its consequences were important and far-reaching. Research rewards us with the fact that this same ugly lad, alone in a strange country, rose in a few years from the menial position of scullery boy to be acclaimed the greatest musician of his day, and provides one of music history's most colorful stories.

The reasons for the phenomenal musical career of Lully (known in France as Jean Baptiste de Lulli) were inherent in the nature of the man himself. An undeniable musical genius, astute business ability and a driving ambition were his. These attributes, coupled with the physical stamina to follow through were bound to spell success even in the 17th Century.

The first step in Lully's rise to eminence came by accident. Amusing himself one day in the scullery of Mlle. de Montpensier by scraping on a violin, he was heard by the Count de Nogent who at once placed the boy in the household's private band and give him violin lessons. In spite of insults, humiliations, poverty and loneliness, he developed into such a superb performer that his playing became, throughout France, the measuring rod by which all violin playing was judged, and it was this mastery of the violin that brought him to the attention of Louis XIV.

Lully was admitted to the king's Grand Band, a group of twenty-four violin vir-

tuosi (called also The Chambre) who played at the king's dinners, concerts and court balls; then the king permitted him to organize and direct a band of his own, called "Les Petits Violons" (The Little Violins) whose chief function was to accompany the king on his journeys and voyages. This privilege was accompanied by a commission making him general inspector of the king's violinists. At this time Lully was twenty years of age. By the time he was forty, he had, with the king's approval, founded the Academie royale de musique (now the Grand Opéra) comparable to Wagner's Bayreuth Theatre, which enabled him to develop French opera.

As superintendent of all the King's Music, including the Grande Ecurie (instrumentalists who played for hunting and processions) and The Chapelle (a vocal group), Lully had every musical means in France at his disposal. But this was not enough for his colossal ambition. He must be made a nobleman and he must become a secretary to the king, both of which objectives he accomplished, some historians say by "sordid intrigue," "buffoonery, flattery" and "impudent tenacity." This should not be too surprising when we remember that it was an age when all successful endeavor was subject to the approval of the monarch.

On the day that Lully, the erstwhile scullery boy, was received by the court of Louis XIV, he impressed upon them his position as Master of the Music of France by an astounding original presentation—an opera. This presentation laid the foundation for his becoming the greatest musician of his century, a figure so

powerful that his influence dominated French music long after his death.

What sort of man was this, who overcame seemingly insurmountable obstacles and rose in a short time from squalid obscurity to an enviable position of artistic and social power?

Historians agree that he was slovenly and unattractive. He was small, fat and dark. "His eyes were dark and red-rimmed," one writes, "and so small it was difficult to see them, while they, apparently had difficulty in seeing." A thick nose with wide nostrils, cheeks heavily lined, thick lips with a stubborn set when not smiling, a large cleft chin and a thick neck complete the portrait. A contemporary, trying to soften the picture, says that though there was nothing handsome or noble about him, his expression was pleasant and sparkling. Lecerf de la Vieville remarks that "he had a good heart" and adds with the frankness of the biographer, that in him were combined the habits of a "dissolute Frenchman" and the "avarice of an Italian."

It was this Italian "avarice" probably that made Lully acutely aware of the power of money and urged him to amass a huge fortune. Besides his considerable income as music master to the royal family, the large dowry acquired through marriage, his receipts from the opera and frequent gifts from the king, Lully reaped fabulous returns from his extensive real estate projects. It is said that at his death he left "fifty-eight sacks of louis d'or and Spanish doubloons as well as silver plate, precious stones, diamonds, real and personal property, (Continued on Page 57)

CHILDREN Designed This Opera Production

*An experiment in community
coöperation that might well
serve as a model for similar
undertakings elsewhere.*

by George Gotwals

A UNIQUE experiment in opera production, believed never before to have been tried in the entire history of music, scored a resounding success in Huntington, West Virginia recently when the school children of the whole city designed the sets, costumes and even the choreography for a complete opera, Gian-Carlo Menotti's "Amahl and the Night Visitors." This was not done as a stunt, but because composer-author Menotti specifies that "Amahl, a child, is the focal figure of the opera," and that, therefore, the action, the costuming, and the scenery "should be interpreted simply and directly in terms of a child's imagination."

In order really to obtain a child's viewpoint, rather than some adult's idea of a child's viewpoint, the children of the city's elementary schools were asked to design the production, which, moreover, was the first full opera ever produced in Huntington.

The whole project was the brainchild of Howard Shanet, young conductor of the Huntington Symphony Orchestra, who not only was conductor and music director for the opera, but also served as producer, stage director, dance director, and publicity man.

In its actual working out, however, Huntington's first opera was a community production in every sense of the word. The printed (Continued on Page 62)

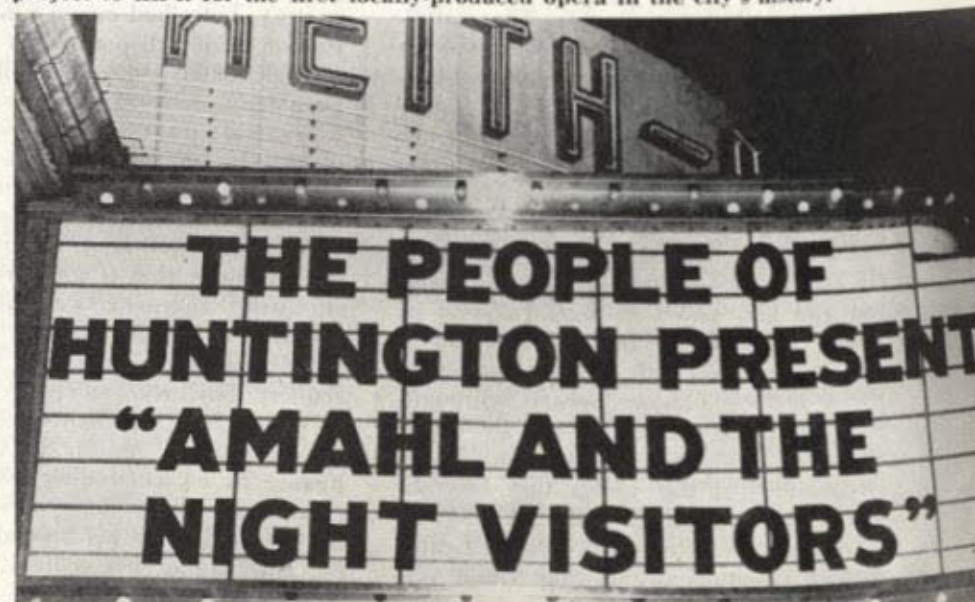


Conductor Howard Shanet improvises a model of the stage setting to facilitate discussion with representatives of Civic groups which participated in the production. A minister, a photography instructor, a singing teacher, an art teacher, a representative of the Women's Symphony Committee and two sewing teachers from the Junior high schools are included in the group.



Backstage at the Keith-Albee Theatre, art teacher Lucie Lewis and some of her students do last minute painting of the Shepherds' robes, to make them conform with the children's design. Every effort was made to follow explicitly the ideas of the children.

Community participation is suggested even by the marquee of the Keith-Albee Theatre. The theatre has about the same seating capacity as New York's Carnegie Hall. It was an ambitious project to fill it for the first locally-produced opera in the city's history.



(L.) Bobby Carter, a school traffic monitor, is all seriousness as he surveys the drawing of his conception of one of the characters in the production. The next picture is the anonymous contribution of a pupil whose excellent ideas were carried out in preparing the costumes for both Amahl, the little crippled shepherd boy who is the opera's hero and his widowed Mother.



Sandra Brinegar, aged 10, conceived the Oriental King as shown at the left; on the right Kenneth Marple, an insurance adjuster, poses in the finished costume of King Kaspar.



In planning the Dance scene for the opera, Mrs. Lureata Ross Martin, music supervisor, tells the story of "Amahl." The children then suggested how the dance should look.



Little Patricia Collins and Bruce Ball (L.) show how shepherds and shepherdesses should dance in pairs for the solemn occasion of the King's visit. (R.) Four older dancers follow their suggestions. Members of the singing chorus were used for the dance instead of professional ballet dancers.



The Three Kings approach the door of the hut, bearing their gifts to the Christ Child. The stage set was built exactly as the elementary school children had designed it. Even their directions for lighting the star were followed.

The Kings' Page, (David Becker), is shown in the costume made from the design of Chester Porter, aged 9.

Amahl, played by 14-year-old Ped Ramsey, here sings, "Don't cry, Mother dear," to his poor, widowed Mother.



What should the well-trained
parent know about his child's music lessons?

Here's helpful advice in these

"Do's" and "Dont's" for Parents

by ROSE GROSSMAN

(In an excellent article by Miss Grossman in the November 1952 issue of ETUDE, entitled "Parent, Child, Teacher-Triangle or Trio," she discussed the difficulties that sometimes arise between the child and his teacher on one side and the parents of the child on the other. Miss Grossman seems to have found a practical solution to the problem (as outlined in the article referred to) and here presents somewhat of a summary of her conclusions—Ed. note.)

MANY PEOPLE, both teachers and parents, have asked me to elaborate on the subject of the parents' rôle as it has evolved after many years of meetings and discussions. I am listing many of our guiding principles below, in the form of "do's" and "dont's" for the sake of clarity.

1. DON'T talk about how long the child is to practice. That is up to the teacher and the child. Some teachers prefer to stress quality rather than quantity.

DO plan with your child a good starting time for practicing, and try to routinize it. Choose a starting time leaving plenty of room for uninterrupted practice, and one which does not deprive him of his favorite TV program, etc. This time may differ in different families because of special circumstances. Also, holidays should have their own starting schedules.

2. DON'T make derogatory remarks or give destructive criticism. Even constructive criticism may be rejected by children with the remark, "That's not how my teacher wants it." Don't be hurt when that happens. It's normal.

DO praise a piece well played, or some technical exercise cleanly performed.

3. DON'T nag when things seem to be going wrong. It can only create bad feelings without accomplishing any worthwhile results.

DO call the teacher when the child isn't around, and discuss any problem that has

arisen. (I am usually free from 9 to 10 each morning and have asked that parents call me at that time. For those who may think that I have been deluged with calls, I should like to state that that has not been the case. All calls have actually saved time for me because it is easier to anticipate a problem than to become involved in one.)

4. DON'T make an issue of every little thing.

DO allow occasional lapses in practicing if the reasons are legitimate.

5. DON'T compare your child's progress with that of your neighbor's child. He is in competition with himself and with no one else. You do not necessarily sew as well, bake as well or cook as well as your neighbor.

DO give your child credit for personal accomplishment. If he has overcome a particular difficulty, give him sincere praise for it.

6. DON'T insist that your child play for company. If you are disturbed that he doesn't, discuss the matter with his teacher. She is better equipped to handle it than you are.

DO arrange little "concerts" for the family, and if your child so desires, for guests, to give him a reason for having a repertoire list. If you help him keep his repertoire alive through family concerts he will gain the feeling of assurance he needs.

7. DON'T let the child get the feeling that music lessons are a matter of urgency with you. He may think he is doing you a favor, and never realize that he himself loves it.

DO let the child feel that he is studying because he wants to.

8. DON'T have radio or TV going on within hearing distance of the child at the piano. That goes for family conversation too. Consider these points when selecting the time for practice.

DO provide a quiet, peaceful time and place for practice.

9. DON'T reteach by sitting with your child and helping him as he practices. There are many reasons for this. You will retard rather than speed his progress. He will use you as a "crutch" and stop paying strict attention at the lesson, knowing he will be helped at home anyway. Besides, it will eventually be something YOU dread, and it may be too late then to put a stop to it. Such procedures are habit forming, and this is a particularly bad habit. Besides, teaching is not telling, and the untrained tell.

DO leave the teaching to the teacher. If the child has not gotten a particular point, it is better for the teacher to reteach it the following week. If you wish to, call the teacher in advance of the lesson to prepare her for the problem so that she can allocate sufficient lesson time for it.

10. DON'T leave it to the child to convey to the teacher legitimate explanations of poorly prepared lessons, like illness, or short trips where practice was impossible.

DO send a note, or even better call the teacher in advance to explain. Otherwise, children (being only human) may be tempted in the future to concoct such stories to cover up poor lessons.

11. DON'T complain about or threaten your child before, during, or after the lesson, in the presence of the teacher. The child "loses face" and may give up trying. Besides, it is disconcerting to the teacher, who must back you up, although she may think you wrong. It also has a dampening and frustrating effect on the teacher, who usually has a full schedule of lessons and cannot take the time then to handle the problem as she would wish to.

DO call the teacher when the child is not there, and present the problem. The teacher can then give her honest reaction without worrying (Continued on Page 60)

Making Friends Through Music

(An Editorial)

by

JAMES

FRANCIS

COOKE

THE PRIME FACTOR in friendship is undying constancy. Once a friend always a friend. Mr. Dale Carnegie is said to have made millions of dollars from his sensationally successful book "How to Make Friends and Influence People." The gift of making friends, not mere acquaintances, is one of life's most precious attributes. It consists largely in suppressing one's own selfish interests and thinking of the welfare of those you seek to make friends.

Making friends is the dominating world problem of today. If all people of all the countries of the whole world who are fighting to destroy the human and material wealth of mankind, were by some miracle to turn about and make friends, peace would be immediately insured. But no such Utopian state is likely to exist until man grasps the fact that hate is the overture to

"To me, fair friend, you never can be old,
For as you were when first your eye I eyed,
Such seems your beauty still."
Sonnet 104, William Shakespeare



Dr. Thomas Wilson

ruin while love is the pathway to success and happiness. No constructive progress can be made in life without the Golden Rule.

Few people put a proper valuation upon the importance of friendship in personal success. One of the greatest qualities of music is its effectiveness in cementing friendships. People who are brought together sincerely through musical performances often make unbreakable lifetime friendships. Music seems to raise friendship to a higher plane.

The late Theodore Presser answered during his lifetime thousands and thousands of letters from students and music teachers whom he never saw. There was a wonderful quality of friendship in his letters. On a recent lengthy speaking trip to the West many people proudly exhibited to the writer some of these autographed letters, all over a quarter of a century old. When Mr. Presser was asked how he had made so many friends, he would reply: "When I write a letter to anyone, I forget my own personal interests and fix my mind only upon the welfare of the patron. He is entitled only to the best information I can give him. Unless I can hold his interest by friendliness, my value to him is inconsequential. When I sign my name, I always smile as though I were talking to him personally in my office." Perhaps this was one of the secrets of his immense fortune in

the music business which poured in upon him as a continual surprise.

John Wanamaker had the same idea. He looked upon every customer as a friend whom he was anxious to help. He once said to the writer: "Business is fun when you make it fun. Courtesy to all is part of the secret of a successful business." In his public advertisements and by means of posters in his store, signed by him, he did everything possible to cultivate a spirit of courtesy and friendship. He also employed musical performances on his great pipe organ daily for the benefit of his patrons, because he knew that music does much to avert tension and establish a happier frame of mind. These daily organ recitals are still continued in the Philadelphia store.

In great industries today, the friend making value of music is realized as never before. Its importance in establishing better relations between top management and the worker has been proven to be priceless. The writer has a strong conviction that this is opening up a new vocation for well-trained and gifted leaders capable of organizing and managing corporation musical activities and festivals. It will become a new and profitable branch of the musical profession of tomorrow. The distinguished work of the Dow Chemical Company of Midland, Michigan, with its Symphony Orchestra, Men's Cho- (Continued on Page 49)

America's Rich Musical Heritage

from an interview with
Annabel Morris Buchanan,
Folkmusicologist and composer
secured by
LeRoy V. Brant



This is the eighth in a series
of conferences with distinguished
present day
musical personalities.

ANNABEL MORRIS BUCHANAN tells young, musical America that a bright future is his if he has the courage and the industry to storm the citadel. She tells this in deed as much as in word, and the telling by deed is much the more stentorian, for in the deed she completely implements her spoken word. She proves by what she has done that the talent and the will, working in harness, find nothing impossible.

Annabel Morris Buchanan is one of America's greatest musical folklorists. She has given her life, especially its latter years, almost entirely to recapturing the music which is truly America's. Having the highest regard for the music of Bach or Brahms, or any other worthy music imported from Europe, she still feels that America will develop an art as certainly her own as has Europe in Beethoven or Berlioz.

"But this will take work, research, industry on the part of American musicians to find the goldbearing veins of American musical ore," she says. "I have felt this almost all my life, and decades ago I determined that I would do something about it, that I would search for the music which is as truly America's as are the Stars and Stripes.

"We who have been seeking for this music have found some, much perhaps, but have in fact only scratched the surface of this musical mine. Some young musicologists must arise who will devote a lifetime to climbing mountains to hear the legendary mountain music, travel the plains to hear the legendary music of the plains, penetrate the wildernesses of the bottoms to hear the music of the bottoms. And this should be done soon, very soon; it is a career for the young who wonder if there is a career to be built in music."

That Mrs. Buchanan does not talk idly is proved by her book "Folk Hymns of America" (J. Fischer & Bros., 1938), which is entirely her work; "Twelve Folk Hymns" (same publisher) in which she collaborated with John Powell and Hilton Rufty, and other works of the same nature. In my own teaching and conducting I have used many of her arrangements, always with

most striking and felicitous effect. Last June I presented four of her "Folk Hymns," as contralto solos, in a concert with an almost rapturous reaction on the part of the audience.

Mrs. Buchanan lays claim to no credit for the beauty of the music she has thus arranged, although she is a composer of merit on her own part. "This music is beautiful because it is music that has stood the test of time. If the tunes had been unworthy they would long ago have been forgotten. There was an original vitality in the first versions of them, and the wearing of time has smoothed away any angular or unpleasant melodic lines of them, until today we have a great tune, which is indeed the greatest thing in all the world of music!"

Although she lays no claim to credit for the beauty of the music, she is in fact entitled to great credit, doing so patiently and skilfully the collecting and arranging of the tunes. Her work here, which she hopes young America will carry on, requires a bit of blueprinting for young America, which she asked me to make:

The roots of these tunes are lost in the mists of history. A melody may come from England, from Russia, from China if you please (there is a definite Oriental turn to some of these themes.) "But if it came to America from England, where did the English get it in their early history? From Germany, from France, from Bulgaria? And when did they get it? It probably is no more English in its first origins than it is American. But the English adopted it, and it became a part of the family of English music; so has America adopted it, hundreds of years ago, and it is as much a part of the family of American music as is the voice that sings it. I tell you, Mr. Brant, it is truly America and it should be loved and preserved by every person who loves America."

Because the music is so very old, for the most part the concept of it is not the concept of the modern major or minor scales; it is perhaps a product of the old modal system of music or it may belong to some scale which is (Continued on Page 60)

One of the most successful
of the younger cello virtuosi
of the present tells of
some of the problems to be overcome in



Mastering the Cello

from an Interview with Aldo Parisot
by Myles Fellowes

(Brazilian-born Aldo Parisot began cello study at eight and made his debut at twelve. He came to the United States in 1946. The following year he made his American debut at the Berkshire Festival where Dr. Koussevitzky recommended him, as the best of the year's soloists, for appearance during the regular winter season. In 1949, Parisot became first cellist of the Pittsburgh Symphony where he also made many successful appearances as soloist. As the result of his New York debut in 1950 he was induced to follow a solo career.—Ed. note.)

THE CHIEF preoccupation of the cellist is to make music; but since the structure of the instrument is massive and its technique difficult, he is wise to apply himself first to becoming a virtuoso. The simplest passages of Bach require full command of the instrument and only a solid technique can make them sound.

Technique can be mastered by sheer work. By this, I don't mean simply the number of hours the cellist spends practicing, but continual awareness on his part of what he is doing. Every detail should be observed with the utmost of critical attention. On the other hand, I believe that musicianship is an inherent quality. Once it is there, it can be developed but hardly "learned."

On the technical side, shiftings and

thumb position are real problems for the student. Of course, the bow arm deserves special attention because it represents the cellist's greatest problem. As far as shiftings are concerned, I would advise the student to be certain of absolute relaxation of the left hand. Also, he should release finger pressure from the string as he shifts, taking care that only a minimum of pressure rests on the strings. Pressure is harmful at the moment of changing position, because tensions of any kind could easily result in a missed note. The less pressure, the greater the ease with which the note comes. Again, when you shift it is wise to maintain the vibrato, as the vibrato is a "tonic" for relaxation.

In dealing with the thumb position, I advise that when you press the thumb, relax all the other fingers as much as possible, and press with the thumb, never with the whole hand. This makes for fewer tensions and, consequently, for greater technical flexibility.

As to the developing of facility, I may say that there are two schools of thought on the subject. Some cellists do not believe in continued and concentrated scale work, and some do. To my mind, scales and arpeggios are the soundest builders of technical facility. Practice all kinds of scales—slow, fast, legato, staccato, spiccato, etc. The same applies to arpeggios.

In perfecting the use of the bow, we again find differing schools of thought. I believe that the best tone results when pressure is exerted from the tip of the finger. (Certainly, this is not a fixed rule; it is important, however, to master pressure from the finger tip.)

Also, make it a point to use the wrist (which must always be flexible) rather than the arm in changing the bow. This, too, makes for a smoother tone without any of the harsh bite one hears when arm motion leads the wrist. Whenever you detect the attack as a separate sound, you generally find that a bow has been changed by arm motion rather than by the wrist. In D. C. Dounis', *The Artist's Technique of Violin Playing*, I practice daily the bowing exercises on Pages 73-80. They are simple, and produce the best results in the shortest length of time.

In discussing cello tone, I believe in quality rather than quantity. The cello should never be allowed to make a heavy, lumbering sound. It should at all times be smooth, flowing, easy, and musically pleasing. The finest cello tone I ever heard was that of the late Emmanuel Feuermann; it sounded like a deep-toned, singing violin, and one was never conscious of heaviness or effort. It is better to have a less huge (Continued on Page 61)

New Records

Reviewed by
PAUL N. ELBIN

Bach: *Chorales and Chorale-Preludes*

Magnificent is the word for the latest recording in the E. Power Biggs organ series. "Bach Festival," recorded in Symphony Hall, Boston, features Biggs at the huge Aeolian-Skinner organ assisted by a brass choir of great strength and nobility. The record contains twenty chorales and chorale-preludes from the early days of Protestantism, most of them in settings by J. S. Bach. Here is recorded music to challenge any misty-eyed church organist whose inspiration is radio's "Moon River." Roger Voisin's trumpet and the whole brass choir, moreover, should be heard by young band musicians who think there is no difference between brass and brassy. (Columbia, one 12-inch LP disc.)

Elgar: *Enigma Variations* Brahms: *Variations on a Theme by Haydn*

Music lovers for years to come will rejoice because the maturing of sound recording happened to coincide with the attainment by Arturo Toscanini of historic pre-eminence in the art of conducting. One of the recent happy matings of science and art is the disc containing these two familiar sets of variations. While Toscanini may push the Brahms variations a little hard for traditionalists, surely no one will deny the insight he reveals as he and the NBC Symphony play the Elgar work. (RCA Victor, one 12-inch LP disc.)

Sowerby: *Symphony in G Major for Organ* Simonds and others: *American Organ Music*

Two new long-playing records have been made by Catherine Crozier of the Eastman School faculty on the Aeolian-Skinner organ in the First Baptist church of Longview, Texas. One does not listen long to these recent Crozier records before discovering that the acoustics of the Texas church, the tonal characteristics of the 85-rank instrument, the console mastery of Catherine Crozier, and the technical skill of Kendall's recording crew have combined to produce uncommonly fine organ re-

cordings. Though blessed with a very wide dynamic range, the records were made at a lower volume level than is customary, however, which may account for a certain amount of surface crackle on soft passages. Miss Crozier plays the gigantic organ symphony of Leo Sowerby with understanding.

The miscellaneous program of American Organ Music on the second disc is entirely modern: Bruce Simonds (*Prelude on Iam sol recedit igneus*), Garth Edmundson (*Gargoyles*), Edmund Haines (*Promenade, Air, and Toccata*), Seth Bingham (*Rhythmic Trumpet*) and Leo Sowerby (*Requiescat in Pace and Fantasy for Flute Stops*). (Kendall, two 12-inch LP discs.)

Tchaikovsky: *Quartet No. 1 in D, Op. 11* Borodin: *Quartet No. 2 in D*

The Hollywood String Quartet is making its way to the front of American chamber music with a series of splendid recordings, including works by Hindemith, Prokofiev, Schoenberg and other contemporaries. The latest Hollywood release features two standbys of the quartet repertoire. The Tchaikovsky quartet contains the overworked *Andante Cantabile*, while the Borodin quartet is most noted for its lovely *Notturmo* movement. Each quartet is complete on a record side, and each is well performed. Old friends of the scores will not be disappointed. Everything is satisfactory from the reproductive standpoint too, though it should be noted that this disc seems to have more treble pre-emphasis than is customary with Capitol. (Capitol, one 12-inch LP disc.)

Mascagni: *Cavalleria Rusticana* Verdi: *Overtures*

The seventh opera-on-records produced by the Metropolitan Opera Association in coöperation with Columbia Records is Pietro Mascagni's principal opus. The performance is characterized by the excellent singing of the youthful American leads, and by the fine reproduction achieved by Columbia's engineers. As to the former,



Dr. Paul N. Elbin

soprano Margaret Harshaw shines throughout the performance with brilliant, unforced dramatic singing in the rôle of *Santuzza*. Richard Tucker (*Turiddu*), Mildred Miller (*Lola*), Frank Guarrera (*Alfio*), and Thelma Votipka (*Lucia*) complete the all-American cast. The leads are evenly balanced and are skillfully led by Fausto Cleva conducting the Metropolitan opera and chorus. Kurt Adler serves as chorus master. The recorded sound is good enough for any "hi-fi" fan.

The Verdi overtures that fill the unneeded fourth side are the preludes to acts one and three of "La Traviata" and the overtures to "La Forza Del Destino" and "I Vespri Siciliani." (Columbia, two 12-inch LP discs.)

Mendelssohn: *Symphony No. 3 in A minor, the "Scotch"*

Orchestral devotees who limit their listening to the "Big Three" should hear the "Scotch" Symphony played by the Pittsburgh orchestra under William Steinberg. And people who limit their acquaintance with Mendelssohn symphonies to the "Italian" should get (Continued on Page 64)

A most informative
story of the
rapid development
of the use of music
in hospitals to assist in
curing the sick in mind and body.



The visit of the music therapist is always eagerly anticipated.

Music Therapy— A New Occupational Horizon

by Cedric Larson

A YOUNG MAN whom we will call Fred Garfield was being discharged from a large mental hospital in the East, following several months of successful treatment. The director of the hospital, an eminent psychiatrist himself, always had a personal word with departing patients.

"And now, Fred," said the doctor, as the interview was about to be concluded, "to help us in other cases similar to yours, would you mind telling me, as you look back on these past months with us, at what point in our treatment you first began to mend mentally?" Without hesitation, Garfield rather unexpectedly replied: "Just about the time your music therapist started to work with me, doctor."

Fred Garfield's case is not unique, but is being duplicated today in scores of instances in other large progressive mental hospitals across the nation.

While throughout recorded history the uplifting and revitalizing effect of music to the distressed in mind and sick in body has been well known, only in the past generation has serious investigation been made in studying these effects scientifically.

Only during the last decade have an appreciable number of hospitals given seri-

ous attention to the use of music as an adjunctive therapy. This belated development may be due to the fact that no professional training programs for music therapy existed in America prior to 1944.

So while music therapy, as a recognized curative specialty, is something of a "newcomer" to the field of medicine, it is now an accepted and trusted weapon in the arsenal of the healing arts in the eternal fight being waged against the mental and bodily ills which afflict mankind.

To point up the genesis of music therapy from the professional aspect, the National Music Council for many years sought to promote the intelligent use of music in hospitals, not only in combatting mental disorders, but as an anodyne for the sick in all categories. Other associations in the field of music sponsored similar objectives.

After much preliminary spadework, there was founded in 1950 the National Association for Music Therapy, the "child" of the National Music Council and its Hospital Music Committee. The first head of this Association was Ray Green, former welfare and recreation official of the Veterans Administration, and his two successors Esther Goetz Gilliland, chairman of the Music Therapy Department, Chicago Mu-

sical College, and (currently president) Dr. E. Thayer Gaston, chairman, Department of Music Education, University of Kansas, at Lawrence, Kansas.

The National Association for Music Therapy (NAMT) has held very successful national conventions in the past three years, and well-attended regional ones, showing the rapidly growing interest in this new profession. Its first ambitious publication *Music Therapy 1951*, a 200-page book of proceedings for that year, with a special 41-page bibliography with 600 items topically arranged, would be a revelation to any young person interested in doing some serious research on the possibilities of this field.

Accurate statistics on the number of music therapists now working in hospitals are not easy to assemble. This is partly due to the diverse nomenclature used in describing this type of work, such as "music technician," "music specialist," and the like. One authority we consulted in this field hazarded an estimate that there were probably four to five hundred individuals in American hospitals currently who devote a major part or all of their time to music therapy procedures, while probably not over a hundred of these were

Continued from Page 19

at the expert level.

But the remarkable growth of hospital music during the past five or six years offers ample proof for the future promise of this expanding profession, which is today fully accepted by the medical profession. Each year growing numbers of social-minded musicians are joining the ranks of paid hospital technicians. The present range of salaries is roughly from \$250 to \$400 per month with room and board available on the hospital grounds at a nominal amount of \$50 to \$65 per month. Hospitals which offer the best salaries usually ask for music therapists with degrees.

Veterans Administration hospitals offer employment to many music technicians with good salary levels. State hospitals offer a wider range of salaries, depending largely on available appropriations. A trained music therapist can ordinarily anticipate a beginning salary of \$3200 a year. Annual salary increases are usually provided for under civil service regulations and the work week may range from 40 to 44 hours.

The personality of the therapist plays a vital rôle in hospital work so that he should be both mature and emotionally stable. As for the personal qualifications for a music therapist, the NAMT offers the following advice:

"Good physical health and stamina are essential. Emotional stability is extremely important and no emotionally maladjusted person should consider or be advised to enter this field. The music therapist must possess patience, tact, and a genuine desire to help others. The ability to work with others cannot be over-stressed. The successful therapist is frequently one who has faced the problem of choosing between a musical career, teaching, or a career as a nurse or doctor. In music therapy one is able to combine these ambitions in one profession."

The educational qualifications in music therapy are of considerable importance, and require a high degree of musicality and above-average intelligence. The piano is probably a key instrument to know in this field, with adequate basic knowledge of strings, brass, woodwinds and percussion instruments essential. The therapist should know how to make basic repairs on these latter instruments. He should have some knowledge of the voice, pipe organ, as well as choral and instrumental conducting. He should be able to arrange music for choral groups, and have a good grasp of music appreciation, as well as basic knowledge of theory and music history. Courses in folk dancing, country dancing and also creative dancing have been found helpful. Rhythm band and other non-symphonic instruments should be adequately understood. The techniques of the "community singing" should (Continued on Page 50)

Faulty Rendering of Appoggiaturas

by HANS BASSERMAN

WHILE the playing of ornaments (agréments) in Bach's music presents problems of tradition and taste and has been analyzed in many books and essays, the music of Mozart and later masters is much less ambiguous for those who know how to read music. Nevertheless we encounter a great deal of wrong interpretations along this line. If we consider the first solo of Mozart's Violin Concerto in G major, we find that these bars offer—and I quote the preface of Henri Marteau's edition—"the most characteristic instance of the care with which Mozart wrote the small notes. The solo violin commences with the following theme:



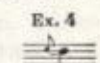
Now, a number of editions have printed the beginning of the second bar thus:



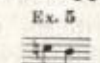
Surely I am justified in stating that this alteration of the small note changes the physiognomy of the theme. Besides, Mozart wrote a sixteenth note:



and not an eighth note:



When he wanted the notes to be long, he wrote them long as may be seen in the third bar where the appoggiatura is long:

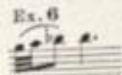


We must never enforce upon the text a manner of reading the notes which may, besides other faults, be found to contradict the intentions of the composer."

Unfortunately we hear this mistake also played by some famous violinists. Only a second rate composer would create the monotony of writing two equal eighth notes in three bars in succession.

Furthermore there is a strange trend today to play grace notes on the beat even

when careful reading proves the contrary. True enough. In the first Violin Concerto in B major by Mozart there occurs this little group in the Tutti:



According to Henri Marteau "this group which appears again in the Finale, deserves to be closely examined affording, as it does, a further proof of the importance of correct accentuation. Mozart might have written the same notes thus:



in which case the notes G and A would have to be played before the beat and the accent would fall upon the B flat. Whereas here the notes G and A enter with the first beat and the accent falls upon the G."

But the very fact of this notation proves that in the last movement of Mozart's A-major Violin Concerto the grace note E in the phrase:



has to be played short because three pairs of equal eighth notes—as we hear them sometimes—deprive the motif of all its animation and sprightliness.

A case of grotesquely faulty interpretation is the smuggler scene in the third act of "Carmen." In the passage:



some conductors ask the orchestra to play the three grace notes on the beat thus creating syncopated effects and harmonic clashes entirely incompatible with the music. Besides, the three grace notes are printed in the score exactly before the general chord of the orchestra.

One should be extremely suspicious about "tradition" and I personally abhor for instance many outmoded dusty fingerings and bowings in our publications of violin pieces, but if our revolutionaries have nothing better to offer than those musical distortions, they better stick to the tradition. THE END

YOU CAN count on less than the fingers of one hand the names of colleges and music schools giving practical, up-to-date courses in piano teaching. I am acquainted with only three that can be recommended to young people anxious to equip themselves for a teaching career. The few other schools which offer half-hearted piano pedagogy courses go in either for the stuffy lecture kind or for teaching class piano in the dreary "Hot Cross Buns" manner. (I cannot conceive of anything more dismal than the usual exhibition of college class piano teaching methods demonstrated at conventions.)

Students at the University of California, Los Angeles, have often asked me why they could not have a piano pedagogy course there. . . . Finally, this semester one was arranged. . . . You can imagine with what trepidation I awaited the first class session. . . . What would the students be like? What would they expect? What could I do to help them?

Fifteen students showed up, ages from 19 to 38. Some were already experienced teachers, a few were outstanding pianists, several had taken Master of Arts degrees, some were junior faculty members, but all were eagerly anticipating the two-hour-a-week course (16 weeks) . . . I was a bit scared, too, by the intense concentration and seriousness of the group. These were no ordinary student plodders but alert young musicians who wanted help.

Course Subjects

So, at the outset I confessed that I had no "method," that we would use no pedagogic text books, but that I would try, along the way, to tell them as much as I knew about piano teaching. Would it be satisfactory, I asked, if we adopted this general plan: to start with the pre-school age, then to move up to the elementary school beginners, then on through the first few years of class and private lessons, discussing materials to be used, technical and reading devices and interpretative principles? Then, I added, if we bogged down could we spend an occasional period examining more advanced pianistic styles—how to teach Bach, Beethoven, Mozart, etc.? Enthusiastically they shouted "Okay!" . . . So we were off.

First I made suggestions for parents to follow whose children show interest in and attention to music at a very early age; then followed up with my "Experiments with a Three Year Old," from the teacher's manual of "Playing the Piano" (Maier-Corzilius). . . . I gave outlines for early group piano lessons with analyses of materials like "The Two of Us," (Nelson-Maier) "Music Readiness," (Sister Xaveria) "Note-Key Play," (Phippeny) "Music for Early Childhood," (Nelson-Tipton) "Songs to Grow On," (Landeck) and others.

These, like the rest of the teaching mate-

A Unique Piano Pedagogy Course

. . . An interesting

Experiment at the

University of California



by GUY MAIER

rial used in the course were offered in a unique manner, viz—I gave each student a different copy of one of the pre-school books; he tried it out at home on a child or two, and returned prepared to present its materials to the class by (1) explaining and illustrating the book's approach and content, (2) giving his opinion or recommendation of it—why he thought it useful, good, poor or impractical. After which the class and I commented, questioned and discussed. All this took several lengthy sessions and brought forth excellent criticisms.

I made many recommendations of other general music books for children and home, also of playing material in which child and parent could participate, lists of good recordings for children, books for special occasions, etc. Through all this I emphasized the necessity for black key approach, playing without looking at keys, and above all, early and insistent training in reading.

Student Participation

Then I gave out elementary reading and work books and devices such as the Wallace-Winning "Speed Drills," Franklin's "The Ace Family," Loudenback's "Reading Time," Beyer's "It's Easy to Read," etc., to be tried out and discussed by the students. After this, each one took home one of the well-known methods for slightly older beginners (7-10 years)—Aaron, Eckstein, Frost, Schaum, Thompson, Wagness, Williams, and also early technic books by Corbman, Lake, Liggett, Richter and Schaum. Here came the surprise! The authors of these books would have been nonplussed by the sharp, devastating estimate of their output

which these students made. No quarter was given to anybody—the shortcomings, omissions and unsuitability of their materials for today's children were as ruthlessly exposed as their good qualities. . . . Even I was jolted by the tough estimate of these youthful critics. Apparently a good beginner's book doesn't exist! (Whisper it softly, but in general I'm inclined to agree with them.) . . . The criticisms were by no means all harsh; many valuable tips for fresh beginners' methods were offered.

Studies in Style

After this tirade it was a relief to turn to an hour's discussion of the "styles" of various composers. For example, several students brought to class and played short pieces of Brahms; whereupon I tried to point out the basic characteristics of Brahms' pianistic interpretation, starting out with his most often used tempo sign, "non troppo," and continuing by clarifying the meaning of his unique directions, the interpretative treatment of his phrase shapes, etc. . . . Later in the semester, the same procedure was used with Mozart, Schubert and Schumann.

Constantly I offered lists of recommended recent piano materials. Sometimes I gave each student a new, short early grade piece, requesting him to return to play the selection in class and to report: (1) when, to whom, at what age and for what purpose he would give it; (2) how to teach it, or (3) if not, why discard it? Why not use it? . . . All this the students did with extraordinary zest and enlightenment.

(Continued on Page 63)

TEACHER'S ROUNDTABLE



MAURICE DUMESNIL, Mus. Doc., gives advice about velocity studies, Beethoven editions and other matters.

FOR VELOCITY

I am getting a little tired of Czerny's 299, 740 and others, and my pupils feel the same way. Still I think they do much good; but I wonder if you could give me a list of numbers which would have more appeal and would be a good drilling for velocity. Thank you very much in advance.

(Mrs.) R. J. D., Pennsylvania

Yes, there are many numbers in the repertoire—both classical and modern—which can be used with great benefit for developing velocity. I will mention several as an example:

Character Piece Op. 7, No. 4 by Mendelssohn; excellent for speedy and legato finger action involving both hands. Also by the same composer: *Perpetual Mobile Op. 119*; marked "Prestissimo" and a fine exercise for the right hand. Finale from the *Fantasia in F-sharp minor*, a brilliant number.

Schubert's *Impromptu Op. 90, No. 2* is good for the right hand, as is Chopin's *Étude Op. 25, No. 2*. And let's not forget the *Preludes in F and G* in Bach's "Clavichord" Vol. I.

Nearer to us, appealing numbers are the following:

Caprice genre Scarlatti by Paderewski; valuable, for it covers a wide range of the keyboard.

The Butterfly by Calixa Lavallée; this number by the author of *O Canada* has been popular among piano students for a long time.

Toccata by Chaminade, Op. 39; includes many passages divided between both hands, intended to develop evenness and coordination. (Enoch, and Marks).

Impromptu in F-sharp minor by Rhein-

hold, long used in contests and recitals.

Cache-Cache (Hide and Seek) by Gabriel Pierné; fast and light passage work developing wrist rotation. (Leduc).

Debussy's *Doctor Gradus ad Parnassum*, well named and good five finger study in velocity. (From "Children's Corner," Durand).

Moszkowski's *En Automne*, which combines finger work with atmospheric autumn coloring.

Swarming Bees by Evangeline Lehman, a clever caprice-étude excellent for developing lightness of touch in both hands (Schirmer). I recommend using it alternately with Mendelssohn's perennial *Spinning Song*. Both are very short and when repeated several times they put the fingers in perfect trim, fleet condition in minimum time.

Finally there is the everlasting, indestructible *Perpetual Motion* by Weber. And if you have the courage, add its arrangement for the left hand by none other than Johannes Brahms! Both will do wonders.

BEETHOVEN EDITIONS

Which edition of Beethoven's *Sonatas* do you prefer and recommend? I have taught the *Op. 13 (Pathétique)* in the edition by Von Bülow but I am not satisfied with it and it seems to me that the pedal notations in particular are not what they should be. Lately I looked through Schnabel's edition, but I am confused by some of its indications. Are there any others I could investigate? Thank you very much for the information.

R. W. H., (Massachusetts).

The Von Bülow edition is the most widely used in the United States and it

has become something of an "institution." However, I fully agree with you as to the pedal and many other notations. Perhaps the fault lies with the pianos of Bülow's time and their tone quality and volume as compared with the magnificent and powerful concert grands of today. But taking the *Pathétique* as an example: often I hear students playing the slurred and dotted chords of the introduction with hand-lift way off the keyboard, which of course is incorrect and off style. Certainly Bülow didn't have this in mind and he would be shocked if he could hear such an interpretation of his indication. Evidently he wanted a dramatic, deliberate performance. But he failed to find the proper way to convey his thought through adequate notation. Was any notation necessary? I don't believe so. The music speaks for itself and Beethoven, in the original edition, marked neither slurs nor dots, leaving it to his interpreters to find their own proper pianistic approach. It would be too long to enter into details or quote more examples, but what precedes applies to most of the Bülow-edited sonatas.

Schnabel? It is becoming increasingly popular; but I cannot help finding it over-commented. "Who wants to prove too much, proves nothing." The text is so loaded with footnotes and metronome marks that the attention can hardly concentrate and one soon becomes confused. Occasionally, too, Schnabel admits as genuine and correct what I think are obvious mistakes in copying. Examine a Beethoven manuscript—the *Op. 57* for instance—and you will see clearly how impulsive, stormy and often hard to read his musical notation was, testifying to what we know of his temperamental personality.

Schnabel was a great artist and like all great, true artists, he never played twice absolutely alike. Though held generally along a similar line, his interpretations varied according to his moods. Therefore his edition expresses only one of these moods and sometimes it was not the best. This reminds me of one occasion in which he played in a large college. I was present and I noticed that a number of piano students had brought with them his edition. "But, he doesn't play at all like his edition says!", several commented.

Some years ago an "Academic Edition" by Heinrich Germer was much used in Europe. In my opinion it was too pedagogic, dwelling too much on analytical aspects at the expense of inspirational comments.

One recent edition by Alfredo Casella is highly praised and recommended by Isidor Philipp, and I am inclined to agree with him. Casella was a splendid musician. Besides the thirty-two Beethoven *Sonatas*, he has edited the complete series of six hundred *Scarlatti* sonatas, all short pieces, of course. As an editor he possessed the rare qualities of (Continued on Page 63)

HOW DOES ONE RECEIVE FLOWERS AT A RECITAL?

You have helped me before, so I come to you again to ask how a performer receives flowers after he has given a recital.

—F. G., Idaho

There is no one way of doing such things, but usually flowers are brought to the stage during the intermission. The performer comes to the edge of the stage, receives the flowers with a smile and a thank-you, bows to the audience again—and retreats. If there are several bunches of flowers the performer often holds them together in the crook of his left arm; but if there are too many for this he sometimes lays some of them on top of the piano—which is probably not good for the finish of the piano but which is excusable "for this time only."

—K. G.

HOW TO SEAT A JUNIOR HIGH SCHOOL CHORUS

I have been a silent admirer of yours for many years and now I need some help, so I shall become vocal. I teach music in our schools, and we have a junior high school assembly of about 450 students. I have tried to seat them in parts, but this seems to take too long. In the case of the senior high school with about 1500 it takes even longer, and because there are so many more girls than boys they get all mixed up. One other thing: Do you approve of having a Freshman band, orchestra, or chorus, or should the freshman students be admitted to the senior high school groups?

—Miss R. D., Connecticut

My advice is that you have the pupils seated in parts rather than by home rooms, and I believe that you and the Principal will be able to plan some efficient way of getting each pupil to his own seat. Of course, pupils must be assigned to definite seats if this is to work, and I realize only too well that there must be several teachers scattered through the chorus so that if some pupil begins to "act up" he can be lead from the room, talked with kindly, told that what he is doing is not "bad" but that it is interfering with what the teacher and the other pupils are trying to do, namely to produce beautiful music. I continue to like the idea of having the boys seated in front of the girls, and if you have never given this plan a trial I urge you to do so. I also suggest that you sometimes have all the boys sing alone—perhaps a unison song; and that the girls be allowed in turn to sing a song for the boys—who will of course applaud them. This gives all of them a chance to vent some of their high spirits—and it not only does no harm but actually benefits the singing.

As for a separate freshman band, orches-

tra, or chorus, I think it depends on the size of the school, and also upon whether music is required or elective. If a year of chorus is required (which I think is not a bad idea) then the freshman chorus ought probably to be a separate organization. But since band and orchestra are not required, and because only a comparatively small proportion of the pupils play instruments, the freshman players ought probably to be taken into the senior band or orchestra.

—K. G.

MISCELLANEA

1. What is the correct pronunciation of the name of the composer, Mana-Zucca?

2. In *Polonaise*, Op. 26, No. 1, by Chopin, measure 59, right hand, is the B-double-flat to be considered tied to the A-natural? These notes are enharmonic equivalents of each other, so could be tied so far as the keyboard is concerned, but they are not on the same line or space.

3. Please give the pronunciation of the word *Polichinelle*, the name of a composition by Rachmaninoff.

4. In playing the above number, I am puzzled regarding the G in the 85th measure. According to the signature, it would be sharpened, but the harmony is very bad that way. Is it an error in print, and should there be a natural placed beside it? My edition is the one published by Charles Scribner and Sons.

5. It seems almost impossible to find phonograph records of many of the recognized classics, in piano solo form. Is the demand for them so small as to make it unprofitable, or is there some other reason? I imagine many other teachers wish there were more such records available, to use in teaching. Do you think it would do any good for a large number of teachers to write to the large companies making records and request more such records?

Mrs. C. N., Iowa

1. I have found *Mana-Zucca* listed in several different dictionaries, but in none of them is a pronunciation given for her name. Since she is an American, I assume that she pronounces her name in an American fashion, as Mān-ā Zoo-cā. The first syllable might, however, have a broader A, as Mā'-nā.

2. These two notes are tied. They should be struck only once, and held for the duration of two beats. It is not necessary for tied notes to be on the same degree of the staff if they represent the same pitch.

3. Webster's *Unabridged Dictionary* gives the pronunciation of this word as pō-lē-shē-nēl'.

4. I do not have the edition to which you refer, but I do have three other different editions of this composition. In two of these editions the G is naturalized, in the third it is not. As you say, the harmony with G# is very bad. So I am sure G-natural

QUESTIONS AND ANSWERS



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

is correct.

5. Most of the standard piano literature of the great composers (such as Beethoven, Chopin, Brahms, Debussy, Ravel, and so forth) has been recorded. But there is much good music by composers of somewhat lesser stature which is practical for teaching which has not been recorded. Very likely the sales for these compositions would not be great. But there would be no harm in your writing to several of the different recording companies asking them if they would be willing to record certain compositions. Before you write, however, check carefully with the record catalogues to be sure that the compositions you are requesting have not already been recorded.

—R. A. M.

ABOUT TENORS

I would appreciate your answering the following questions. I am a sixteen-year-old tenor, and am very interested in grand opera and anything that has to do with singing.

1. Why do tenor voices tend to be nasal?
2. Is it true that there is an aria in the opera "I Puritani" calling for the tenor to sing an F above high C? Where can I buy a copy of this aria? (Continued on page 52)

An Outstanding Organ Installation

The instrument in the First Church of Christ Scientist, Boston, is here graphically described and illustrated.



(Above) The console of the organ and (R.) the impressive view of the pipe arrangement of the instrument.



by Alexander McCurdy

IN THE Extension of the Mother Church (First Church of Christ Scientist) in Boston is found one of the most magnificent pipe organ installations in this country.

The Christian Science instrument is impressive not only on account of its size, which is considerable, but because of the care with which it has been designed for a specific purpose in a specific location.

Earlier articles in this space have made the point that organ-building is not and probably never will be standardized. Every installation is unique, having problems peculiar to itself. There can be perfectly good reasons for having a small organ in a large building; there are other good

reasons for having a large organ in a large building.

The point is that for any building, large or small, there is an optimum size, location and registration of the pipe organ. Finding what these are is something that cannot be done overnight. When an installation is unusually successful, it will generally be found that much time and thought have gone into its construction.

This is very true of the installation in the Mother Church, whose board of directors took the building of their new organ most seriously.

They began by sending representatives far and wide across the country to hear

fine instruments and report back to them. Next they engaged a man to act as liaison, so to speak, between the board of directors and the builder. Lawrence Phelps, an organ architect, was chosen to design the instrument, and the Aeolian-Skinner was selected as builder. Mr. Phelps, working in consultation with G. Donald Harrison of Aeolian-Skinner and Ruth Barrett Phelps, organist of the Mother Church, board of directors, then considered the special problems of this particular installation.

Wisely, the group decided that an instrument of large dimensions was needed. The Mother Church is an imposing building, and the organ had to be adequate for the large congregations which number at least 3,000 at every service. (To hear the congregational singing is an experience!)

They needed an organ on which all types of music could be played. Moreover, they needed an instrument which would record well. At least one day a week is recording day, since there are more than 600 radio stations which broadcast Christian Science services recorded at the Mother Church. In addition, the instrument should be effective for live broadcasting.

The church itself has certain acoustical peculiarities which had to be taken into consideration in designing the organ. It is acoustically an unusually nonresonant building. Since testimonials must be heard by everyone in the church, its builders used "deadening" materials and acoustical slopes to such good effect that it is almost literally possible to hear a pin drop anywhere in the hall.

The success of this part of the work, in fact, created a problem for organ-builders, since in a hall so nonresonant it is easy for the tone to get out of focus.

With all these complex factors in mind, technicians and the directors began their planning. After trying and rejecting numerous ideas, they settled on a design late in 1950. The building of the organ was begun in January, 1951, and installation began in April of that year. The instrument was finally completed a year and a half later, in September, 1952.

The finished organ is a marvel of careful planning and fine workmanship. The instrument is beautifully placed. As one looks at the case, the Great is on the left at the top, with the Pedal under it. Next to the Great is the Hauptwerk, with the Positiv underneath and a bit forward, and the Swell to the rear. At the right, above, is the Bombarde, below which is the Choir and more of the Pedal. In a spacious room above the Great is the Solo, which speaks out through the arch.

The concept of the whole instrument is modern classic design, with no one division, no one timbre or one kind of tone predominating. In such a building as this, for the reasons already mentioned, it was a staggering (Continued on Page 60)

Reading Ahead

an Aid to Sightreading



by

HAROLD BERKLEY

"(1) I have trouble trying to read ahead in music. . . . Is there any exercise I can get or create to improve my sightreading? (2) What exercises can I obtain to strengthen my third and fourth fingers (especially the fourth)? . . . (3) I have been selected to help to organize and to instruct a string quartet. Since I have had no experience of this kind I need some help. . . . We have some fair players (I play viola) but we have no experience. . . . What would be the best material for such a beginning quartet?"

J. T. G., Pennsylvania

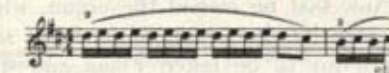
On this page in the past few years I have several times had comments on the technique of reading ahead, but you may not have seen the issues in which they appeared. However, it is so vital a factor in good sightreading that I am glad of an opportunity to discuss it again.

There is only one way to learn to read and that is to insist that you do it. Whenever you play anything from the music, keep your eyes at least one beat ahead of what is being sounded. At first they will constantly fall back, but you must just as constantly push them forward again. In a week or two you should be able to master the knack of it, especially if you have plenty of opportunity to sightread. But it is not only when sightreading that you can practice reading ahead: whenever you play anything from the notes—no matter how well you know it—your eyes should be ahead of your fingers.

There is no special exercise or other short cut to good sightreading; the only way to learn it is to do it. Reading ahead and keeping a keen awareness of the recurrence of the first beat are helpful aids,

but they too need to be practiced. Do all the sightreading you possibly can. Try to get together with a pianist once or twice a week and read anything you can get your hands on—sonatas, violin and piano arrangements of symphonies and chamber music, anything. And if you get your quartet organized, spend part of every practice sightreading. It will be good for everybody concerned.

(2) Regarding the strengthening of the third and fourth fingers, every time you put a finger on a string is an exercise for this, if you will have it so. But specialized exercises are a great help. There are plenty of them. For a student who knows what he is doing and is aware of what his practice can do for him, the "Preparatory Trill Studies" of Ševčík can be invaluable. Then the 19th study of Kreutzer, in D major, is excellent for developing strength, especially if practiced in the following manner:



This study and the Ševčík exercises should at first be practiced as a pianist would play them; i. e., lifting each finger with alacrity as the next finger hits the string. This method of practicing finger exercises develops strength and independence twice as quickly as the normal way of playing them. At first you should play these exercises quite slowly, being sure that each finger maintains its grip throughout the duration of the note. As the finger pressure becomes automatic and not the result of conscious thought, the speed can be increased.

Another book that has excellent material for strengthening the fingers is Part III of Ševčík's Op. 1. Section 9 is especially valu-

able. From this section you should select those exercises that make most use of the third and fourth fingers. Where there is a choice of fingering, choose the one best suited to your purpose. These exercises should be practiced not merely for the sharp rise and strong fall of the fingers, but also melodically; that is, each note should be played as a moderate tempo quarter-note, with a strong finger pressure, vibrato, and as beautiful a tone as possible. This form of practice can work wonders in the strengthening of the fingers.

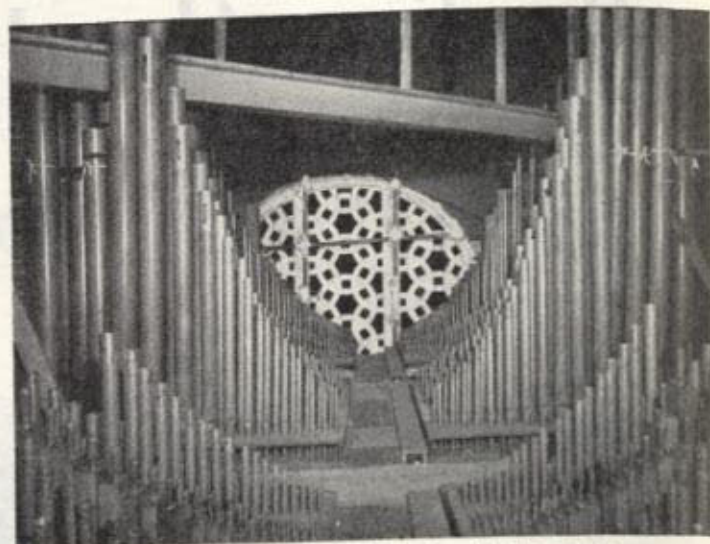
Fifteen minutes daily of thoughtful, specialized practice should materially improve your finger grip within a few weeks. When it has improved, however, don't take it for granted or it will slip away from you. A few minutes every day must be devoted to finger pressure, even if you do not practice special exercises. And never forget that every time you put a finger down is practice for developing a solid grip.

(3) The material to be used by a newly-organized and inexperienced string quartet must depend to some extent on the technical advancement of the various players. If the first violinist has a good technique, there is nothing better than some of the earlier quartets of Haydn. The first violin has plenty to do, but the three lower parts are relatively easy. Should these prove too difficult, two or three of the Sixteen Easy Quartets by Mozart can be studied. They are very beautiful and should be better known. In last month's ETUDE, in an article on the Student Recital I mentioned several albums of quartet movements that are very useful.

There is no greater enjoyment for the string player than quartet playing, and certainly no better training in musicianship. Good luck to your quartet! THE END



Oswald Ragatz, Indiana University School of Music, at the console.



Just a few of the 7,253 pipes in the organ.



Dr. William H. Barnes

\$100,000.00 ~ **Saved from the Scrap Heap**

*The fascinating story of how a magnificent pipe organ
was rescued from being sold as junk.*

by Marshall L. Lincoln

EVER HEAR of a man who gave away a \$100,000 organ—gave it away free? There aren't many such men around; in fact, we know of only one.

He is Dr. William H. Barnes of Evanston, Illinois. Dr. Barnes is a printer and publisher by trade, but he takes an active interest in organs as a hobby. Actually it amounts to almost another vocation.

A skilled organist himself, Dr. Barnes is better known as a doctor of organs, a man who probes their inner mechanisms and sets them working like a skilled jeweler working on a fine watch.

A number of years ago, in 1942 to be exact, Dr. Barnes heard of an organ that was to be junked. It was in the Chicago Auditorium and was to be sold to the highest bidder, since the auditorium was to be torn down. Dr. Barnes knew the organ to be a fine one, although it had not been used for at least 25 years and had fallen into disrepair. It had been built 53 years before at a cost of \$65,000. It was known as the Great Roosevelt Organ, after its builder, Hilborne L. Roosevelt. When dedicated, it was the largest organ in

America, and still ranks as one of the foremost.

Dr. Barnes intensely disliked to see such a fine instrument destroyed, and so he bid it in for \$1,000. All the other bidders were junk dealers!

Now that he owned the organ, what to do with it? An organ of its large size is not a toy to be taken home and stowed away in a hall closet until a use is found for it.

Dr. Barnes was organist of the First Baptist Church in Evanston, and so he managed to store the organ, with its thousands of pipes and complicated mechanism, in the basement of the church building.

The months passed, while Dr. Barnes looked for a suitable home for the organ. He knew it to be an instrument of rich tone and great value. He wanted it to be used where its value would be appreciated.

Such an appreciative home was found for the organ in the huge auditorium at Indiana University, in Bloomington, Indiana. This modern structure, completed in 1941, has been the scene of many great

musical and dramatic performances by world-renowned artists. The School of Music, at I.U., which presents many programs in the auditorium each year, has capable faculty members and students who could take advantage of the possibilities of Dr. Barnes' find.

Arrangements were worked out for the University to get the organ from Dr. Barnes—absolutely free! Dr. Barnes thought the auditorium so beautiful and the possibilities of the organ being deeply appreciated there so great that he donated it to the University at no charge whatsoever though he did make the stipulation that the University would have to pay for any repairs the organ needed.

That was where the Aeolian-Skinner Company of Boston came into the picture. The organ was taken out of the church basement at Evanston and trucked to Boston, where all its parts were given a thorough once-over by the specialists there. Several new parts were installed, including a new blower and new regulators.

In 1946, when the organ was installed in the I. U. (Continued on Page 60)

No. 110-40250

Grade 4½.

A Prayer

GUY MARRINER

Lento

PIANO

p molto sostenuto e legato

cresc.

dim.

p

ben cantando

mp

cresc.

mf

p

mf

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ETUDE—AUGUST 1953

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No. 110-01447

Second Valse

Godard was a prolific composer of orchestral and vocal music. Among his piano pieces we find several compositions which still survive, such as this waltz. Unquestionably Chopin's piano idiom had a marked influence on Godard's own piano music as this example clearly shows. This is a "big" waltz in bravura style and will require accuracy and dynamic control. (Turn to page 3 for a biographical sketch). Grade 4.

BENJAMIN GODARD, Op. 56

Tempo di Valse (♩ = 72)

PIANO

8:-----

f *ff* *sempre ff*

mf *dim.* *p* *f* *p*

f *p* *f* *p*

ff *f* *dim.* *p* *ff*

poco a poco dim. *pp*

cresc. *f* *p* *cresc.* *f* *p*

mf *f* *p* *cresc.* *f* *ff*

pp *cresc.*

cresc. poco a poco *cresc.*

fff

No. 110-40242

Grade 3½

Drifting

EARL TRUXELL

Andante tranquillo (♩ = ca. 40)

PIANO *p*

cantabile

con pedale

a tempo

rit.

dim. e rit.

Last time to Coda

Un poco più mosso

f

p

f

ossia

rubato

1.

2.

rit.

P

D.S. al Coda

CODA

con rubato

dim.

pp leggiero

PPP

No. 110-27320

Grade 3½

Smoke Dreams

RALPH FEDERER

Tempo di Valse Lente (♩ = 46)

PIANO *mp*

amoroso e con rubato

1.

2.

ten.

poco cresc.

mf

ten.

dim. e rit.

2.

a tempo

mf rit.

p

Fine

f dolente

dolce

mf

f molto cresc.

a tempo

marcato

ff allarg.

mf

dim. e rit.

p

mp

dim.

pp

D.C. al Fine

No. 130-41127

Grade 3.

Puppy's Tale

MARGARET WIGHAM

Fast and humorous
(Chases tail)

PIANO

(Barks)

(Dashes madly about)

L.H.

to Coda \oplus

⊕ CODA

(Gets thrown out!)

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O Sacred Head Sore Wounded

(Chorale from "The St. Matthew Passion")

Melody by Hans Leo Hassler, 1601
Harmonization by Johann Sebastian Bach
Edited by Henry Levine

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Andante (♩ = 66)

PIANO

Ped. simile

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No. 110-40249

Grade 3½.

A Spring Breeze

ELIZABETH E. ROGERS

Tempo rubato (♩ = ca. 120)

PIANO

Ped. simile

p *espress*

a tempo

a tempo

R.H.

L.H.

L.H.

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35

The King's Review

SECONDO

WILLIAM BAINES

Arranged by William Hodson

Tempo di Marcia (♩ = 126)

PIANO

* Also available in "Your Favorite Duets," compiled and edited by George Walter Anthony. [410-41024]
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The King's Review

PRIMO

WILLIAM BAINES

Arranged by William Hodson

Tempo di Marcia (♩ = 126)

PIANO

ETUDE-AUGUST 1953

Die Liebe zieht mit sanften Schritten

(God's Love Draws Nigh With Gentle Paces)

for Oboe d'amore Solo and Tenor

from Cartata No. 36

JOHANN SEBASTIAN BACH

Arranged and edited by

Carl Pfatteicher and R. McCurdy Ames

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(♩ = 126)

MANUALS

PEDAL

Ped. 42

Gt. E♭

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Answered Prayer

Words and Music by
GLADYS SNELL DAVIS

VOICE Moderately

PIANO *mf sustained*

mp God is my help when

a tempo

things go wrong; He turns my sor - row in - to song. I take His hand, I have no fear;

mf I feel that love and truth are here. God is my help when faith grows dim, He teach-es me to

pp trust in Him. With an-swered pray'r, He bless - es me, Cares fade a - way and I am free.

mp God is my help when

mf friends be-tray; He teach-es me to love each day. All that is good in ev - 'ry one,

mf For-get-ting all the e - vil done, So that my heart might know deep peace, And from all sor - rows

rit. *pp* find re-lease. Healed by His love, I turn my eyes Grate-ful-ly to the clear - ing skies.

(from "Balletto")

GIOVANNI BATTISTA BASSANI
(1657-1716)
Piano part realized by Efrem Zimbalist

Piano part realized by Efrem Zimbalist

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Grade 2½.

JEAN REYNOLDS DAVIS

Very gay ($d=80$)

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Grade 2 1/2

Otto, the Clown

JEAN REYNOLDS DAVIS

In a jaunty manner (♩ = 132)

PIANO

mf *p* *f* *mp cresc.* *f* *mp cresc.* *f* *ff marcato*

a tempo *p poco rit.* *mf*

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No. 110-40230
Grade 2.

A Brownie Dances

WILLIAM SCHER

Andante con moto (♩ = 52) Moderato (♩ = 58)

PIANO

mf *rit.* *p* *mf*

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No. 110-40229
Grade 1 1/2

Old Ranger

A. LOUIS SCARMOLIN

Allegretto (♩ = 58)

PIANO

mf *Meno mosso* *rit.* *f*

1. Like a brave and cou - rageous old Rang - er, Un - a - fraid in the great - est of dan - ger,
day aft - er school I start dream - ing, Man - y sto - ries and plots I go schem - ing;

Fine

I will ride on my horse through the brush and the sand, In pur - suit of Bad Jim and his band. I will
As I ride, oh, so fast with my feet off the ground, On my horse, on the mer - ry - go - round.

try to bring back law and order, To the bad town near the bor - der; With my friend and com -

pan - ion named Blon - to, All the bad men we'll chase a - way *rall.* *pron - to!* 2. Ev - ry

D. S. al Fine *a tempo* *mf*

Grade $1\frac{1}{2}$

See and Gee

MARGARET WIGHAM

This page contains five systems of musical notation for a piano piece. The notation is written for both the right hand (R.H.) and left hand (L.H.) on grand staves. The tempo is marked "Not fast" with a quarter note equal to 50 (♩ = 50). The key signature has one flat (B-flat). The piece includes various musical elements such as triplets, slurs, and dynamic markings including *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The notation is arranged in five systems, each with a grand staff. The first system is labeled "PIANO" and "Not fast (♩ = 50)". The second system includes a "3" marking. The third system includes "R.H." and "L.H." markings. The fourth system includes "R.H.", "L.H.", and "pp" markings. The fifth system includes "p" and "pp" markings. The notation is written in a clear, legible style with various musical symbols and markings.

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Grade $1\frac{1}{2}$.

Subway Ride

A. LOUIS SCARMOLIN

Allegro (♩ = 160)

PIANO

f Down the stairs we go, Drop coin in the slot; Train comes rush-ing so,

Stops right on the spot. Peo-ple push and pull, At each oth-er's clothes;

Till the car is full, And the doors are closed. What an aw-ful ride! What a noise it makes!

Thrown from side to side, Ev-'ry-bo-dy shakes. Now we reach the place Where we must get off;

Bet-ter play it safe, Or you'll get thrown off. Up the stairs we climb

To the street so bright; I feel al-most blind, Out in-to the light.

rall.

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The Wild Horseman

(Wilder Reiter)

R. SCHUMANN, Op. 68, No. 8

Lebhaft
Allegro con brio (♩ = 116)

From "Album for the Young" by Robert Schumann. [410-00104]
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MAKING FRIENDS THROUGH MUSIC

(Continued from Page 15)

rus and the Dow Girls' Chorus, under the direction of Theodore Vosburgh and Wilford Crawford (see editorial "The Music Teacher and Business," Nov. ETUDE, 1952), is now internationally famous. To those who are interested in the future of this new profession, a letter to the Dow Chemical Company at Midland, Michigan will enable you to secure the information you desire.

The writer has often thought that the music teacher in relation to the community should do more to make friends for music. This should never be done with the mercenary idea of expanding his business interests, although that invariably follows as day follows the night. The teacher must not expect friends to drift in toward him like leaves in a storm. The teacher must make his contacts by "keeping in circulation." That is, he must take an active and sincere part in the affairs of his community. Notwithstanding how busy he may be, he should make time to take an active interest in church work, the Parent-Teachers Association, the public school music program, the YMCA or the YWCA, the interfaith movements, the service clubs, the local orchestra, the choral society, and the civic band. The more

he gets around the more friends he will make.

Ralph Waldo Emerson in his Essay on "Friendship" penetrated the problem when he wrote: "The only way to have a friend is to be a friend." After he graduated from Harvard he became minister of the Unitarian Church at Concord, Massachusetts. There he had a serious doctrinal difference with the church, and resigned. He next was given the job of "hogreeve" or supervisor of the stray pigs in the streets, not a very exalted post, but he did not look down upon it. He engaged voluntarily in all sorts of other community movements and made many friends. Further on in this essay, Emerson writes: "My friends have come to me unsought. The great God gave them to me."

The music teacher has plenty of opportunities to do kindnesses for others through music and friendship. The more occasions he has to be a friend the higher will be his standing in the community. Do not think that your services will go unappreciated. Let us give you one instance of appreciation.

Dr. Thomas Wilson was for many years the leading teacher of music in Elizabeth, New Jersey. During

this time he served for fifty years as the organist of the Westminster Presbyterian Church there, and made a host of loyal friends. Because of his wide circle of friends he never lacked pupils. He endeavored to resign several times, but the Church Session would not hear of it. For all of his musical life he was a subscriber to ETUDE and a frequent contributor to the Organ Department. In May of this year, the church gave him a testimonial banquet and presented him with a purse of \$2500. After the ceremony Dr. Wilson left for France, where he accepted an invitation to play at the famous Pau Casals Festival in Perpignan. All honor to you, Dr. Wilson, fine friend and excellent musician! The following is the beautiful Resolution presented to Dr. Wilson by his friends at his Fiftieth Anniversary Service:

WHEREAS, Thomas Wilson has tendered his resignation as Organist and Choir Master of the Westminster Presbyterian Church of Elizabeth, New Jersey, and

WHEREAS, The Session of Westminster Presbyterian Church entertains his resignation with extreme reluctance, recognizing that for fifty years Thomas Wilson has unselfishly and untiringly served this one church as Organist and Choir Master; that he endeared himself to our Congregation individually and collectively,—to child and adult alike,—by his

charm, understanding and sympathetic approach, gentle and lovable manner, constant devotion to duty and singleminded consecration to the spiritual growth of the Church through the medium of religious music; that through the years he served our Lord and our Church with earnestness and exceptional loyalty; that in darkest days when the Congregation was without a church building* and for many months without a minister, he helped to hold the Congregation together, lifting its spirits by his steadfast faith and lofty interpretation of secular and sacred music; now be it

RESOLVED, that, in conformity with Dr. Wilson's wishes, his resignation be and hereby is accepted with sincere regret, and with the parting message,—“Well done, thou good and faithful servant, may God speed you in your continued efforts to do God's will, and may you take with you our prayer that our Blessed Lord may attend your steps”; and be it further

RESOLVED, that copy hereof be spread upon the minutes of the Session, printed in the Bulletin of this Church and presented to Thomas Wilson.

THE SESSION
The End

* The Church was totally destroyed by fire.

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Music Therapy — A New Occupational Horizon

(Continued from Page 20)

be thoroughly mastered.

The music therapist must have elementary courses in physiology and biology as well as the social and environmental factors which helped bring on the patient's illness. It is extremely important to understand the psychological factors going into the many kinds of mental, physical and emotional illnesses treated.

Several large schools today offer undergraduate training leading to the Bachelor of Arts or Bachelor of Music in Music Therapy, or a Bachelor of Music Therapy degree. Besides four years of college work, this degree entails usually a minimum of six months residence internship in an approved neuro-psychiatric hospital with an established music program.

In the United States today there are more than six hundred neuro-psychiatric institutions, all of which, potentially at least, offer job opportunities for the music therapist. With hardly any reservoir of trained talent in this field from which to draw, it would appear many years yet before the saturation point is reached in the occupational field of music therapy.

But apart from mental hospitals, music and playing of musical instruments have been utilized effectively with deaf and blind children, or children afflicted with cerebral palsy, poliomyelitis, cardiac disorders, and orthopedic handicaps. It is employed in treating children with speech disorders and with pre-psychotic children, as well as in many types of retarded children. Hospitals for orthopedic (correcting bodily deformities) and tuberculous patients utilize music therapy with considerable success. Many progressive hospitals also "administer" music during local and spinal anesthesia and preceding general anesthesia. In some operating rooms of large hospitals music is frequently employed during routine operations and in child birth.

The extent to which music therapy is employed in Veterans Administration hospitals is highlighted in a published report by Lenard Quinto, Chief of Music, Special Services, Washington, D. C., and an active member of NAMT. The figures published in 1952 showed that at last count a total of 70 VA hospitals were using therapy as an adjunct in insulin shock therapy in treating certain types of mental disorders; and 29 employing music therapy before and after electric shock therapy for similar disorders. Five hospitals were using music in the operating room, and about 20 were

utilizing music with hydrotherapy.

A total of almost 50 VA hospitals were conducting rhythm bands, and music in the dining room in close to 70. Fifty-two hospitals were using music at the time "canteen visits" were made by closed ward patients, and 21 hospitals were presenting music activities systematically in the library or other suitable room. It is also interesting to note that at the time about 55 music technicians were assigned (predominantly at hospitals caring for psychiatric patients) at salaries ranging from \$3410 to \$4205 (depending on the size of the hospital) with in-grade increases afforded annually.

Several states have recognized music therapy in their civil service recruiting programs, and offer examinations periodically. Some of the more progressive states in this list include California, Kansas, New York, Illinois, Wisconsin and Iowa.

A growing list of schools today offer special training in music therapy. Four pioneer schools in this field with well-established curricula which deserve special mention include the University of Kansas, Lawrence, Kans.; Alverno College, School of Music, Milwaukee, Wisc.; Chicago Musical College, Chicago, Ill.; and Michigan State College, East Lansing, Mich. College of the Pacific at Stockton, California and Font-bonne College in St. Louis have recently announced setting up of curricula leading to a degree in this field. New York University and Columbia University have offered

incidental courses at various times. Many conservatories and colleges offer annually a series of orientation lectures in cooperation with nearby hospitals.

The eminent psychiatrist, Dr. Karl A. Menninger, finds in music therapy a valuable tool in treating mental diseases. At a NAMT banquet given in Topeka on October 31, 1952, he said:

"The therapeutic use of sound might be considered to be the basis of both psychotherapy and music therapy. The latter depends on esthetic sound effects; the former upon symbolic sounds. At the moment, it would seem to this observer that the greatest need in the use of music as an adjunctive therapy is to co-ordinate it with other adjunctive therapies. No hospital tries to decide whether aureomycin or morphine is the more important drug. Every hospital keeps a supply of both in the drug room and dispenses them upon the specific prescription of a physician. All available therapies in a hospital, including music, ought to be co-ordinate and co-ordinated, without hierarchical differentiation.

"All the adjunctive therapies, by which is meant those modalities which assist the physician to cure the patient and which are better done by others than by the physician himself, should be organized together, not only within the hospital, but within training centers and within a national organization."

This concept of the music therapist being a member of the "therapeutic

team" is definitely recognized by the NAMT which says in its literature:

"In considering the use of music for listening or performance purposes it is important to distinguish between recreational music and music as a therapy. Music may possess therapeutic value even when used for recreation, but only when its use is prescribed by a physician, psychiatrist, psychologist, or other highly qualified specialist can it be considered as a therapy. Music is a cure. Its value lies in its contribution to the 'total push' program and the place of the music therapist in the 'therapeutic team.'"

From the research standpoint, music and medicine offer a wide open field in which only preliminary spade-work has thus far been accomplished. It is possible, for example, to measure the effect of music on secretions of adrenalin and bile. Music in the operation is on the discovered principle that certain selections enable listeners to stand sharper pains. Music has a profound influence on our moods—it instills reverence in church, calmness at the dinner table, can arouse our anger at the opera, or render us hilarious at a festival or banquet.

Recent research has shown that in working with retarded children, music therapy methods succeed where all else fails. Retarded children are most difficult to reach, yet their response to music in the hands of a skilled therapist is instinctive. Many retarded youngsters seem to have a complete blockage as far as comprehension of words is concerned, but the world of music, comprised of memory, imagination and feeling, seems to be able to pierce the mental barriers. Music, based on differentiated sounds, has no needs for exact meaning or literal significance which words demand. So it creates the ideal mechanism for communicating intuitive concepts which are basic in reaching the retarded child.

Children and adults alike tend to lose their inhibitions and communicate or sing freely in an atmosphere of music. It creates not only a pleasant background but seems to penetrate into the mental blocking of conflict and draws it out magnetically. That is why in dealing with mental illness, only music which adheres to the psychiatrist's diagnosis must be selected.

The writer recently had the privilege of spending a full day at the Essex County Overbrook Hospital at Cedar Grove, New Jersey, which has

(Continued on Page 61)

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- ☐ Silver Bells, G-2.....Rebe
- ☐ Hop Skip and Play, G-2.....Wright
- ☐ The Swing In Our Yard, F-1-2.....Kerr
- ☐ Sunday In the Park, C-1.....Kerr
- ☐ Mother's Lullaby, F-1-2.....Ogle
- ☐ Roller Coaster Ride, F-1-2.....Hellar
- ☐ Sailing In the Tub, F-1-2.....Rogers
- ☐ Choo, Choo, Choo, C-1.....Rogers
- ☐ See-Saw, C-1-2.....Rogers
- ☐ Riding My Bike, D-1.....Rogers
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QUESTIONS AND ANSWERS

(Continued from Page 23)

3. Is it unusual for a tenor to want to show off such high notes as high C, D, E, F, and G?
4. Would it damage the voice to sing up there continuously?

T. McL., Ohio

1. I have never observed that tenor voices are particularly likely to be nasal. The nasal quality of a voice is due primarily to the way the tones are produced, and there is no reason why a tenor should be nasal any more than any other kind of voice if the singer produces his tones properly.

2. This high F appears in the final concerted scene of the opera. The passage in question opens with a sixteen-measure tenor solo on the words "Ella e tremante, ella e spirante," and then continues with a duet between tenor and soprano, accompanied by the chorus. The score for this opera is published by Ricordi, but I do not know whether or not this passage can be obtained separately. If so, the publishers of ETUDE can secure it for you.

Bellini created the tenor rôle of Arturo in this opera especially for Giovanni Rubini, one of the most celebrated tenors of all time. He had a tremendously large range and was able to sing phenomenally high tones. According to the article about him in "Grove's Dictionary of Music and Musicians," "his voice extended from E of the bass clef to B of the treble, in chest tones, besides commanding a falsetto register as far as F or even G above that." Since no tenor is able to sing that high today, much of the music for the rôle has to be rewritten when the opera is performed now.

3. All tenors love to "show off" their high tones, but I believe that no tenors sing above high C today. Some may vocalize above that, but do not sing higher in public.

4. "Would it damage a voice to sing up there continuously?" It would not only damage the voice, it would absolutely destroy it. If a tenor sings one or two high C's in the course of an opera or recital, he feels he has covered himself with glory. No one would attempt to sing in that register. If so, I would urge him to stop immediately. Study with some fine teacher who really understands the young voice, who is skillful and careful in developing voices, and who will not stoop to exploiting talented students just to add to his reputation.

R. A. M.

ILLUSTRATION CREDITS

- 9—John Whitback Clark
- 19—Hospitalized Veterans Music Service
- 24—Keller of Belmont

Violin Questions

By HAROLD BERKLEY

Concerning a Bergonzi Violin

J. D. N., Hawaii. A genuine Carlo Bergonzi violin in good condition would be worth today some \$12,000 or \$15,000. But there are not many of them in existence. Many of Bergonzi's have Strad labels in them and are passing as Strads. I spoke with the leading expert in New York on this subject, and he said that though he had had a number of Bergonzi's pass through his hands, he had seen only two bearing the original label. Only a careful examination could tell what your violin might be.

A Three-Quarter Sized Violin

Mrs. W. H., New York. I am fairly sure that your daughter's three-quarter violin is worth today more than \$10. It should be worth at least \$20. Of course, no one could give an accurate opinion without seeing the instrument.

A True Amateur Writes

J. S. H., Massachusetts. Many thanks for your interesting letter: it is evident that you are a true amateur of the violin—you love it. I have not been able to find any trace of a maker named Nicoli Alveni who was working in Cremona in 1746. There was a Paolo Alvani who made instruments there a half-century later: perhaps Nicoli was his father or uncle, the spelling of the surname having been changed with the passing of time. Or perhaps "Nicoli Alvani" is a fictitious name invented by some obscure maker to give an aura of authority to his product. Such things were often done. Why don't you have the violin examined by an experienced expert?

Dixie, as Played by Maud Powell

Not very long ago I received a request for the identification of a solo violin arrangement of *Dixie* as played by the late Maud Powell. I was unable to trace it, but now I am indebted to Mrs. M. F. Mangrum of Grand Rapids, Michigan, for the history of the piece. Mrs. Mangrum writes, "This is a 'Caprice' on 'Dixie' by Herman Bellstedt, Jr., written for Miss Powell, and played by her when she was on tour as soloist with Sousa's band. Mr. Bellstedt gave me a copy when I served for a time in the same capacity. . . . It was published by him in Cincinnati, Ohio, and is undoubtedly out of print. . . . How our musical taste has improved since 1916!" That's very true, Mrs. Mangrum, very true indeed! And our best thanks for sending in this information.

Coördination Difficulties

D. P., Washington. I have just come to your letter, and I find it fascinating. You have absolutely the right approach to your violin study and, being still a young man, you should make rapid progress. Young as you are, you need not worry about attaining the necessary coördination for the spiccato. The bowing itself is not hard to master if one has a real control of the Wrist-and-Finger Motion; the difficulty, as you have found, comes in coördinating the movements of the bow with the action of the fingers. Not being able to see what you are doing, I cannot give you really concrete advice. But one thing I can say—do not be in a hurry to play rapidly. Let the coördination come slowly. Then gradually increase the tempo of your playing. And, if I were you, I would not practice the staccato for a while; any stiffening of the arm can affect adversely the relaxation necessary for the spiccato. I think it would help you if you bought two of my books: "The Modern Technique of Violin Bowing" and "Twelve Studies in Modern Bowing." Both are published by G. Schirmer, New York, and both can be obtained from the publishers of ETUDE. I shall be happy to hear from you again and to know if the slow practice has brought results.

Hopf Violin Not Valuable

Mrs. W. P., Maine. I am reluctant to tell you so, but a violin stamped Hopf cannot be valuable. It is the family name of a very large number of violin makers in Klingenthal, Germany. The family may still be in existence and making violins, I do not know; most of the instruments known to be made by the Hopf clan—and it did not hide its light under a bushel—were made during the 18th and 19th centuries. Christian August H. and David H. were among the better makers of the family, and their violins have occasionally sold for as much as \$150. In general, however, the Hopf product is an inferior commercial violin with poor varnish and a harsh tone, worth about \$75.00.

Organ Questions

Answered by FREDERICK PHILLIPS

I am organist in a Methodist church in our town, and am in need of a refresher course, but do not have the necessary time to study. Please suggest something I can use to advantage. Also please give some concise information about holding notes in trio playing and in hymn playing. Years ago my teacher said, "Repeat the same note in the same voice and hold the same note in a different voice in trio playing."

S.L.M.—Miss.

For general practice and "brushing up" we suggest the following books: "The Organ," Stainer-Rogers; "Master Studies for the Organ," Carl; "Pedal Playing," Nilson; and "Organ Students' Bach," Rogers. The publishers of this magazine will be glad to send these on approval. In hymn playing the general effect should normally be legato, but any repeated notes in the inner voices (alto or tenor) may be tied together to preserve the legato effect, but the music must not become blurred. In a few cases, such as *Now the Day Is Over* where the harmony changes definitely it would be possible to sustain the repeated notes in the soprano part. To make a complete disconnection on all repeated notes would generally result in a "choppy" effect, so our general advice is to aim at clarity with as much legato as is practicable. If by "trios" you mean regular organ trios, such as the Bach Sonatas, we feel it is desirable to repeat in playing all the repeated notes in the score, as they are invariably part of the melodic line.

What do you think of the organ? What do you think of the following specifications: SWELL—Bourdon 16', Quintadena 8', Stopped Flute 8', Salicional 8', Violine 4', Flute d'Amour 4', Oboe 8' Voix Celeste 8', Nazard 2 2/3', Piccolo 2'. GREAT—Open Diapason 8', Dulciana 8', Melodia 8', Flute 4', Octave 4', Chimes. PEDAL—Bourdon 16', Lieblich Gedeck 16', Bass Flute 8', Cello 8', Flauto Dolce 8'. Also Tremolo, usual couplers and pistons. To the far right, below the Great manual is a piston. Might this be a general piston? Please explain what a baroque organ is?

L.J.W.—Pa.

In publishing this question we have omitted the name of the organ company about which you inquire, but we can say that it is an old-established firm, of excellent reputation, and manufactures an excellent grade of organs. The specifications you have given are also quite excellent. The piston to the

far right, under the Great, may probably be designed to cancel other pistons in active use, but it should be an easy matter to ascertain its real purpose, by pushing it in, of course while the power is on. Your innocent question regarding the baroque organ opens up quite a wide vista of controversy. The Harvard Dictionary of Music describes Baroque as a period in music from about 1600 to 1750, leaning toward the grotesque, corrupt taste, irregular in form. In the July 1, 1951 issue of "The Diapason" magazine, Dr. William H. Barnes had an excellent article on this subject, including interesting quotations from Dr. Howard D. McKinney. It is entirely too vast to cover in the space permitted here, but we feel it would be a good idea to have the publishers of "The Diapason" send you this issue (if still in print). The address of this magazine is 1511 Kimball Bldg., Wabash Ave. & Jackson Boulevard, Chicago 4, Ill., and the price of each issue is 15 cents.

Our church organ has the following manual stops: SWELL—Open Diapason, Stopped Diapason, Aeoline, Celeste, Gamba, Oboe, Flute, Couplers. GREAT—Open Diapason, Melodia, Dulciana, Principal Couplers, Chimes. I am thinking of adding a "Memorial" stop, and would like your suggestions before consulting the makers. My favorite stop is a Vox Humana. Would this be suitable and practical? I know that costs vary in different localities, but could you give me some idea?

F.A.Q.—Ontario

Since you have an Aeoline and Celeste, the Vox Humana might be somewhat of a duplication in tonal effect, so it would not really be our first recommendation. The real question is whether you wish something in the way of a solo stop, something "sweet sounding," or something which will build the organ up to a little more brilliancy in its "ensemble." For a solo stop you could use a mild Trompette, for the "sweet" effect an Unda Maris, but to improve the "ensemble" and add a little brilliancy a two rank Mixture (12' and 15') on the Great would be more satisfactory. The Trompette or Unda Maris would be on the Swell. The local representative of one of our leading manufacturers suggests \$1,300 to \$1,400 as the probable cost in this area for either of the above, with \$100 or so less for the Vox Humana, but we have no means of knowing how this would compare with costs in Canada.

THE END

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Boarding—Information regarding accommodations can be found in the catalog.

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Junior Etude

Edited by Elizabeth A. Gest

THE REPAIR SHOP

by Alice Brainerd

"HELP! HELP!" screamed Violin as he plunged out of his case to the floor. "Oh, dear me! I've dropped my violin!" wailed Marie. "You poor violin! Your sound-post is down and there is a crack in your ribs. I should have made sure your case was fastened before I picked it up. Now you will have to go to the repair shop."

Marie took Violin to the repair shop and left him with Mr. Lewis, who shook his head and muttered something about careless pupils. He informed Marie she would have to leave Violin there for at least two weeks. He found it was necessary to take the instrument apart, mend the crack; then Violin would be put in a vise which clamped his ribs, back and top. Finally Mr. Lewis would insert a new bridge and tighten the strings.

That night, when the violin maker had left his shop, the other instruments there decided to get acquainted with the new arrival. "You are in a sad condition, Violin!" said Trombone. "What happened to you?"

"I fell out of my case and landed on the floor, bridge down!"

"Weren't you frightened?"

"I certainly was. But why are you here?"

"Oh, Freddie let one of his companions try to play on me and he pulled my slide out so far he bent it when he knocked it against the back of a chair."

"Some pupils are so destructive," remarked Saxophone. "I had to come here for repair because Billy wanted to see how my pads were put on. He not only loosened them but he bent their levers."

"Why can't people learn to take care of their instruments?" grumbled Trumpet. "I have valves, too, and they should be kept clean and

well oiled. They're not meant to be played with. I'm here now because one of my valves has a broken spring."

"You ought to be thankful you don't have reeds," said Clarinet. "I am always getting new reeds because someone has been careless. If students would only put the metal cap over my mouthpiece when I'm not being played, my reeds would be protected."

"Surely you didn't come here just to have a new reed put in, did you?" asked Violin.

"Oh, no, I'm here to have new cork put in my joints. Cork gets old and then the joints don't fit tightly."

"It's obvious why you are here," said Violin to Snare Drum.

"Yes, I have a broken drum-head, and that's no small matter."

"How did that happen?" asked



Trombone.

"Well, the drummer in our High School Band left me in the sun after a parade at the football game and the heat caused my skin to dry out. Then when a boy came along and hit me my drumhead just split. He laughed about it, but I'm telling you it's no laughing matter."

"It's no laughing matter when people put paper in my bell," complained Tuba. "You can imagine

(Continued on next page)

Music Speaks

by Virginia J. Porter

I am MUSIC. I am everywhere. In the spring you can hear me in the throat of the first singing bird. I am joyful then because it is spring and the trees are budding with leaves.

In the summer I am in the brook and the whispering of the willows is my song.

In autumn I am the lively song of rustling leaves which dance like puppets in the crisp, fall air.

In winter when the snowflakes come, I am there. On the frosty

breath of winter's night I am the merry tinkle of sleighbells.

And in all seasons you will hear my rejoicing in the ringing bells in the church towers. I am calling everyone to come and sing a song of praise and peace to the earth's Creator. This is the song that has no season, for it is sung by everyone, every day, in spring, summer, autumn and winter, with all the world as the choir and all of nature as the accompaniment.

I AM MUSIC.

Hidden Instrument Game

by Bob Atkins

What instrument is used in each of the following?

1. In *The Owl and the Pussycat* what instrument does the owl play?
2. What instrument is mentioned in *Hey, diddle, diddle*?
3. On what instrument did *The Spanish Cavalier* play a tune?
4. On what instrument did the giant play in *Jack and the Beanstalk*?
5. What instrument is mentioned in the song *From the Land of the Skyblue Water* by Cadman?
6. What instrument makes "co-static sound" in *There's Music in the Air*?
7. What instrumentalists did *Old King Cole* call for?
8. What instrument is mentioned in *Oh, Susanna*?
9. On what instrument did *Little Boy Blue* play?
10. What instrument is mentioned in the carol *Deck the Halls with Boughs of Holly*?

Answers on next page

CALLING ALL LETTER BOXERS

This is about stamping your letters properly when you send them to Junior Etude to be forwarded. Remember, a three cent stamp will not carry a letter to Europe. Uncle Sam has rules about postage. Mail to Europe requires five cents; air mail to Europe requires fifteen cents. Some countries require twenty-five cents for air mail. Consult your post office to make sure you have the correct stamps on your envelopes.

Sometimes a letter comes to Junior Etude, and when the envelope is opened, out comes a letter to be forwarded with no stamp on

it at all! Check up on such things. Juniors (and, Oh yes, be sure to leave enough space on your envelope for the forwarding address which in some cases, is long).

And, believe it or not, recently two letters came, addressed to Junior Etude, period. No town or state was even mentioned! But the Post Office people are pretty bright and they had written on the envelope with a blue pencil, "Tr Bryn Mawr, Pa."

So—Write all the letters you wish to, but be sure to check up the postage. Don't forget. Bye now.

FAIRY ORCHESTRA

by Alice Briley

When shadows touch the garden sand
We hear the sounds of fairy-land;
A silver horn, a golden drum
That beats its steady tum, ta-tum.

The drummer beats a poppy-pod
With drumsticks made of golden
rod;
An elf blows on his lily-flute
And all the fairies listen, mute.

No Junior Etude Contest This Month

The REPAIR Shop (Continued)

what a wad of paper does to my voice! Some people seem to think I'm a waste basket, or something!" "I have my problems, too," said Bass Viol. "The boys don't care how they bang me around, even though I am large and awkward."

(N.B. How well do all you Junior instrument-players care for YOUR instruments?)

I got this crack when Jimmy banged me against a stone wall."

Just then the clock chimed eight. "Good gracious! It's morning. Be quiet. Here comes Mr. Lewis," said Clarinet. "I hope he lets me go home today."

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 am in the Air Force and have found some young people here who are interested in music. I play piano and clarinet. Here in the service I do not have much chance to play. I would enjoy hearing from others who are interested in music.

A/3c Maxine Green (Age 20), Texas

I would like to hear from readers who are interested in collecting records or who are interested in cars (like I am!).

Barry J. Lee (Age 18), West Australia

The ETUDE has been a standby in our home for many years. I play clarinet in our High School Band and am interested in all kinds of music. I intend to major in music in college. I would enjoy hearing from someone seriously interested in music, particularly clarinet

players, or anyone who likes bands or composing.

David P. Slack (Age 18), Kentucky

The following would also like to receive letters. Space does not permit printing their letters in full: Coralie Turner (age 16), Wisconsin, plays piano in school orchestra and was in Glee Club; Maxine Walker (Age 13), Missouri, plays piano and has great interest in music; Barbara Janicke (Age 16) has played piano for nine years and is interested in foreign countries; Mary E. Kerr (Age 15), Pennsylvania, likes all kinds of music and studies piano; Mary Elizabeth Goss (Age 18), Vermont, plays piano and violin in school orchestra and sings in glee club; Nancy Folsted (Age 18), Minnesota, pianist and plays organ in church and drums in school band; Ellen Hammond (Age 18), Georgia, studies voice, piano and violin and is also interested in speech and theatre arts; Eileen Sheridan (Age 12), N. Y., studies piano and her favorite composer is Chopin; Ann Pearson (Age 11), Arkansas, has hobby of collecting salt and pepper shakers; Karen Faye Fultz (Age 16), Montana, studies piano and violin and is interested in hearing from string players; Mary Frances Cockshutt (Age 14), Canada, plays piano and hobbies are stamp collecting, skiing and skating.

Results of March Poetry Contest

Class A, Millie O'Meara (Age 16), Ohio

Class B, Laurene Zautner (Age 13), Wisconsin

Class C, Brenda Lu Jubin (Age 10), Pennsylvania

Special Honorable Mention

Vincent Malatesta (Age 16), N. J.

Honorable Mention

(in alphabetical order):

Mary Patricia Bouboutsis, Hines Boyd, Brenda Bradshaw, Nelda Lyn Coleman, Leota Duncan, Franke Lee Evans, Lula Ferguson, Ellen Garvey, Joyce M. Gates, Peter Glen, Robert C. Gunn, Ernest Haight, John Irwin, Charlotte Kilian, Marguerite Lindee, Jo Ann Livingston, George Everett Long, Latty McCarter, Shirley Piszczek, Ann Plummer, Lynn Parks, Linda Russitano, Reba Joyce Salyers, Janet Smith, Doris Springer, Christine Steigerwald, Janet Thom, Lorraine Tillack, Lucille Tillack, John Vinton, Carol Wadel, Barbara Waliczek.



Antha Fay Makepeace (age 2 1/2) Tennessee

Answers to Hidden Instruments

1. Guitar; 2. fiddle; 3. guitar; 4. harp;
5. flute; 6. harp; 7. fiddlers; 8. banjo;
9. horn; 10. harp.

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THE WORLD OF

Music

"Richard the Lion-Hearted," an opera written by André-Ernest-Modest Grétry before the French Revolution will be produced on August 10 and 11 by the opera department of the Berkshire Music Center at Tanglewood, Massachusetts. The opera had its première in Paris in 1784 and its first American performance took place in Boston in 1797. The Tanglewood production will be directed by Boris Goldovsky.

Walter Piston, American composer, was the recipient of the honorary degree of Doctor of Music at the 75th anniversary commencement of the New York College of Music in June. Dr. Piston is Walter W. Naumburg Professor of Music at Harvard University.

Gail Kubik, Pulitzer Prize Winner in Music in 1952 conducted in June the first radio performance of his "Gerald McBoing Boing," a children's tale for narrator, percussion soloist, and nine instruments. The work was included in a program of the BBC in London.

The 2000th concert of the series of The Guggenheim Memorial Concerts took place in Central Park, New York City, on June 22. The event was marked by a special program on which several prominent composers conducted their own works. These included Aaron Copland, Percy Grainger, Morton Gould and Vincent Persichetti. The entire program consisted of original band music, most of which was first presented by the Goldman Band.

The Boston Art Festival which ran for eight days in June had as a feature attraction an outdoor performance of the "Barber of Seville" as given by the New England Opera Theatre directed by Boris Goldovsky. The performance was given in English.

Eric Delamarter, noted composer and organist and former associate conductor of the Chicago Symphony Orchestra, died at Orlando, Florida on May 17, at the age of 73. He had retired from the Chicago Orchestra in 1936.

John Leo Lewis of Aurora, Illinois, is the winner of the \$100 prize

given by the H. W. Gray Co. in the 1953 Prize Anthem Contest of the American Guild of Organists. His anthem is entitled *We Sing to God*. Honorable mention went to Claude Means of Greenwich, Conn. for his anthem, *Our Heavenly King*.

The Chautauqua Symphony Orchestra, under its new conductor Walter Hendl opened the orchestral season at the famed New York cultural center on July 18, when the first in a series of 24 concerts was given. Highlights of the season will be special recitals by Rise Stevens and Richard Tucker, both stars of the Metropolitan Opera.

The Rieger Organ Corporation of New Jersey has recently taken control of the Estey Organ Corporation of Brattleboro, Vermont. Henry Hancock, president of Rieger Organ, Inc., is the new president of Estey Organ Corp., and according to the announcement the latter company will retain its name and continue manufacture of the Estey organ as well as the Rieger instrument in the Brattleboro plant.

Albert Spalding, distinguished American violinist, died suddenly in New York City on May 26, at the age of 64. He had made his last public appearance in June of 1950 at the opening concert of Lewisohn Stadium season. He had been before the public for forty-five years, having made his début in 1908 as soloist with the New York Symphony under the late Walter Damrosch. A decade



Albert Spalding

later he toured through Europe with Damrosch and his orchestra. This was the first such tour made by an American Symphony Orchestra and attracted international attention. He was the author of two books and the composer of a number of violin works.

Boyd Neel, distinguished British musician, founder-conductor of the Boyd-Neel Orchestra, has been appointed Dean of the Royal Conservatory of Music of Toronto. He assumes his new duties on September 1.

Florence B. Price, American composer whose works have appeared on concert programs throughout the nation died in Chicago on

June 3, at the age of 65. She was widely known in the music world. She was a member of the Chicago Club of Women Organists; ASCAP; American Composers' Alliance and other organizations. She was the composer of songs, piano pieces, choral numbers and orchestral works, some of the latter of which have been played by major orchestras.

The International Piano Teachers Association, Robert Whitford, founder-president, held its 1953 National Convention in New York City July 13-16. The four-day sessions were filled with discussions and lectures on problems of the teaching profession. A feature of the convention was the Teacher Training Course conducted by Mr. Whitford.

COMPETITIONS (For details, write to sponsor listed)

- 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.
- Chapel Choir Conductors Guild. Composition contest for four-part chorus. Sponsored by Capital University. Winning anthem to be sung at Chapel Choir Annual Festival next April. Closing date September 1, 1953. Details from Everett Mehrley, contest sec'y, Mees Conservatory, Capital University, Columbus 9, Ohio.
- 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. Winners to be named in April 1954. Details from Russel Sanjek, Director SCRA Project, Fifth Floor, 580 Fifth Avenue, N. Y. C.
- Mendelssohn Glee Club, Third Annual Award, \$100 for the best male chorus. Closing date September 1, 1953. Details from the Mendelssohn Glee Club, 154 West 18th Street, New York 11, N. Y.
- 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.
- Young Composers Radio Awards for 1953. Instrumental and vocal works. Closing date December 31, 1953. For details address Young Composers Radio Awards, 580 Fifth Avenue, New York 36, N. Y.
- Artists' Advisory Council, composition contest for American composers. \$1000 award. Closing date September 1, 1953. Details, Mrs. William Cowen, 55 East Washington Street, Room 201, Chicago 2, Illinois.

LULLY—MASTER MUSICIAN

(Continued from Page 11)

charges, pensions, etc., worth in all about 800,000 francs." This would be equal to about a half million dollars.

In spite of Lully's many and varied human shortcomings and his questionable dealings with those who frustrated his ambitions—traits which earned him such epithets as "niser," "glutton," "arch-knave," "rake," "cur," "le ladre" (the scurvy one)—he was a great artist and will be remembered not for his human frailties but as the founder of French opera. It was in this realm that his artistic and executive powers found their full satisfaction.

We read that he produced one opera each year from 1672 to the date of his death in 1687. Each opera took three months to write, which was only the first step in his gigantic task. For he was not only composer, but producer as well, and director of the opera, orchestra conductor, stage manager and director of the schools of music from which the cast was recruited. He bore the entire responsibility for orchestra, chorus and soloists. He demanded and selected only the best players and created traditions in orchestra conducting which served as models throughout Europe.

He was even more particular about singers, and most of his famous artists were discovered and trained by himself, not only in singing but also in acting and dancing. The only department which he relinquished to someone else was the libretto. Doubtless he could have written these also, as his experience showed, but he preferred to have them done by Quinault, an intellectual and prolific writer whose ability Lully recognized but did not take the trouble to appreciate.

As absolute monarch of the "empire of opera" Lully wielded great authority over the whole musical republic through his talent, his numerous offices, his wealth and generosity and his vast influence with the king. Two policies in his management of the opera combined to make and keep him powerful: he paid his musicians high wages and he kept himself aloof from them, allowing no familiarities.

As fantastic as this position of musical despotism seems today, it could not have endured even then had not Lully's works been of his artistic best. His operas have been described as being like rounded edifices, wherein heterogeneous elements fitted perfectly together, "like buildings with clear and dignified lines."

His sources of inspiration were basic—the imitation of things nat-

ural: declaimed speech, the rhythms of the voice and of things. He heard melodies in the rhythms of Nature.

And so it followed that his operas had universal appeal, not only in France but in England, Holland, Italy. His melodies were as familiar in the silken, scented boudoirs of Parisian nobles as in the kitchens where he himself had once worked. And however much he was criticized and reviled personally—"this kitchen drudge who jabbars French"—his music found a home with all men.

Lully's mastery of the opera and of music in general spread his fame abroad. Musicians came from Italy and from England to study his methods and to beg instruction from him; he was invited by Charles II to come to London and establish opera there; his singers travelled to Italy and to Holland; William of Orange sent to ask him to write a military march for his troops.

Lully's music came from many sources—all French. Any faults which may exist in it are also French. "The only Italian part about him was his character," writes Roman Rolland, and adds this tribute as he compares Lully's art to the classic tragedy and the noble garden of Versailles: "his work was a monument of that vigorous age which was the summer of our race."

This would seem to be a fitting epitaph for the amazing life and work of one Jean Baptiste de Lulli, Master of French Music for a hundred years; this ugly little man who achieved the highest pinnacle of power in the musical world, but who brought about his own death, at the age of fifty-four, through carelessness and a trivial impatience.

While conducting a *Te Deum*, he struck his toe with his beating stick, causing a fatal infection. It is said, on good authority, that even while dying, he bartered with his confessor for absolution, and only when the end was inevitable did he observe "the niceties of penitence." Expedient to the end.

These pompous words are carved in the church of Saints-Père: "God, who had given him a greater gift of music than any other man of his century, gave him also, in return for the inimitable chants he composed in His praise, a truly Christian patience in the sharp pain of the illness of which he died . . . after having received the sacraments with resignation and edifying piety." If his ruthless and independent spirit can gaze on this inadequate sentiment, it must be with tongue in cheek. The lasting influence of his great and original musical accomplishments, lives to praise him more honestly. THE END

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The Bright Lantern

(Continued from Page 10)

There is nothing mystic or unrealistic in Dr. Pace's approach to the best methods for starting the young piano student off on the right path. The experimental stage is long past, as time is reckoned in active academic life. The singing approach to piano playing, the very early introduction of theoretical elements that were formerly—and still too frequently are—delegated to the limbo of unreachable years, the successful concentration on reading of many simple pieces for the pleasure of the piano student as against concentration on the learning of one difficult opus for the glorification of the piano teacher. These are the very vital elements of the latter-day pianistic revelation. So simple in outline and really so simple in presentation, yet never has a more successful (not to mention humane and enjoyable) method for piano teaching been evolved or promulgated.

Parents who were raised on the old "Middle C" approach open little Johnny's new lesson book and find themselves gaping. Six sharps—and it's the first piece! What's the world coming to? What do they want of our poor little innocent darling? But Johnny himself isn't the least bit overwhelmed; he's taking it all just for granted now. And as he goes along under expert guidance he will never be frightened of the chromaticisms that have been stumbling blocks since time immemorial, because to him they will be old friends from the very beginning.

The Singing Approach

Just what is the singing approach? Dr. Pace considered this the most vital point to get across first. "Singing is the most important early contact with music," he explained. "Children love the tricky little nursery songs. They play various musical games on the playground and in the nursery. Most of them can carry a pretty good tune. Contrary to the belief of many parents, normal children are not monotones. There are very few real monotones; you can't miss them, since they are generally obvious lack-luster institutional cases. People don't realize how much of life is actually bound up with music: listening to it, whistling it, dancing it, singing it. Even derisive playground chanting such as 'Johnny's got a girl friend' has an obvious musical carolling basis.

"There are five avenues of musical growth," he went on. "Musical awareness, musical initiative, musical discrimination, musical insight, and musical skill. Naturally, these overlap; one cannot be considered with-

out the others. Yet properly deployed they turn the veriest beginner into a reasonably skilled performer in a remarkably short time." This analysis, Dr. Pace pointed out, follows in essence the principles comprehensively detailed by Dr. James Mursell in his standard text: "Education for Musical Growth." It is obviously not possible within the scope of a single article to give any precise breakdown of the very effective piano-teaching method with which Dr. Pace inculcates his students, but the following outline does give the essential highlights of the early approaches to the young music student of this ingeniously competent method which has already raised the level of musical literacy to an appreciable extent.

"The first step," Dr. Pace states, "is to take the folk songs of the children's background and bridge them into other areas of music. For example, sing 'London Bridge' with them; explain what a folk tune is. When this and similar simple bits have been digested, go on to an early piece of Mozart, with an appropriate story to intrigue them and fix it in their minds. Here is a chance to point out delicacy, style, staccato. Various classical and romantic composers come in turn. After a while mode in composition may be touched upon. Thus over a period of a few short years you build awareness. Teach music, not just piano. Mention other instruments and demonstrate them. Create greater love for piano through understand-

ing. Beginners should have the best teachers and the best instruments from the very start. To take a young person and guide him and give him intelligent and functional experience constitutes the greatest responsibility one can have.

"After five years of proper teaching the normal pupil should be able to sight read even difficult pieces well and to transpose easily. Musical initiative should always be encouraged. Stimulate the desire to explore. Work toward perfection; children want to be good at what they're performing. People do well the things they love and, conversely, love the things they do well. So start off at the very first lesson to build so successfully that they love it. Let them feel that they have had a good time and that they have really learned; thus their enthusiasm will be aroused. Keep them loving and good! Don't ride over a child's wishes and abilities. Let him enjoy the task at hand. It is better in the course of a year to learn a hundred pieces on a similar plane, than to concentrate on five that go on from level to level. It is better to clinch what was learned at first. Good practice and good application make perfect. Give them a chance to grow naturally. Don't force growth.

"Musical discrimination is developed by choosing good pieces, which can be found at every level, rather than concentrating on those with little or no musical value. Teach the child to differentiate between what is loud and what is soft, what is long

and what is short. People don't want to be mediocre; they really prefer to work with superior material in superior fashion. Give them a chance. A child gets much more satisfaction from performing an artistic piece than he does from playing some nondescript junk. Musical insight deals with solving technicalities. Teach your pupil to be independent from the first. The teacher should always explain the why and the wherefore; this presupposes that the teacher himself knows, as every good, self-respecting piano teacher must." This last is such an overwhelmingly important point that I should like to re-emphasize it. One who does not understand the tools of his trade obviously cannot explain them; such a quasi-teacher owes it to his unsuspecting pupils to lay down those tools and not to use them again for teaching purposes until he has learned their proper employment in exhaustive and comprehensive study.

"When the other four areas have been taken care of properly," Dr. Pace continued, "musical skill will grow out of them. Each little technical aspect that crops up should become an object lesson in itself. Handle each piece as an integrated whole from the very beginning: don't teach notes one week, rhythm the next, fingering the third, and so on, as all too many untrained teachers do. Remember that you can't 'put' expression into music; music itself is expression. You must play expressively from the beginning; otherwise the sounds you produce are noise, not music."

Transposition and Rhythm

From the very first lesson the pupils play on the black keys as frequently as on the white. Indeed, the very first time at the keyboard they concentrate on the three-note grouping of black keys; when these are played consecutively downward, the tones thus produced form the beginnings of the melody variously identified as either *Hot Cross Buns* or *Three Blind Mice*. Before the first lesson is over this little song has been transposed into several other keys—by ear, of course. As one of my own mathematically precocious pupils pointed out, this means that every piece can be played in thirty-six different ways: twelve ways with the right hand (since there are twelve different tones in an octave), twelve ways with the left hand and twelve ways with both hands together. There's never a chance to get bored when you follow the transposition method to its logical conclusion; and it is actually quite

amazing how the children love to do it. They know that they have a skill that most of their elders don't possess, always a grand and glorious feeling. And they love to use big words like "transposition" to startle the uninitiated.

"Be sure to let the child transpose each piece when it has been learned," Dr. Pace advised. "The aim is to make the black keys as familiar as the white, to feel as friendly toward the minor keys as toward major. Otherwise it is easy to develop the dislike of minors and the fear of black keys that have plagued generations of piano students. When the student spends years exclusively among majors and mostly on white keys and then the minors and the black keys are superimposed, the psychological stage for making them seem far more difficult than they really are has been set." Ask any foreigner who has learned various languages besides his own, and he will invariably insist that the English language, with its irregularities of structure and pronunciation, is hardest of all to learn; yet our babies, brought up with it, find it easiest of all! The implications for teaching any subject are clear.

The very important rôle that a good sense of rhythm plays in production of excellent piano music was thoroughly stressed by Dr. Pace. "When you teach a swinging song, for example," he explained, "don't have your pupils just sing it; let them physically swing it. It's an excellent idea to have them swing it at the piano, too; thus they learn to feel the rhythm. One of the values of music is that it can remove a lot of inhibitions from children. Don't be afraid to let them have their bodies express the rhythm. One of the most stupefying sights is a concert performer who sits rigidly erect in one spot while his fingers wander over the keys. And as painful as it is to watch, this stiff-necked attitude is even worse in that it cannot be productive of good tone, which requires far more than finger technique to bring it out. Demonstrate time values by singing, clapping, walking and running the rhythms. One of the biggest troubles encountered in sight reading is that players don't feel the rhythms adequately. That's why we start very early to make them plainly evident." It is advisable, of course, whatever your choice of routine, to get down to the business of actually teaching counting before too much time has elapsed. But at the beginning it's better to teach rhythm by rote, since then the whole physical being is involved, not just the mental part. "Though it is quite true," as Dr. Pace pointed out, "that the art of counting must not be neglected, the experience at every step along the way should be kept as musical as possible."

A great part of the first lesson should be concentrated on making

clear the concept of up and down on the piano and its correspondence to higher and lower in pitch. All the first little pieces are learned purely by rote. This is excellent training for the ear and together with the singing approach will make for a generation that really hears what it is playing. Simple I, IV and V chords are introduced almost immediately, even before the introduction of notation. Very shortly after that happy event the V₇ and all the inversions should join the family of known chords. Children love to play chords, which so enrich the sound of any piece. "The more you ask them to improvise and harmonize the more they'll come back and do," Dr. Pace assures teachers.

ROTE TO NOTE PROCESS

By the time the first principles listed above have been well established the moment has come to give each child a book, starting the rote to note process. "But don't rush the process," Dr. Pace emphasized. "Be sure first that your pupils know plenty of pieces by rote and then that they have established good muscular control. By now you have taught the musical phrase. They know the spatial relationship. They have absorbed the prime principles of fingering; but don't be didactic about the fingering—different types of hands may need different fingering for the same passage. Up to this point they have used mainly their aural sense and their tactile sense. Now they are ready to include employment of the visual sense. Their eyes must be taught to travel from note to note, following the melody line, the one essential above all others for musicianly approach."

Lines and spaces are next introduced, but major emphasis at this point continues on realization of the ascent and descent of the musical line. Phrasing should be intrinsic. "Be particular that at all stages your pupils work on phrasing," Dr. Pace admonished. "They must know how to raise the hand to indicate the end of a phrase, how to modulate the tone, and the like. Your whole point in teaching music is to keep it expressive; it can't be



"That's just 'Nero's' cute little way of telling me that something is burning."

musical otherwise. Phrasing is what gives music its importance. Without it even technical skill can't save a performance from mediocrity."

As each new piece is introduced the same general routine outlined above should be undertaken, all the elements being dealt with at the very first introduction: the melody line; the names of the fingers; the names of the notes; counting, and modulation of tone.

"If we want beautiful tones," Dr. Pace went on, "there are certain technicalities along the way that must be understood and absorbed. Over a period of years, following the methods outlined above, the pupil does develop good reading ability, thus obviating one of the big problems we meet with constantly of children who study for years but cannot sight read." It is the wish to be able to sight read at will and to play easily for and with their friends that brings most pupils to the piano teacher; yet this very matter of sight reading is, as Dr. Pace put it, "the main trouble area. Therefore," he continued, "methods that lead to ease in sight reading are the ones to emphasize. Perhaps the most important thing to stress over and over when going from rote to note is never to let the pupil look down at the keyboard when reading music. If the hands are somehow hidden the aid to reading of notes and to faster sight reading is appreciable. The first danger point comes when new piano students look down at the keyboard. They must develop a good tactile sense so that their eyes can stay on the notes. Playing with the hand high up among the black keys aids in sight reading because the fingers can feel the juxtaposition of the black and the white keys, thus employing the tactile sense to the fullest extent."

Too much emphasis on memory spoils sight reading. In the beginning years it is far more important to develop the ability to sight read than it is to perfect each piece. Teachers who linger for many months on two or three pieces, forcing memorization and perfection, do so for their own aggrandizement at recital time, not for the benefit *per se* of their students.

Among the other elements that should enter into the first few "reading" lessons but that must be glossed over here with just bare mention are introduction of signatures, blocking out of harmonies, first mention of two and three part harmonies. "Thus you look ahead," Dr. Pace concluded, "and your pupils learn structure and how to play intelligently." With accomplishment comes new pride and greater love for the piano, and this, in the final analysis, is what the piano teacher must impart to and save for the piano student. When the lantern has been sufficiently brightened, it will illuminate the darkest corner.

THE END

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THE SCRAP HEAP

(Continued from Page 26)

Auditorium, a whole new section, the Positiv Organ, was added. This addition of 12 stops and 854 pipes gave the instrument a total of 109 stops and 7,253 pipes. A new console was also added to the instrument, this one a movable console. It can be located anywhere on the stage of the auditorium or on the lifting orchestra pit. Built of solid oak wood, the console itself is a thing of great beauty.

The pipes of the organ are located back of the left wall of the auditorium and take up space reaching from the stage to about the thirtieth row of seats!

Many famous organists have used this huge organ, as have music students and professors of music at the University. It is in constant demand for use at Commencement exercises,

Foundation Day ceremonies (when the University recognizes outstanding students) and other University functions. It is also used for prelude music before speeches and other programs.

And all this would never have come about, but for the generosity of a publisher who likes organs, and who couldn't bear to see such a valuable one go to the junk heap. Dr. Barnes bought the organ for \$1,000 and gave it away. It is now valued at \$100,000!

The organ does not bear Dr. Barnes' name, and most of the students at the University are unaware of the unusual history of the great organ. But by enjoying its thrilling tones, they fulfill the desire Dr. Barnes had for the organ getting its deserved admiration. THE END.

AMERICA'S RICH MUSICAL HERITAGE

(Continued from Page 16)

outside of any scales we know today, or have ever systematized! On this latter point Mrs. Buchanan is definite. "They talk of there being no new frontiers for composers! Why, these mountain people have tunes which will fit into no system of scales we know, either our modern major and minor or the old church modes. They have, for example, songs which used a neutral third, halfway between the major and minor third as we use it today. Again, that song you brought, did you notice that it used neither the fourth nor the sixth? And it uses the major seventh where one might expect the minor seventh? Here is a world of music new to us, but as old as music itself. Let young America rediscover it!"

Speaking of "the song you brought" Mrs. Buchanan referred to a so-called Negro Spiritual which I had heard my sister-in-law's colored maid singing, and which I had set down because I thought it so beautiful. The scale of it ran C-D-E^b-G-B natural-C, an unusual progression to say the least. But here I had proof of the things Mrs. Buchanan said; I had brought with me proof before I ever met her!

In arranging these old melodies for modern use, Mrs. Buchanan has been compelled to study with the greatest care the old church modes, their place in the harmonic scheme of things, for obviously to harmonize an old Phrygian air with the modern minor scale would be out of place as greatly as would the association of the walls of the Tuileries with cubis-

tic paintings. "Another thing young musical America may do is to consider the great beauty which may be created through the medium of compositions in the old modes. I do not speak against those who try to develop new systems, such as atonality. I only say there is much more of beauty left in these old church modes than ever has come out of them as yet."

In the pursuit of this music of America, Mrs. Buchanan, now a grandmother, has tramped the mountains of Virginia, Tennessee, and the Carolinas. "There is much to be found elsewhere, however." She has listened to the singing of hundreds of the oldsters. "They remember the old songs better." She has attended the "Big Sings" at Benton and all the other places where people gather, camp-meeting style, and sing the songs of long ago. She has collected a vast number of the old hymns, "Southern Harp" and its many sisters. She has set down from casual meetings with her friends the songs they used to sing in children's games. She took down from me an old (and somewhat rude) game, "Foot-and-a-half," and my version of the old song "There were three cows," which number in some versions shrinks to two. She took from my wife certain versions of "Ring Around the Rosy." And before she begins her arrangement of any melody she has before her all the versions she can possibly find, has compared them, and finally decided which one is the most probably authentic.

We sat in the tiny living room and study of her cottage at the Huckleberry Mountain Artists' Colony in the North Carolina Mountains. "I come here to work because I am away from all distraction, and maybe next year I shall conduct here a course in folk music. There is so

much to be done, and the times change so fast, and the old things are so soon forgotten. Tell your readers there is a place in American music for them. They can make the old become new; in music it would truly be a resurrection!"

THE END

"DO'S" AND "DONT'S" FOR PARENTS

(Continued from Page 14)

about you or your child losing face. If she needs more time to think about it, she can tell you so, and perhaps even arrange for an interview with both parents to get at the root of the matter.

12. DON'T expect beautiful music to come from a broken down piano.

DO provide the best instrument you can afford, and keep it in tune. 13. DON'T announce to your child that you are "tired" of a piece about which he still feels enthusiastic.

DO realize that it frequently takes several weeks to learn a piece and it is unfortunate that the parent has to be within earshot during this learning period. When the piece is learned and is part of the child's repertoire, the parent should try to view it with a fresh perspective.

14. DON'T look upon practice as the be-all and end-all of music in the home.

DO gather around the piano for

informal singing, and join the child in duets if you can. At birthdays and holidays, give records and books about music and musicians, or even tickets to a concert as gifts. Tune in on good musical programs, etc. 15. DON'T make iron-clad rules, but rather fit the rule to the child.

DO apply common sense at all times. Keep individual differences in mind. If your child cannot concentrate for a long period of time, let him have several short practice periods during the day. Also, if he insists that you sit with him, he may merely be expressing a social desire. Take your knitting or darning and sit there quietly even if but for a few moments at the end of his practice period, when he is reviewing his repertoire. Keep the teacher informed as to such changes in procedure so that she can evaluate them in the light of the resultant lesson quality.

THE END

AN OUTSTANDING ORGAN INSTALLATION

(Continued from Page 24)

assignment, but the designers and builders managed to achieve what they wanted.

The instrument is on four manuals, having eight divisions, as follows:

Hauptwerk, 25 ranks of pipes; Great, 22 ranks; Swell, 39 ranks; Choir, 22 ranks; Positiv, 28 ranks; Bombarde, 27 ranks; Solo, 28 ranks; Pedal, 44 ranks.

In the Hauptwerk, a sort of minor chorus or early ancestor of the Great, are some of the most beautiful examples of cohesive voicing to be found in this country.

The Great contains three ensembles, one of the 32' series, another of the 16' series and finally one of the 8' series. To top it off there is a fine Cornet with four to six ranks. The Swell organ has several ensembles, besides all the plush one would expect to have in a dozen ordinary Swells.

In the Choir there are several ensembles, plus a Tuba on 15 inches of wind and an array of solo stops. The Positiv is one of the loveliest

to be heard anywhere. It is voiced on 2½ inches of wind.

The Bombarde is unenclosed, with a foundation of a Principal with two ranks of pipes, one at 8' and the other at 4', with Grand Foundation of six ranks, and Trompettes.

The Solo organ is full of delightful sounds. There is no big Tuba here, but there are orchestral-sounding strings, heavenly Celestes, truly magic Flutes and a complete ensemble topped with a Plein Jeu of four ranks.

The Pedal leaves nothing to be desired. There are five 32's, also a five-rank mixture which sounds like a 32' reed. There is a wealth of solo stops with reeds to 2'.

The whole installation is a triumph of superb organ-building, expertly designed to perform effectively in a specific location. Ruth Barnett Phelps, the organist, sees to it that fine music is played. She was one of Lynnwood Farnam's distinguished pupils, and carries on the high tradition of that great teacher. THE END

MUSIC THERAPY—A NEW OCCUPATIONAL HORIZON

(Continued from Page 50)

one of the best demonstrations of the use of music therapy by a mental hospital in the country. The program has been in full swing here for over five years under the capable direction of Mrs. Myrtle Fish Thompson, music therapy director and a vice-president of NAMT. This program got under way with the cooperation of Dr. Samuel W. Hamilton former superintendent, and has been expanded by his successor Dr. Joseph G. Sutton.

A goodly percentage of the almost 4000 patients in this mental hospital come in one way or another under the influence of the music therapy department. Among its activities are choirs, hand, a dance orchestra, "community singing" in the hospital auditorium (attendance around 300-400), ward singing, study groups, individual lessons, recordings, informal groups, social group recitals, and music appreciation groups.

Mrs. Thompson has had good results, under medical supervision, of treating by means of music therapy, difficult cases of schizophrenia. Often under favorable circumstances even very withdrawn patients can be slowly coaxed back into the world of reality and made to take an interest in their environment through the medium of music therapy. In other cases music seems to be the one avenue to get extremely withdrawn individuals to gradually participate in group activity.

In order to meet the demand of music students who wish to enter music therapy as a career, the Overbrook Hospital of Cedar Grove has developed a music internship course with certification, requiring a minimum of six months of full time training, divided into two three-month periods. The hospital has a

series of small practice rooms of studio type, each with a piano, a library for housing music, a band practice room and other offices. They have about a dozen pianos, mostly rebuilt or donated to the hospital, including two baby grands.

Another great mental hospital which has used music therapy effectively is Pilgrim State Hospital in West Brentwood, Long Island, New York. This is said to be the largest institution for mental diseases in the world with over 14,000 patients. After trying out music therapy for one year, Dr. Harry J. Worthing, senior director of this hospital said: "It is my opinion that music has a definite place in the program of any well-organized mental hospital."

Edwina Eustis, recording secretary of NAMT, and director of special projects of the Musicians Emergency Fund of New York, was in charge of this music therapy project, which reached hundreds of patients. One group she worked with was a hand-picked group of 36 difficult cases from such categories as badly depressed, severely disturbed, prefrontal lobotomy (brain surgery) cases, and a few with very erratic behavior. All had been in the hospital for considerable lengths of time but had failed to improve or had exhibited but limited improvement. Many of these had undergone specific forms of treatment, such as electric, insulin and metrolol shock without noticeable benefit.

Of the 36 patients, only eight had musical backgrounds. But the entire number were given intensive music therapy treatment of several months duration. The treatment given to each one was tailored to meet his needs or abilities. At the end of six

months work, virtually every one of them has shown marked recovery, several seemed well along the road to total eventual recovery, and in several cases nonadaptive behavior patterns of conduct had entirely disappeared.

To sum up the values of music therapy from a medical viewpoint, the following therapeutic aims may be said to be central to this new application of music: (1) To soothe and relax the patient, releasing tensions and hostilities; (2) To provide a satisfying outlet for self-expression besides opportunity for development of a constructive active interest; (3) To remove the patient's preoccupation with himself and to lead his mind into more active realities; (4) To stimulate concentration powers; (5) To create a socializing influence in a pleasant atmosphere to help development of friendliness, acceptable responses and to help eliminate antisocial behavior; (6) To work for muscular control and coordination, and, in some cases, to stimulate physical activity; (7) To make possible a release from disease-imposed isolation, and aid in restoring confidence and security by working with and helping others, thus developing pride in the group and in themselves; and (8) To try constantly to establish music as a cheering experience and inspiration.

So if you should perchance decide to enter the field of music therapy you may find the rewards more satisfying than strolling in a great opera, or putting on a concert before a packed house—for you will have dedicated your talents in music to the service of suffering humanity.

THE END

MASTERING THE CELLO

(Continued from Page 17)

tone and to keep it musical and beautiful. I find the best exercises for legato and sustained tone in Dounis' *The Artist's Technique of Violin Playing* which, I believe, can be applied to the cello as well as to the violin.

When an adequate technique has been mastered, one is freer to work at musicianship. This is an enormously difficult process to describe! Perhaps its essence lies in trying to penetrate as closely as possible to the original intention of the composer. This, in turn, requires a thorough knowledge of periods and styles, and of all kinds of music. It also involves the most careful study of all printed indications: notes, dynamics, rhythms, etc., followed by a meticulous adherence to what the composer tells you to do.

When it comes to launching a career, I believe that the serious cellist does well to combine solo and

orchestral playing. Both fields carry enormous advantages. A period of preliminary experience in an orchestra is valuable, even to those who look forward one day to assuming solo status. It is in the orchestra (playing with the men under different conductors) that one develops musicianship and knowledge of styles. But you must watch out! Never let yourself feel that you are doing just routine work; never think that your part is small or easy. It is not the doing of routine work, but the maintaining of a routine attitude toward one's work that is dangerous. If you make it a point to play each tone in the simplest Haydn bass with the same care and interest you would devote to a solo performance, routine work can't harm you.

And never give yourself up exclusively to routine playing. Always reserve both the time and the interest for some sort of solo playing, no

matter how small. Keep in touch with playing, and with the public. Play chamber music in all kinds and combinations of ensembles. If the opportunities for this do not exist, create them yourself. I first played as soloist at the age of twelve, and I have never stopped. During the time of my most interesting and fruitful period with the Pittsburgh Symphony, I kept up my solo practice and repertoire and took part in many delightful ensemble sessions, as I still do. At no time was I out of touch with the music which lies outside the orchestra. When the time came for me to return to my solo work, I had the feeling of resuming a continuity rather than of making a fresh or alien start. It is precisely this kind of flexibility, keeping one's hand in all possible outlets for music-making, that helps develop musicianship. And musicianship is the chief goal of the cellist! THE END

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IMPRESSIONS OF BAYREUTH

(Continued from Page 9)

hearsals, but most of the work is done on the stage. Wieland Wagner's approach is to concentrate on Wagner's words and music as the essentials, and to eliminate anything which might detract attention from them. Thus, he keeps scenery, etc. at a minimum, securing the necessary illusion by lighting effects. For instance, he believes that trees and leaves never look natural under stage lamps; thus, he has abolished trees in all sets (except in the First Act of "Walkure," where he emphasizes the trunk, not the foliage). Yet he secures the feeling of a forest by lights. Again, his "Tristan" shows no built deck, no sail, no rudder; the scene is simply a well-graded ramp and a rim around it, but the feeling of the ship is definitely projected through lighting effects. Costumes are not allowed to obtrude, yet each performer's special needs are carefully weighed. The use of sleeves, for instance, depends on whether or not the singer has good arms! What we do with our hands is left to us. A director may suggest more movement, or less; but the actual gestures we work out ourselves. Floor plans are used, but with greatest latitude. I remember our working out a performance of "Siegfried," only to decide that it wasn't quite what we meant, and to build an entirely new conception the day before the opening! Always, inner significance guides external effects.

Stage rehearsals are carried out in an interesting way. Somewhere to the back of the house sit Wieland Wagner and his wife, Wolfgang Wagner, Mr. Hager, the assistant stage-director, the conductors and coaches, and some of the artists. As the work goes forward on the stage, each or all may interrupt with further suggestions, in which the active performers are again permitted to share. Once, for example, I was stopped in whatever I was doing and asked to stand at a different point on stage. I thought this change of position entirely wrong, and said so. Instead of arguing or ordering, Wieland Wagner asked me to come down to where he was while he went up and took my place, first at the point where I wanted to stand, and then where he wanted to place me. And from the house, I saw at once that the effect of distance and lighting made his point the only logical place to stand. At another time, I suggested a movement which he immediately sanctioned. This sort of work makes for harmony.

Actual singing methods, of course, are the same as ours. There is but one way to sing and that is the right way! I may say, however, that our vocal production and preparation

are, on the whole, better than one finds abroad. As most of our operas are sung in foreign languages, we compensate for any loss of comprehension by extra stress on beauty and evenness of vocal line. In Europe, dramatic delineation is more stressed, sometimes in harsh or forceful moments, to the actual detriment of the vocal line *per se*. American singers abroad are occasionally disheartened to find their beautiful tones held secondary to the color and expressiveness of their delineation as a whole. The ideal, of course, is to stress both elements, and Wieland Wagner tries to do this. He insists on good singing, always reminding performers that Wagner must be sung, not shouted! He further cautions the conductors to control orchestral volume so that the singers may be heard.

Always, the inner meaning of the work comes first, and interesting practices are used to avoid detracting from it. No one may enter the theatre once the house lights are dimmed. The orchestra plays in a pit where the audience cannot see it, and where the lights are so arranged that no gleams shine through. One sees only the stage. The conductor, too, is invisible; hence there is no baton showmanship. There are no curtain calls and no solo bows. (After the performances, the artists are cheered in the favorite supper restaurants!) When applause is unusually vociferous, the curtain is reopened to show the whole tableau—but only at the end of the performance. Once, however, a "Goetter-daemmerung" inspired such enthusiasm that the entire cast was allowed to step before the curtain. This marked a break in tradition! When Wieland Wagner was asked about it, he replied that the great Richard himself was flexible enough to break tradition. A certain performance of "Parsifal" once moved the composer so that he burst into applause after the Second Act; whereupon sh-shing sounds assailed him and a voice was heard to enquire WHO could be the ignorant upstart who dared violate the wishes of Richard Wagner!

But to return to our work. The music-dramas are prepared for a number of performances, with alternate casts which remain together as ensembles. There are no changes of cast unless emergencies arise. Both casts get full rehearsals. After the stage rehearsals, we have an orchestral rehearsal—and then further piano rehearsals, to polish up the results of the orchestral rehearsal. Then comes the General (or dress) Rehearsal, always with a full house. This is done for acoustical effects, as the music sounds different in an

empty auditorium (Richard Wagner used to call in the regiment to fill the seats at final rehearsals, yet it serves another end, as well. When the opening comes, it feels like a second performance, and everyone has conquered his first-night nerves!)

All performances are broadcast, and several popular-priced performances are given for the *Gewerkschaften*, or labor unions. Bayreuth truly belongs to all the people.

Even from this brief account of the ideals and methods of Bayreuth, several points stand forth. Perhaps they might serve as a guide to our own work. Certainly they could well be considered in the planning of our training in colleges and conservatories where rehearsal conditions are freer than on the professional stage. The outstanding points, I think, are these: (1) Devoted audience partici-

pation which brings music into the home, as an integral part of family interest; (2) Free roundtable discussion of works and parts by the casts responsible for their interpretation (which, of course, presupposes sufficient knowledge, background, etc. to permit the singers to have something to say!); (3) Dedicated concern for the meaning of text and music, according to the wishes of the composer, and without thought for showmanship and external "glamour"; (4) The goal of deepening performance-values from the inside out rather than from planning showy effects from the outside in; and (5) Constant refreshing of one's work by alert study and meditation. These are the values which obtain at Bayreuth. Can we not incorporate them into our American System? THE END

CHILDREN DESIGNED THIS OPERA PRODUCTION

(Continued from Page 12)

program and the theatre marquee announced: "THE PEOPLE OF THE CITY OF HUNTINGTON PRESENT," and the press reviews the next day added "PROUDLY." Hundreds of individuals and dozens of organizations in that civic-minded city of 86,000 population joined forces for the production of its first opera.

Here is how it was organized. First the teachers in the elementary schools of Cabell County told the story of "Amahl" to the children, who immediately, in the classroom, painted or drew their ideas of the costumes and stage sets. The children were not allowed to take their pictures home for fear that ambitious parents might "correct" the best things out of their work, and the teachers were warned not to influence or guide them but to let them express their own ideas. Since the very young children (all below the 6th grade), who provided the basic ideas, obviously could not execute them, junior high school students joined with members of the Women's Symphony Committee to sew the costumes, and senior high school students worked with the local Community Players group to build the stage sets designed by the little children.

*The story of the opera, which takes place at the time of the birth of Christ, concerns a poor crippled, shepherd boy, Amahl, at whose hut the Three Kings seek shelter as they follow the star of the East. During the night Amahl's widowed mother tries to steal the King's precious gifts and is caught in the act. When the Kings explain that the gifts are intended for a child who will bring new life to the world, the little crippled Amahl exclaims: "But Mother, let me send him my crutch. Who knows, he may need one, and this I made myself," and as he steps forward to offer it, he realizes that he is walking without help! The miracle brings all to a happy close.

In planning the Dance of the Shepherds, which occurs in the middle of the opera, Shanet asked the County Music Supervisor to play the music for children of the first and second grades (6 and 7 years old) who had been told the story of "Amahl." The children then were asked to show how they thought the dance should look, and the steps they invented were built into a dance simple enough to be performed by a group of the singers from the Shepherds' Chorus, instead of substituting professional ballet dancers as was necessary in the NBC-Television premiere. This was in the spirit of Menotti's instructions that the dance "should combine the qualities of primitive folk dancing and folk ritual," and avoided the studied coyness of professional dancers trying hard to look folksy.

The cast was entirely local, including the boy-soprano for the difficult rôle of Amahl. The young housewife who played Amahl's Mother is a mother in real life, too. The Three Kings were played by an insurance adjuster, a public school teacher, and a personnel manager for an electric products company. The chorus of 24 singers was drawn from the best of the older high-school students of the city (12 from each of the two schools, in the interests of diplomacy!)

A few more evidences of Huntington's community spirit:

The Huntington Ministerial Association, delighted with the religious message of the opera, volunteered to spread the news of the performance from all the city's pulpits.

The Huntington Publishing Company made an arrangement whereby the readers of its three newspapers could obtain tickets at half-price by using a coupon which appeared every day in the papers.

The Huntington Symphony Association provided the pit orchestra. Properties and equipment, from a silver jewel-box to a piano for the pit, came from every corner of the city.

Conductor Shanet, who was the pupil and assistant of the late Dr. Serge Koussevitzky, apparently inherits his master's flair for spectacular educational projects. Last year Huntington also attracted nationwide attention with its mass reading

lesson, in which Shanet taught the fundamentals of reading music to a giant "class" of more than a thousand adults in one mammoth session of four hours duration.

To those who express surprise that a symphony conductor should busy himself with such projects, Shanet replies: "In a city where the musicians give what they can to the people, the people will give what they can to music." THE END

A UNIQUE PIANO PEDAGOGY COURSE

(Continued from Page 21)

Other Materials Used

We discussed materials to use for that difficult transition period—the end of the first and beginning of the second year. I played and analyzed many books such as the "Children's Technique Book," Brahms' "12 Children's Songs," "18 Etudettes on Chopsticks," Wagners' "Studies in Style." Ways of teaching major and minor scales were discussed, and devices for attaining speed in playing these scales. Then we used the "Pavels" with each student playing one or two of the pieces to show how to teach sensitive, poetic music. All of the "Etudes For Every Pianist" (again with each student playing and discussing one of them) were used to teach concentrated technic practice and study routines.

At some sessions I read excerpts from the stack of notebooks containing my teachers' Workshop lectures, questions and answers of many years. We learned vivid and amusing teaching slogans like "Use floating power" (light elbow tip, loose hanging thumb)—"Skate and Wait" (for quick, relaxed sliding)—"Scratch before you Snatch" (for certain fortissimo chords)—"Take the Cuss out of Percussion"—"Play with Paws, not Claws"—"Don't strike, stroke"—"Play a Melody, not a Smellody" (!)... and many others.

Heifetz's remarkable Saturday Evening Post article, "How to Teach Your Kids to Like Music" was read and talked about. (This article should be in the hands of every parent of young children.)... We

discussed adult beginner's books, had a "phrasing" check-up, listened to and appraised Margaret Dee's new and unusual "Jolly Jingle" book, and had a delightful session on Schubert.

From all this I learned much more than the students. What impressed me most was the vitality with which the students tore into every subject.... That argues well, doesn't it, for the future of piano teaching?

It was unfortunate not to have had a laboratory in connection with the class—groups of beginners for us to teach—but this was not possible. It should be a "must" for any future pedagogy course.

Now it is June, and the semester is ended. During the course we had no written papers, no compulsory preparation, no exams. It has all been sheer joy.... Never before have I said such a reluctant goodbye to a group of students.... I believe we are all better teachers because of the course.

Why not offer such a course in your town—a class twice a month, two hours, morning or evening for twelve sessions? You will be surprised to learn how many aspiring piano teachers, young people, mothers, and business women there are who would like to know how to equip a studio, what materials to use, what are the best up-to-the-minute teaching procedures, in sum how to teach with authority.... I am sure that you would find such a plan surprisingly rewarding....

THE END

TEACHER'S ROUNDTABLE

(Continued from Page 22)

science and instinct combined with discretion and tact. This should warrant investigation and comparison by those interested in seeking the Truth.

But in conclusion: there is in existence an "Urtext" edition—Kalmus—which is an exact reproduction of Beethoven's own, un-edited text published during his lifetime. This is

probably my favorite, for it leaves performers or students free from influences which may not be akin to their own nature; thus Beethoven speaks to us in his own language through his own unadulterated notation. Is this not for the best? I think so; for here again: "Who could add Light to the Sun?"

THE END



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NEW RECORDS

(Continued from Page 18)

acquainted with the "Scotch." This free advice is a way of saying that the new Pittsburgh Mendelssohn recording is excellent. Steinberg gives the score its full due without over or underplaying. There's solidity to the interpretation, but the recording gives the strings a trace of harshness not heard in live-performances. (Capitol, one 12-inch LP disc.)

Brahms: Symphony No. 2 in D

Toscanini's interpretation grows on a listener with repeated listenings. There may not be as much of the usual autumnal feel to the performance, but Toscanini's approach avoids the muddiness critics often claim to find in Brahms and does it without sacrificing the basic conception. I'm quite willing to put this Toscanini—NBC Symphony disc at the head of the current list, and the list is a long one including fine performances led by Monteux, Weingartner, and others. Sound-wise, the recording is good (RCA Victor, one 12-inch LP disc.)

Helen Traubel Sings Folk Songs and Ballads

This new disc is worthy of mention chiefly for the three old English folksongs sung by Helen Traubel with accompaniments by Robert Armbruster's orchestra. *Come Again Sweet Love Doth Now Invite*, *Lord Rendal*, and *Greensleeves*—all authentically Elizabethan—are sung with gorgeous tone quality and becoming simplicity. The collection ranges in time from 1562 to 1928, from Italy to North Carolina, but the three old English songs are easily the best of the lot. (RCA Victor, one 10-inch LP disc.)

Italian Baroque Music

It is significant that the twentieth century is experiencing a revival of interest in the music of Bach, Vivaldi, Corelli, etc. With little taste for the pretty music of the preceding century and dissatisfied with the blasé nature of much contemporary music, many moderns are turning to the neatly ordered, civilized, noble music, of the baroque era. For a 45-minute program highlighting Italian baroque music written around the year 1700 there is nothing finer on recent discs than the new release of the Societa Corelli. This Rome chamber orchestra recording features both instrumental and vocal selections representing the best of Vivaldi, Marcello, Carissimi, and Geminiani. Vocal parts are sung by the young mezzo, Luisa Ribacchi, with accuracy, clarity and power. (RCA Victor, one 12-inch LP disc.)

Beethoven: Overtures

For Beethoven performances of pure gold there's nothing finer than

the recordings made in the thirties by Felix Weingartner conducting the Vienna Philharmonic, the London Philharmonic, and the London Symphony orchestras. Music lovers are indebted to Columbia for reviving on modern long-playing discs the celebrated Weingartner recordings of all nine Beethoven symphonies and the four Brahms symphonies. Now comes an LP revival of five Beethoven overtures: Egmont, Leonore No. 2, Prometheus, Fidelio, and Consecration of the House. The tone quality is surprisingly good, the Beethoven genuine. (Columbia, one 12-inch LP disc.)

Wagner: "Parsifal" excerpts Schubert: "Rosamunde" excerpts

If Leopold Stokowski were a journalist, readers would say that he slants the news. Yet there would be many who would acclaim the slant for its common sense and its excitement. The multitudes who follow the Stokowski slant in music, like those who buy Kostelanetz records, frankly enjoy the personal touch of the conductor who usually interprets music as he thinks the composer should have written it. In a "symphonic synthesis" of a familiar Wagner opera and a much-loved Schubert work, Stokowski and "his symphony orchestra" have recorded music strictly for his own fans. (RCA Victor, one 12-inch LP disc.)

Rodgers and Hart: On Your Toes

Columbia Records continues its series of historic musical show revivals by producing one of the hit shows of the mid-thirties. "On Your Toes," the celebrated Rodgers and Hart production, is remembered chiefly for *There's a Small Hotel* and the precedent-breaking ballet *Slaughter on Tenth Avenue*. In the Columbia record-revival, there's a pleasing balance of band music and singing and there's the undefinable feel of real theatre. Goddard Lieberson and Lehman Engel are doing so well with their Broadway show recordings that they should feel encouraged to make available on discs more and more of the famous hits of other years. (Columbia, one 12-inch LP disc.)

Brahms: Quartet No. 2 in A major for Piano and Strings, Op. 26

With Clifford Curzon as pianist and with three members of the Budapest String Quartet as the cooperating artists, this recording could hardly be anything but a faithful reflection of the composer's intentions. J. Roisman, violin; B. Kroyt, viola; and M. Schneider, cello, with Curzon's piano, play this vigorous chamber work intelligently and fluently. (Columbia, one 12-inch LP disc.)

THE END

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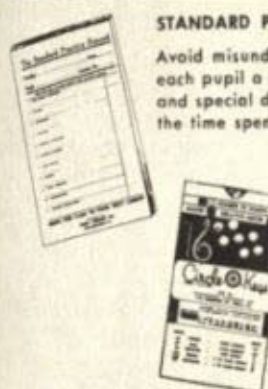
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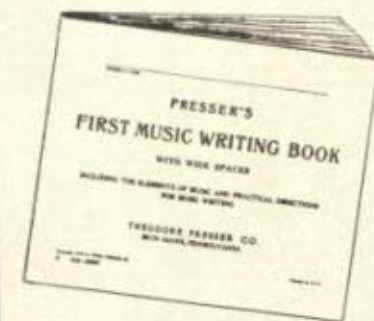


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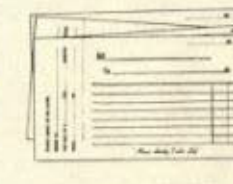
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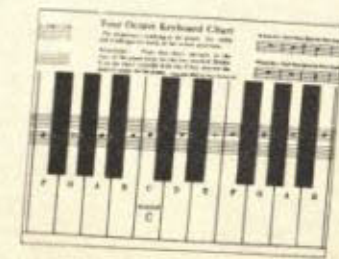
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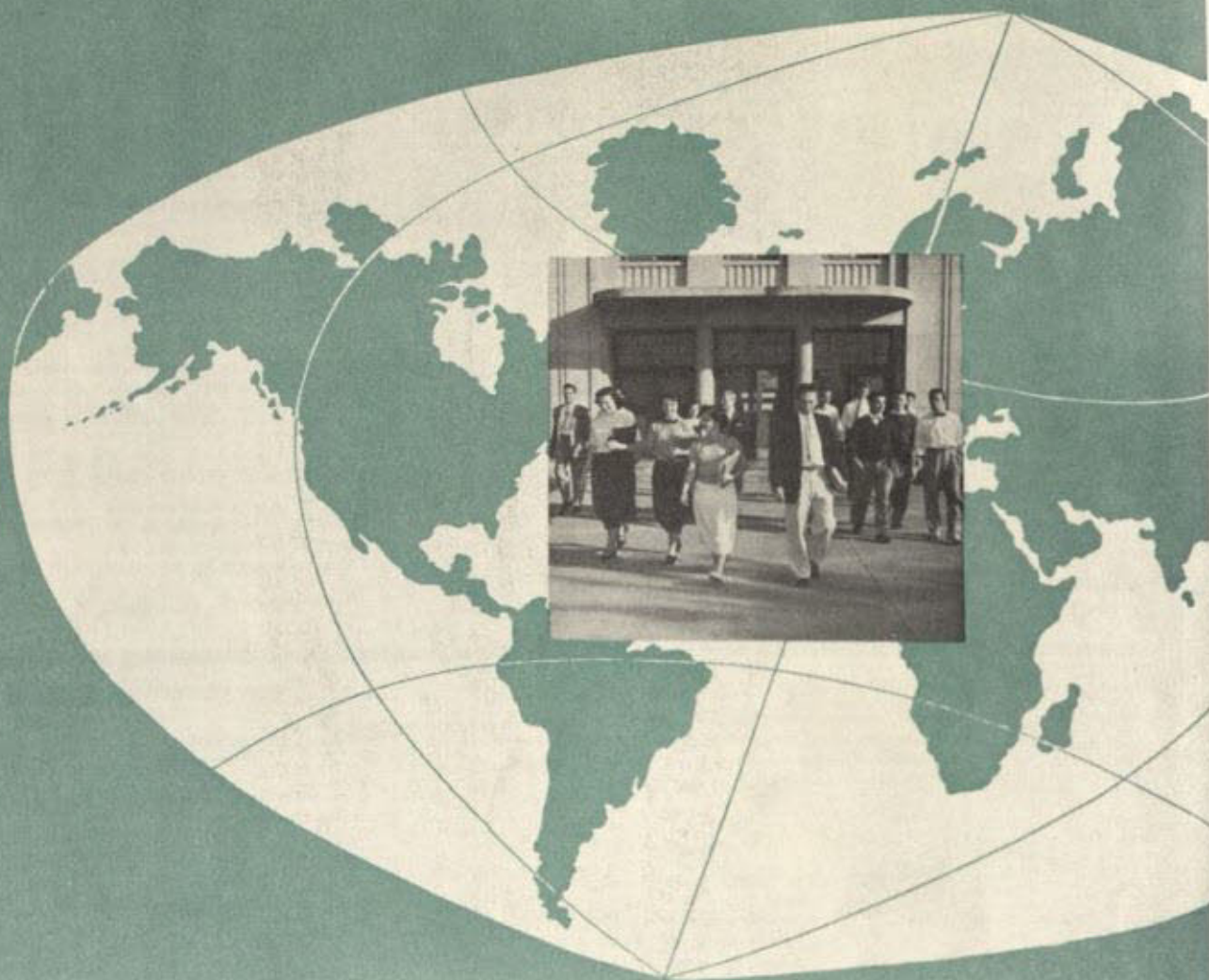
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