

# ETUDE

the music magazine

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## THE STATE OF MUSIC: 1900-1950

What is happening to music in America —by HOWARD HANSON

What is happening to music in Europe —by H. W. HEINSHEIMER

Modern Music: The first half century —by DAVID EWEN

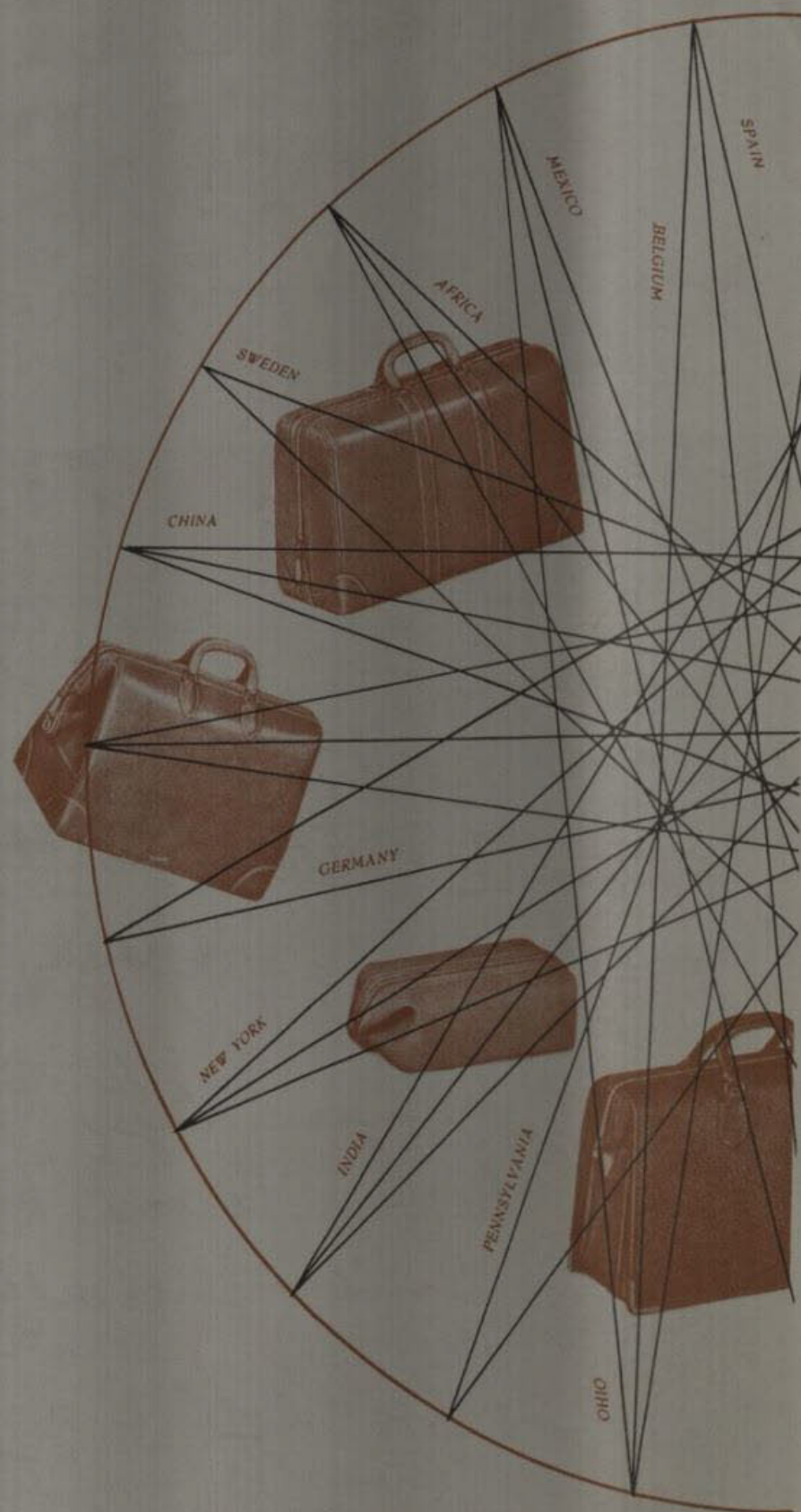
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Vol. 69 No. 1 CONTENTS JANUARY 1951

## FEATURES

	PAGE
THE MOST POTENT MUSICAL FORCES, 1900-1950.....	9
WHAT IS HAPPENING TO MUSIC IN AMERICA.....Howard Hanson	12
WHAT IS HAPPENING TO MUSIC IN EUROPE.....H. W. Heinsheimer	14
MODERN MUSIC.....David Ewen	16
LET'S GIVE THEM A REST!.....Charles Cooke	17
HOW I STAGE AN OPERA.....Margaret Webster	19
THE ART OF MEZZA-VOCE SINGING.....Alexander Kipnis	20
SOME THOUGHTS ON HOW TO PERFORM BACH.....Erno Balogh	22

## DEPARTMENTS

MUSICAL MISCELLANY.....Nicolas Slonimsky	4
NEW RECORDS.....George Gascoyne	6
RHYTHM MAKES THE MUSIC GO.....John Finley Williamson	18
THE NEW ORGAN AT COLBY.....Alexander McCurdy	23
MAKE YOUR CITY MUSIC-MINDED.....John C. Kendel	24
VIOLINIST'S FORUM—A MASTER LESSON.....Harold Berkley	25
WHAT'S WRONG WITH MUSIC APPRECIATION?.....Guy Maier	26
MUSIC LOVER'S BOOKSHELF.....Thomas Faulkner	49
ORGAN QUESTIONS.....Frederick Phillips	52
JUNIOR ETUDE.....Elizabeth A. Gest	54
QUESTIONS AND ANSWERS.....Karl W. Gehrkens	58
TEACHER'S ROUNDTABLE.....Maurice Dumesnil	59
WORLD OF MUSIC.....	60

## MUSIC

Classic and Contemporary Compositions

Ballade, Op. 10, No. 1.....Johannes Brahms	27
At Evening (Des Abends), Op. 12.....Robert Schumann	28
Stilt Dance.....Charles Hueter	30
Moon Over Madrid.....Ralph Federer	32
Valse Nostalgique.....Evangeline Lehman	34
Robin Hood.....Frederick C. Petrich	35
Red-Nosed Clown (Duet).....Olive Dungan	36
Indian Buffalo Chase (Duet).....Mary Bacon Mason	36

Instrumental and Vocal Compositions

O'er Earth's Green Fields (Organ).....M. Austin Dunn	38
Sing Song, Kitty (Vocal Solo).....Arr. Tom Scott	40
Violin Sonata in D Major (Andante and Allegro).....G. F. Handel	42

Pieces for Young Players

Choose Your Partners!.....Ralph Milligan	44
Happy Holiday.....Hubert Tillery	44
The Song Sparrow.....Louise E. Stairs	45
Evening Prayer.....Anne Robinson	45
Swaying Palms.....Frances Stowe	46
The Traveling Fiddler.....Mary Bacon Mason	46

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## Authors in This Issue . . .

As a reporter for the *New Yorker's* "Talk of the Town" department, CHARLES COOKE ("Let's Give Them a Rest!", p. 17), wangled interviews with all the notable pianists of our time. Having ascertained the virtuoso's position on burning issues of the day, Cooke would stay to talk piano technique, then rush home to try out new ideas on his own piano. Several years of this resulted in a delightful volume, "Playing the Piano for Pleasure," which shows what can be accomplished with patience, persistence and one hour of practice every day.

A wartime captain in the Air Force, Cooke stayed in the service after V-J Day and now makes his headquarters in the Pentagon Building. "My teaching," he writes, "is confined to adults with non-professional aspirations—the blessed tribe of amateur pianists."

Just as this issue went to press, ETUDE received word that DR. JOHN C. KENDEL ("Make Your City Music-Minded," p. 24) has been named vice-president of the American Music Conference.

Dr. Kendel, who served the Denver schools for 28 years, is a past president of the Music Educators National Conference, has been State director of music in Michigan, and has served on the faculties of the Chicago Musical College, American Conservatory of Music, Denver University, University of Colorado and the Colorado State College of Education.

H. W. HEINSHEIMER ("What is Happening to Music in Europe," p. 14) has been an executive of the publishing firms of Universal-Edition, Boosey and Hawkes and G. Schirmer. Just returned from a four-months' survey of the European music scene, he herewith presents an up-to-date appraisal of the state of affairs abroad.

DR. HOWARD HANSON ("What is Happening to Music in America," p. 12), has been for a quarter-century an important force in contemporary American music, both as composer and as head of the Eastman School of Music in Rochester, N. Y.

## This Month's Cover

The Roman god Janus had two faces, one looking back to the past, the other looking forward to the future. From Janus is derived the name for the month of January. The two-faced god symbolizes the end of an old year and the start of a new—or, perhaps, the end of an era in music.

## Next Month . . .

ERNEST BLOCH, internationally famous composer, recently celebrated his 70th birthday. In February, ETUDE is honored to present an article by this great artist, summing up his years of experience as a creative musician.

SIGMUND SPAETH, well-known writer, lecturer, radio commentator and famous "tune detective," discusses "New Opportunities for the Music Teacher."

REINALD WERRENRATH, celebrated baritone of opera and the concert stage, presents the thesis that "Singing is Simple"—a stimulating discussion that every vocalist will want to read.

ANDOR FOLDES, virtuoso pianist, offers a new approach to the old problem of keyboard technique.

PLUS—ETUDE's regular departments, and 22 pages of music by classic and modern composers. Watch for these in February.

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## MUSICAL Miscellany

By NICOLAS SLONIMSKY

DOES POOR musical penmanship reflect inferior quality of the music itself? Mitrofan Belaieff, the wealthy Russian merchant and founder of the famous Russian publishing house which published works of Rimsky-Korsakoff, Borodin, Moussorgsky, Balakirev, Cui, Glazunov, Liadov, Scriabin, and many others, held to that belief. When compositions submitted for the substantial Belaieff prizes were sorted out for preliminary examination, Belaieff invariably put aside untidy manuscripts. "Experience teaches us," he used to say, "that illegible manuscripts rarely merit attention. We look them over last of all." Most of the great Russians of the National School wrote in a clear hand. But would Beethoven have passed Belaieff's scrutiny? Beethoven's manuscripts were the despair of his copyist, who said he would rather copy ten pages of Rossini than one of Beethoven.

An amateur pianist struggled through a movement of a Mozart sonata. "Are you a pianist by profession?" someone asked him. "No, I play for my own amusement," replied the amateur.

The Oxford Companion to Music defines Cancan as "a boisterous and latterly indecorous dance of the quadrille order dating from about 1840," adding, "its exact nature is unknown to anyone connected with this Companion." Quoting this definition, "The New Yorker" commented: "You are in the wrong racket, boys!" Well, the Cancan seems to have a highly learned origin. It all began with the debate of the pronunciation of the Latin word *Quamquam*, which the purists pronounced *Kuamkuam*, and the vulgarians, *Kankan*. Gradually, the word *Kankan*, or *Cancan*, became synonymous with idle talk, gossip, or scandal-mongering. The quadrille that shocked the Parisians of the

1840's took on the word Cancan to describe the gay and mischievous character of the dance.

Someone has said that it takes 20 trombones to convey adequately the impression of silence. In his "Symphony of Silence," Malipiero makes use of a full orchestra, a battery of percussion instruments and a harp. The score of "L'Apprenti Sorcier" of Paul Dukas contains five full bars of dramatic silence with nothing going on in any of the instrumental parts. It is a sort of "conductor solo," after the famous snort of the bassoons presaging the experiment with the robot brooms. The actual duration of the rests is two and a half seconds, about the time that it takes a radar signal to bounce off the moon.



Incidentally, to correct a persistent mistranslation, the title of the piece, "L'Apprenti Sorcier," does not mean a Sorcerer's Apprentice, but an Apprentice Sorcerer, that is, a tyro magician, from Goethe's ballad, "Der Zauberlehrling."

THE DRUMMER of Habeneck's orchestra in Paris, a man with the extraordinary name of Schneitzhoeffter, was so annoyed with mispronunciations of his name by the French that he had calling cards printed: "Schneitzhoeffter (pronounced Bertrand)." He was a man of unpredictable deeds. When he decided to leave Habeneck's orchestra, he did it with a bang. During a soft passage in a ballet suite, he suddenly opened up with a terrific roll of the kettledrums, and then threw the sticks high up in the air. The musicians and Habeneck himself instinctively hunched their shoulders to dodge the flying sticks, but with the dexterity of a professional juggler, Schneitzhoeffter caught



Paul Dukas  
Five bars of silence...



Franz Lachner  
Wagner irritated him

them. He made another roll fortissimo on the drums, then put on his hat and coat, and left.

As is well known, Verdi failed to pass his examinations at the Milan Conservatory, when he played some of his own compositions. Years later, when he became famous, he met one of his former examiners, Antonio Angeleri, himself a composer of piano music. Verdi sat down at the piano, and began to play. "Why, this is my piano sonata," exclaimed Angeleri. "How did you happen to learn it so well?" "It was not difficult," remarked Verdi. "Before it became your sonata, it was my Fantasia which I played for you at the Milan Conservatory."

BETWEEN 1803 and 1813, Paganini was Director of Music at the Court of the Princess of Lucca, Napoleon's sister. He was then enamored of a noblewoman, whom he did not dare to woo directly. At one of his concerts at the Court, when the lady of his heart was present, he announced a new piece for violin unaccompanied, under the title, "Scène amoureuse." He took off the two middle strings, and then proceeded to play a sort of amorous dialogue, in which the G string was the swain, and the E string the fair maiden. As Paganini's pleading on the G string became more and more impassioned, the lady's cheeks flushed as though she understood the meaning of the music. The Princess, who was not in on the secret, asked Paganini: "Why don't you compose something for only one string?" Paganini followed her suggestion, and wrote a "military sonata," subtitled "Napoleon," for the G string alone. He played it at the Court

of Lucca, on Napoleon's birthday, August 15, 1805.

Franz Lachner, the learned composer of many symphonies and operas, was an inveterate opponent of Wagner, and resigned as court musician of Bavaria, when Wagnerian tendencies became a dominating factor at the Court. As luck would have it, Wagner and Lachner were introduced to each other in 1831. Wagner bowed stiffly and said: "I have already heard of you, Herr Lachner." Irritated at Wagner's manner, Lachner replied coldly: "I regret I cannot say as much."

After the first performance of Boieldieu's opera "La Dame Blanche" in Rouen, in 1829, the orchestra followed Boieldieu to his hotel and serenaded him with the overture from the opera. This act of homage had unexpected consequences. The players were arrested for disturbing the peace, and were brought before the court. The defense emphasized their laudable intention, but the court fined the defendants, ruling that "the excuse for paying homage to a famous composer is spurious, for this infringement on the law must have given offense to the composer himself as a loyal respecter of law and order."

In a small Italian town, the municipal council debated a subsidy for the production of Verdi's opera, "The Two Foscari." After lengthy deliberation, the honorable members adopted the following resolution: "Due to the lack of funds, we can grant sufficient money to produce only one of the Foscari. The other will have to wait until more favorable times."

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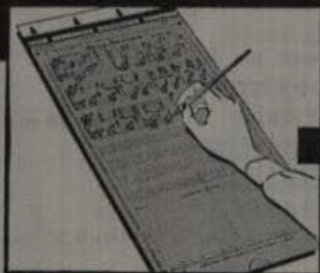
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The heroic quality of Brahms' almost orchestral Piano Quintet is captured admirably in this recording by Clara Haskil, pianist, and the Winterthur Quartet. (Concert Hall, one LP disc)

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Roger Sessions' Second Symphony, which last year won the awards of both the New York Critics' Circle and the Naumburg Foundation, has been recorded by Dimitri Mitropoulos and the New York Philharmonic - Symphony. Mr. Mitropoulos and the Phil-

harmonic also played the work at their concerts last season, and as a result have had a great deal of experience with the work. This shows in their performance, which is competent and sympathetic. The new symphony is a work which bears re-hearing. (Columbia, one LP disc).

### Rose Bampton Sings to You

New songs by American composers are sung with sympathy and understanding in this record by the distinguished soprano Rose Bampton. Works heard are "Some Girls Are Prettier," by Elinor Remick Warren, "To Live Again," Olmstead, "Wailie, Wailie," Scott, "Everything That I Can Spy," Bone-Fenton, "Romance," Shaw, "Eternal Life," Dungan, "Some Girls Are Prettier," Maury, "Contrasts," Faith, "River Road," Sargent, "Believing," Agay, "Until You Came," Huerter, "Journey," Christie. (Theodore Presser, one LP disc).

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With Melody All the Way



# Easter Cantatas

Presser, Church and Ditson Editions

When ordering be sure to write code number of each item, as your order cannot be filled without it.

## For Mixed Voices

**DAWN OF THE KINGDOM**  
By J. Truman Wolcott  
Excellent for a short Easter music feature of the church service. The music appeals to the average listener as well as to the musical; and is within the capabilities of the volunteer choir. Time, 30 minutes. (Bar and T solos)  
412-40081 .....\$ .75

**THE RAINBOW OF PROMISE**  
For Soli, Chorus and Organ  
By William Baines  
A splendid cantata for the choir to render as part of a regular church service or Sunday School exercise. The solo parts are evenly distributed and the choruses well arranged. Time, 20 minutes. (SB solos, SA duet)  
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**VICTORY DIVINE**  
For Soli, Chorus and Organ  
By J. Christopher Marks  
The content of this brilliant, melodious cantata is such that it is useful to both volunteer choirs and the professionally

## Six Easter Cantatas by Louise E. Stairs

These Easter cantatas are exceptionally well suited to the non-professional, volunteer choirs, as vocal extremes have been avoided. Easy to sing, pleasant to hear, and well balanced in their choral writing, they are recommended without reservation.

412-40160 THE RESURRECTION SONG  
Time, 45 minutes. (SATBar and Bass solos).....\$ .75  
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Time, 45 minutes. (SA with Bar ad lib.).....\$ .75  
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Text, Elsie Duncan Yale. Time, 45 minutes. (SATB solos) .75  
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Text, Elsie Duncan Yale. Time, 50 minutes. (SATBar solos) .75  
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Text, Elsie Duncan Yale. Time, 50 minutes. (SATBar and Bass solos) .....\$ .75  
Words only, for above cantatas, \$2.50 per 100

## Easter Cantatas by Lawrence Keating

Volunteer choirs will enjoy performing these melodic cantatas with their inspirational texts.  
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Time, 40 minutes. (SATBar and Bass solos) Suitable for two separate programs.  
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412-40098... HAIL! KING OF GLORY .....\$ .75  
Time, 40 minutes. (SATBar and Bass solos)  
412-40158... THE RESURRECTION MORN .....\$ .75  
Time, 50 minutes. (SATBar solos, reader with musical accompaniment)  
412-40185... TRIUMPH of the CRUCIFIED .....\$ .75  
Time, 45 minutes. (SATBar solos optional)  
Words only, \$2.50 per 100.

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**THE EASTER LILY**  
A Musical Playlet for Children  
by Loretta Wilson

For children from 6 to 12, using 7 girls and 4 boys (any number of children may be added to flower chorus) tells a story of how the Lily became the traditional Easter flower. The music is simple; there are directions for one easily arranged scene and costuming. Time, 20 minutes.  
412-40086 .....\$ .40

**THE DAWN**  
Cantata for Two-Part Treble Voices  
by William Baines

A can ata for treble voices, unison or solo and two-part throughout, of great service to volunteer choirs. Suitable for competent juniors. Time, 20 minutes.  
412-40082 .....\$ .60

**THE RESURRECTION SONG**  
For Two- or Three-Part Chorus  
by Louise E. Stairs

This successful cantata originally written for four-part mixed voices has been arranged by Danforth Simonton. Easy to rehearse, tuneful; the variety in vocal solos is excellent for the volunteer choir. Time, 45 minutes. (SABar solos) Words only, \$2.50 per 100.  
412-40162 .....\$ .75

**IMMORTALITY**  
Two-Part Chorus  
By R. M. Stults

This is the composer's arrangement for the SA with B ad lib chorus is taken from his mixed voices chorus. Part one is from the Old Testament; the second, a brief narrative of the Resurrection; and part three tells of the Immortality of Christ, Himself. The music is bright and appropriate throughout. Time, 35 minutes Words only, \$2.50 per 100.  
412-40109 .....\$ .75

## Easter Cantatas by R. M. Stults

A variety of cantatas which will make any Easter program interesting to hear and easy for the volunteer choir to perform. Each cantata is written for Soli, Chorus and Organ.  
412-40091... FROM DEATH UNTO LIFE .....\$ .75  
Time, 35 minutes. (SATBar and Bass solos) Suitable for two separate programs.  
412-40157... KING of the AGES .....\$ .75  
Time, 30 minutes. (SATBar solos)  
412-40055... ALLELUIA! .....\$ .75  
Time, 35 minutes. (SATBar solos) Words only, \$2.50 per 100.  
412-40085... EASTER GLORY .....\$ .75  
Time, 35 minutes. (SATBar and Bass Solos)  
Words only, \$2.50 per 100.



The most potent musical forces of the first half of the twentieth century were...

ACHILLE CLAUDE DEBUSSY; IGOR STRAVINSKY; ARNOLD SCHOENBERG; MAURICE RAVEL; RICHARD STRAUSS; PAUL HINDEMITH; ARTURO TOSCANINI; GEORGE GERSHWIN; BELA BARTOK; SERGE PROKOFIEFF; JAN SIBELIUS.

THIS IS THE VERDICT of a jury of leading composers, musicians, music educators and music journalists from all parts of the United States.

With the first 50 years of the 20th century just ended, ETUDE asked leading musical figures: "Name 10 (or more) musicians who in your opinion were the most potent musical forces of this century so far."

Replies were varied. Tabulated, they gave a timely and significant cross-section of today's musical thought in America.

Most astonishing result of the symposium was the low esteem in which Dmitri Shostakovich is currently held. Shostakovich, hailed in the Thirties as the eventual heir to Sibelius' mantle of greatest living symphonist, was named by only two contributors to the symposium.

That a low opinion of Shostakovich's gift is the result of cur-

rent U.S.-Soviet tension seems unlikely, since another Soviet composer, Serge Prokofiev, figured prominently in the balloting. Irrepressible Douglas Watt, music editor of the New York Daily News and The New Yorker magazine, even named Josef Stalin as one of the century's potent musical forces, on account of the severe party discipline under which Soviet composers have been working for the past 15 years.

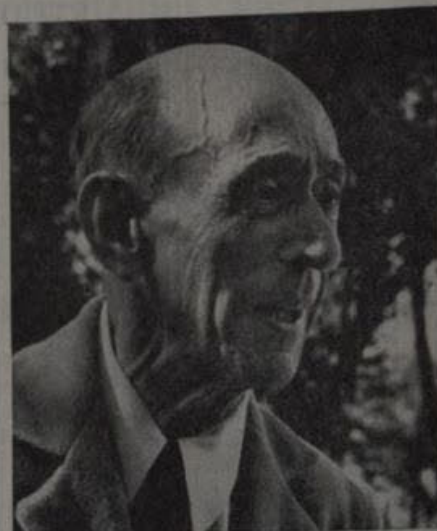
As was expected, composers dominated the list of 20th century musical forces. Those frequently named, in addition to the ones listed above, were Puccini, Mahler, Aaron Copland, Vaughan Williams, Alban Berg, Ernest Bloch, Howard Hanson, Heitor Villa-Lobos, Roy Harris, Samuel Barber, Erik Satie, Darius Milhaud and Gian-Carlo Menotti.

In general, conductors felt composers most important; while many composers included performers in their lists of significant musical forces. Arturo Toscanini, midway between Hindemith and George Gershwin in number of votes received, stood among the first 11 names for "setting new standards of orchestral performance." Pablo Casals, Fritz Kreisler, Leopold Stokowski, Jascha Heifetz, Serge Koussevitzky, Ignace Jan Paderewski, Enrico Caruso, Ferruccio Busoni, Artur Schnabel, Pierre Monteux, Kirsten Flagstad, Vladimir Horowitz, and Lotte Lehmann also were chosen as outstanding influences of the century from the standpoint of raising the standards of performance.

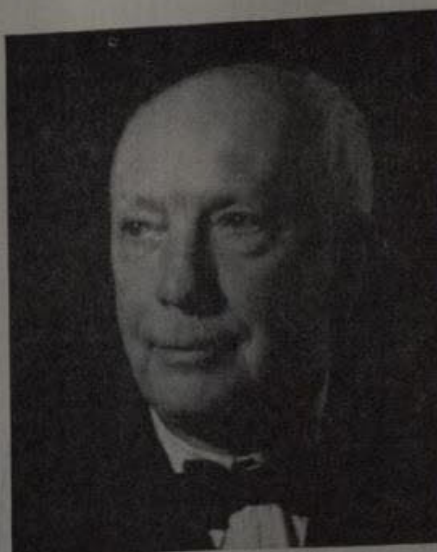




CLAUDE DEBUSSY



ARNOLD SCHOENBERG



RICHARD STRAUSS



PAUL HINDEMITH

### The most potent musical forces CONTINUED

Only impresario for whom a vote was cast was Serge Diaghilev, for whose Parisian ballet performances Stravinsky wrote "The Fire-Bird," "Petrouchka" and "The Rites of Spring."

Founders of three great music schools were named: Augustus D. Juilliard (The Juilliard School); Mrs. Efrem Zimbalist (The Curtis Institute of Music); George Eastman (Eastman School of Music). Other pioneers in music education included Hollis Dann, Bertha Baur and Osborn McConathy.

Only one performer of popular music was named—Louis

Armstrong. George Gershwin apparently is in a class by himself, being considered a writer for the masses by earnest musicians and a serious composer by Tin Pan Alley tunesmiths.

From Arnold Schoenberg, stormy petrel of modern music, came a polite refusal to contribute his opinion:

"I am sorry; it is one of my principles not to engage in such problems. I do not feel competent in such matters, which are better to be answered by musicologists and critics. I do not know whether it is fair to expect impartiality of me, whose position still forces me rather to fight than to be pleasant."

And from Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony, came a reply both witty and scholarly:

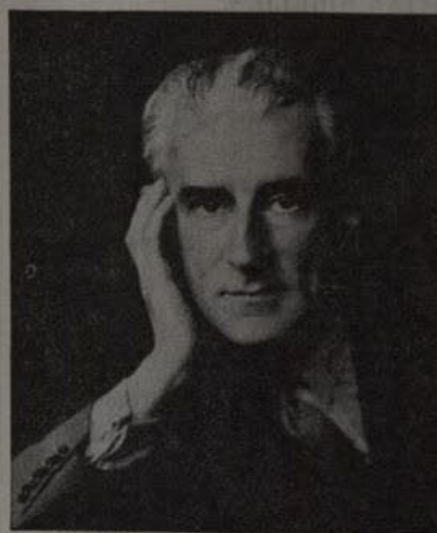
"Please excuse me from your symposium. I feel I have more peace of mind when I eat alone, in other words, I prefer the posium without the sym."

(In ancient Greece, a symposium was a convivial exchange of ideas around a banquet table.)

For names of other contributors, and what they had to say about music in the 20th century to date, see next page.



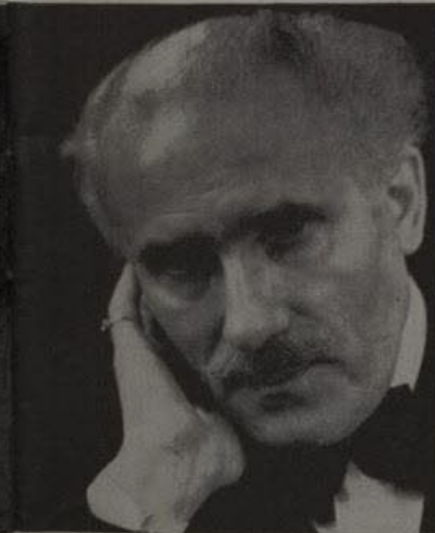
IGOR STRAVINSKY



MAURICE RAVEL



BELA BARTOK



ARTURO TOSCANINI



GEORGE GERSHWIN



SERGE PROKOFIEFF



JAN SIBELIUS

### Here is what leading musicians thought about 20th century musical influences

#### LEOPOLD STOKOWSKI, conductor

BARTOK, BERG, COPLAND, HINDEMITH, HONEGGER, PROKOFIEFF, SCHOENBERG, SHOSTAKOVICH, SIBELIUS, STRAVINSKY, VAUGHAN-WILLIAMS, VILLA-LOBOS.

#### EFREM ZIMBALIST, Director, The Curtis Institute of Music

STRAUSS, RIMSKY-KORSAKOV, DEBUSSY, RAVEL, PUCCINI, SIBELIUS, SCHOENBERG, PROKOFIEFF, BARBER, MENOTTI.

#### AARON COPLAND, composer

DEBUSSY, BUSONI, MAHLER, SATIE, SCHOENBERG, BARTOK, STRAVINSKY, HINDEMITH, RAVEL, PROKOFIEFF, MILHAUD.

#### Fritz Reiner, Metropolitan Opera Conductor

BARTOK, BERG, DEBUSSY, HINDEMITH, MAHLER, PROKOFIEFF, RAVEL, SCHOENBERG, STRAUSS, STRAVINSKY.

#### MORTON GOULD, Composer

I have listed composers who, to my mind, have developed or expanded particular facets of musical expression. The perspective can only be limited to our time, and an influence is not of itself necessarily a fulfilled masterpiece; therefore, I have listed these composers only with regard to your specific inquiry. Without agreeing, or disagreeing, with their creative works, I feel that they have either summed up certain influences or generated others, for good or bad.

The last few years have seen a tremendous expansion of our native creative resources. Although I think that the primary generating forces have been European, there have been in this country forces that have been potent in terms of our particular

environment, and I, therefore, have listed them. In some cases a composer's influence is due to frequent performances and exposure, in others, to his gifts as a teacher. The distinction between the raw material, the conveyor belt and the finished product is difficult to make as regards musical composition, and it is sometimes difficult to know, as a matter of fact, which is which.

With these considerations in mind, I submit the following: The two major influences—

SCHOENBERG AND STRAVINSKY, then—MAHLER, DEBUSSY, RAVEL, GERSHWIN, BARTOK, HARRIS, COPLAND, BLOCH, PROKOFIEFF, HINDEMITH.

#### GEORGE SZELL, Musical Director, The Cleveland Orchestra

Here is my choice of musicians who, in my opinion, had decisive influences on the musical physiognomy of this century. I am limiting myself to the smallest number of names because I feel that in going beyond this number it would be difficult, even impossible, to avoid confusion and unfairness.

As composers: STRAUSS, DEBUSSY, SCHOENBERG, HINDEMITH, STRAVINSKY.

As Interpreters: TOSCANINI, CASALS, SCHNABEL.

#### WILLIAM GRANT STILL, Composer

LEOPOLD STOKOWSKI, FRITZ KREISLER—both because they brought to their respective fields a true creative impulse and because of their spiritual qualifications. Ravel, Debussy and Sibelius—because they wrote music rather than noise. Strauss, Stravinsky—because of their innovations. Puccini—because of his inspired creative gift and his revitalization of opera. Howard Hanson—

because, besides his compositions, he has been the greatest single force in the development of our own native serious music.

#### SIGMUND SPAETH, writer, lecturer on music.

DAMROSCH, TOSCANINI, Koussevitsky, Mrs. Edward MacDowell, Ernest Newman, Henry Hadley, James Francis Cooke, Mrs. Efrem Zimbalist, George Eastman.

#### WILFRID PELLETIER, opera conductor

DEBUSSY, SIBELIUS, STRAUSS, SCHOENBERG, BEIG, BARTOK, HINDEMITH, MESSIAEN, HONEGGER, COPLAND.

#### EDWIN FRANKO GOLDMAN, founder-conductor, the Goldman Band.

TOSCANINI—who showed to what perfection orchestral playing could be developed. Sousa—who wrote inspiring marches; took his band around the world. VAUGHAN, WILLIAMS—who wrote music for orchestra and also original band music. Montoux—who gives wonderful interpretations of orchestral music. RICHARD STRAUSS, SIBELIUS, RAVEL, DEBUSSY. Heifetz—who showed to what extent violin playing could be perfected.

#### LEO SOWERBY, composer

DEBUSSY, RAVEL, SIBELIUS, VAUGHAN-WILLIAMS, STRAVINSKY, BARTOK, HINDEMITH, DE FALLA, VILLA-LOBOS, GERSHWIN.

#### SAUL CASTON, conductor, Denver Symphony Orchestra

RICHARD STRAUSS, RAVEL, DEBUSSY, STRAVINSKY, SCHOENBERG, ALBAN BERG, HINDEMITH, GERSHWIN, LEOPOLD AUER, CASALS, STOKOWSKI.

#### DAVID DIAMOND, composer

BUSONI, RICHARD STRAUSS, MAHLER, SRIABIN, STRAVINSKY, SCHOENBERG, SATIE, DEBUSSY, FAURÉ, MILHAUD, HINDEMITH, BARTOK, VAUGHAN WILLIAMS, COPLAND.

#### IRVING KOLODIN, Music editor, Saturday Review of Literature.

DEBUSSY—composer. SCHOENBERG—composer. GERSHWIN—composer. TOSCANINI—performer. CASALS—performer. LOUIS ARMSTRONG—performer. EMIL BERLINER—disk records. JAMES PETRILLO—labor. A. D. JULLIARD—philanthropy.

#### NORMAN DELLO JOIO, composer

HINDEMITH—In my opinion the most complete man of music of the century. Aside from the individuality of his own music, as teacher, player, and writer of already standard theoretical works, he has served as a great stabilizer in contemporary musical thought. STRAVINSKY—Because his music has perhaps affected more composers stylistically than any other. DEBUSSY—Whose aesthetic principles were given voice in highly sensitized concept of sound. A short-lived but clarifying reaction to overblown Germanism. Unfortunately the music has been appropriated as a staple of commercial music. PUCCINI—From his work, I believe that America's fast-developing lyric theatre has most to learn. SCHOENBERG—Whose life's work has raised many valid questions albeit in my opinion has left most unresolved. A shrill but honest voice of the 20th-century musician's groping conscience. PROKOFIEFF—Has come nearest to a solution of the question of fusing in his music European musical sophistication and Russian nationalistic aspirations. A model

CONTINUED ON PAGE 47



# What is happening to music in ★ ★ ★ AMERICA ★ ★ ★

Fifty years of music education have raised our standards of composition and performance, but many problems of American music still remain

By HOWARD HANSON

IT IS ALWAYS salutary from time to time to attempt to assess not only our rate of progress but also its direction. For change is not necessarily progress, the new is not *ipso facto* better than the old, and the quantitative developments must be equated with the qualitative. Nor for that matter is progress an all-embracing, cohesive and unitary force. Genuine progress in one facet of the art may at the same time be accompanied by deterioration in another.

If we consider first the credit side of our ledger there would seem to be at least two fields of music in which we have made both quantitative and qualitative progress. The first field in which a positive advance in the past 50 years can hardly be questioned is that of music education. This is true both of the lower and higher academic levels.

The tremendous progress of music in the elementary and secondary public schools and in the parochial schools has been frequently commented upon. One needs only a memory extending over a period of 25 years to be conscious of this progress. Twenty-five years ago music was a subject hovering precariously in the periphery of general education. By the time of the second World War it had become apparent that the place of music as a part of general education had become securely established. Even those school boards which still felt that the arts in general education were a luxury which could be dispensed with in war time discovered how firmly music had become woven into the social fabric of the public schools.

This "infiltrating" of music into the life of the student has been accompanied by a marked advance at both the technical and appreciative levels. Thirty years ago it would have been considered sacrilegious for a high school orchestra even to attempt to perform a symphony from the classic repertory. Today, in marked contrast, there are thousands of high school orchestras, some of which achieve an almost professional competence in performance.

Orchestral development has been accompanied by at least equal progress in the growth of the symphonic band, with the result that there are in high schools over the country truly magnificent bands which are far removed both in size and quality from those of earlier days.

The *a cappella* choir, regarded 50 years ago as an artistic rarity, may now be heard in almost every first-rate high school in the nation and at a qualitative level which is frequently

amazingly high for an organization of student singers.

Educators from abroad have commented again and again upon this unusual technical development which far surpasses that of most, if not all, other countries. They have from time to time been somewhat critical of the choice of music which those organizations perform but for their technical expertness they have had only the highest praise.

Similar progress may be noted in music education at the professional level. Fifty years ago the gifted music student felt with considerable justification the need of foreign study for both his technical and aesthetic development. Thoroughly competent music schools were very few in number and the present day college department and the modern university professional school of music were virtually unknown. Today there are in addition to the great endowed professional schools of Curtis, Eastman and Juilliard, well over 100 excellent university schools of music and college departments of music as well as independent conservatories, all giving instruction of high quality in a variety of fields.

Our *symphony orchestras*, which were few in number 50 years ago, and the personnel of which was largely foreign-trained and foreign-born, are today not only greatly increased in number and excellence, but consist in the majority of American-trained instrumentalists.

The condition in Europe in the fourth and fifth decades of this century brought to the United States an increasing number of distinguished artists and teachers with the result that the American schools are today truly international in their pedagogy. In vivid contrast to 50 years ago it seems not only unnecessary, but actually foolish, for an American student to go abroad for technical study.

In the field of composition we have already made great progress. Not only has the number of American composers greatly increased but the quality of their writing has shown correlative improvement. I have commented from time to time on the fact that when our American Composers' Concerts at the Eastman School of Music were begun 25 years ago a large number of compositions submitted had to be "weeded out" for technical reasons. Today there are literally hundreds of composers of undeniable technical competence and it is not unusual for a freshman composition student entering the Eastman School to

submit a highly competent orchestral score upon entrance.

Again from the standpoint of quantity, it is interesting to observe that 25 years ago it was with some difficulty that sufficient composition material could be secured for a series of four or five concerts. Today there are 52 composers studying in the Eastman School alone, and the works written here in one year would more than supply all of the compositions necessary for a comparable series.

It may seem strange that I should emphasize the *quantity* of compositions. I am convinced, however, that the relation between quantity and quality is a very real one. In the history of music a great composer seldom arises as an isolated phenomenon. There must be a *creative spirit* abroad in the land. This spirit properly cultivated and encouraged develops many composers, and from these many come the few who will go down in history as the creative figures of the country and of the age. Among the approximately 600 composers whose works have been performed at Eastman during the last quarter century are many who are already taking their place in the repertory of contemporary American music. The quality of much of this music is very high indeed and compares favorably with the contemporary output of other countries.

Let us now look on the debit side of our musical account book. In the field of communication we must, I believe, admit that the good music created and performed today reaches only a minute proportion of the American people. This is especially true when we consider the tremendous technical means for communication at our disposal.

In the field of American music, for example, a recent survey of the National Music Council shows that there is actually

The pioneering work of conductors like Stokowski and Damrosch, of teachers like Dr. Hanson, has developed audiences capable of evaluating our native composers.

HOWARD HANSON, composer  
Director of Eastman School of Music



SAMUEL BARBER, composer



ROY HARRIS, composer



AARON COPLAND, composer

LEOPOLD STOKOWSKI,  
conductor



WALTER DAMROSCH,  
conductor



HENRY HADLEY,  
composer



less serious American music being played by our major symphony orchestras than ten years ago. The amount of American music which comes over the radio in "live" performances is very small indeed, though this is fortunately compensated for by the large number of smaller radio stations which devote many hours to the broadcasting of serious music, including the music of American composers.

In the field of recording the situation is equally discouraging. The recorded catalog of American compositions is pitifully small and a large part even of this small catalog is actually unavailable. For example, if the reader will examine the November 1950 Long Playing Record Catalog he will not find one recording of America's most famous composer, Edward MacDowell! This I regard as both shocking and disgraceful.

It is probably too early to judge what we may expect from television. However, it would seem that the zealous commercial interests which have stripped the great radio networks of so much of their value insofar as serious music, both "classical" and contemporary, is concerned expect to do even less for us in the field of television. The author does not own a television set—and does not expect to—so he can hardly pose as an authority. It does seem, however, that here again, as in radio, a fabulous invention should be of immense cultural and spiritual value to millions of Americans.

And so the history of the past 50 years has been at the same time a history of tremendous advance accompanied by the rise of a host of problems which we have not yet even begun to solve. Upon their rapid solution, I believe, depends America's continued musical progress for the future.

THE END



# What is happening to music in + + + + EUROPE + + + +

Opera and concerts are flourishing; performances are better and more numerous than ever; but creative activity is almost at a standstill there

By H. W. HEINSHEIMER

**E**VER SINCE I returned, a little while ago, from a four-month trip through Europe—the Europe this side of the Iron Curtain—I have been asked by my friends at home: how is music doing over there?

The answer is that it is doing fine, very fine indeed in the performing department, in orchestras, opera houses, chamber music ensembles, radio stations, soloists, music festivals. In all these strongly resurging activities it couldn't do much better. But it isn't doing fine, not fine at all, when you look at the creative side of music, when you search for new composers, new scores, new constructive minds.

In Scandinavia and Germany, in France and Vienna, in Italy, Belgium and Holland I asked every musician in the know—conductors, music critics, teachers, publishers, the directors of leading opera houses, the distinguished secretaries of symphony orchestras: Who are your new composers?

Many names were mentioned. I was asked to attend performances, to listen to records, to meet some of the composers who have emerged in the past few years. But after they had left and I was alone again with the men who—a little hesitantly, to be sure—had suggested the meeting, and we were talking freely among ourselves, we all had to admit that there was a strange weakness in these new scores, an obvious lack of power and imagination.

Nowhere was there a great, overwhelming figure, or even a controversial but striking talent among the new generation. There were no young men who, in 1950, could take the place of the young men of the last generation: of the young Stravinsky, the young Hindemith, the young Milhaud, the young Respighi, the young de Falla, the young Bartók—to name only a few who are now established names in music repertory.

I spent a week in Brussels to hear, at the festival of the International Society for Contemporary Music, a carefully selected cross section of new European music. I had attended the festivals of the society in the twenties and early thirties. In those days, every one of them featured (among a lot of dead wood, of course,) at least one or two important works. They had been the center of international attention. Conductors, performers, and publishers had gathered from all over the world. No one who attended went home unrewarded in mind and spirit.

At the Brussels Festival of 1950, all the old glamor was

gone. Few if any critics from foreign countries attended. Publishers showed their indifference by their absence. Conductors and soloists paid no attention to what was going on. Most significantly, the United States section of the society was not represented at all.

Works I heard were, I assume, fair samples of the best the dozen or so countries represented at the festival could offer. They were depressing in their lack of, well, let's say it, of real talent. Even a new, startling, shocking departure would have been welcome. It seemed a sign of the times that the most striking and certainly most successful work heard at the week-long affair was a posthumously performed composition by Anton von Webern, the Austrian composer and Schoenberg disciple who was mysteriously shot six years ago at the age of 62.

**The unchallenged** authority of the generation of musicians now fifty and more years old is evident all over Europe. I belong to that generation myself—and I remember very well the time, thirty years ago, when we wouldn't even talk to a fellow my present age! They were old, very old hat. Today the successes in the field of new European music are still the works of the men of my generation, the men who grew up in the twenties. No one among the young composers seems likely to take the place of Igor Stravinsky, Arthur Honegger, Béla Bartók, or Alban Berg. Arnold Schoenberg's works are being played and most seriously discussed all over Europe. Paul Hindemith is still Germany's leading composer. The outstanding figure in Italian music is Luigi Dallapiccola, a man of fifty. Frank Martin, the Swiss master who has recently attained some prominence, is likewise long past the age of *Sturm und Drang*.

I cannot discover the reasons for this. The last war, to me, is not an adequate explanation. Terrible as it was, so was the first World War, which nevertheless produced so rich a crop of creative minds in its immediate wake. There must be deeper political, social, spiritual reasons for the creative paralysis in European music of today. There is so little, it seems, to believe in, so little to look forward to, so much confusion, lack of spiritual security, lack of foundation and hope. So many of Europe's accepted political and social foundations have been destroyed in so short a time and nothing,

yet, has taken their place. The ground is still trembling from the last earthquake the waves of a new one can be sensed in the troubled air. Maybe this just isn't the time and the place for a composer to sit down and listen to the inner voices of beauty and faith. They will sound again, I am sure. Right now, I was unable to hear them.

**T**HE DEVASTATING influence of our disturbing time is even more devastatingly evident in the field of light music. For decades the European theatre, particularly the subsidized opera houses of Germany, Austria, Switzerland and Scandinavia, relied on a continuous supply of operettas from Vienna and Budapest. Their expectations were never disappointed. In proud succession there appeared year after year a new Lehar, a new Benatzky, a new Leo Fall, a new Oscar Strauss, a new Robert Stolz, or a new Emmerich Kalman operetta.

All this has been wiped out mercilessly. The Vienna of today does not inspire gentle love stories, waltzes, couplets. Its widows aren't merry any more. Countess Maritza is an exiled waitress on 79th Street near First Avenue in New York. And as for the Dollar Princesses—they are today represented only by the dignified though scarcely czardas-dancing gentlemen of the ERP. A few aged survivors of the generation of waltz kings are still grimly at work. Clinging to a past that is terribly dead and shockingly far away, they can produce no dreams, only nightmares. . . .

The manager of the opera house in Zurich spoke to me about the difficulty of building up a repertory under these circumstances.

"We can't go back to the past," he said. "We have to draw on the present and look at the future. We have just produced here—and it turned out to be a smash hit—an American opera, 'Porgy and Bess.'"

The next day I attended a performance of "Porgy and Bess," by George Gershwin, sung in German by Swiss actors and singers. It electrified a packed house. It was the present, the future they felt in the music and the story. It was New York that made a hit in Zurich, not Vienna.

While the creative side of music is undergoing a critical transition period in Europe, no such crisis seems to harass the continent's performing facilities. The symphony orchestras of Europe are known throughout the world and several of them have recently been heard in this country. Two other fields of musical activity impress the visitor from America as being interesting, fertile, and basically different from similar activities here at home. These are radio and opera.

Just a few weeks after I returned from my trip a national magazine had this to say about symphonic music on the American radio:

"Big radio is giving serious music and musicians the brush-off. CBS has axed its CBS Symphony, its once-fine 'Invitation to Music' and its summer broadcasts from Manhattan's Lewisohn Stadium. ABC has dropped some 13 hours a month of 'live' classical music broadcasts since last year. NBC dropped its 'Orchestras of the Nation' series which for five years has given U.S. music lovers a listen-in on the principal orchestras of the country. Network radio, with armies of pulsetakers to confirm its judgment, seems to be betting its future on the assumption that the U.S. prefers comics to classics."

The radio situation in Europe is quite different. There are in Western Europe at least twenty radio orchestras, all operating under non-commercial radio sponsorship and therefore quite independent of the results obtained by the "army of pulsetakers." Furthermore, they are not threatened by TV—television is unknown on most of the continent.

The significance of these independent musical units, ambitiously competing with each other for the most interesting and stimulating musical fare, and their in- (Continued on Page 57)



**PABLO CASALS**  
Performance standards in European music have never been higher than at the present day.



**GIACOMO PUCCINI**  
Will "Porgy and Bess" be the successor to "La Bohème"?



**ERNST KRENEK**  
There are familiar faces, but few promising newcomers.



**ALBAN BERG**  
His "Wozzeck" was staged at the Duesseldorf opera house.



**DARIUS MILHAUD**  
A startling, shocking number would have been welcome.



# MODERN MUSIC: *the first half century*

By DAVID EWEN

TO A GREAT many people, the term "modern music" implies much more than merely the music of our times. It signifies music that is discordant and disordered, as disrespectful of reason as it is of tradition, a phenomenon of the 20th century.

It is quite true that many composers since 1900 have gone in for unorthodox musical sounds and forms.

In an attempt to give music more scope, some composers have broken down the confining walls of structure and allowed their musical ideas to roam in unrestricted spaces. They have freed themselves from what they called the "tyranny of the key center, or tonic" by writing atonally. They have opened up new avenues of musical expression by combining tonalities, rhythms, notes never joined before.

Inevitably, some composers went to extremes. They wrote for "instruments" not previously called upon to make music. George Antheil included anvils, airplane propellers, electric bells, automobile horns in the scoring of his "Ballet mécanique." When these "instruments" emitted their unholy sounds in Carnegie Hall on April

10, 1927, one wag—seated in the front row—attached a white handkerchief to his cane and rose waving his symbol of surrender! An Italian modernist by the name of Luigi Russolo wrote a work for "thunderers," "whistlers," and even a "snorer." Nicolas Slonimsky has a composition calling for a "cat's meow" and another in which toy balloons are to be pricked by hairpins at a climactic moment. Ferde Grofé has a typewriter banging in his "Tabloid" Suite, and Richard Strauss employed wind and thunder machines for "Don Quixote" and "An Alpine Symphony."

What must surely be regarded as the ultimate in outlandish instrumentation was achieved by Harold G. Davison in a work entitled "Auto Accident." His score calls for the following equipment: "Two plate glasses, each resting on a wash bowl or crock, with a hammer or mallet in readiness to smash them." These instructions then follow: "On page nine, measure four, these plates are to be shattered with the hammer, one on the second count, and the other on the second half of the third count.

Mahler symphonies, Busoni transcriptions, other post-Wagnerian romantic works gave way to Satie's whimsy, new sonorities like Villa-Lobos'

GUSTAV MAHLER

FERRUCCIO BUSONI

HEITOR VILLA-LOBOS



In the next measure, the bowls containing the broken glass are to be emptied on a hard surface, table, or floor.

Some composers, once again disregarding order and tradition, have tried to open up new horizons for melody. Mussorgsky's success in the 19th century in molding the melodic line out of speech patterns—so magnificently realized in his masterpiece, "Boris Godounov"—was the starting point for those who wished to create a new kind of recitative. This recitative—*Sprechstimme*—had no fixed pitch in the usual sense. When Alban Berg's opera "Wozzek" exchanged the formal opera aria and recitative for *Sprechstimme*, one critic, Paul Zschorlich, confessed experiencing the sensation of "having been not in a theatre but in an insane asylum."

Others, not quite so ready to surrender the discipline of fixed intonation, tried intervals that were smaller than the long-accepted half-tone. Alois Haba, a Czech, devoted himself exclusively to writing quarter-tone music. His opera, "Die Mutter," not only required quarter-tone singing, but even quarter-tone instruments. For the premiere performance, a special quarter-tone piano, quarter-tone clarinets, and quarter-tone trumpets had to be constructed. A quarter-tone piano has also been built in this country by Hans Barth, who wrote a whole library of piano music for that instrument and performed it throughout the country.

New harmonic techniques were uncovered by blending un- (Continued on Page 48)

ERIK SATIE



## Let's give them a rest!

Five overworked piano pieces by Mendelssohn, Chopin, Debussy and Rachmaninoff should be retired in favor of less hackneyed numbers

By CHARLES COOKE

ALL OF US who love the piano, pupils and teachers alike, know that certain compositions, at every level of difficulty, are played to death and taught to death. Especially the latter.

Here, for example, is a group of compositions which I privately (and yawningly) refer to as "The Five." They are: Mendelssohn, Scherzo in E Minor; Chopin, Nocturne in E-flat; Chopin, "Military" Polonaise in A; Debussy, "Clair de lune"; Rachmaninoff, Prelude in C-sharp Minor.

For the past two years, I have rigorously avoided teaching any of these works to my own pupils. I don't suggest that they be dropped permanently from the repertoire. Most of them are eminently worthy pieces; in fact, it is their very worth that has led to their being overworked. But I do recommend that they be given a long, long rest.

Of course, for every barnacled number that is retired a substitute must be found, preferably at the same level of musical value and technical difficulty. For "The Five," I suggest the following replacements, each of which is just as difficult as the number it replaces, and has the additional merit of novelty:

1. MENDELSSOHN: Etude in B-flat Minor, Op. 104, No. 1. (Presser). Substitute for the same composer's Scherzo in E Minor.

I place this composition first on my list because it is my favorite substitute. It is my opinion (shared by many friends, including the late Olga Samaroff Stokowski and the brilliant young pianist Claudette Sorel), that this is one of the most beautiful works in all piano literature. It is very important that it be studied from a well-edited score. Look at the first page, which is representative of the whole five-page piece (see cut)

Observe the basic problem of this piece: to make the slow, exquisite melody sing out, like a voice or a violin, against the never-ceasing arabesque accompaniment of passage-work. This arabesque must be several degrees softer than the melody it accompanies. A further difficulty is that the melody notes are taken, in rapid interchange, by both hands—and most often by the thumbs. In fact, although the piece is entitled "Etude Lamentoso" in the Presser edition, I have sometimes suggested that it be given the more accurate, if less poetic, title of "Etude for the Thumbs."

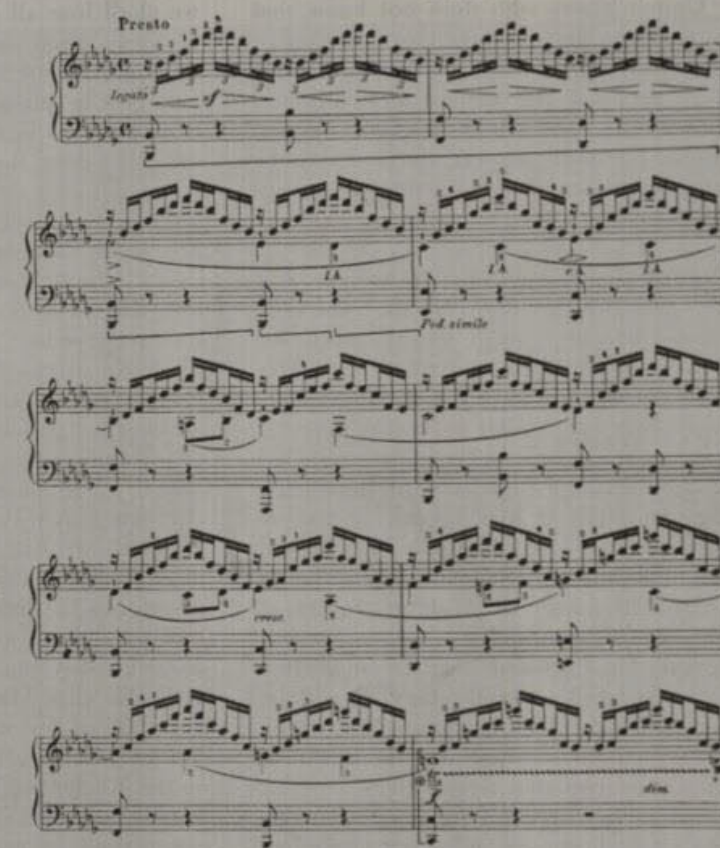
There are two trills in this piece, one in the final measure on the first page, and a repetition of it on Page 5, which pose a baffling problem for the player. How is one to trill with the right hand when that hand is needed for rapid arabesques? A footnote in the Presser Edition suggests a workable solution. (See cut).

2. CHOPIN: Posthumous Nocturne in C-sharp Minor (Schirmer). Substitute for Chopin's Nocturne in E-flat.

No. 24512

Etude Lamentoso

FELIX MENDELSSOHN, Op. 104, No. 1



\*Play the first note of the trill (E♭) with the right hand; then complete the trill with the left hand



Keeping time in choral singing is more complex than merely counting four in a bar

## RHYTHM *makes the music go*

BY JOHN FINLEY WILLIAMSON

THE MOST DIFFICULT task a choir master faces is that of making his choir sing in correct time and yet keep the music moving forward in rhythm. Peculiarly it seems more difficult for a choir to master correct time values than it does for it to master correct pitches.

Early in childhood we learn to count. There is not an individual in any part of the United States who does not know that two and two make four, that one and a half and a half make two, that four ones make four, but the instant dotted notes, eighth notes, sixteenth notes, thirty-second notes and triplets appear the individual's mind becomes confused and he starts singing them to the wrong time.

*Personally* I believe our trouble has come from the fact that our study of time in music has been on a wrong basis. We are early taught to count time with regular accent, perhaps because the dictionary defines rhythm as "regular recurring accent." We are prone to believe that all accents are developed through time values. However, a change in pitch, a new chord, or timbre creates an accent. By changes in timbre I mean changing from soprano to alto, or to tenor, or to bass. All of these forms of accent are determined by the composer, who must have created them as he wished them to be, and certainly they should be recreated by the performer, whether he be singer or conductor, without the addition of falsely accentuated time values.

I have found that if I think of time values as pitch durations only, my choir has a much simpler time in phrasing and in keeping a legato line. So many of us in church music try to keep a regularly re-

curring accent such as 1 2 3 4 1 2 3 4. This seems to make the singing of choral music easy, but in reality it makes it cease to be music. How can one crescendo unless the accents are increasing in volume, or how can one decrescendo unless the accents are decreasing in volume?

If we can accept the idea that time is merely the duration given to each pitch, we shall lose all desire to give false accent to these pitch durations. And the natural accents created by the composer, through changes in pitch, changes in pitch duration, changes in chord, will be heard without offending the listener with false time accents.

With this concept in mind, time values are easily taught to a group. They are easily taught because we recognize that time in music is not a mental thing but a forward-moving rhythmic progression of pitch durations. The deadening result of choral music when every individual counts and keeps "perfect" time without a thought of rhythm is the thing that makes choral music more objectionable than anything else, whereas if the music be made to move forward, it becomes a living pulsating thing, which brings joy or sorrow, gladness or pain to the listener.

Who doesn't enjoy the ballet and who doesn't enjoy tap dancing? The Rockettes at Radio City Music Hall are an excellent example of living rhythm. Choral music can be just as alive as tap dancing, ballet or the Rockettes, but no satisfactory result can be achieved if the group is allowed to count time or even think the time value given to each note.

There is a positive way that correct pitch durations can be achieved in a forward-

### CHORAL SINGING

moving rhythmic progression. If each number that the choir sings is clapped out by the hands before the choir even attempts to sing it, a rhythm sense will be developed very quickly. This clapping should not be dainty, easy tapping, rather the tips of the fingers should strike the palm of the hand with vigor and strength, so that each note in the music is represented by a sharp vigorous clap. Bach becomes a beautiful experience in timing when such a method is used. The performance of Mozart, Haydn and Handel can be made extremely simple when the rhythm is thus established. Each individual becomes conscious of a muscular sense of a forward moving progression which is so essential in music. May I repeat again that the tapping must be firm and vigorous so that it almost stings the hand. Timing must be translated through the muscular reaction in the body.

After the tapping is correct throughout an entire number, it is wise to sing and at the same time continue the tapping. Here the conductor will face a definite problem. Individuals can tap in rhythm, they can march and dance in rhythm but they will not sing in rhythm without much prodding. If they sing in rhythm they must think, and people generally prefer not to think. The vague non-rhythmic wandering that most choirs go through allows the individual singer to interpret individual words with no thought of the line or rhythmic pattern created by the composer. It also allows him to close his eyes, shake his head from side to side and use all the bad mannerisms that singers who cannot sing always use. If the conductor demands that the song be rhythmic the singer must think and understand the interpretation of his song. He must know what the music says, and he must so control amplitude as to make the rhythmic progression set forth a pattern that expresses what the composer felt when he created the music.

The conductor will find a new joy in his conducting. Suddenly his beat seems to spring along because the choir is not everlastingly dragging out each time value. The conductor will find that the choir need not watch him so closely as he thought necessary, nor remember his series of do's and don'ts, for suddenly all rhythm is translated through their bodies and a unity and a oneness of expression, not to be compared with the deadening monotony of counting 1 2 3 4, is achieved. The leader will also find that he is ceasing to be a time beater, and beginning to be a conductor.

I can't urge too strongly that the leader require every individual to tap the rhythms vigorously. Lazy and non-rhythmic members will still be lazy and non-rhythmic if they are not (Continued on Page 61)

A famous Shakespearean stage director, whose opening night "Don Carlo" was a sensation of the 1950-51 Metropolitan season, tells

## How I Stage an Opera

By MARGARET WEBSTER

As told to Rose Heylbut

FROM THE DRAMATIC point of view, grand opera is an unnatural medium, or rather, a non-realistic medium. It is meant to be sung; its chief appeal is the music. Stage elements must adjust themselves to the demands of voice and orchestra.

At the excellent production of Menotti's "The Consul," music-lovers marvelled how well the singers could act, while theatre-enthusiasts exclaimed how well the actors could sing. Yet both groups readily admitted that neither singing nor acting was superlative taken alone. The excellence of the performance lay in the fact that the two elements were much better fused than in conventional grand opera.

The point is further illustrated by the delight people take in performances the words of which they cannot understand. Instinctively, they feel that opera is "different." Well, it is.

In criticizing operatic acting—often justifiably—it is well to remember that the opera-stage is not, and never can be, quite the same as the theatre. It looks like acting; actually, it is acting-subordinated-to-music. And the peculiarities of operatic acting cannot be wholly overcome.

In preparing the staging for "Don Carlo," at the Metropolitan, I was advised to direct certain scenes *exactly as I would on the stage*. That sounded good—until a study of those scenes showed the plan to be impossible. While the music moved along to varied figurations and mounting climaxes, the words were the same, repeated many times over. On the dramatic stage, an actor makes his point and gets on to the next, all his means of expression progressing with equal fluidity. In opera, the score sets the pace; words and gestures must follow it. There's little a director can do about that.

Again, the chief concern of the operatic performer is to sing well, to get out beautiful tones. His stance, his motions, his positions are limited by the demands of good singing. The familiar wide gestures of opera have persisted because of (a) the

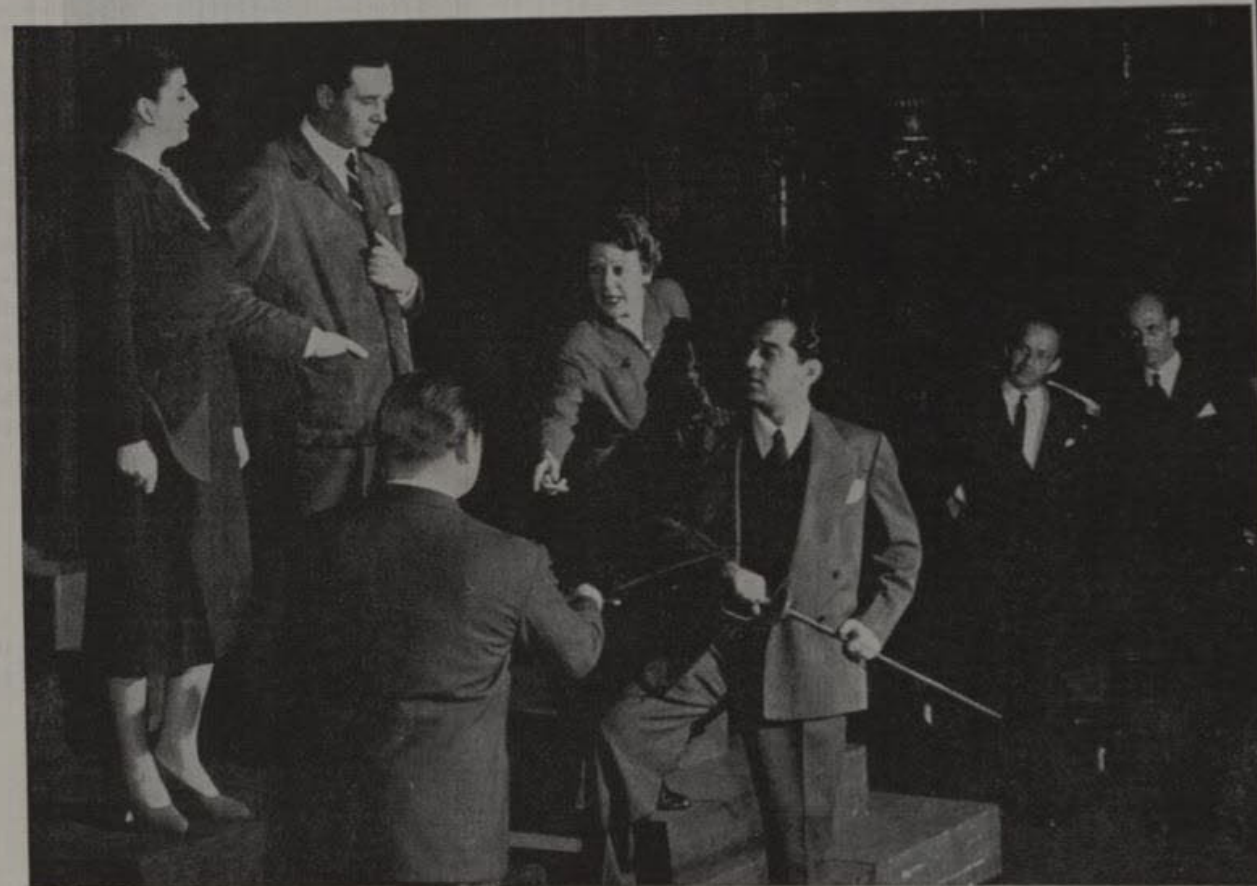
need of subordinating motions to singing; and (b) the need of timing gestures to last through the long line of a vocal phrase. When an actor says "good-bye," he turns and leaves at a natural pace. When a tenor sings the single word "Addio" through 16 bars, his accompanying gestures scarcely stand out as a model of spontaneity. And there's little a stage-director can do about that, either.

Finally, there is the question of style. Operatic stagecraft relies upon re-creating the style of the period in which the work was produced, and it is the composer's intention, not the librettist's, which leads. In preparing "Don Carlo," I studied the history of the epoch, Schiller's play, and the

opera's libretto; but my best help came from Verdi's score and those of his letters which bear upon it.

Yet granting that the scope of opera is limited and non-realistic, there are ways in which it can be rid of some of its flummery. I do not set up as an operatic expert. I have never worked in opera before, and even as a layman I am no more knowledgeable than the average. Yet brief experience has shown me points of approach.

If wide gestures cannot be eliminated, they can be made reasonable. To bring truth to operatic acting, meaningless "traditions" must be scrapped. Gestures should be based on demands of the action, and should follow mod- (Continued on Page 57)



Margaret Webster coaches duel scene in "Don Carlo" between Jussi Björling, Robert Merrill



# The Art of Mezza-Voce Singing

Dependable breath control and endless practice are the requisites for mastering this indispensable part of singing, declares a famous basso

By ALEXANDER KIPNIS

IN MY LONG CAREER I have always noticed that those singers who had the desire to sing piano or mezza-voce have been able to do so only gradually. We all know very well that to many singers soft singing seems a waste of time. One must remember that the singer who was born with a lyrical quality of voice will achieve the goal much more readily than the one whom nature endowed with a more heroic and heavy voice.

In addition, there are many great singers who have the talent, the ability, and the knowledge to sing and express themselves in piano singing (as I choose to call it), but very frequently these same singers are prevented from doing so because the character of the music which they sing does not give them the opportunity to show what they really can do with their voices. Very often, also, fine artists are prevented from singing piano by a certain public which dislikes this sort of "soft singing." They would rather consider long, high, and strong notes, accompanied by big portamenti, up and down with huge sighs after each tone, as the real bel canto.

I remember vividly a tea given by an outstanding singing teacher in New York many years ago. Some of the most prominent of the great singers of the "golden era" were present, and among them was the unforgettable and incomparable Titta Ruffo. I was then a young man, starting my career with the Chicago Civic Opera Company. Ruffo, to whom I had just been introduced, asked me to sing something. I sang a lyrical, sentimental Russian folk song, accompanying myself at the piano with a few chords. When I finished, Ruffo, who had been standing next to the piano, looked at me for a while, then turned to speak to the host and his other colleagues, saying:

"This man sings exactly as I was taught to sing and always wanted to. But, unfortunately, my manager prevented me from doing so. Being advertised as the possessor of one of the greatest baritone voices of the century, I had to comply with the wishes of the public who expected in every phrase to hear my full volume. One day when I realized my fame as a great artist was established thoroughly enough, I decided to sing the way I was taught and as I had longed to. During a performance of 'Rigoletto' that night I sang the great monologue 'Cortigiani,' concluding the aria with its most beautiful cantabile in D-flat on a sustained pianissimo.

"But instead of the usual ovation I had expected, only a few hands started to applaud. I was greatly surprised! After the act my manager came to my dressing room with a very worried expression and asked me, 'Ruffo, are you sick? What happened

to you? The audience is terribly disappointed with your singing tonight!' When I answered, 'No, I'm not sick; this was the way I was told to sing and how I always dreamed of singing,' my manager said, 'If you want to ruin your career and lose your popularity with the audience, just go on singing like that. But if you wish to continue your triumphs as the great Ruffo, give more brilliance, more volume, hold your notes long.' And that's how I was prevented from singing piano."

The gift of piano or mezza-voce singing is not always given to the child in his cradle. Judging from books and stories of the past about singers and singing in general, there was always a search for the really true art of piano singing. Only a very few have been able to achieve this goal of completely expressive mezza-voce.

The genius of a creative musician has, of course, a great deal to do with the method of vocal production of his period. For instance, we know that Mozart, Bellini, Rossini and others composed a great number of their operas and songs with specific singers in mind. We also know that Wagner and Strauss, as well as the French expressionists, have created music to which a whole new generation of singers had to adapt themselves, in order to be able to do it justice. We still have dozens of so-called Wagnerian singers who would be greatly bewildered if they had to sing a part in a work by Mozart, Handel, or Verdi.

Wagner has created this generation of shouting singers. I doubt whether this was his intention, however, for in his many operas there is so much lyrical music which could and should be sung with the most exquisite lyrical qualities. This is true even of such dramatic parts as Siegfried, Tristan, Sieglinde, Wotan, Hans Sachs, and Guntram. Unfortunately, Wagner is very often misunderstood in this regard. I received my greatest impression of true Wagnerian singing at a performance of "Tristan" in the Berlin State Opera. Joseph Mann, a Polish tenor, sang the title role with a lyrical quality which moved the audience deeply, and which would have easily done justice to the part of Rodolfo in "Boheme."

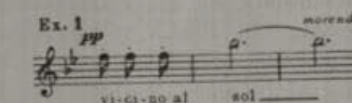
As I pointed out, there is hardly a singer who intentionally shouts when he sings, or who constantly sings forte. He does so because he cannot produce a real singing piano tone. We also know that there are a great many singers who can only sing softly or who can croon their melodies. This is due to a lack of resonance in their voices—an inability to produce an expressive forte. The latter (the crooner type) has at his disposal the microphone as a means of escape. Unfortunately for the former type, no instrument has been invented which could transform a shout-

ing tone into a beautiful piano tone.

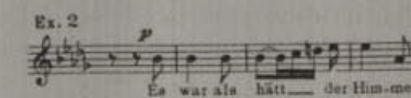
The question remains: How does one produce an expressive piano in singing? The procedure from the physical standpoint is very simple: inhale only half of your lung capacity; transfer the air into your diaphragm. When the diaphragm muscle takes control of the air, send the air column as gently and softly as possible up to the larynx. Begin to sing with a tone of the middle register, starting with an "h" before the vowel "a" or "o" ("ha" or "ho"); increase the sound up to a mezzo forte, and then slowly decrease the same tone to a pianissimo.

Continue the same exercise in chromatic steps up to the point where the singer can still produce a well-sounding tone. The throat must always be kept open, and the tone should be concentrated in the "mask" of the face and should always "touch the lips." The volume decrease should be gradual and slow so that the ear cannot perceive when the tone stops. At this moment the head tone or the so-called "falsetto" takes over and forms a bridge between a chest tone and a falsetto. The change from a full chest tone to a pianissimo falsetto must be executed without any break in order that the sound should appear to be as one unit. The change into a falsetto applies only to men, however; a woman's voice doesn't have the break between chest and head tones unless the singer is a low, chesty contralto.

I would like here to say a few words about falsetto singing. In several countries it is considered a sort of fake singing. This is partly true, but it is only so if the performer cannot swell out the same tone to full resonance and brilliance. But as a means of diminishing a high note from a fortissimo into the softest pianissimo, I consider a falsetto not only legitimate but very beautiful and effective. For example, how great would the effect be if Rhadames in his first aria, "Celeste Aida," could diminish the high B-flat into a real pianissimo as Verdi expressly intended!

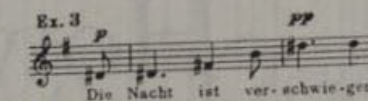


Or, as in Schumann's "Mondnacht," during all the repeated passages such as:



how enchanting it sounds to hear all those E-flats sung with a pure head tone. As

a third example of the use of the falsetto take the famous "Verschwiegene Liebe" by Hugo Wolf. In this one passage:



if the singer cannot jump to the D-sharp with a clear falsetto tone, then the whole effect of the song is lost. I therefore would say that the so-called hated and condemned falsetto singing has a definite place in the technique of the male performer in lieder and songs, as well as in operatic scenes and arias.

The physical explanation and descriptions are comparatively simple, but the actual production is far more complicated. Most knowledge of singing can be learned only through imitation. A student can only acquire the right knowledge of piano tone production by choosing a teacher who will be in a position to demonstrate and correct. One legato phrase, expertly demonstrated by a good teacher or singer, will do more to clarify piano singing than a whole chapter scientifically written on the same subject. And so my advice to young hopeful singers would be to select a teacher who himself is able to sing or who can immediately correct and demonstrate.

The art of singing is very abstract. One can read volumes about it and still be very vague as to its accomplishment. It is not like harmony or counterpoint, where there are fixed rules to rely on. There will always be some singers with good voices seeking the famous, beautiful piano tone and rarely finding it. On the other hand many young singers perform miracles in piano singing and crooning. We have to realize that nature has a great deal to do with the ability to produce lyrical-dramatic singing. Very seldom can we expect the same voice to deliver a Siegfried and a Rodolfo, a Wotan and a Renato, or a Hagen and a Sarastro. Even though a singer may have the best possible technique, if nature has endowed him with a dramatic voice, he will not be able to do full justice to a lyrical part. Technique will help, but it cannot replace nature.

It is for this reason that I would advise young singers to remain within the realm of their own vocal equipment as soon as their type of voice has been established. Many heartaches and pitfalls can thus be avoided. But even a dramatic singer should be able to conquer piano singing sufficiently to render most effective the type of role for which he is best suited. THE END



# Some thoughts on How to perform Bach

By ERNÖ BALOGH

EVERY CONCERT PIANIST is frequently asked questions like those listed above. Not one of them can be answered in the green room after a recital with a simple "Yes" or "No." Many of them are not matters of fact, but matters of opinion. Therefore I take this opportunity to state, not what is "correct" or "the truth" or "the only way," but merely my own opinion, which is neither unique nor entirely original.

Consider, first, the question of "authenticity." By this I suppose is meant a performance as nearly as possible like one of Bach's own time. To have an idea of the level of performance in Bach's time, we have only to examine the instruments and the literature of this, the Baroque period.

The first thing that strikes us in the scores of Bach and his contemporaries is that they made few demands for gradations of dynamics. Indications of forte and piano, crescendo and decrescendo are seldom found. Those that occur in Bach's works were added by later editors.

Bach and his contemporaries, of course, wrote for the small dynamic range of existing instruments. In that period they offered very limited opportunities for variety in tone and coloring. What we call interpretation must have had little scope 200 years ago. Contemporary accounts suggest that to have a good legato, and both hands well coordinated, was about all that was demanded in Bach's time. Just as the possibilities of the instrument were limited, so must have been the expectations of listeners.

To have some idea of the possibilities of Bach's instrument, one should examine and, if possible, try out the clavichords and harpsichords which were the pianos of

his time. Both the Metropolitan Museum in New York and the Smithsonian Institution in Washington have remarkable collections of old keyboard instruments. Here anyone interested in old music may see the crude beginnings from which our modern piano developed.

The clavichord, most widely used of keyboard instruments in Bach's time, was a little box which one put on a table. It was about two feet wide and had a span of four octaves. In terms of today's nine-foot concert grand piano, this seems little more than a toy. Instruments of the 17th and 18th centuries, however, were built for the rooms in which they were played. These were much smaller than modern concert halls. Even a duke or prince presented concerts in a reception room or chamber (hence the name, chamber music) seating not more than 15 or 20 people.

Sizes of concert halls have increased tremendously in the past 100 years. When Chopin played his Paris concerts at the Pleyel Hall, during the 1840's, the hall seated 200 people. Chopin complained of its "large size," feeling it destroyed the intimate character of a recital before a smaller group. In Berlin, the Bechstein Hall, seating 500, was considered a hall of ample dimensions when Brahms and Joachim played there. Compare this with Carnegie Hall, seating about 3,000, which is characteristic of concert halls today.

As halls have become larger, instruments have become bigger and more powerful. Listeners' ears, too, have become accustomed to music on a larger dynamic scale.

Thus the question of "authenticity" in Bach's music comes down to this: How are we to play these works, composed 200 years ago for a tiny instrument with a

- Should one use pedal when playing Bach?
- Should a Bach piece sound as if it were being played on the clavichord?
- Is it permissible to use dynamics?
- Should one follow the "tradition"?
- If so, what is the authentic tradition?
- What is an "authentic" Bach interpretation?
- Should one play transcriptions, or is this a sacrilege?
- Should Bach's music be played exactly as it was played in his own time?
- How *was* Bach's music played by himself and his contemporaries?
- Which edition uses the correct embellishments?

small (though beautiful) tone and limited dynamic range, meant for small rooms and small audiences, on a 1951 concert grand, in a big hall filled with people whose ears are trained only in 20th century dynamics and coloring?

The listener who lives in the 20th century, whose pulse is attuned to the tempo of today, and who has the sound of modern instruments in his ear, cannot go backward 200 years, and like it.

"Yes," the Knights of Tradition will remind you, "but you have to give an authentic performance!"

My answer is that an authentic performance is possible if you use the same instrument, in a room of the same size, and find someone who can tell you how Baroque music was performed in more detail than we can guess from the few notes (K. P. E. Bach, Forkel, etc.) which have come down to us.

And if you had that "authentic" performance, I am sure you wouldn't like it. We have witnessed a harpsichord performance with orchestra in Carnegie Hall played by the greatest living artist of that instrument. I say "witnessed" because the performance could scarcely be heard. These old instruments do not belong in big modern concert halls.

But should we try to recreate the tone-color of old instruments on a modern piano when we play Bach?

To answer that question, I try to imagine what Bach would do if he were confronted by a modern grand piano. I am quite sure that he would take full advantage of the instrument and would make the most of all its potentialities. Bach loved to try out instruments. When he arrived in the evening at the (Continued on Page 51)



Lorimer Memorial Chapel

# The New Organ at Colby

By ALEXANDER McCURDY

*Built in classical style, the new instrument is at its best in contrapuntal playing, but is versatile enough for modern compositions also.*

COLBY COLLEGE has a new Georgian campus high in the hills overlooking Waterville, Maine, a new and acoustically excellent auditorium, the Lorimer Memorial Chapel, and a new organ built in the classical tradition by E. F. Walcker and Company of Ludwigsburg, Germany.

The new instrument is of interest to organists because its specifications were drawn up by famed organist-scholar-teacher-missionary Dr. Albert Schweitzer, and also because it is one of possibly a dozen organs in this country and Canada built by the Walcker Company.

Most of the Walcker organs in America date from the 19th century. The largest and best-known one, formerly in the Boston Music Hall, and now located in Memorial Hall, Methuen, Mass., was installed in 1863. Organists from all over Europe and America flocked to see it, for it was the most elaborate instrument yet built by a firm which specialized in elaborate installations.

Eberhardt Friedrich Walcker, who founded the company at Stuttgart in 1820, first won European fame for the instrument he built in 1833 for St. Paul's Church at Frankfurt-on-the-Main. In 1856 he completed a large organ for Ulm Cathedral having 100 stops on four manuals, and a then-novel device for drawing out all the stops in succession for a crescendo, which could be reversed to produce a diminuendo.

Since Walcker's death in 1872, the firm's business has been carried on by his five sons and their descendants. The new Colby College instrument is the first Walcker organ installed in the U. S. since the war.

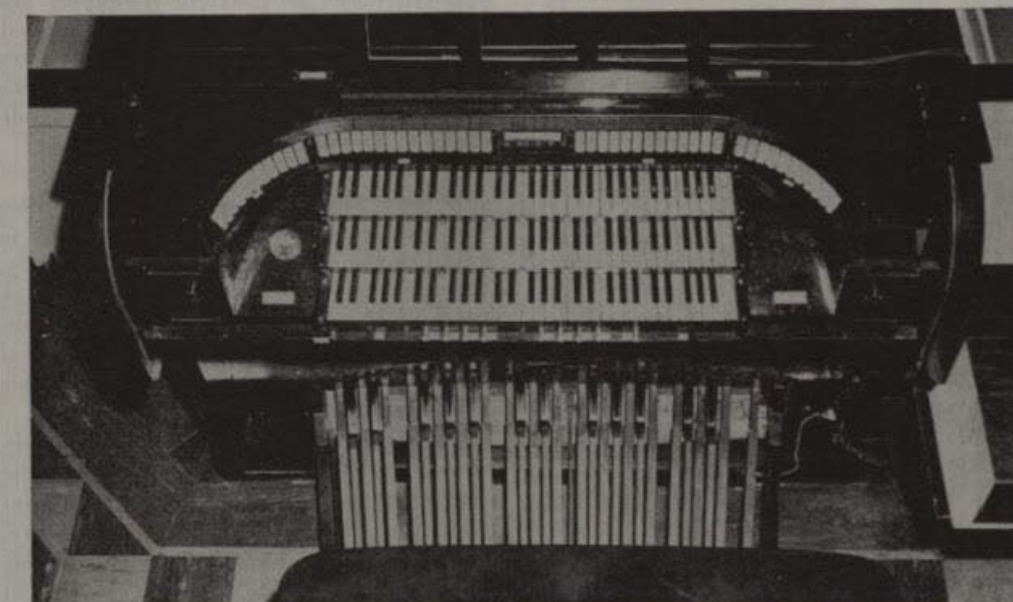
It is a relatively modest three-manual affair, having 37 speaking stops and a total of 2430 pipes. Its main interest for organists is the fact that it is built in pure Baroque style, and thus is at variance with the practice followed until quite recently by most American organ builders.

In the early years of this century, builders in this country aimed at creating something rather like the texture of a large symphony orchestra. Individuality and piquancy of tone for each stop was the prime consideration, regardless of how well

the stop fitted into the complete ensemble.

Baroque organ builders, on the other hand, always aimed at the blend of tone characteristic of the instrument. Their organs were designed frankly to sound like organs, rather than to imitate orchestral effects.

It is interesting to note that, after earnest and often heated debate, American builders are at present turning more and more to the classic conception of organ-building. As a matter of fact, there are instruments built by American (Continued on Page 63)



Console of the new Walcker organ at Colby College



A MASTER LESSON BY HAROLD BERKLEY

# HANDEL: Sonata in D Major

(Adagio and Allegro movements)

MANY MUSICIANS and artists have compared the music of Bach with the paintings of Rembrandt. It is a comparison well taken: both were meditative by nature and sought to convey Truth that had its essence deep within them. In the same way we can also compare Handel with Franz Hals, for both men were of a hearty, outgoing disposition which was reflected in their art.

Handel, however, was not entirely an extrovert. He had his hours of deep introspection. These are eloquently embodied in many of the slow choruses and arias of his oratorios, in the slow movements of the Concerti Grossi and the violin sonatas. But most Handel Allegros have a hearty, out-of-doors quality expressive of a nature that meets life gladly and warmly.

The late Franz Kneisel remarked more than once during the years that I studied with him, that no music equalled the Handel sonatas as a means of teaching to a violin student the essentials of good bowing and good musical taste. My own teaching experience has convinced me that he was right. One has only to consider the two movements printed in this issue of ETUDE. They call for broad yet sensitive phrasing, imaginative tone-shading, a sense of musical form, and certainly a fine control of various types of bowing.

It may surprise many violinists that I advocate playing the first note of the Adagio with a Down bow. An Up bow is traditional in all editions. But if one considers what must happen to the tied half-note E, it at once becomes logical to play it on the Up bow. This E must be fully sustained, and as it approaches the first beat of the second measure there must be a slight crescendo so that the full musical value of the suspension may be felt. This is much more easily performed on the Up bow than on the Down. The same holds good for the high B in the second measure, which needs

to be played with a momentary sense of climax. A somewhat faster vibrato and a faster bow-stroke will produce the necessary effect. Despite the short diminuendo on the first beat of measure 3, the second and third beats must be played with a full, forte tone. And attention should be called to the fact that the first note in beat two is a sixteenth, not a thirty-second. The diminuendo on the fourth beat should be made only on the last two sixteenths.

The dotted rhythm in measure 3 is a danger spot, the softly lyric character of the phrase tending to make the student lose his sense of rhythmic exactness. All dotted-rhythm passages need care, and this movement has many of them. There is a long crescendo from the first beat of 5 to the fourth beat of 7, a crescendo that must intensify gradually; therefore it is imperative that the first beat of 5 be played very softly indeed. The first climax of the movement—there are two—is reached on the D of measure 7. For the duration of an eighth-note this D should be played with a full and vibrant tone; then, during the last half of the beat and the first half of the next beat, the diminuendo comes quickly, so that the first B in measure 8 is taken mezzo-forte. On this note also the tone quickly ebbs, and the last three beats of the measure are played quietly. These beats, too, need care if they are to be played in true rhythm. The crescendo in 9 should start at the beginning of the first beat, in order that the second and third may be played with a full, though not too intense, forte. The tone must drop at once on the last beat of 9, and the section should end softly and delicately.

The piano interlude in measures 10 and 11 is an essential link between the two halves of the movement and calls for a round, singing tone.

Measures 12 and 13 and the first beat of 14 need the same style and expression that was given to the opening phrase of the movement, for the two phrases are identical

in shape and feeling. In both, the dotted rhythm of the piano part should be clearly brought out. A soft, gentle tone and a relaxed vibrato are required for the G-sharp in 14, and there must be no hint of a slide from the preceding note. A crescendo would be out of place in this measure. The crescendo comes in 15, and must not be overdone: it leads only to a mezzo-forte in 16. There is, however, a very real crescendo in 17, leading to the full forte in 18.

Measure 18 is the second and the main climax of the movement. It calls for a deeply-felt intensity of tone. But it cannot be over-dramatized. The mood of lofty serenity which pervades the movement must never be lost. The intensity relaxes gradually in 19, so that when measure 20 is reached the tone is quite soft.

Deliberately short bows should be taken in 20, so that the tone may be soft while still retaining that core of intensity which is essential to every tone. Longer bows may be used in 21 and still longer ones in 22, in order that the crescendo be built up to the first beat of 23. This forte, however, should not equal that in measure 18. The last two beats of 23 and the first three of 24 should be played with a quiet, almost "innocent" tone; but the first two beats of 25 need a round, sonorous quality which must die away into a question on the last two beats of the measure. This question is answered by a firm, declarative statement in 26.

After good intonation, the prime technical essential for this movement is an evenly-drawn, smoothly-connected bow stroke. Each phrase must flow along with the inevitability of a deep, broad river. Except in measure 13, and on a few isolated notes, the (Continued on Page 52)

The Adagio and Allegro movements of the Handel D Major Sonata appear on Page 42

• A music educator's obligation to the community does not end within the four walls of studio or classroom, maintains this well-known educator, formerly director of music education in the public schools of Denver, Colorado, and now a vice-president of the American Music Conference.

BAND AND ORCHESTRA conducted by William D. Revelli

## Make your city Music-Minded

WHY IS it that some cities are more culture-minded than others? One city may support a symphony orchestra, concerts, theatres, art museums; while another city of comparable size can boast few or none of these things.

We of the Denver Public Schools believe a city's feeling about the fine arts is a direct result of its citizens' early schooling. An old proverb says, "As the twig is bent, so is the tree inclined."

Translated into terms of education in the arts, this means that citizens of a community should not wait until they are grown men and women to discover how much cultural benefits can enrich their lives. If they are to derive greatest enjoyment from the fine arts, and from music in particular, study of the arts should begin in their early formative years.

This is the philosophy underlying the music program in the Denver Public Schools. We are convinced there can be no worthy musical development in our city without a comprehensive program of music education. And to do the most good, the program must begin early.

Consequently, we make every effort to emphasize the role which parents can play in their children's music study. Frequent discussion and study groups emphasize that seeming "monotones" can be guided, awareness of tone developed, rhythmic sense sharpened. We go on the hypothesis that any child who is not physically handicapped can sing and respond to music.

When the child enters kindergarten and first grade, we begin immediately to establish the foundation for further study. The child is made aware of music through group and solo singing, rhythm bands, hearing good music and creating original tunes to go with rhymes appropriate to his age level of understanding.

Once this foundation has been established, the student's progress through the elementary grades represents a gradual introduction to music and musical literature. For students who have the necessary interest and talent, there are class lessons in piano and in string, brass, reed and percussion instruments. For more specialized instruction, students are encouraged to

BY JOHN C. KENDEL

study with the many competent private teachers in our city.

When the student reaches secondary school, it is a golden opportunity to increase his interest and enthusiasm for music study. Music is a required subject only in the seventh and eighth grades of junior high school. For the remaining high school years the classes are all elective.

It is therefore the mission of teachers in those first two years of junior high to arouse an interest in music that will continue. Since we can report that in our senior high schools 33 to 50 percent of our students choose music as an elective course, it indicates that those teachers are doing an outstanding job of salesmanship.

All our secondary school courses are offered by well chosen teachers specially trained in the (Continued on Page 50)





## WHAT'S WRONG WITH *Music Appreciation?*

By GUY MAIER

Here are the startling results of a survey conducted to find out how today's college students feel about Bach...

WHAT would you do if you asked the members of a large university class in the History and Appreciation of Music to write down the name of the composer they found hardest to understand (and why), and learned that 88 out of the 130 students not only voted for Bach, but wrote of him with pens dipped in vitriol? This, too, after 97 of the class stated that they had previously taken one semester of a college course (or its equivalent) in Music Appreciation; which meant that they had already "gone through" J. S. Bach.

Some examples of their anti-Bach sentiments: "too fatiguing, too remote, obnoxious, too jumbled, too heavy, mechanical, too dissonant, jumps around too much, monotonous, purposeless, too 'exercises,' lacks depth, no feeling, no satisfaction, dark, drab, no emotion, no excitement, meaningless, no life"—and one prize line, "He's too dull and drag out"...

It was only too obvious that Bach's music was poison to most of those healthy lads and lassies out front. (Mozart with 13 votes and Beethoven with 8 were pale competitors in the unpopularity poll.)

What would you have done? Would the shock be lightened if you knew that these students were not music "majors" or even "minors" but young people who came just to learn more about listening to music—or perhaps because this was a "cinch" course? But how did the students get that way? Surely most of them must have been exposed to years of listening to good music and to music participation—bands, choruses, orchestras, radio, recordings—in elementary and high school days. Is our much vaunted and expensive school music system paying adequate dividends? Something is amiss somewhere.

After recovering from the shock the instructor stuck out his neck still further.

He named and played two selections by Bach, asking the students to write "observations" on the compositions. No technical or interpretative comments were offered before he performed Variation No. 5 of the "Goldberg" Variations (a simple two-voiced pastorale) and the Prelude and Fugue in F Minor ("Well Tempered Clavichord," Book II).

Again the comments were revealing, but this time different in tone:

"After hearing this I feel as if I could easily understand Bach; it sounds so simple and clear."

"This Bach is very enjoyable, and quite unlike the Bach music I've heard."

"If all Bach's music were like that, I would like it."

"It makes me want to take back what I said; it *does* have a clear-cut melody."

"It held my interest all the way through, which most classical music does not."

Some students were more chary in their comments:

"Not too bad considering it was Bach."

"I wouldn't care to hear a recording of that."

"That piece will never make the Hit Parade!"

"So long as Bach is *that* short, it's okay with me."

(Remember, these are the same students who had just torn old Johann Sebastian to shreds.)

One lad unwittingly gave an excellent thumb-nail characterization of Bach's music: "Strangely enough, it seemed heavy, yet light!" But the prize went to the girl who pooh-poohed: "Although Bach's melodies are harder to follow than someone's like Mozart, I don't think he's too hard to understand. It's people like Roy Harris that throw me!"

Most of the (Continued on Page 62)

## Ballade

AFTER THE SCOTTISH BALLAD "EDWARD" IN HERDER'S "STIMMEN DER VOLKER."

JOHANNES BRAHMS, Op. 10, No. 1

No. 110-04238  
Grade 6.

Andante (♩ = 84)

Poco più moto



pesante

sempre ff

marc.

tempo

poco a poco rit. e dlm.

pp

rit.

p sotto voce

pp

p

pp

dim. ma sempre in tempo

## At Evening

DES ABENDS  
FROM THE PHANTASY PIECES

ROBERT SCHUMANN, Op. 12

No. 6931  
Grade 5.

Sehr innig zu spielen (Molto affettuoso) (♩ = 76)

p

Ped. 3 simile

p

Ped. 3 simile

ETUDE-JANUARY 1951

p

Ped. simile

rit.

Ped. simile

senza Ped.

Ped. simile

Dal. senza replica

Ped. simile

rit.

Ped. simile

ETUDE-JANUARY 1951



# Stilt Dance

DANSE ECCENTRIQUE

No. 130-41037

This lively and effective recital number also is an excellent study in crossing the left hand over the right, and playing with hands in close position. It should be played with crisp, detached touch, except in the arpeggiated passages where legato is indicated. Grade 5.

CHARLES HUETER

L.H.

Lively (♩ = 120)

The first system of the musical score for 'Stilt Dance' consists of two staves. The right hand (RH) plays a series of eighth and sixteenth notes, often with slurs and accents. The left hand (LH) plays a more complex pattern, including some triplets and slurs. Dynamics include *f*, *p*, *sfz*, and *cresc.*. The tempo is marked 'Lively (♩ = 120)'.

*a tempo*

The second system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The third system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The fourth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The fifth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The sixth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The seventh system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The eighth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The ninth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The tenth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The first system of the musical score for 'Stilt Dance' (continued) consists of two staves. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The second system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The third system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The fourth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The fifth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The sixth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The seventh system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The eighth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The ninth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*

The tenth system continues the piece. The RH has many slurs and accents. The LH has some triplets and slurs. Dynamics include *f*, *mp*, *cresc.*, and *p*. The tempo is marked 'a tempo'.

*a tempo*







# Valse Nostalgique

As I roamed through the shady lane in the moonlit garden, distant strains of the waltz we loved filled my heart with intense longing.

No. 130-41027

As its title suggests, Dr. Lehman's waltz is filled with nostalgic sentiment. Here is an opportunity for expressive playing. The melodic line should be played with absolute legato and warm, singing tone. Follow the composer's dynamic markings, phrasing and rubato indications with great care. The middle section, in C Major, is an effective contrast; note that it is marked "non legato." Try to emphasize the contrast in your playing; but remember that "non legato" does not mean "staccato." Grade 4.

EVANGELINE LEHMAN

Tempo di Valse lente

The score for "Valse Nostalgique" is written for piano in 3/4 time. It begins with a tempo marking of "Tempo di Valse lente". The first system includes a "p" (piano) dynamic and a "p espressivo" marking. The second system features a "meno f" (diminuendo) and a "p" (piano) dynamic. The third system includes a "rubato" marking and a "p" (piano) dynamic. The fourth system includes a "cresc." (crescendo) marking. The fifth system includes a "rubato" marking and a "p" (piano) dynamic. The sixth system includes a "cresc." (crescendo) marking. The seventh system includes a "simile" marking and a "p" (piano) dynamic. The eighth system includes a "cresc." (crescendo) marking. The score concludes with a "cresc." (crescendo) marking.

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D.S. al Coda

The score for "Robin Hood" is written for piano in 3/4 time. It begins with a tempo marking of "Tempo di Valse lente". The first system includes a "p" (piano) dynamic and a "p espressivo" marking. The second system features a "meno f" (diminuendo) and a "p" (piano) dynamic. The third system includes a "rubato" marking and a "p" (piano) dynamic. The fourth system includes a "cresc." (crescendo) marking. The fifth system includes a "rubato" marking and a "p" (piano) dynamic. The sixth system includes a "cresc." (crescendo) marking. The seventh system includes a "simile" marking and a "p" (piano) dynamic. The eighth system includes a "cresc." (crescendo) marking. The score concludes with a "cresc." (crescendo) marking.

# Robin Hood

No. 130-41039  
Grade 3.

FREDERICK C. PETRICH

Marziale (♩ = 120)

The score for "Robin Hood" is written for piano in 3/4 time. It begins with a tempo marking of "Tempo di Valse lente". The first system includes a "p" (piano) dynamic and a "p espressivo" marking. The second system features a "meno f" (diminuendo) and a "p" (piano) dynamic. The third system includes a "rubato" marking and a "p" (piano) dynamic. The fourth system includes a "cresc." (crescendo) marking. The fifth system includes a "rubato" marking and a "p" (piano) dynamic. The sixth system includes a "cresc." (crescendo) marking. The seventh system includes a "simile" marking and a "p" (piano) dynamic. The eighth system includes a "cresc." (crescendo) marking. The score concludes with a "cresc." (crescendo) marking.

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# Red-Nosed Clown

SECONDO

OLIVE DUNGAN

No. 110-40129

Moderato (♩ = 80)

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# Indian Buffalo Chase

SECONDO

Welsh  
Arranged by Mary Bacon Mason

From "Favorite Pieces and Songs"  
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36

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# Red-Nosed Clown

PRIMO

OLIVE DUNGAN

No. 110-40129

Moderato (♩ = 80)

# Indian Buffalo Chase

PRIMO

Welsh  
Arranged by Mary Bacon Mason

ETUDE-JANUARY 1951



## No. 113-40005

## Prepare

Sw. Strings  
Gt. Bells or Chimes  
Ch. Soft 8', Ch. to Ped.  
Ped. Soft 16'

### Hammond Registration

(A#) (10) 00 7624 000

AN (10) 06 5635 000

**B** (11) 00 8875 200

M. AUSTIN DUNN

Sw. St. Diap., Fl. 4' (A#)

## MANUALS

## PEDAL

Ped. 42

*rit.*

a tempo

add to Ct.

*a tempo*

rit.

Gt. to Ped.

Più mosso

*Ped.* 62

cresc. ped.

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38

0 3 4 3 2

*f* *p*

2 1 0 1 2

*f* *f*

V 1 3 4 1 *p* *cresc.* 0 *f* *dim.*

V 2 1 *p* 1 *mf* 0 2 4 1 1

4 1 3 2 1 3 3 *f* 0 3 *dim.*

ten. *p.* *p.* *p.* *sf* *cresc.*

3 1 *f* *marcato*

3 2 3 1 0 1 3 *p* *ten.* 0

*cresc.* *f* 0 2 *p*

ten. V *ten.* V *ten.* 0 4 0 0

*cresc.* *f*

4 0 0 3 2 *tr* V V 0 3 2

*più largamente molto rit.*

*Ad* più largamente molto rit.

ETUDE-JANUARY 1951

4



# Choose Your Partners!

No. 110-40128  
Grade 2.

RALPH MILLIGAN

Moderato (♩ = 80)

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# Happy Holiday

No. 110-40127  
Grade 2.

HUBERT TILLERY

Quick and gay (♩ = 56)

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# The Song Sparrow

No. 110-40118  
Grade 1.

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(Continued from Page 11)

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(Continued from Page 16)

related tones. Probably the final step in this direction is the tone-cluster used by Henry Cowell, who wrote piano pieces calling for banging fists, elbows, and forearms on the keyboard.

Unusual experimentation in percussion was undertaken by another American, John Cage, who writes for the "prepared piano." Cage "prepares" his pianos by stuffing dampers of metal, wood, rubber, or felt between the strings in carefully measured positions. This "preparing" gives the instrument percussive qualities it never before has known.

Experiments in sonority have yielded strange sounds. Preferring to call music "organized sound," Edgar Varese has combined tones ranging from the extremes of register with fantastic percussive effects.

To arrive at rhythmic freedom, composers like Erik Satie began writing barless music, while composers like Stravinsky and Ives exploited complex polyrhythms. But the French composer, Olivier Messiaen, achieved rhythmic complexity in his "Turangalila" Symphony by augmented, diminished and reversed rhythms, by using them canonically, and combining them contrapuntally.

Experimentation, however—even excessive experimentation—is no exclusive aberration of our own times.

When the 16th century "camerata", of Florence, broke with polyphony to produce the then "new art" of homophony (a single melody with harmonic accompaniment in place of several simultaneously-sounded melodies), this was as much a break with the past as is Schoenberg's desertion of tonality. The learned Kapellmeisters of the 17th century went to their Emperor to denounce Haydn as a charlatan because he dared to tamper with (and thereby to amplify) existing symphonic forms. And after Haydn—Mozart, Beethoven, Schubert, Schumann, Chopin, Liszt, Wagner all struck out for new paths.

Because most of the great composers of the past were adventurous in their thinking and impatient with tradition, it has been possible for music to grow and change, as every living organism must.

Dissonance is as old as music itself. There are unresolved discords even in Monteverdi (1567-1643), a fact that inspired the theorist Artusi to remark acidly that music such as this could appeal to the senses but not to reason. Mozart's C Major Quartet (K.465) confused and astounded its contemporaries with its opening-bar discord; to this day the work is known as the "Dissonant" Quartet. Beethoven opened his First Symphony with a dominant seventh, and scandalized the critics.

Nor is dissonance the only 20th century practice to be found in the music of the past. Percy Scholes, in the "Oxford Companion to Music," quotes an interesting canonic passage from one of Bach's works which is unmistakably polytonal. The whole-tone scale was used—before Debussy!—by Mozart, Rossini, and Berlioz.

Not everything modern, then, is new. Nor is everything that is modern, essentially "modern."

For every composer who, like Bartok and Schoenberg, has fearlessly looked into the future, there have been others who have preferred to look to the past. The later Stravinsky, Respighi, Casella—even a younger American like Norman Dello Joio—have often gone to the 17th century for their forms and styles. Hindemith has adopted the polyphonic style of the baroque age, though in a modernized version. Debussy and Paul Creston returned to the melody of the Gregorian chant for their thematic material.

If Roger Sessions and Charles Ives have gone in for excessive complexity, there have been others who have preferred the most stringent economy and directness of expression. Jean Françaix or Francis Poulenc have virtually made a fetish of

simplicity in many of their works. Aaron Copland has consciously adopted a style that is easily assimilable by unsophisticated audiences; others have done likewise, sometimes motivated by political or social considerations. Functional music also demands the most simple approach: composers like Hindemith, Weill, Copland, have produced the kind of music that could serve an educational or utilitarian function.

For every Anton Webern or Schoenberg who has gone in for cerebralism, and for every Reger and Busoni who has filled his work with intellectualism, Faustian struggles, metaphysical concepts, there is an Elgar or a Glazunov or even a Sibelius who preferred the romantic and the emotional, the sensual, the passionate.

In other words, there have been more approaches than one in the music written since 1900. For like the music of any other era, our own has been subjected to the same forces of action and reaction which have always produced opposing styles.

In the last decades of the 19th century, under the enchantment of Wagner's "Tristan" and his "Ring" cycle, composers in Germany spent their emotions lavishly; they also went in for translating philosophic concepts into tones. With Mahler, Reger, Busoni, this approach was carried into the 20th century.

Almost inevitably, forces were set into motion to counteract the ex-

cesses of this romanticism. Erik Satie and Claude Debussy went in for miniatures, subtlety of expression, delicacy of effect. Thus Impressionism came into vogue. But its music became overprecious, oversensual.

Reaction came with the expressionist abstractions of Schoenberg and his disciples, stripping music of emotion and feeling. Others combatted both romanticism and impressionism by reverting to the classic forms.

The birth of the Russian national school in the 19th century realized a style derived from their own folk sources. Out of the examples of the "Russian Five"—Mussorgsky, Rimsky-Korsakov, Cui, Balakirev, and Borodin—came the national schools that sprouted in many parts of the 20th century world: in Spain, with Albéniz and Manuel de Falla; in Hungary with Bartók and Kodály; in Rumania with Enesco; in Poland with Szymanowski; in Brazil with Villa-Lobos; in Mexico with Chavez; in this country with Siegmeyer, Copland, Cowell, Ives.

With many expressionist and neo-classic composers, music was becoming too much of an esoteric art appealing only to the intellectual few. A powerful movement away from this tendency was set into motion in different countries. In the Soviet Union the attempt was the creation of a proletarian art speaking for and to the masses. In Germany of the 1920's, functional music for schools, the theatre, the radio, and the movies was produced by men like Hindemith and Weill. In this country composers like Copland, Blitzstein, Gershwin, and Morton Gould introduced the styles and techniques of popular and folk music into their major works.

In the last analysis, however, movements and countermovements, are only incidental forces. The most significant force is still the creative one: the production of works of art that are honest, forceful, original. To the historian or critic surveying the first 50 years of the 20th century, it may be illuminating that trends were crystallized with Debussy's "Pelléas et Mélisande," Strauss' "Don Juan" and "Salome," Stravinsky's "Le Sacre du Printemps" and "L'Histoire du soldat," Berg's "Wozzeck," Falla's "El Amor Brujo," Hindemith's "Matthis der Maler," Ravel's "Daphnis et Chloé," Scriabin's piano sonatas and symphonies, Copland's "Appalachian Spring," Gershwin's "Rhapsody in Blue," and in these works new techniques were realized—in many cases made possible by the preceding excesses of experimentalists. But to the lover of great music—not only of today but also of the next 50 years—the salient fact is only that these are works of major artistic importance, music which brings esthetic pleasure, music which belongs with the great creations of all times. THE END

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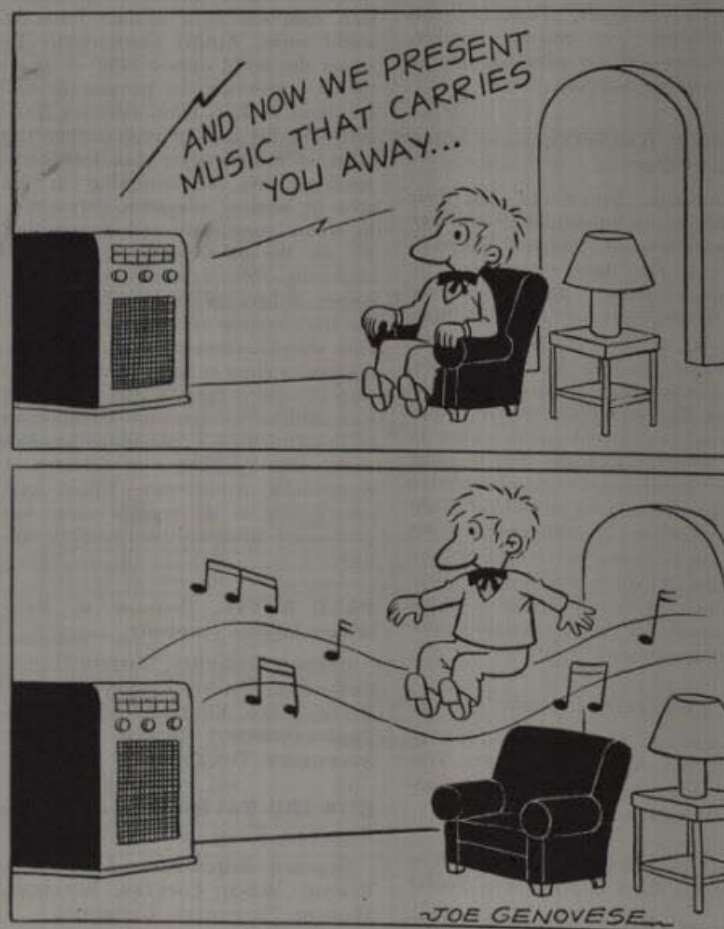
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—Franz Brendel

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THE END

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## SOME THOUGHTS ON HOW TO PERFORM BACH

(Continued from Page 22)

palace of Frederick the Great, before even changing his clothes from the journey he tried out every instrument the King had, so curious was he to hear them.

Bach would doubtless have been fascinated by the modern piano. What is more, he would probably have accepted it on its own terms. In the same way, when we perform Bach's keyboard works, we must present them in terms of today's instrument and the expectations of today's listeners.

It is a mistake to worship tradition for its own sake. The dead hand of the past can stifle originality and creative thought. Moreover, tastes change. There are fashions in music, as in everything else.

What would today's audiences say, for example, if a concert artist played from music? Yet everyone did this in the past—including Chopin, when he played his own works.

It is thought a sacrilege today if anyone applauds between the movements of a sonata or symphony. But the slow movement of Beethoven's Seventh Symphony was encored at its first performance. When Beethoven and Chopin performed their own concertos, the movements were separated by applause and by other works.

In Europe, as recently as 25 years ago, one played encores after every group if demanded. Today it is considered proper to play encores only after the final group.

It is the very essence of Bach's greatness that his works will bear transplanting in time. That his music is adaptable to the thunders of today's concert grand no less than the tinkle of the clavichord is fresh proof of its abundant vitality.

Instead of a desperate striving for "authenticity," it seems to me more important to consider what are the qualities of a good Bach performer. To play Bach well, one has to have a good legato and a crisp leggiero touch. To do justice to the polyphonic part-writing one must have independent and well-trained fingers, and one needs good ears to hear what is going on in the music.

About embellishments: Not all editions of Bach use the same embellishments, so the question arises, Which is authentic? Until the end of the 19th century, the Bach-Gesellschaft Edition, which was not edited, was the authoritative edition of Bach. After the issuing of that monumental edition, other Bach manuscripts, previously unknown, were discovered in various libraries. The Steingraeber Edition, edited by Hans Bischoff, made use of these new original source-materials, using small notes and footnotes to distin-

guish between editorial additions and Bach's own manuscript.

Bischoff's edition gives embellishments not found in the Busoni edition of Bach, and vice-versa. And both differ at many points from other editions of Bach's works by equally well-known and experienced editors.

People who distress themselves about discrepancies of this sort, however, do not stop to reflect that in Bach's day embellishments were left to the discretion of the performer. They served merely as ornaments, to embellish the melody, and also to fill out the gap that occurred whenever one played a held-over note on the non-sustaining instruments of Bach's day. Though the embellishment was indicated most of the time, the performer could use it, leave it out, or change it as he saw fit.

Finally we come to the question: Is it a sacrilege to play transcriptions? When I played my first concert in Holland, my manager asked me to substitute another work for the Bach-Liszt G Minor Fantasy and Fugue. He said that in Holland, one does not play transcriptions. For that matter, I know many artists who would never play a Bach transcription in this country. They say that Bach wrote so many clavier works that there is no need to play his organ pieces in transcription.

I wish such artists would stop to recall how Bach himself loved to make transcriptions. Not only did he transcribe works of Vivaldi and other contemporaries, but his own compositions as well. And so have scores of other composers from Bach to Debussy.

In his remarkable book, "The Literature of the Piano," Ernest Hutcheson makes this penetrating observation: "Whenever you play a piece of the old literature on the piano, you are making a transcription, whether you like it or not. Can anyone imagine Bach himself, ardent lover of the keyboard, playing on any instrument whatever without availing himself to the utmost of its natural resources?"

I believe that any kind of transcription is acceptable if it is done in good taste and without changing or disturbing the original character of the work. The oftener we hear Bach's music, and the more forms in which we hear it, the better it is. Whether it be a solo guitar (and I am thinking of the magnificent Bach player, Segovia) or a big symphony orchestra (which Bach never heard and probably never dreamed of), if it is properly presented it will always be a testimony to his genius, a genius which has not been surpassed and which is more enjoyed and appreciated today, 200 years after his death, than ever before.

THE END

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• I have always been interested in organ mechanics, and on finishing high school would like to go to some college or technical school that offers a course to organ mechanics. Can you advise where such a course is available, the length of time required, and approximate cost?

—W. W., Bermuda

We do not know of a school or college having facilities for a course in organ mechanics. A certain amount of information on this subject would undoubtedly be included in a full course of organ instruction in the leading music colleges, but a real knowledge of organ mechanics would be best acquired by working in an organ factory, and to attain anything like an adequate coverage of the subject would require several years. There is a book which would give you some information, and we suggest obtaining a copy of "Contemporary American Organs," by Barnes, from a local book or music store.

• (1) Our church has a double manual Mason and Hamlin reed organ, hand pumped, and I should like to know who could supply us with an electric attachment, so that the organ could be operated electrically.

(2) I have never played a double manual instrument before, and should like to know which keyboard is the solo and which is the great organ. I notice these terms used in most organ music. At what time is the upper keyboard used and when the lower? Which stops should be used during preludes, offertories, communion, and which during choir numbers?

—Mrs. F. J. H., Washington

(1) We are sending you the names of two firms manufacturing electric blowers for organs, and also a man who has plans for this sort of work.

(2) In a two manual organ, the upper keyboard is known as the "Swell" and the lower one the "Great." In the larger organs (usually four manuals) one of the keyboards is called the "Solo," but sometimes the term "solo" is used in organ music to denote certain passages which carry a pronounced melody. In a small organ there are usually several stops which have a quality suitable for solo purposes, but without knowing the exact stops

on your own instrument it would be impossible to name the particular ones. For the same reason we could hardly suggest particular stops for the different parts of the church service, but your own experimentation should be sufficient to furnish satisfactory answers to these problems. The type of music actually determines this factor more than anything else. To help you, we suggest you get a copy of "Primer of Organ Registration," by Nevin.

• (1) I have been given permission to practice on a Hammond organ in a nearby church, and would like to know of some methods and books which will help me. I play piano music up to sixth grade, but am pretty well tied up with family duties, so do not expect to advance much further. There is no organ instructor within accessible distance.

(2) I should also like information regarding the Consonette split manual organ. I have been unable to find a book showing how they are set up and how to manage the split manual. I would also like to know how a regular pipe organ is set up and operated.

—Mrs. J. S., Iowa

(1) First of all get a copy of "The Hammond Organ," by Stainer-Hallett, and use this as a basic method. This and other books are fully described in a circular we are sending you. We recommend all of them and the descriptions will enable you to choose those best for you.

(2) We are not familiar with the Consonette, but there is an electronic organ called "Consonata." However, a descriptive circular before the writer does not indicate anything pertaining to the "split manual." If this is the instrument you have in mind we suggest writing to the manufacturer, whose address we are sending you. The old-fashioned "parlor" reed organs usually have a set of stops to the left of the middle which affect the lower part of the keyboard (generally to middle C), and on the right hand the stops affect the upper or treble portion of the keyboard. This may be what you have in mind, and there is nothing to learn other than just where the dividing line is, and to keep this in mind when playing. A fairly complete outline of pipe organ set-up is contained in the Stainer "Pipe Organ Method," from which the "Hammond Organ" was adapted for Hammond use.

## HANDEL MASTER LESSON

(Continued from Page 25)

vibrato should be narrow and not too fast. Here restraint is called for.

The mood of the Allegro contrasts with that of the preceding movement. There are light, playful episodes, but the greater part of the movement calls for a vigorous masculinity.

The forte, marcato indication can be taken literally. A strong accent is needed on the first note, and all the staccato eighths in the first phrase should be strongly marked. It is better to take the first three beats of the third measure in the lower half of the bow, a whole bow being used on the fourth beat. There should be no diminuendo in the first half of 5, and the last beat of the measure must be taken firmly but without accent. In fact, there should be no accent in measures 6 to 12. But a broad, singing forte tone is certainly needed. Nearly every student makes a slight pause between the E in 12 and the first D in 13. This should be corrected, for the D is as much the end of the old phrase as it is the beginning of the new.

A special problem of bowing technique presents itself in measures 13 to 16. Thinking only of a forte tone, most players make the string crossings with the arm, thereby using a deal of motion with small result. The wrist alone should be responsible for the crossings, the arm being concerned only with the length of the bow stroke. In other words, the forearm should move as if the two strings were being sounded simultaneously, while the wrist motion takes care of the alternation of strings. But there should be little lifting and dropping of the hand. An exaggerated motion will impair both the volume and the quality of the tone. The phrase 17-20 must start playfully, the tone gradually becoming more emphatic in 19 and 20. However, a mezzo-forte tone is all that is required in 21, and bow strokes of only moderate length can be used. On the other hand, longer and longer strokes must be taken to bring out the crescendo in 22 and 23. The same technique applies to the crescendo in 24 and 25. In measure 26 the eighths demand a vigorous martelé.

The piano statement of the principal theme in 27 to 30 calls for the same sharply detached style that was used for the opening measures of the movement—but with much less bow. In 29 and 30 the crescendo should be very gradual. Authoritative, brilliant playing is necessary for the quarter notes in 32 and 34; almost the full length of the bow should be used, coupled with a rapid, intense vibrato. Measures 35 to 39 constitute the first real climax of the movement and must be played with assurances. The last half of 38 and all of 39 require the full, vibrant tone that was used for measures 6-

12. There should be no break between the last note of 39 and the first in 40—for the same reason that was stated above in discussion of measures 12 and 13.

The forte-piano in measure 40 can be misleading—there should be no accent. The first sixteenth is played forte, while the next note and those following are piano. Not much crescendo is needed in 44: the real crescendo comes in 46 and 47, and even here we don't need very much. The forte in 48-50 is broad rather than dramatic, with, at the same time, a clear-cut difference between the staccato and the legato bowing.

It is immaterial whether measure 51 is played with a small spiccato or a delicate détaché—the important thing is the diminuendo. It leads to the scherzando eighths in 52, 53, and 54. These eighths must be played very lightly, while the tenuto half-notes should be fully sustained without, however, any increase in tone-volume. The crescendo does not come until 55, when it builds intensely to the third beat of 56. Increasingly long bow strokes must be taken in these two measures.

Measures 57 to 63 require the utmost spirit and brilliancy of style. Actually they climax the movement, despite the broad forte with which the movement ends. A slashing half-bow stroke is needed for the martelé eighths, so that they may have the power and dash inherent in the passage.

One must use a small détaché in 64, the bow stroke being gradually lengthened in 65 and 66 until about half the length of the bow is used for the last two beats of 67 and the first two of 68. The sudden piano in 68 and 69 needs very little bow.

The full length of the bow is needed for the quarters in 70 and 71, the player returning quickly to the lower third for the succeeding eighths. From the beginning of the sixteenths in 71 to the end of the movement the tone must be a full, broad, and glowing forte, which increases in intensity to the final measure. The last phrase can be taken at least twice as slowly as the rest of the movement—about 56 beats per quarter note.

There is much to be learned from a study of these two movements. Apart from the accuracy and vigor required of the left hand, there are matters of taste concerning sensitive and eloquent phrasing and the shaping of long phrases that are built up from shorter phrases. Then, too, when practicing, the player must plan bow strokes so that he is in the right part of the bow for any particular passage. Succeeding movements, Larghetto and Allegro, will be analyzed in the March ETUDE.

THE END

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## WHAT IS HAPPENING TO MUSIC IN EUROPE

(Continued from Page 15)

fluence on the development of music in the various countries, cannot be over-rated. The accomplishments of London's BBC, particularly the rich musical fare offered by the famous Third Program, are well known in this country. In Brussels, and in Copenhagen, I found magnificent orchestras, playing in streamlined modern studios that most favorably compare with the acoustics as well as the beauty of NBC's famous Studio 8H. In Germany alone there are seven radio orchestras. The one in Berlin (under Ferenc Fricssai) is outstanding, but several others, particularly the orchestras in Baden-Baden, Hamburg and Munich, also make music on a high level.

I was present when Paul Hindemith conducted an evening of his music with the brilliant Baden-Baden orchestra. Afterwards the orchestra's permanent conductor, Hans Rosbaud, showed me some of the programs he had played in the past. They covered the whole of the symphonic literature and contained a very great number of contemporary works. I am afraid that Samuel Barber, Walter Piston, Aaron Copland, Roy Harris, and William Schuman had more of their important symphonic works performed by the radio orchestra in Baden-Baden,

Germany, than by most of the radio stations in their native land.

Major works, particularly operas, are being recorded on tape in various places throughout Germany and later broadcast by the Bavarian Radio, which, like Radio Paris, Radio Torino, Radio Stockholm, and the Hilversum station in Holland operates without sponsors: Income is based on a moderate monthly fee paid by the listener for the use of his radio. The artistic independence of most of these stations is therefore quite complete.

All this is wonderful for composers and, I am sure, good for music. The listener is welcome to listen or to turn off his set. Nobody seems to care. Even if he never listens to a symphony concert again, he will still pay his two marks when the postman rings on the first of the month.

THE SECOND aspect of European music today that impresses the American spectator is the re-birth of European operatic life. Here the war has indeed caused deep wounds. Such famous landmarks of opera as the Scala in Milan and the Vienna opera had been burned out. In Germany only half a dozen opera houses remained intact. The Scala

was one of the first buildings in Milan to be reconstructed. Today it is active again, beautifully rebuilt.

In Vienna work is proceeding on the famous opera house at the Ringstrasse. In the meantime opera is being shown in two houses, the old *Theater an der Wien*, ideally suited for works of Mozart, and the *Volkstheater*, a large house completely refurbished by the Nazis during the war and not touched by the bombardment.

The Vienna opera went into operation immediately after the war and, today, is back to its old days of first-class musical and scenic productions. It travels regularly all over Europe. I saw its performances of "Figaro," "Salome" and Honegger's "St. Joan at the Stake," all presented with fire and intensity.

In the Western Zone of Germany there are again some 25 opera houses in full, year-round operation. They give their performances in schools, in assembly halls, in auditoriums of any kind. In Frankfurt the big hall of the Stock Exchange has been converted into a theatre. Munich has saved one of its three houses, the huge *Prinzregententheater*. The old opera house and the lovely little *Residenztheater* are gone. In Hamburg the auditorium of the opera house burned down during a raid, but the fireproof curtain held firm, leaving the stage almost untouched. They put a brick wall up where

the curtain used to be, cut the stage in half by using half of it as an auditorium and played opera on the remaining half. Such a streamlining reducing diet can be healthful for overstuffed traditions of the opera.

Improvisation, make-believe, light, gesture, musical accuracy and beauty—replacing heavy costumes, expensive scenery, complicated machines—are the characteristics of the new movement. Everywhere there is marked progress. From Stockholm (where I witnessed a successful appearance of the American singer Blanche Thebom in a performance of "Samson and Delilah"), to Genoa's Teatro Carlo Felice (where Gian-Carlo Menotti was just staging his "Medea"), from Ankara, Turkey, to London, opera is again firmly established. Leaner, more matter-of-fact, it approaches significantly the requirements of today's American musical theatre.

This mutual approach of the two continents will be more manifest as we go along. The success of Gershwin's opera in Zurich will be only a beginning. As American music and American composers enter a state of maturity and world-wide recognition the European operatic stage, starved for new, genuinely contemporary works, will offer them a rewarding outlet, augmenting the new incentive they are finding, at last, at home.

THE END

## HOW I STAGE AN OPERA

(Continued from Page 19)

ern theatre practice, instead of being lifted thoughtlessly from performances of the past.

In the theatre, the tendency is to get away from the tricks of other actors. In mounting "Hamlet," director and actor cudgel their wits for bits of business that will avoid repeating what Booth or Irving did. In opera, the tendency is exactly the opposite. A tenor walks up-stage, or tosses down his cloak, at a given moment, for no better reason than that Caruso or Tamagno did so. Here the stage-director, happily, can take hold, insisting on valid meaning despite tradition.

Opera cannot be quite realistic, but it should be made to look as real as possible. The characters must come through as human beings, conveying the depth of feeling in the music.

All this takes time, and one of the greatest evils of operatic staging is lack of time. The average stage play rehearses four weeks. This means 200 hours, more or less, and generally more. And when the play goes to the stage, rough corners are smoothed off in a continued run.

Fortunately, I have been trained to work quickly—I have put on performances of Shakespeare inside two weeks—so when I learned that the staging of "Don Carlo" was to be done in 27 hours' final stage rehearsing, including orchestra rehearsals, I bore up. Also, the earlier musical and stage rehearsals are not simultaneous. Fritz Stiedry—for whose fine cooperation I can never be grateful enough—worked out the music with the cast before I took them.

Then I made two requests which were considered revolutionary—I asked to be allowed to attend Stiedry's rehearsals, and to meet the chorus before they came on stage.

The influence of chorus and extras cannot be overstressed. The prevailing necessity—again owing to limitations of time—is for the chorus to be grouped by vocal choirs, all sopranos, all tenors, etc., standing together. Besides presenting a highly unrealistic grouping of the sexes, this makes for a rigid stage picture. I should like to see a mixed chorus, moving and walking as human beings do.

In the theatre every extra is important. When working with mobs (which seldom exceed 20), I coach each member individually. He must know who he is and where his sympathies lie. If he does not make this clear by his very posture, he negates the meaning of the scene. When people in a crowd ad-lib among themselves, I write out dialogue for them.

In the opera, it is no secret that high-spirited young gentlemen find fun in taking jobs as extras. They do not rehearse; they simply walk on, shoulder a spear, and have a rousing time without adding much of a rouse to the performance. This is something a stage-director can remedy. If an extra goes on the stage at all, he must be strictly supervised. The last extra in the last row must look and act like the character he portrays.

I began work on my November performance the previous April. After learning all I could from books, I worked on the score. Since the full opera is not recorded, Dr. Stiedry kindly played the work through on the piano and I took it down on a wire-recorder. When Rolf Gérard's fine scenic designs were ready, I enlarged them to make a model stage on which I might

group my people. First I used several sets of chessmen. Then a friend brought me, from Paris, numbers of small lead figures which lent themselves better to human groupings. Finally I moved the figures around the sets to the music. Every gesture, every motion, of individuals and crowds, was planned before I met the performers.

The Metropolitan stage presents the added problem of vast size. I was fortunate in getting some new lights, for the front; and Gérard's sets include certain reductions of area which make possible some scenes of greater intimacy. The Metropolitan stage crews do an amazing job in their quick handling of nightly-changed shows, the sets of which are planned with an eye to packing them up and moving them about on tours.

What the operatic stage-director's task actually amounts to is trying, in brief time, to make seem possible realistic effects which, in essence, are impossible. He can stress accuracy and integrity of style, simplify gesture-patterns into meaningful truth, and make his characters seem living if not realistic. But while he works toward these goals, he realizes needs of the music and the singing must come first.

THE END



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## Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc.,  
Music Editor, Webster's New International Dictionary,  
and Prof. ROBERT A. MELCHER, Oberlin College

### IS THERE A LIST OF "MUSTS"?

• Is there such a thing as a list of musts for a pianist—compositions with which every teacher should be familiar?

I often listen to concerts and radio programs in which the prime object of the performer seems to me to impress his audience with his ability to play at high speed. Then I sometimes look up the compositions and find that the composer has indicated a much slower tempo. One example is the "Black Key" Etude of Chopin, where the beautiful triplets are entirely lost in a jumble of sounds and the melody becomes indiscernible. Am I peculiar in wishing for less speed and more melody?

—Mrs. M. S. S., California

I know of no such list, and the reason for this lack is probably that no two musicians could be found who would agree on the compositions to be included!

Yes, I agree with you that many artists play certain compositions at a more rapid tempo than was intended by the composer. But "boys will be boys," you know; and you must not lose sight of the fact that there are also many sincere, serious, thoughtful artists who reverently and thoughtfully try to perform "Bach, Beethoven, and Brahms" as nearly as possible as these and other great composers intended their compositions to be performed. But sometimes it is hard to determine just what tempo the composer had in mind, and even great musical authorities often disagree violently on such matters. Which is what makes life interesting!

—K. G.

### TWO-FOUR AND FOUR-FOUR

• I enjoy reading ETUDE very much, especially the questions and answers, and now I should like to ask two questions myself: (1) Is there any difference between two-four and four-four time? I have been having an argument with another musician, and we would like your opinion. (2) I am a singer and have done a great deal of

public work. When I sing with a group I have no trouble, but when I sing a solo I have to swallow too often. Some people have told me that it is just nervousness, and I am wondering whether you can suggest a cure.

—J. F. W., Alabama

(1) Theoretically there is a difference, but in actual practice there often is not—it depends on the music. In 2/4 each measure is supposed to have the same sort of accent on each first beat, with no accent at all on the second; whereas in 4/4 the accent on the first beat is supposed to be stronger than the secondary accent on the third beat.

But in actual practice all sorts of variations occur. In simple music the measures often go in pairs, and in such a case the accent on the first beat of alternate measures is actually felt as a slighter accent. On the other hand, in 2/4 as found in more elaborate compositions the beginning of the material on the second beat often has the feeling of a secondary accent. There are all sorts of other variations also, with many additional secondary accents within the measures of elaborate compositions in both 2/4 and 4/4, but this will give you an idea of what I mean, and perhaps the idea will become still clearer to you if I remind you that compositions having the measure sign of 3/4, often produce the effects of a sextuple measure because of the pairing of the measures. Observe this in a Strauss waltz sometime, and note that the conductor often gives only one beat to the measure, with a smaller movement for the alternate measures.

(2) I can think of no reason for your too-frequent swallowing except self-consciousness, or "nervousness" as it is often called. For this there seems to be no remedy except to immerse yourself so thoroughly in the music that you forget to swallow!

—K. G.

To avoid delay, all queries are answered individually. Therefore, please include your name and address in your letter.

## Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., advises readers on how to achieve tone coloring and tells the origin of "Hopak," by Moussorgsky.

### TONE COLORING

In a recent book, Sir James Jeans reproduces two wave pictures of a note played: firstly, with a hammer striking the piano key; secondly, the same key on the same piano played by a famous concert artist. The two waves are identical.

The intensity of sound is decided by the speed with which the felt hammer strikes the string. This is, of course, a controllable factor. The quality and evenness of the notes are dependent on the state of the hammer felts.

As a mechanic and tuner of 15 years' experience I am still unconvinced of the existence of "tone coloring." I am not trying to raise a controversial subject, but I feel I am expressing a real conviction.

—N. R. H., New Zealand

I don't doubt that the two wave pictures may be identical, but it is likely that the tone quality will be entirely different when the notes are played in those two ways. If on one hand the number of waves can be counted with mathematical precision, tone quality, on the other hand, is an intangible, which can only be defined in terms of artistic perception and a refined sense of hearing. Let me quote the greatest living authority on piano playing and pedagogy, Isidor Philipp:

"The tone is dependent upon the freedom and relaxation of the wrist, the shape of the fingers—large, or slender—and even the texture of the skin. A singing and rich tone is obtained through a 'kneading' of the key with the fleshy part of the finger. The more digital surface is applied to the key, the better the tone will be. It is through the falling of the finger with more or less weight onto the keyboard that a series of most subtle shadings from pianissimo to fortissimo can be secured. In the pianissimo the hand ought to be kept as light as possible, and held a little high.

"In a few pianists, a beautiful tone is inborn; others play dry

and brittle. It will be the latter's permanent duty to improve their tone through slow and intelligent practice. Tone is an individual quality: those who were fortunate enough to hear Anton Rubinstein and Ferruccio Busoni will never forget the 'pianistic voice' of these two masters. Without tonal beauty, the most scintillating virtuosity is like a body without a soul."

It would be impossible to discuss the subject more eloquently and convincingly. Personally I have observed, and continue to observe vast differences between the natural tonal qualities of hundreds of pianists and students. Those with a chubby hand, cushion-like finger tips, mellow fleshy texture, usually have a nice tone, while those with a bony, brittle, hard, stiff hand generally play with a tone to which the same adjectives might well be applied.

All of which tends to demonstrate the existence of tone coloring, part of which is given by Nature at birth and another part developed through careful listening, sensitiveness of the ear, and a mastery of the keyboard.

### LIVELY HOPAK

I have always wondered what the word "Hopak" means. I am referring to the composition by Moussorgsky, and would appreciate your help in clarifying this problem of mine. Also, is the Hopak included in his "Pictures at an Exhibition"? What story does it tell, or what does it describe?

—C. K. P., Vermont

The word "Hopak"—pronounced Gopak since the letter H in Russian corresponds to our G—is a dance of Little Russia, very lively in character, and in double time. There is no particular story connected with its music or its origin, but it is very popular in that part of Russia.

Moussorgsky's Hopak is not part of the "Pictures at an Exhibition"; it is contained in his unfinished opera, "The Fair of Sorotchinsk."

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## THE WORLD OF

# Music

**Astrid Varnay**, who sings Senta in "The Flying Dutchman," had as guest backstage a real flying Dutchman when the opera was staged for the first time this year. He was Captain Franz Peetom of Amsterdam, who commands one



Varnay & Flying Dutchman

of the Constellations of KLM Royal Dutch Airlines. Captain Peetom paid his compliments to the prima donna with flowers appropriately arranged in a winged Dutch wooden shoe.

**Mrs. Elizabeth Sprague Coolidge** will sponsor a concert of chamber music at the Ojai (California) Festival next May . . . To combat the present critical shortage of string players, the **National**

**Federation of Music Clubs** will sponsor a \$1,500 scholarship at the Peabody Conservatory for players of any string instrument. The scholarship will be a standing offer, awarded biennially . . . A forum on "The Composer's Place in Industry and Society Today" was held Dec. 9 at Columbia University, with Dr. Howard Hanson, Deems Taylor, Alfred Wallenstein and Felix Greissle among the speakers.

At its concert this month in the Free Library of Philadelphia, the **Curtis Quartet** will try a novel experiment. Scores of works being played will be flashed on a screen, enabling listeners to follow the performance with the music.

**Transmarine Tours, Inc.**, 500 Fifth Avenue, New York City, will offer a conducted tour of European opera and concert centers, beginning Feb. 2. Price of the 37-day all-expense tour is \$1386 . . . Austria will have two new music festivals this year, a midsummer **Franz Lehar** celebration at Bad Ischl, and a May-June event in Vienna featuring works of Viennese composers . . . **Kathleen Ferrier**, contralto, has been engaged by Arturo Toscanini as soloist for the opening of the new Royal Festival Hall in London in May.

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- Orchestral work, by composer under 17. Closing date, Jan. 26, 1951. Sponsor: New York Philharmonic-Symphony, 113 W. 57th St., NYC.
- Chamber music or small orchestra work. Prizes: \$250, \$150, \$100. Closing date, Feb. 1, 1951. Sponsor: Tucson, Arizona, Festival.
- Chamber music or small orchestra work, by composer under 19. Prizes: \$25, \$10. Closing date: April 30, 1951. Sponsor: Jordan College of Music, Indianapolis 2, Ind., att. Mr. William Pelz.

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## RHYTHM

(Continued from Page 18)

forced to use vigor. If they will not cooperate, they should be asked to resign from the choir.

This same plan should be followed in revitalizing our hymn singing. If the choir and organist can get away from the percussion effects that are so often used in congregational singing and come to the rhythmic legato effect produced by good string players, hymn singing will again take its place as one of the beautiful experiences in worship.

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• Art can only be learned from artists, never from art-scholars.

—Ludwig Bischoff  
(1794-1867)

part of a group. We rather prefer to be little dictators in our own realms. As soon as we accept the joys of rhythmic progression in music, we accept one of the greatest privileges of democracy, that of working with and going along with others in rhythmic control. If this plan is carried on consistently through rehearsal after rehearsal, problems of discipline will iron out, because each individual will find the joy of creating a line in music that is in tune, and, above everything else, is in rhythm. When that joy is found one tends to forget self.

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THE END



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## WHAT'S WRONG WITH MUSIC APPRECIATION?

(Continued from Page 26)

comment was vague and vapid. Only one student mentioned the two melodic lines in the "Goldberg" Variation. One other sensed the two voices thus: "Sounds like a coy young girl answering her lover."

Only three students spotted the fugue's three voices. None wrote intelligently of the Bach Prelude. One lad revealingly commented: "Seems a little sad to me. Bach was probably worrying about love problems!"

Had 97 members of the class been offered the elements of a listening technique in their previous appreciation course, and rejected it? Or were they congenitally lazy, and refused to listen concentratedly to serious music? Comments by some students seemed to confirm this:

"Bach is monotonous unless followed intensively" . . . "Sounds like a person's mind wandering" . . . Another, however, told the plain truth: "It made my mind wander."

Is it possible to formulate practical listening processes for persons who are musically unschooled? I think it is; but no one has as yet come out with a foolproof presentation of such a method.

Have the listening approaches been too much on the "color" side, with too little emphasis on the content? Has the vivid and exciting palette of the full orchestra (used overwhelmingly in recordings in "appreciation" courses) ruined the digestions of our young people for pure music?

Bach's music is hard to listen to because of its smooth, uninterrupted natural flow. There are few sur-

prises or shocks in it. Would it be wiser to give students more weeks of listening first to the "pure" textures of Bach, exposing them to dozens of his simple two-voiced masterpieces, not only to the parts in their contrapuntal juxtaposition, but often hearing each voice separately, and listening to the pieces in various instrumental or vocal duet combinations? Why not listen more to short music forms? It takes a heap of concentrated listening to take in even a brief contrapuntal piece.

When the instructor asked the students what kind of music they would prefer to hear during the semester's course, they answered almost to a man, "Symphonic Music." Yet it was clear that they were not ready for it. Why not rely more on the piano in music appreciation courses or the piano with a violin or cello or flute rather than eternally blasting out those deafening and deafening orchestral recordings? A grammar school youngster recently expressed perfectly the dilemma of the amateur listener when he complained: "Yeah, our teacher plays us the first and second themes of the symphony but doesn't bother about all that goes on between and afterward."

That's just what's wrong. We haven't yet discovered the way to make the non-musician understand those "in betweens." Can it be done? . . .

. . . And why not remove once and for all that horrible title, "Music Appreciation," and call it "The Enjoyment of Music?" THE END

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## THE NEW ORGAN AT COLBY

(Continued from Page 23)

makers which are more representative of the Baroque ideal than the new Walcker instrument. The fact that this organ, built by a firm which has carried on in the classic tradition, is in line with current practice in this country indicates our builders are now on the proper track.

Independence of voices is excellent on the new Walcker organ. I had a very critical visitor with me the day I played it. We both were impressed by the fact that all voices made themselves heard at all times. The tenor part, which often disappears in four-part harmony, stood out clearly. In all sorts of contrapuntal music, there was a balance of voices which made listening a delight.

The specifications for the organ show a predominance of upper work:

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Bourdon	16'
Open Diapason	8'
Hohlflöte	8'
Viola	8'
Principal	4'
Harmonic Flute	4'
Fifteenth	2'
Mixture (IV rks.)	8'
Trumpet	8'

CHOIR ORGAN	
Rohrflöte	8'
Quintatöen	8'
Præstant	4'
Nachthorn	4'
Schwiegel	2'
Quinte	1 1/2'
Cymbal (III rks.)	8'
Oboe	8'
Tremulant	

SWELL ORGAN	
Quintatöen	16'
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Stopped Diapason	8'
Echo Gamba	8'
Vox Coelestis	8'
Gemshorn	4'
Principal	2'
Twelfth	2 3/4'
Terzian (II rks.)	
Scharff (III-IV rks.)	
Bassoon	16'
Horn	8'
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COUPLERS	
Choir to Great	
Swell to Great	
Super Choir to Choir	
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Great to Pedal	
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Sub Octave Swell to Great	
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PEDAL ORGAN	
Open Diapason	16'
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Octave Bass	8' (from Open Diapason)
Bassflöte	8' (from Subbass)
Choralbass	4'
Nachthorn	2' (from Choralbass)
Posuane	16'

The Great ensemble is a clear, decisive sound, topped off with a trumpet of the most brilliant quality, which nevertheless fits into the ensemble perfectly. The four-rank Mixture also is effective in performance.

The Choir, or Positiv, has the full complement of the Great on a smaller scale. Its pipes are unenclosed, giving it an opportunity to "speak out." (How many superb organs are spoiled by being enclosed in a room which makes them virtually inaudible!) The oboe of the Choir is thin and wiry in tone, making it excellent as a solo reed. It also has excellent cohesive qualities.

The Swell organ is a complete ensemble also. There is no four-foot reed, but with the two-rank Terzian and the three- and four-rank Scharff, the Swell is not lacking in fire.

The three manuals have great versatility. A clever organist who understands the instrument can achieve a build-up on the Swell alone, the Swell with the Choir, or with the Great, or any combination of them. The pedal organ is adequate, and well-placed. The builder has resorted to a little borrowing and unification here and has done it well.

The console is of rather conventional design. It is provided with tilted stop tabs rather than drawknobs. There is a crescendo pedal, a sforzando and a number of adjustable pistons. Organists accustomed to the large number of pistons found on American organs will find the Walcker limited in this respect.

According to European practice, the Walcker organ has the Choir as the center manual, with the Swell on top and the Great below. (In England, the Choir is the lowest manual, as is customary in America).

The action, on both manuals and pedals, is unusual. It is more solid than the usual organ action. It reminds you of the best of the tracker-action instruments. There is a feeling of "following through" with the touch. This makes for cleanly-articulated playing.

Although the Walcker is a classical organ of pure, even severe design, it is not limited to music of the classic period. With careful preparation, almost anything can be played on it, and can be made to sound effective. All of us, builders and organists alike, can learn something from a close study of this remarkable instrument. THE END

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**LOWREY ORGAN! ORGAN!**

**LET'S GIVE THEM A REST!**  
(Continued from Page 17)

your preliminary slow practice. It is amusing to note that this composition was originally an autograph. The story goes that Marie Wodzinska, whom Chopin at one time wished to marry, asked him to write something in her album. Chopin obliged with this gem of music, which was fully formed in his mind but not yet committed to a manuscript. (Can you imagine a 1950 autograph hunter waiting while a celebrity wrote down a three-page musical composition?)

Chopin never called this piece a Nocturne, which explains why it does not appear in the standard collection of his Nocturnes. He marked it "Lento, con gran espressione," and let it go at that—gave it no title at all, as far as anybody has been able to find out. However, owing to its unmistakably Nocturne-like character, it is now widely accepted, and widely played, as a Nocturne.

Chopin's compositions for the piano. Incidentally, Chopin wrote "con anima" at the beginning of the *meno mosso* section. It would be musically



disastrous here to make the common error of mis-translating "con anima" as "with animation." It means "with soul."

**3. CHOPIN: Polonaise in C-sharp Minor, Op. 26, No. 1 (Presser).** Substitute for Chopin's "Military" Polonaise.

It is a major mystery to me why Chopin's first Polonaise is so seldom played. It has—like so many of Chopin's better compositions—great power alternating with great delicacy, and inspired melodies singing over distinctively Chopinesque harmonies. It is perhaps a little more difficult than the A Major Polonaise, but considerably less difficult than the A-flat ("Octave") Polonaise from Op. 53.

The majestic opening measures of Op. 26, No. 1, are as noble as anything Chopin ever wrote. And I believe the phrase from the *meno mosso* section shown here (see cut) is one of the loveliest inspirations in all

**4. DEBUSSY: "Voiles" (Elkan-Vogel).** Substitute for the composer's "Clair de Lune."

This is one of the least-frequently played works on my entire list. It does not deserve to be neglected, however. Its striking beauty and originality make it an excellent substitute for the overworked "Clair de Lune."

"Voiles" calls for generous and expert pedaling, much portamento touch, an unusual control of dynamics, and many other elements of the pianist's craft. Yet on the surface it is deceptively simple. In the whole piece, except for six measures in the heart of it, there are only six notes—E, F-sharp, G-sharp, C and D. The reason is that "Voiles" is written entirely (with the six-measure exception noted) on the

whole-tone scale, without a single passing note. Moreover, the six-measure exception, written on the pentatonic scale, contains only two notes, D-flat and E-flat, which are not to be found anywhere in the rest of the piece.

In my book, "Playing the Piano for Pleasure," I mentioned a composition I once saw: "The Storm—an Imitation of Nature," by Weber. (H. Weber.) A notation read: "The loud pedal is to be held down throughout the piece." I thought it very funny. Little did I think the day would come when I would recommend holding down the loud, or damper pedal, through an entire page of Debussy. Yet that is what I do myself, and recommend to my pupils, for the final page of "Voiles." Under optimum conditions of acoustics and piano resonance, you will get a most unusual and quite legitimate effect. Remember that the entire page is written on the six notes of the whole-tone scale, and that these six notes, played together, make a dissonance but not a discord.

**5. KHATCHATURIAN: Toccata (Leeds Music).** Substitute for Rachmaninoff's Prelude in C-sharp Minor.

This piece has one attribute which endears it to everyone who plays it (including me). It sounds three times as difficult as it actually is. We may question whether it is musically as valuable as Rachmaninoff's Prelude. But its technical requirements are equally great. And it is made up of the same components—massive chords alternating with passages requiring fleet finger work.

Khatchaturian's Toccata is percussive, dissonant and occasionally discordant. But it is nonetheless a true Toccata, or "touch piece," and thus, though ultra-modern in its polytonality and some of its rhythms, it is cast in one of the earliest musical molds. It is improvisatory in character and divisible into five sections, just like the first known Toccata which Claudio Monteverdi wrote about 1550, the Toccata of Buxtehude and their spiritual descendants, the later Toccatas of Bach. I guess that any of these musical ancestors of Khatchaturian would be appalled by the conclusion of his Toccata, a crashing E-flat chord which also contains F-flat.

I suggest that the tempo indication of "Allegro marcatisimo" ( $\text{♩} = 120$ ) should be followed quite literally. In other words, don't play it too fast. For my taste, a number of concert artists are currently doing just that. When the piece is played too fast, however, I think it loses the massive impact of its chord passages, and the rhythmic fascination of its swifter interior sections.

The Russian pianist Alexander Brailowsky once told me: "When a fast piece is played too fast, it loses its artistry, its value and its interest. It becomes—nothing." THE END



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