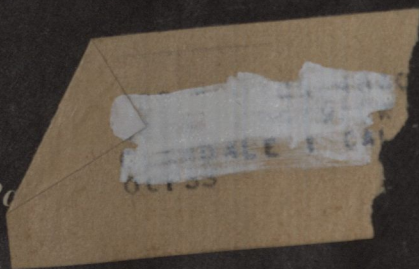


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ETUDE—FEBRUARY 1955

## THE WORLD OF

# Music

Berlioz' "Damnation of Faust," in its original scoring, was presented in New York City on December 14, under the direction of Robert Lawrence. The participating forces were the chorus of the Schola Cantorum, the Choir Boys of St. Thomas Episcopal Church, 95 members of the New York Philharmonic-Symphony Orchestra and a quartet of soloists. The performance was given for the benefit of the Metropolitan Opera Fund. The orchestral parts used were exactly as Berlioz called for in his original instrumentation. Berlioz scored parts for two trumpets and two cornets à piston. Usually trumpets are used in place of cornets, with a resulting difference in tone color.

Ralph Vaughan Williams, venerable English composer, was presented with The Howland Prize of Yale University on December 1, when Mr. Vaughan Williams gave a lecture at the School of Music there. The prize is awarded every two years for distinguished achievement in literature, the arts or the science of government.

Boris Hambourg, internationally known cellist and founder with his two brothers and his father of the Hambourg Conservatory of Music at Toronto, Canada, died in that city on November 24, at the age of 69. For many years he toured Europe and the United States as soloist and with the Hambourg Trio, which he formed with his brothers, the late Jan Hambourg, violinist, and Mark Hambourg, pianist.

Astrid Varnay, Metropolitan Opera soprano, has been engaged to sing the opening night performance of "The Flying Dutchman" at the 1955 Bayreuth Festival. Miss Varnay will sing the rôle of Senta at all seven performances of this work which has not been given at Bayreuth since 1942.

Marie Nichols, widely known concert violinist and teacher, died at Peterborough, New Hampshire, on November 20, at the age of 75. She was a pupil of Emil Mollenhauer and made her debut in 1900. On her first appearance in 1905 with the Boston Symphony, she gave the United States' première of Bruch's *Serenade*.

The Second World Assembly of Jewish Choirs, making a total of 3,000 chorists from more than 10 countries, including the United States, Canada and Israel, will be

held in Israel during the month of July. The American Jewish community will be represented by fifteen choirs numbering about 500 voices. His Excellency Mr. Moshe Sharett, Prime Minister of Israel, is patron for the Second Assembly.

The National Association of Schools of Music, Harrison Keller, president, held its 30th annual meeting in Los Angeles on December 29-31. This marked the first time in the history of NASM that this meeting was held on the west coast. Because of this meeting in the motion picture capital, the opportunity was provided to make a study of some aspects of the relationship between music and the art of motion picture production. A demonstration of television technique as applied to music was part of the program.

Karol Rathaus, Polish-American composer and Professor of Music at Queens College, New York, died there on November 20, at the age of 59. He was vice president of the International Society for Contemporary Music and a member of the Polish Academy of Arts and Sciences of New York. He was the composer of works in many different forms which were performed here and abroad, many of them at important European festivals. In 1952, the Metropolitan Opera Association used his new orchestration in their presentation of Mussorgsky's "Boris Godunov." He was among the composers commissioned last year to write a work for the Louisville Symphony Orchestra.

Mabel W. Daniels, American composer, was one of seven distinguished alumnae of Radcliffe College presented with honorary citations for outstanding service. The awards were given at the exercises commemorating the 75th anniversary of the college.

Wilhelm Furtwaengler, noted German orchestra conductor, died near Baden-Baden, Germany, on November 30, at the age of 68. Dr. Furtwaengler was considered one of the world's leading conductors, and one of the greatest interpreters of Beethoven Symphonies. He was conductor of the Berlin Philharmonic Orchestra for many years and had appeared as guest conductor in New York in 1925, 1926 and 1927.

The Boston Symphony Orchestra, which will observe its 75th anniversary in the season 1955-56, has  
(Continued on Page 8)



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# Musical Oddities

By NICOLAS SLONIMSKY

EMMA ABBOTT was a self-made American prima donna. She began her career as a singer and guitar player in a family music group, which included her father, who was a singer, and her brother, a violinist. They provided entertainment in and around Chicago, the home town of the Abbott family. She studied voice with a Chicago musician bearing the incredible name of Mozart. At the age of thirteen she ventured forth with a concert of her own, accompanying herself on the guitar. She had handbills printed with the following legend: MISS ABBOTT WILL SING A CHORUS, THE MERRY SWISS GIRL. Just what the word chorus meant, she had no idea, but she had seen it in other advertisements. She pasted these handbills herself on the walls in the town of Pulaski, Illinois. The concert was a success, and Emma Abbott earned ten dollars net.

When Emma Abbott sang in Plymouth, Indiana, the receipts were so small that she was compelled to pawn her guitar and her concert dress to pay for transportation to Fort Wayne, which was the next stop on her tour. In Fort Wayne, she hired the clerk from the local music store to accompany her on the piano, and earned \$13, which enabled her to get back to Plymouth and redeem her guitar and the concert dress.

At one point of her career, Emma Abbott was reduced to the melodramatic necessity of selling her long hair to the barber in a town on the Canadian border.

Gradually she made her way to New York, and there she got her first lucky break. She obtained the position of a singer at the Fifth Avenue Church paying \$1,500 annually. Two years later she went to Milan for some more study. Very soon she sang operas in Europe. Her return to New York as an "absolute prima donna" was a triumph.

Emma Abbott was a woman of stubborn convictions. She refused to sing the rôle of Violetta in "La

Traviata" on account of the immorality of the libretto, and nearly broke with her London manager because of this. Later on, however, this rôle became one of her favorites.

Once in Nashville she heard a preacher give a talk about the delinquency of the stage. She rose and challenged him to a debate on the subject. To prove that she, an opera singer, could perform sacred music, she took part in the church choir. The preacher then admitted that some stage folks were not evil, for no evil person could sing holy songs.

Like many another prima donna, Emma Abbott married a rich industrialist. She soon became a widow; but she did not survive her husband for long and died at the age of barely forty in 1891.

Louis Maas, the German musician, who settled in America in 1880, was a man of romantic temperament and practical sense. The first work that he wrote on American soil was based on American themes and entitled "American Symphony." He sent the score to the President of the United States, Chester A. Arthur, with the following message: "Mr. President, it is nearly two years since I landed on the shores of this great country, and I have learned to love and esteem it as if it were my own. When last year I saw the great Western prairies for the first time, the wish came to me to give expression through my art to my enthusiasm for America. I have recently completed my first large musical work written in this country. I call it, therefore, "American Symphony." The first part is designated *Morning on the Prairie*. It opens with an introduction which describes the silence of nature, just before sunrise. The second part is *The Chase*, the listener being led through all the excitement of a wild run over the prairie. The third part is *An Indian Legend*. The

fourth part depicts the sunset and night."

The "American Symphony" was duly performed in Boston in December, 1882. One music critic wrote: "The first part is described as being a tone picture of the dawn; but there is a confusion in the mind of the listener, there being several places in the score when such an event might be expected, and yet only one sunrise is allowed a day even in the generously proportioned prairie lands. Just what sort of an Indian legend is illustrated by the third movement is difficult to understand. Its character would indicate that the narrator kept imbibing firewater until his statements became confused."

SILAS GAMALIEL PRATT made a mark in music history not by his actual accomplishments as a composer, but by a story (possibly apocryphal) of his meeting with Wagner in Germany. "I understand that you are regarded as the Wagner of America," said the Master of Bayreuth. "Yes, and they call you the Silas G. Pratt of Europe," replied the American.

Pratt was a typical product of the ambitious muscle-flexing era of American cultural expansion. He hitched his musical wagon to a star, and his ambition was of cosmic dimensions. He liked big words. In 1880 he presented a series of lectures under the title "Musical Metempsychosis" to prove that musical ideas of ancient times were periodically reincarnated in history.

Pratt was a native of Vermont; his parents were church singers. He was born in 1846; later the family moved to Chicago. Pratt's proudest work, the opera "Zenobia, the Queen of Palmyra," was produced in Chicago in 1883. In his introduction to the printed score, he declared with a great show of self-confidence: "Should it be found that my work has borrowed neither its plot nor situation from the European Opera, and that the music owes no allegiance to any special school, I trust this fact will make it nonetheless acceptable to American audiences."

The reviewers did not take kindly to Pratt's masterpiece. "The rhythms in 'Zenobia' are very monotonous as manifested by most modern works of a serious character," commented the critic of "Music and Drama." He added: "Harmonically considered, it is by far the crudest work of any pre-

tension I have ever heard."

Pratt did not take this criticism lying down. He went to see the writer in person and assured him that at least seven arias in the opera were of lasting value; as to the rest, Pratt declared he would revise the music. But the critic had the last word. "It would be an insane delusion," he wrote after the interview with the composer, "to think that 'Zenobia' can be made a success by just a little tinkering." And he advised Pratt to stop "whining about the bad treatment that he has received in his home town." It was characteristic of the time that, as a clinching argument, the critic quoted a German musician present at the production of "Zenobia" as saying that this opera would never be accepted by any German theater. The consensus of opinion of American musicians in the 19th century was that Deutschland was certainly "über alles."

The reviews of Pratt's second opera "Lucille," produced in Chicago in 1887, were cryptical. One writer opined: "Of the future of the opera there can be no doubt," but did not commit himself further. Another critic wrote in reference to Pratt: "Genius, having but two eyes, one nose, and one mouth has little chance to be recognized."

Pratt was undismayed by these unkind opinions. His ambition soared higher and higher towards the colossal and the stupendous. He produced several monster shows. He conducted in New York his allegory "America," subtitled "Four Centuries of Music, Picture, and Song," with stereopticon pictures thrown on the canvas during the performance. He also produced a panoramic "Battle Fantasia," with lantern slides of "the greatest battles of the Rebellion." It began with bugle calls, and its musical development was accompanied by booming cannon and pistol shots. In the finale the *Battle Cry of Freedom* successfully defeated *Dixie*.

During the Spanish-American War, Pratt wrote a symphonic poem entitled *The Battle of Manila*. In 1909 he wrote a Lincoln Centennial Symphony, and confidently announced its performances by various orchestras. But one conductor after another refused to play the work at Lincoln's birthday programs.

The last years of his life were spent in Pittsburgh where he founded the Pratt Institute of Music and Art. He died in 1916, at 70 years of age, the last of the Mohicans of the flamboyant era in American music.

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By DALE ANDERSON

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## Francis Hopkinson's Seven Songs for the Harpsichord Facsimile republication by Harry Dichter

Our book review department is designed especially for the interests of ETUDE readers in acquainting them with musical books which may be important. It seems a little out of the way to review a publication which first appeared one hundred and sixty-five years ago. However, as the book is a plate for plate facsimile of the original, there are many, no doubt, who would like to possess the first collection of original secular music ever published in America by a man who, after Benjamin Franklin, was the most versatile of that amazing group of patriots who were the founders of our great country. Francis Hopkinson, an intimate friend of George Washington. He was a lawyer, the first Secretary of the Navy, Judge of the Admiralty from Pennsylvania, and signer of the Declaration of

Independence. He is credited with several inventions. He was a gifted harpsichordist. He was a poet of some ability.

His seven songs are written in the British musical idiom of the day, and have a primitive quality. Very interesting is the personality of the publisher of this work. Harry Dichter. Mr. Dichter has long been a collector of old editions of American music, and has made himself a sincere expert upon the subject. Meanwhile, he earns his living as a waiter in a restaurant in Philadelphia. In his spare time he has developed an expert knowledge of his subject which has won the sincere respect of serious musicians, and by ceaseless efforts he has made a formidable collection.

*Musical Americana \$4.50*

## Composition with Twelve Notes by Josef Rufer

This highly technical exposition of Schoenberg's twelve-note method which he developed later in his life is excellently done by his pupil and co-worker, Josef Rufer, and translated by Humphrey Searle. When Schoenberg was forced to come to America in 1933, he managed to keep in touch with Rufer during the making of this book which introduces a new phase of musical composition employed by the extremist composers of contemporary music. It would be useless in a short space to attempt to review this revolutionary work so that the reader trained by the standard methods of harmony and counterpoint employed by masters from Bach to Debussy could comprehend it. In the appendix a number of contemporary composers such as Boris Blacher, Luigi Dallapiccola, Wolfgang Fortner, Roberto Gerhard, H. W. Henze, Hans Jelinek, Rolf Lieberman, Humphrey Searle, Mátyás Seiber, Rudolf Wagner-Régeny, Winfried Zillig, all of whom were born between 1896 and 1926, give their experiences with the twelve-note system. Practically all of their compositions have rarely been heard after the first performance.

Schoenberg's really great Gurre-Lieder was finished in 1911 and is in no sense a work based upon the twelve-note system, but was influenced by the works of Wagner and Brahms.  
*The Macmillan Co. \$5.00*

## The Recreation Program

This book is a 342 page compilation without a named author of an outline for recreation for the public from kindergarten to old age as developed by years of actual observations of workers in the field. It is published by The Athletic Institute of Chicago, a non-profit organization devoted to the advancement of athletics, recreation and physical development. For those interested in a recreation program of any description it should prove a *vade mecum*. It covers Arts and Crafts, The Dance, Drama, Games, Sports and Athletics, Hobbies, Outdoor Recreation, Social Recreation, Special Events and Music, the latter of which has forty pages devoted to it. The recreational side of music in which the individual participates is emphasized.

The forty-hour work week leaves the average American, let us say, 128 hours during which he probably takes 49 in sleep, leaving about 79 hours during which with proper assistance he may find time for healthful recreation. Without intelligent management these precious units of life may be frittered away upon useless, or worse yet, baneful occupations.

*The Athletic Institute \$3.00*

## Masters of the Orchestra by Louis Biancolli and Herbert F. Peyser

The authors have given us a memorable series of fourteen essays which were originally written for the radio subscribers of the New York Philharmonic-Symphony Orchestra, holders of the copyright on the present publication. These were originally distributed through the mails to increase the musical appreciation of the vast radio public. They were too fine, however, to be permitted to expire in that manner.

The subjects of the essays are Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Berlioz, Wagner, Tchaikowsky, Richard Strauss and Prokofieff, names which many regard as the main vertebrae of the modern symphony orchestra. The well known New York critic Pitts Sanborn prepared the essays upon Beethoven and Brahms, and Robert Bagar that upon Wagner.

ert Bagar that upon Wagner.

The essays are excellently presented and embody much information which, so far as your reviewer's information goes, is rarely included in conventional biographies. In this way the influence of the environment and period in which the masters lived is colorfully outlined. This human touch adds distinction to what otherwise might seem dry musicology.

The work is one of 480 pages and should be a welcome addition to any musical library. There is a discerning introduction by Dimitri Mitropoulos.  
*G. P. Putnam's Sons \$6.00*

## The Forty-Two Studies of Kreutzer by Sydney Robjohns

These significant analyses of the Kreutzer Studies were first published in an English musical periodical. They aroused so much interest among teachers that they have been republished on demand.  
*Augener Ltd. \$1.75*

## On the Sensations of Tone by Hermann Helmholtz

This ninety-year-old work of one of the greatest of German scientists still remains the standard work in the field of acoustics. This unabridged edition of a book of 556 pages was first published over ninety years ago. Hermann Ludwig Ferdinand Helmholtz (1821-1894), physicist, anatomist and physiologist, Henry Margenau in his introduction to the new edition writes, "Figures like Helmholtz belong to a dying age in which a full synthetic view of nature was still possible, in which one man could not only unify the practice and teaching of medicine, physiology, anatomy and physics, but also relate these sciences significantly and lastingly to the fine arts." In Helmholtz's day one individual scientist with a few assistants covered an immense field. Now, whole brigades of scientists and research workers in huge plants are still developing the ideas of such men as Helmholtz. Helmholtz' "On the Sensations of Tone," in its English translation by Alexander J. Ellis, is so fundamental that many high-fidelity experts of today feel that the Helmholtz resonators pioneered the hi-fi resonators of today.

The book is no book for the amateur unless the reader has had a long training on the formulae of the physics laboratory.  
*Dover Publications, Inc. \$4.95*  
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## WORLD OF MUSIC

(Continued from Page 3)

joined with its music director, Charles Munch, and the Serge Koussevitzky Foundation in the Library of Congress in jointly commissioning fifteen new works by leading contemporary composers. The amount of each commission will be \$2000. The group includes Benjamin Britten (England), Henri Dutilleul (France), Gottfried von Einem (Austria), Jacques Ibert (France), Heitor Villa-Lobos (Brazil), Darius Milhaud (France), Goffredo Petrassi (Italy); and these United States composers: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Shuman and Roger Sessions. One of the works has already been written—Martinu's "Symphonic Fantasies"—and was performed in Boston, January 7-8.

The American Symphony Orchestra League and the Los Angeles Philharmonic Orchestra were co-sponsors in December of a special 6-day forum at which conductors from 24 cities throughout the United States met with a number of music critics for a discussion of their mutual problems. The project made possible by a grant to the League by the Rockefeller Foundation, included a series of workshop sessions, practice rehearsals and actual concerts. The conductors worked with Alfred Wallenstein, music director of the Los Angeles Philharmonic Orchestra, and each had an opportunity to direct the full orchestra at a rehearsal.

Vincent Persichetti's Fourth Symphony, Opus 51, was given its world premiere on December 17, in Philadelphia by the Philadelphia Orchestra under its music director, Eugene Ormandy. Persichetti, a native Philadelphian, is head of the composition department of the Philadelphia Conservatory of Music and a member of the faculty of the Juilliard School of Music in New York.

The Theodore Presser Company and the Century Music Corporation have been given the highest citation by the Piano Teachers Information Service as the two publishing houses which have made the largest contribution to the literature of young people's piano music during the last three years. Six other publishers, Elkan-Vogel, G. Schirmer, Inc., Southern Boston Music Company, Leeds and Associated received honorable mention.

Alec Templeton was soloist with the Phoenix Chamber Orchestra. David Sackman, conductor, on December 19, in the first performance of Mr. Templeton's Gothic Concerto. It was presented on the program

given at the Metropolitan Museum of Art, in New York City.

Albert A. Knecht, former member of Sousa's band and past president of the Pennsylvania Bandmaster's Association, died in Philadelphia on December 4, at the age of 70. He was head of the firm Albert A. Knecht, Inc., musical instruments of Philadelphia. He had toured with many bands including two world tours with Sousa's band. He played saxophone and piano. He was a member of the American Bandmaster's Association and the Sousa Band Fraternal Society.

Dr. Maurice Dumesnil and Dr. Evangeline Lehman (Mrs. Dumesnil) were guest artists at the Convention of the Florida Music Teachers Association in Tampa, November 7-8, when they held piano and voice Forums and gave a joint recital of French music. S. Turner Jones gave an address in behalf of the Music Teachers National Association, and other events included a Chamber Music concert performed by ensembles of staff members from colleges and universities, and a special program devoted to works by Florida composers.

Richard Strauss' opera, "Ariadne auf Naxos," will have its American premiere on February 10, when it will be presented by the Metropolitan Opera Association, conducted by Rudolf Kempe, the new German conductor. The principal rôles will be sung by Eleanor Steber, Hilde Guden, Roberta Peters, Blanche Thebom, George London and Ralph Herbert.

The Cleveland Heights High School Choir, in December, observed its silver anniversary with its 25th annual Christmas concert. Directed by George Strickling, this choir has attained a distinctive place among school choral groups. It has sung in most of the large cities of the United States and on all national networks. Some of the most famous artists of today have appeared with the chorus. The outstanding event of its history was the eight weeks tour of Europe in the summer of 1953, which included an appearance at the First International Music Conference at Brussels, Belgium.

The League of Composers and the International Society for Contemporary Music, United States Section, have been merged into a single organization, to be known as the League of Composers-International Society for Contemporary Music, United States Section, Inc. Aaron Copland has been named composer-chairman. (Continued on Page 59)



(L.) Victor Borge—a typical pose at the keyboard.

(Below) Mr. and Mrs. Borge with newly-arrived Victor Bernhard Borge.



## The Era of the Borge

Did you know that underneath all the clowning of Victor Borge, there is a serious musical personality—a concert artist no less—with excellent training as a pianist? Read his fascinating story.

From an interview with Victor Borge, Secured by Rose Heylbut

IN OCTOBER of 1953, Victor Borge hired the Golden Theatre in New York City, there to present an entertainment to be called "Comedy in Music" and to consist solely of his own playing and quipping. These talents had won him considerable success in clubs, and on radio and television; carried to Broadway as a full evening's show, they would enable him, he hoped, to run for a few weeks, anyway till Christmas. October of 1954 found Mr. Borge still at the Golden, still continuing to sell out all seats for all performances; at this writing, he is possibly a greater draw than when he began, and no one cares even to contemplate the end of the engagement which the *New York Herald-Tribune* calls "the era of the Borge." Broadway's astutest experts remain astounded by what has turned out to be the most successful one-man show in the history of our theatre. Even more astounded is Victor Borge. He tells you he has had phenomenal luck.

You ask Mr. Borge what besides luck lies back of him, and he says, "much hard work, much self-discipline, much seriousness of purpose." You take a quick glance

to see if this is another hilarious Borge joke. It isn't. The thoughtful dark eyes are earnest. "You can't do any job nonchalantly," Borge explains; "you must take it seriously, even if the job is being unserious. People say, 'Oh, those entertainers—they do nothing but have fun!' Well, it is fun to do the work you like best, to feel that marvelous click of response arising from your audience—but it's a kind of fun that has to rest on a solid and serious foundation."

Victor Borge's foundation is just that. Born in Copenhagen, Denmark, he grew up in a musical home where a choice of instruments was taken for granted. His father, a humor-loving violinist, played with the Danish Royal Symphony; his mother was a skilled pianist. The boy was introduced to both instruments while still of nursery age. His natural aptitude for the keyboard soon asserted itself, however, and he made his debut as concert pianist at the age of ten.

Today, when anxious mothers ask Borge just how to make little Johnny take to the piano, he says, "Get the boy a violin and

force him to play it; you'll soon have a pianist on your hands."

Acclaimed as a child prodigy, Borge won scholarships to the conservatories of Copenhagen, Berlin, and Vienna. His masters included Frederick Lamond, Victor Scholer, and Egon Petri. He began his professional career at thirteen and spent the next twelve years touring Europe to outstanding acclaim. And all of the time, a curious struggle was going on in Borge's quick mind.

"I used to get horribly nervous," he says. "I'd be all ready to go out and play a concert, when suddenly it'd occur to me that, no matter what I might do, a handful of critics—even one or two—had it in their power to smash me. Suppose they didn't like what I played—or the way I played it—or the essential me that came out in my playing? A horrible thought. I had to do something about it. For me, the natural way to do anything is to do something funny—I was born with a funny bone, I suppose—and so I began doing whatever came naturally to my mind regardless of the tradition of the concert hall. On one occasion my eye— (Continued on Page 48)





A string quartet of high school students.



(Above) Keen listening develops tonal acuteness.

(Below) A soul-stirring experience in singing.



Woodwind quartet, Eastern Illinois State College, striving for finesse in performance.



## Developing Musical Understanding In Teacher Training

*"The most important objective of the training program in music is development for musical growth."*

by Leo J. Dvorak

IN MOST schools of music, musical understanding is the result of study of a series of courses in music. The objectives of these courses are often unrelated to the preparation of the teacher of music, and, as a matter of fact, to the development of musical understanding. Too often the student is encouraged to devote his collegiate career toward technical proficiency in a performing media, or he may be intrigued with the gathering of encyclopedic knowledges about music. Or still further, he may spend his time developing a talent for composition or even the art of the conductor. However, with the need for making a living in the immediate future, he grudgingly takes, or he is advised to take, a minimum number of methods courses in how and what to teach. At the conclusion of all these trainings, the student is vested with the baccalaureate degree and a teaching certificate which entitles him to teach, but often he has no real understanding or feeling of how or what he is to teach, except that his certificate indicates that he is qualified to teach music!

The most important objective of the training program in music is development for musical growth. James L. Mursell calls attention to this in his book, "Education for Music Growth," when he says, "All musical activities, experiences, endeavors, and learnings should be thought of and planned as episodes in a process of musical growth. . . . All special achievements and learnings should be treated as means for fostering it. The emphasis should always be on musical growth. It is the heart of a well-organized scheme of music educa-

tion." If musical understanding is the result of musical growth, what then, is necessary in the training program which may lead to musical understanding? The implication has already been made that musical study does not necessarily result per se, in adequately prepared teachers of music.

Certain fundamentals of music should be reviewed and emphasized for the development of musical feelings and understandings in preparation for teaching. All musical experiences can contribute toward this objective if the learnings are pointed in this direction. It seems that first consideration should be given to the awareness of the student of a sound of a tone. A tone of good quality, in proper pitch and at the proper dynamic level has aesthetic values. The root of music is the single tone, it is the beginning of the molding of tonal expression and inspiration. Whatever else the composer had in mind, his feelings or meanings are molded into pure tone and evolve into concepts of beauty through formal composition. The student should learn to react to each single note as he would to the peel of a bell. It is not the production of tone that is important at this point, but the sound of the tone after the mechanics of production have taken place. The teacher must focus the student's attention to sound in order to arouse and develop aesthetic responses. Only then can a series of tones develop into a beautiful melody and the melody stimulate to more complicated reactions. Awareness of the beauty of a tone and tonal combinations is the basis for aesthetic responses and for the development of musical understanding.

(Continued on Page 48)

THE NATIONAL Association for American Composers and Conductors owes its being to a sincere American—Henry Hadley—who founded the organization twenty-one years ago and whose life story reads like the American dream. Born in a modest Somerville, Massachusetts, home in 1871, he lived to fulfill his highest aims and to become world-famous as composer and conductor. A prolific composer of music in all forms, he was one of the first to write mood music for the films. He was a charter member of ASCAP and one of the few Americans whose operas have been produced by the Metropolitan Opera Company. Seeking to inaugurate on these shores a music center comparable to the Salzburg Festivals, he founded the Berkshire Festivals selecting the Hanna Farm at Stockbridge for the first concerts and conducting the orchestra there for two years before the illness which caused his death in 1937 forced him to retire. The list of his personal achievements seems endless. Yet he did not confine his vision within the range of his own orbit. What he stood for lives embodied in the NAACC.

Henry Hadley was always a zealous crusader for American music but it was during his first South American tour as guest conductor that he noted a singular fact. He was urged to acquaint himself with the music of South American composers for in no city below the equator did the local performing society give a concert which did not include a native work. It was an illuminating experience to Hadley. An opposite situation then existed in his own country where European conductors and managers employed by leading performing societies of the United States disseminated modern European cultures along with the standard classical repertoire and where the American composer was literally barred from a hearing before his own public. Hadley never again conducted a program on which he was not permitted to include a work by one of his compatriots.

This was not enough, however, and in late 1932 he called together a group of friends and colleagues and proposed that an organization be formed for the propagation of American music. Less than one hundred persons met that evening in the spacious Hadley Studio in New York City. Some were musicians, some were engaged in allied arts, some were laymen. But all were Americans instinctively dedicated to the fostering of a culture, long neglected. It did not require Dr. Hadley's compelling personality to convince them this campaign was long overdue. It had needed, merely, a guiding spirit to set it into motion. The guiding spirit, it must be recorded, having presented the idea and having given it momentum, rejected a proposal that he accept office in the new organization. Characteristically, he stepped aside and thereafter appeared only in advisory capacity when called upon to do so.



(L.) William A. Schroeder, national president.  
(R.) Henry Hadley, American composer, founder of NAACC.



## The NAACC Comes of Age

*The fascinating story of The National Association for American Composers and Conductors, one of the most influential groups in the American music scene.*

by Lillian Brunett

They called themselves the National Association for American Composers and Conductors stressing the preposition "for." It was not to be a society of composers and conductors banded together for mutual benefit. It has, instead, a membership of professionals and non-professionals who work together to inculcate a more prideful attitude on the part of the public toward American music, for without that attitude no culture can grow. From the beginning there were Associate (non-music) as well as Professional memberships. For those who wished to contribute more than the nominal yearly dues applicable to these memberships, Sustaining and Life memberships were provided. Recently Student memberships have been initiated so that college students under the leadership of faculty members can create chapters. The first chapter of its kind resides in the North Texas State Teachers College at Denton, Texas. Under the direction of Walter H. Hodgson, Dean of Music of the College, the Denton NAACC has attracted state-wide interest through its concerts of American music. In the non-student category there is the Washington, D.C. chapter, Mrs. Virginia Rollwage Collier, Regional

President. The Washington NAACC's noteworthy concerts are given at the National Arts Gallery in the nation's Capital.

In the past six years, during which time Robert Russell Bennett was National President, the NAACC has achieved its greatest membership growth with one thousand members in forty-eight states, with two active chapters and others in the process of formation—notably the chapter of the state of Indiana whose advisor will be Dr. Fabien Sevitzyk and whose proposed executive board lists some of the most distinguished educators of that state.

Charter members also stressed the word "American" of the title in its all-encompassing meaning. It was early decided that to promote contemporaries, exclusively, was to take a limited approach to so wide a horizon. On the theory that what is contemporary today will not be contemporary to the twenty-first century—nor is it contemporary with the early American scene—the NAACC is pledged to give a cross section of all American music. This policy often directs the Program Committee, responsible for producing the Town Hall concerts, to library shelves for earlier works which have (Continued on Page 52)



# Comical Opera

by LOUIS JOHN JOHNEN

*Not everything that happens on stage  
is called for in the score of the opera being presented.*

NOBODY has to be told that grand opera is fundamentally serious. Jealousy, rage, sorrow and despair are its main ingredients, because true comic operas are the hardest to write. But dramatic opera has its funny moments, too—unconscious ones that cause dismay to the performers, even while they lessen the tension of the listener. Opera thrives on illusion. And when that illusion is shattered by a Madame Butterfly, so buxom—the word is inadequate—that the philandering American naval lieutenant has to embrace her in sections, grand opera may well border on insanity.

Happily, those days when a slim voice failed to correspond to a singer's figure are disappearing into the past. Operatic accidents do occur, though, and never fail to amuse the music lover, no matter how deep-rooted is his love for the art, nor how tragic the consequences for the artist.

Take, for example, the Cincinnati Summer Opera. In the early 1920's this flourishing plant of Mid-West culture was nothing but a feeble seedling. The singers, who more often than not, were recruits from second string companies or young hopefuls learning the ropes, sang all the operas in the repertoire for the entire 8-weeks' season. Opera students from the local studios assisted in the secondary rôles. Others helped along in the makeshift chorus. Under such conditions, it was strange that more mishaps failed to occur.

There was the time when *Valentine*, practically shirtless, misjudging a cue, rushed on stage a hundred measures before *Faust* and *Mephistopheles* were expecting him. Even Goethe's *Devil* was unprepared for this appearance. Later on in the same season, during "Romeo and Juliet," *Mercutio*, angered at *Tybalt's* aimlessly waving sword, neatly clipped off his opponent's wig—taking along with it the toupee beneath it. On another occasion, *Lohengrin's* swan resisted all the efforts of the property men

to budge it, until with a lurch the heavenly bird scurried clear across the stage into the opposite wings, without waiting for the knight, its head wildly flopping from side to side.

Wagner's swan seems to be the particular butt of opera's wayward gremlins. In Cassel, Germany, one time, the direction had inserted the original, uncut *Lohengrin's* narrative in the last act, for hyper-historical accuracy. A guest tenor, although primed for the unusual occasion, forgot his instructions in his excitement and reverted to his accustomed way of singing the aria. The stage hands, expecting another ten minutes of leisure, were startled out of whatever they were doing to hear the chorus shouting, "Der Schwan! Der Schwan!" But there was no swan. Suddenly the Holy Grail taxi swooped out of the background of the Scheldt River, made the curve on one wing and swept to an abrupt stop in the foreground to startle the knight as well as the audience out of their composure.

The distressed bride of Wagner's Knight of the Grail had her bad luck in Cincinnati some years later. It was not enough that a moth, distracted by the stage lights, found refuge in *Elsa's* mouth during a wide-open high note, and emerged as mangled as the B-flat. No! the property man had forgotten *Lohengrin's* sword in the Bridal Chamber scene. All that *Elsa* could do, when the murderous *Telramund* broke in, was to go through the motions of handing over the weapon, while *Lohengrin* could only point viciously at the villain—who promptly fell, mortally wounded.

Almost the same thing happened in 1927, the year that Fausto Cleva first came to the Cincinnati Summer Opera as conductor of the Metropolitan Opera Chorus and vocal coach. We were performing "Pagliacci" and I was singing *Silvio* for the first time. At a certain chord, *Silvio* is supposed to drop dead after being stabbed by the deceived husband, *Canio*. Unfortunately,

when the fateful moment arrived, *Canio* was nowhere near *Silvio*. But I dropped, nevertheless. The next day one of the local critics asked me if death had been due to heart failure or just plain fright—a very shrewd observation, to tell the truth. At the second performance, however, I waited dutifully for the mortal blow, then fell like a sack of potatoes down the steps of the little stage-on-the-stage and was black and blue for days afterwards.

And never will I forget my first *Herald* in "Lohengrin." The local chorus was singing in English, the principals in Italian. Illness of the *Herald* caused conductor Ralph Lyford's choice to fall on me at very short notice. The Italian scores were all in use, and I had to learn the part in German. That moment when the curtain rose and the *Herald* strode to the footlights was like the last steps to the executioner's block. For the *Herald's* memory was an absolute blank! There had been no stage rehearsal; the prompter's score was in Italian. Happily, prayer and a merciful providence saved the situation just as the conductor's baton descended on the beat.

Once the premier danseur in "Lakme" almost blew up the performance, too. He was no longer young or slender. Stationed as an idol at the door of the temple, clad in nothing more than Prussian Blue paint, a scarlet breech clout and nipples, he was a picture to behold—especially when the picture began to dance and the colors to run in the soft, summer night, leaving white patches among the blue and red. The party of British sightseers, viewing the débacle from the front of the stage, was almost driven into hysterics when one of the orchestra men, close to the footlights, held up a small professional copy of the latest song hit for them to see. Its title: "I've Got the Breakin' Out Blues."

Unconscious operatic comedy is not, however, confined to Cincinnati. In the Cassel Opera House, (Continued on Page 53)



An informal rehearsal pose

THE ARTIST'S program forms his sole means of communicating with his audience. Whatever ideas he has in mind, whatever emotions he wishes to stimulate, he establishes his points through the material he selects and his manner of projecting it. Thus, a good program is never a haphazard affair, thrown together according to impulse. It represents the most careful study. In my view, program building depends upon two elements: the taste of the audience, and the artist's grasp of the music of his field.

To talk of gauging programs to audience taste can open the door to controversy! Should not the artist be free to sing any music he loves and believes in? The answer is an emphatic Yes. If he is considerate, however, he will not use this freedom to impose his own tastes on his public, regardless of theirs. Rather, he will search among the songs he loves and believes in so that, without sacrifice of standards, he may bring his hearers music that they most enjoy. We all know that tastes vary; that in certain sections there is a preference for *Lieder*, in others, a preference for operatic arias, etc. These varying tastes have nothing to do with the value of the music. Keeping well within the framework of good



William Warfield with his accompanist, Otto Herz

*One of the best known  
vocal artists before the  
public today gives,  
from his wide experience,  
valuable pointers on*

## Building Programs— and Singing Them

*From an interview with William Warfield secured for ETUDE  
by Myles Fellowes*

music, and without thought of either "playing up" or "playing down," the singer should acquaint himself with audience preferences. For instance!

For my debut recital in Town Hall, New York, I offered a program calculated to meet the tastes of the most cosmopolitan and, perhaps, the most critical audience in the world. I chose *Lieder*, French songs, some pre-Bach works, and included only one group in English. For my community concerts throughout the less cosmopolitan areas of the country, I varied the selections without altering their quality. I chose my classic numbers from works of Bach, Handel, and Purcell which were in English; my second group combined French and German works; the middle section consisted of arias; and the entire second half of the program was in English. (I avoid *Lieder* in English; poem and music are so closely related that I think they lose in translation.) These programs included several languages; none of the selections was "light," yet all were geared to audience tastes without loss of integrity.

In passing, I might mention the curious situation which obtains in New York and nowhere else. All performers know that there a singularly knowledgeable audience

is augmented by a group of singularly knowledgeable critics who must also be taken into account! Thus, one might say that in New York, programs are geared to critics and audience—elsewhere, to audience and critics.

To return to the program, another point to remember is variety. Slow works are best followed by faster ones. Successive songs should be sung in different keys. Without being actually aware of it, one feels a slight boredom in hearing three or four songs all in the same key. It is wise to vary musical types and styles and languages. The second half of the program is lighter than the first, especially in the final group. This year's final group often serves as the source of next year's encores!

In steering a course among these various considerations, I try to put myself in the place of my hearers. Most of them are musical laymen, loving music, seeking beauty from it, but not regarding it as does the professional. Thus, in trying out songs, my yardstick is never a preconceived label—old, new American, foreign, etc.—but the appeal the song is likely to make to the music-loving layman. Also, I test out the "old chestnuts" to discover what it is which has (Continued on Page 51)



# We Must Find the Answer

Part Two

by LOUIS SHENK

*Did you ever think of  
a word as a sentence of sounds? It's  
an interesting thought that's developed here.*

WHAT has for many years been referred to by authors and music critics alike as a "too open" tone is, in fact, not at all open but simply a case of a *top open mouth* accompanied by a restricted throat resulting in what should be classified as a *strident* tone. Perhaps a bit of deductive logic will help to clarify this erroneous concept of what actually constitutes an *open* tone.

We will readily agree that maximum resonance is required to establish a true or correct estimate of the tonal possibilities of a human voice, a bell, a drum or any other case in which resonance is a factor. In the case of the human voice this implies and demands that all available resonating space be utilized *simultaneously*. It thus becomes clearly evident that the only possible way to produce a truly *open* tone is to utilize *all* of the available resonating spaces; namely, the oral (mouth and pharynx) area and the head and nasal passages, which naturally implies that the tonality is emitted through the oral and nasal passages at the *same time*. A scientific test of this truism will reveal that it represents the only possible way to achieve maximum tonal freedom with its resultant tonal beauty.

In addition to this inspiring discovery, it will be found that the marvelous provisions of Mother Nature in the matter of *tonal nuance* in singing and in impersonations will now become apparent through the magic of intuition.

## Consonants, Vocal and Not Vocal

Though the listing of consonants has for many years been familiar and in general agreement, yet a careful analysis of their function relative to word formation and the tonal qualities of the *vocal aspirates* and explosives seems advisable.

Avoiding all unnecessary technical terms which tend to confuse rather than clarify, let us proceed to the examination of this

greatly underestimated, and much neglected group of sounds.

It must be clearly kept in mind throughout this phase of our studies that vocal consonants, like the vowels, must be regarded as *characters* of sound and must not under any circumstances lose their identity.

## Consonant Classification

First, the aspirates which are always vocal: "M" as in *me*, "N" as in *knee*, "L" as in *lea*, "R" (trilled) as in *ring*, and "Ng" as in *sing*. The vocal and not vocal aspirates are: "Th" as in *thee*, and "th" as in *thin*; "V" as in *vain* and "f" as in *fain*; "Z" as in *zoo* and "s" as in *sue*; "Zh" as in *azure* and "sh" as in *shall*. In listing the explosives, both vocal and not vocal, an important observation regarding the letter "G" should be made. In word formation it becomes, let us say, *identical twins* due to the fact that in *tonal texture* and in duration of sound it is *identical*. The idea of the "hard" and "soft" G is completely in error. So, we have "G" as in Joe and "G" as in go; when uttered with *exactly* the same emphasis, they are vocally exactly alike. Vocal and not vocal, they are: "G" as in Joe, and "ch" as in choose; "G" as in game, and "k" as in came; "B" as in ball and "p" as in Paul; "D" as in dare and "t" as in tare. The two sounds, "H" as in Hey! and "wh" as in what, must be uttered in the shortest and most incisive possible manner. The "Wh"-Hoo as in What, (Hoo-ah-t) carefully avoiding the gust of air which usually precedes the H or Wh sounds. It is interesting to note that each letter of our alphabet contains two sounds, with the exception of a—o—e, and the Y which contains three vowel sounds (oo—ah—e), and the W embodying the statement—"Double e—oo (U)." In word formation the "Y" becomes "ah—ih" as in by, "e" as in you



(e—oo) and "ih" as in party (p—ah—rt—ih), while in many instances it is completely silent, as in day (not da-e), may, etc. The letter W in word formation retains only the "oo," as in way (oo-a), was, will, etc., and like the Y, is in many instances completely silent, as in flow (not fl-oh-oo), glow, bestow, etc. Please note that here again the additional vowel sound (oo) so often heard in this word group is not only superfluous, but, artistically speaking, is forbidden.

## Word Formation

A word, with the exception of a few monosyllables, may be said to consist of a *sentence of sounds* in exactly the same relative manner as a statement consists of a *sentence of words*. It will, of course, be quite impossible to adequately convey the merits of our word analysis in writing. Therefore, a general idea of its effectiveness in the absence of the opportunity to demonstrate the widely varied sound combination must suffice. Here are a few pointers which are of the utmost importance. They must be kept in mind and strictly observed. First, good singing *demands* that all vocal consonants preceding a vowel be sounded on the *exact same pitch* as the vowel which follows and that, with the exception of "R," all *not* vocal consonants preceding a vowel or *vocal* consonant, be uttered completely independently of the vowel which follows. Second, in singing the English language, vowels and consonants do not *mix*. This unpleasing practice may be said to be *strictly American*, notably in words ending in M, N, or Ng, producing what has aptly been termed "The American Twang." Undoubtedly, the most controversial of these word groups will be the words in which the "Ah" appears, as in Hand, Land, Demand, etc. Here the British have a distinct advantage in custom of speech (Continued on Page 64)



A section of the 1954 Western State Music Camp Orchestra showing the five wood wind players immediately back of the conductor

# Woodwinds- the Heart of the Orchestra

*Would you like to know something  
about the various instruments in the  
wood-wind section of an orchestra? Here's an  
interesting story about them.*

by Ralph E. Rush

IF THE STRING CHOIR is accepted as the "soul of the orchestra," then the wood-wind choir can certainly be considered the heart of the orchestra. Although the stringed instruments are called the backbone of the modern orchestra and the string family is largely responsible for the original development of the present day orchestra—professional or amateur, the heart beat and color of this musical group usually originates from the wood-wind section. Acknowledged by conductors and master orchestrators alike as the most versatile of the instrumental choirs forming the modern symphony orchestra, the wood-wind family is assuredly at the very heart of the orchestra from many points of view. Each of its members is first and foremost an individualist, and it is from this array of varied colors that an orchestrator can draw his greatest power to communicate the many variations of sound and emotion that are possible when the orchestra sings its song.

The individual instruments of the wood-wind family do not resemble each other nearly as closely as do either the strings or the brasses. The string and brass families both are more homogeneous in character of tone and in the nature of their tone production than the wood-wind group. Some "wood winds" are not even made of wood today, yet all had wooden bodies originally. The very manner by which tone is produced in the various wood winds

causes much of the difference. The flute, "coloratura soprano" of the family and her half-sized sister, the piccolo, both produce sound by a performer blowing breath across an opening in the head joint. This vibration principle was discovered thousands of years ago when some unknown Neanderthal man noticed the soft sound produced by the wind blowing across the top of a broken reed. The Greek story of Pan and Syrinx depict this same principle in a very early age of history. We have all heard it claimed that the flute is the oldest wind instrument known, but too often we fail to realize that it was Theobald Boehm in the 1830's who perfected a crude wooden tube into the modern instrument we now know as the flute.

The oboe, "Lyric soprano" of the wood-wind family is often the soloist when an orchestra plays. If a composer wishes to depict the calm and peacefulness of a pastoral scene, it is usually the oboe that carries the leading rôle. The larger and deeper-voiced sister of the oboe, the Cor Anglais (angle horn), more commonly called the English Horn, is the alto voice of the oboe family and possesses a sound that is dreamy and tender with a somewhat plaintive sorrowful quality.

The clarinet, "dramatic soprano" of the choir, possesses a great range of tone and volume. It very often vies with the violin in importance in solo passages. In its lower chalumeau register the tones are haunting,

mellow and sometimes menacing, while in its clarion and altissimo registers it sings out in clear warm sounds. A larger brother, twice the size of the soprano clarinet, is well known as the bass clarinet. Often this deep-dark toned instrument carries the leading melody when describing sepulchral scenes.

The grand-pa-pa of the wood-wind family is the bassoon, a strange looking wooden pipe of approximately eight feet in length which has been doubled back in its tube length. This tenor-bass voice of the wood-wind choir can sing in a serene and beautiful manner or can produce hollow-dry tones, frequently rather comical sounds, that have given cause for its nickname, "the clown of the orchestra." A deeper pitched great-grandpa, which sounds an octave lower than the bassoon, is called the Contra-Bassoon and is capable of the lowest sound produced by the entire orchestra. This double-bassoon furnishes foundation tone in tutti passages, but is not often given a solo. It is seldom found in school groups.

The French horn, although a brass instrument, is often associated with the wood winds because of its mellow blending tone and also for the reason that from the very beginning of orchestral times, the oboes, bassoons and horns have been used in pairs and in combination to produce many of the most characteristic orchestral sounds. The French horn, so named because of its historical (Continued on Page 47)



# What Became of Lübeck?

## An Editorial

by JAMES FRANCIS COOKE

SO MANY young musicians imagine that all they need to secure life success is a fine assortment of press notices and a few laudatory letters from very important persons, that we are prompted to write this editorial about Ernest Heinrich Lübeck, piano virtuoso. Read what Hector Berlioz wrote about him to a violinist friend in London in 1856:

"Permit me to present to you the celebrated Dutch pianist, Mr. Lübeck. His talent is altogether extraordinary, not merely because of his prodigious technique, but because his musical style is irreproachably excellent. It is his spirit and zest, combined with balance, his strength united with dexterity, it is dazzling and resilient, like the blade of a sword."

Here was the appraisal of one of the most brilliant composers of his day upon a young contemporary. Could he have said more about Liszt, Chopin or Rubinstein? But what became of Lübeck? The writer doubts whether any subscriber to ETUDE has ever heard of him. Did he die young? Did he have an unfortunate personality? Was he the victim of vice, scandal or crime? Perhaps Berlioz wrote the letter under the influence of a good bottle of Chateau Yquen. Perhaps he, Berlioz, might not have been a judge of piano playing. The only instruments he himself could play were the flageolet and the guitar, and he wasn't too expert with them. He did, however, have a marvelous grasp of the great tapestry of music which won him the title of "the Father of Musical Art." After some considerable sleuthing the writer found that Lübeck once toured America with a certain amount of success. He then went to Paris where he settled down for some years as a teacher of piano. He died at the age of 47 and is now forgotten. Chopin died at 39 and is now immortal.

The main difference between Chopin and Lübeck was, of course, that Lübeck was an interpreter, while Chopin was an incom-

parable composer. The fame of the great creative worker is always more enduring than that of the interpreter. Compare, for instance, the fame of the celebrated actors of history, Forrest, Salvini, Booth, Irving, Bernhardt, Rachel, von Possert and Duse with that of Shakespeare, Goethe, Moliere, or even George Bernard Shaw.

The fact that impressed the writer about Berlioz' extravagant appreciation of the performance of Lübeck was that it was a part of a letter addressed to an influential violinist-friend in London, urging him to secure musical engagements for the pianist. A great many young artists and teachers place far more stress upon letters of introduction and press clippings than they do upon their own worthiness to succeed.

The value of a letter of introduction is conditioned by three factors: first, the prominence, integrity and established judgment of the writer of the letter; second, by the genuine, demonstrable talent of the teacher's performance or composer; and third, by the consummate training of the young artist, entitling him to success.

The writer knows of a young singer who came to New York City from the northwest, with letters and press clippings from well-known music critics praising her in the most laudatory terms, even comparing her with Galli-Curci and Lily Pons. Actually she had a somewhat boisterous, bravado type of voice, inclining toward that of Martha Raye, which of course, while it is an asset to the comedienne, could not fail to be a liability to a prima donna. Her recital at Town Hall and the subsequent newspaper "slaughter" by the critics, wiped out at once her ambition to become a great artist. She reported to the writer that her parents had paid thousands of dollars for her musical training and her flight into the field of vocal art. She had been encouraged by incompetent critics and mercenary teachers to continue her lessons with a professional objective. A real vocal

expert could have told her at the start that any thought of a career as a singer was impractical. Incidents of this type have damaged the reputé of many worthy teachers of singing. Nothing can be done to correct such an abuse, except to warn the general public to ascertain the standing of a vocal teacher for producing pupils who have "made good" professionally.

The study of singing may become a very joyous and profitable means of mental and spiritual release as well as a priceless factor in the physical welfare of the student. The effect of all vibrations upon the human body while not as yet scientifically computable, are known to be of great importance to the individuals. The ability to sing effectively and impressively for one's friends and in choral groups is a precious asset and always repays the non-professional vocal student personally and socially for his preparation.

Young aspiring professionals look upon letters of introduction with the idea that what they really need is some kind of a "pull" or "influence." A few people may be influenced by such letters. The greater number of busy men and women dread letters of introduction, because they realize that they are only too often the writer's way of dismissing a persistent applicant with undetermined ability. Of course, when distinctive ability is manifested one is only too glad to give a letter of introduction to assist a really deserving individual.

One thing certain is that if the young singer or the young teacher has what is called in the popular vernacular "what it takes," the real essentials of success are so evident that they cannot fail to be properly recognized and abundant opportunities await them in this amazing age.

The writer knows of another singer of high personal character, alluring appearance, good health, who in her girlhood was fearfully handicapped by an ailing mother, who had no means (Continued on Page 56)



## Program Building

### Part Three: "Thematic Schemes"

by George Howerton

IMPORTANT in holding a program together is some organizational plan which provides continuity within the series of individual items. One of the most obvious and convenient is that of chronological sequence (see Program Building, Part Two, "Repertoire," ETUDE, January 1955). There are various types of thematic schemes which also can be adopted as unifying elements. The following program is one presented by the music department of a small high school:

#### "CHRISTMAS MUSIC OLD AND NEW" Group I "The Manger Throne"

(During the singing of these numbers, a pantomime was enacted depicting the Virgin at the manger and the approach of the Three Kings to present their offerings to the newborn child.)

O come, all ye faithful	Reading
Silent night! holy night!	Gruber
We three kings of Orient are	Hopkins
From the Orient	Old Portuguese
O little town of Bethlehem	Redner

#### Christmas Scripture Group II "The Christmas Greens"

(During these numbers a group of singers was arranged in Christmas tree formation. Platforms were arranged as indicated herewith and singers placed thereon so as to suggest the shape of a tree. Each row was somewhat shorter than the row below and was about eight inches higher. With the stage darkened and flashlights held by each singer so that only his face was illuminated a very effective stage picture was produced.)

O Christmas tree	Old German
(O Tannenbaum)	
O fir tree dark	Old Swedish
The holly and the ivy	Old French

#### Christmas Readings (Medieval Poetry and Legends) Group III "Yuletide Songs by Yuletide Light"

(The singers were arranged in conventional formation and dressed in choir robes; the stage was illuminated with candelabra alone. One can employ actual candles or, preferably, for reasons of safety, electrical devices.)

God rest you merry, gentlemen	Old English
Wake! O wake!	Old Spanish
The three ships	Old English
The first nowell	Old English

#### Modern Christmas Poems Group IV "Christmas Music of Today"

(In this group the girls wore formal dresses in solid colors of pastel shade and the boys wore dark suits, white shirts, and dark four-in-hand ties. These were worn under the robes used in Group III so that a complete change of stage picture and effect was made by bringing up the stage lights quite high and throwing off the dark choir robes.)

Everywhere, everywhere Christmas tonight	Nevin
Sleep, holy babe	Snow
I hear along their street	Mackinnon

The general thematic scheme of this program can be extended and the musical content elaborated to any desired degree of complexity. Even a fairly routine choral concert can be made more interesting to the audience if the various group selections are so presented as to focus the attention of the listeners to the central idea. A scheme of this type is indicated below:

#### I. Three Old Church Tunes

a. Russian hymn	Lvoff
b. Merrial	Barnby
c. Lyons	Haydn

II. Songs of Sentiment

a. The ash grove	Welsh Folksong
b. Sweet and low	Barnby
c. Flow gently, sweet Afton	Spilman
d. Drink to me only with thine eyes	arr. Dunhill

III. Compositions by Modern Writers

a. Kye song of St. Bride	Clokey
b. Requiem	Bantock
c. A hope carol	Smith

IV. Music for Christmastide

a. The weeping babe	Jewell
b. A Christmas song of the plantation	Gaul
c. Sleeps Judea fair	Mackinnon
d. All hail the Virgin's Son	Dickinson

A vesper concert for a church is here outlined:

#### I. Music By An 18th Century Master A Cappella Choir

Selections from the motet—  
"Jesu, priceless treasure" Bach  
Chorus: So there is now no  
condemnation

Trio: Thus then, the law of the  
Spirit

Chorus: Death, I do not fear thee  
Terzetto: If therefore, Christ  
abide in you

Choral: Hence, all fears and sadness

#### II. A Modern Composition Small Ensemble

Rise up, my love Willan  
A Cappella Choir

III. Contemporary Choral Writing

a. Jesus and the traders	Kodaly (Hungarian)
b. Nocturne Bantock	(English)
c. The three kings	Willan (Canadian)

d. Praise ye the Lord	Pantchenko (Russian)
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(Continued on Page 58)



## New Records

Reviewed by  
PAUL N. ELBIN

### Clementi: *Symphony in D, Op. 18, No. 2*

No chamber orchestra active today excels the *Virtuosi di Roma* in purity of style and general excellence of performance when it comes to music of the 17th and 18th centuries. As one of its special art releases, RCA Victor has brought out an HMV set containing *Virtuosi* performances of Clementi's long-lost *Symphony in D*, Corelli's *Concerto Grosso in D, Op. 6, No. 6*, and Vivaldi's *Concerto in F*. Superbly played and successfully recorded, this program is strongly recommended. (RCA Victor LHMV-2)

### Bellini: *Norma*

It would be easy to pick flaws in the La Scala production of *Norma*, but the overall excellence of the recording would be hard to equal. Maria Meneghini Callas is a brilliant *Norma*. Despite frequent unpleasant tone quality that foreshadows vocal difficulties, Miss Callas' ability to stand up to an emotional situation makes her a singing actress of the first rank. Ebe Stignani (*Adalgisa*), Mario Filippeschi (*Pollione*) and Rina Cavallari (*Clotilde*) sing their rôles with distinction, though Nicola Rossi-Lemeni (*Oroveso*) is not so successful. Tullio Serafin, conducting the orchestra and chorus of Milan's *La Scala*, rates sincere plaudits for an artistic integration of forces. (Angel 3517C—3 discs and Italian-English libretto)

### Brahms: *Song Recital*

You are going to hear more about Nell Rankin, for this young American contralto, who already has sung at the Metropolitan, the Vienna Opera and at *La Scala*, is a sensitive artist with a beautiful vocal instrument. Her Brahms' recital, made with the coaching and accompanying help of Coenraad V. Bos, is a program of uncommon beauty—fortunately reproduced with silent surfaces and the musician's type of hi-fi. Included are *In Stiller Nacht*, *Sandmännchen*, *Two Songs for Contralto with Viola Obbligato*, and *Ernste Gesänge, Op. 121*. (Capitol P 8289)

### Vivaldi: *Four Concertos*

The dozen young Italians who call them-



Dr. Paul N. Elbin

selves *I Musici* are never sloppy in their Vivaldi playing, but their approach in this recorded program is so personal as to suggest the nineteenth century. Angel's knowing engineers have tailored studio acoustics accordingly. Listeners who dread any hint of coldness in baroque playing will enjoy *I Musici* performances of these four Vivaldi concertos: *D Minor for Strings and Cembalo*; *D Minor for Viola d'Amore, Strings and Cembalo*; *D Major for Violin and Strings*; and *A Major for Strings and Cembalo*. (Angel 35087)

### R. Strauss: *Ein Heldenleben, Op. 40*

Full of the tonal richness on which most exciting hi-fi thrives, this disc is one of several introduced by Columbia to demonstrate what brilliance and depth of tone a virtuoso orchestra and a top-notch recording company can realize. In "A Hero's Life," Ormandy and the Philadelphia Orchestra have room to expand in every direction and no opportunity is neglected. As much can be said for the companion *Scheherazade* (ML 4888) and *Gâté Parisienne* (ML 4895). Not long ago discs far inferior to these were reserved for hi-fi

demonstrations. (Columbia ML 4887)

### Telemann: *12 Fantasias for Harpsichord*

Inspired by the baroque revival, Vox has undertaken the recording of all 36 fantasias by Georg Philipp Telemann, whose birth occurred in 1681. The first dozen, written in German style in contrast to others written according to French and Italian tastes, have been recorded by Helma Elsner on a Neupert harpsichord. Elsner invests Telemann's short fantasias with both style and vigor, and his instrument records well. (Vox PL 8680)

### Shostakovich: *Symphony No. 10 in E Minor, Op. 93*

Columbia lost no time after the American premiere of this symphony (October 14, 1954) to make it available on a Masterworks disc. While debate continues on the meaning and importance of the work, the sincere premiere performance of the New York Philharmonic Symphony under Mitropoulos remains for hearing and study. The vigorous composition's deeply tragic trend is well served by a distortion-free recording that accounts for every section of the orchestra without once disturbing the essential ensemble. (Columbia ML 4959)

### Kathleen Ferrier Broadcast Recital

Everyone involved in producing this 10-inch disc (London LS 1032) has agreed that all profits shall go to the Kathleen Ferrier Cancer Research Fund. The program is a B. B. C. broadcast by Miss Ferrier, June 5, 1952, a little more than a year before her death. Ten happy songs by English composers make up the recital, for which Frederick Stone served as accompanist. Admirers of the great English contralto will be glad to know that her famous recording of "Three Rückert Songs" by Mahler, with accompaniment by the Vienna Philharmonic conducted by Bruno Walter, is available now on a separate 10-inch LP, London LD 9137.

### Beethoven: *Fidelio*

Toscanini's memorable *Fidelio* broadcasts of December 10 and 17, 1944, have produced a re- (Continued on Page 61)



Clarinet and Harp music at National Music Camp, Interlochen, Mich.

## The Study of the Clarinet

### Part 2

We learn something of the various parts of the instrument and the points to be checked in selecting a clarinet.

by William D. Revelli

PERHAPS it may seem superfluous to reiterate that a clarinet of good quality is a prerequisite to the progress of every student of the instrument. However, if we will but examine the thousands of clarinets of inferior quality that are being performed upon daily by not only beginners, but advanced players as well, we undoubtedly will agree that the selection of the clarinet is of primary essence in directing the student to his ultimate performance goal.

Since young students of the clarinet are not usually qualified to evaluate or test the deficiencies or merits of the instrument, it is only natural that they should seek the advice and counsel of their teachers when making their selection of an instrument. The sincere instructor will look upon such an obligation as a duty and service to his students and by such assistance will not only contribute to his students' welfare and progress, but to his own personal reputation as a teacher. This is particularly so when the student is a member of the teacher's ensemble groups, in which the ensemble tone, intonation, and general playing qualities can be only commensurate with the qualities of the particular ensemble instruments.

Such services will naturally place definite responsibilities upon the teacher. First, he must be qualified to properly test the instrument, which means that he must be a fine clarinetist and able to judge the instrument on its response, its evenness of

production, tone and intonation in all registers; the quality of the wood, keys, pads, and general mechanism; its dynamic range and control; the qualities of the mouthpiece, the ligature, and all other accessories.

The teacher must also be concerned with the student and his worthiness of a superior instrument. Among the obvious, but highly important points that deserve consideration are: the age of the student, his native musical talent, adaptability for the instrument, tenacity and study habits, parental interest and support. In the majority of modern school instrumental programs, the student is provided the opportunity of renting at a nominal fee the instrument of his choice; hence, the student who so desires may test his adaptation for the clarinet and pursue his studies upon it without undue expense. Unfortunately, such instruments are frequently of inferior quality and even more often they are found to be in an unsatisfactory state of preservation.

Another obstacle, prevalent among many parents, is the unfortunate concept that "any instrument is good enough for the beginner," and accounts for much of the faulty playing to be found among young clarinetists. Another parental point of view that is erroneous, though widely exploited, is the theory that "an inexpensive instrument will suffice until Jim learns to play, then we will purchase a good one." Unfortunately, such parents inadvertently are

delaying Jim's progress and may be responsible for his eventual failure as a student of the instrument.

The alert and responsible teacher will confer with Jim's parents, advise them of his potentialities, and if he is worthy of a fine clarinet, do all possible to assist them in the selection of a quality instrument. If all teachers, parents, and students will come to realize the advantages of a fine instrument and if each will make every effort to select only instruments of quality, then and only then will the performances of the students and ensembles show the improvement of which they are capable.

### The Satisfactory Clarinet

For the young beginner, it would seem that the metal or ebonite clarinet is most desirable, providing that the instrument is of good quality, responsive and accurate in its intonation and construction. We must realize that the beginner lacks proper knowledge or experience in the problems concerned with instrumental care; hence, it seems only logical that certain aspects of performance must give way to the more practical elements for which the metal or ebonite clarinets are noted. Today's market includes several metal or composition clarinets of excellent quality, and once again emphasis must be made that it is the teacher's responsibility to properly inform his students that such instruments are available and satisfactory. (Continued on Page 57)



## How good is your Musical Memory?



Sergei Rachmaninoff  
(1873-1943)

... His mind wandered from  
the score

Even top-notch artists suffer  
from memory lapses. Here's a  
highly interesting and informative  
discussion of this mental mystery.

by Waldemar Schweisheimer

ONE DAY when Sergei Rachmaninoff played his Rhapsody on a Theme of Paganini, the conductor Eugene Ormandy noted that the pianist had departed far from the score and was wandering from one modulation to another in a curious way. The pianist was in great distress. Ormandy quickly indicated the next tutti to the orchestra, and with the first note Rachmaninoff's memory functioned again.

He said that he nearly always got in trouble at that particular point in the Rhapsody because the first time he heard Moiseiwitsch play the piece he, too, went astray at that particular point. Rachmaninoff ever afterward had great difficulty getting past the measure in which Moiseiwitsch had made his error without doing the same thing himself.

This lapse of memory of Rachmaninoff always seemed very strange to Charles O'Connell who told the story, because he considered Rachmaninoff a man with great powers of concentration and fierce egocentricity.

### Small Things Restore Memory

It is characteristic, however, that Rachmaninoff with the first note of the Tutti regained his memory. Igor Stravinsky, in his autobiography, describes how at his first debut he was seized by a bad lapse of memory, though it fortunately had no dire results. Having finished the first part of his Concerto, just before beginning the Largo which opens with a piano solo, he

suddenly realized that he had entirely forgotten how it started. He whispered this to his conductor, Koussevitzky. The conductor glanced at the score and whispered the first notes. That was enough to restore his balance and enable him to attack the Largo.

Koussevitzky in this case was able to act as savior. However, he was not immune against lapses of memory himself. And who is? David Ewen recalls a performance of Stravinsky's "Sacre du Printemps" by Koussevitzky in which the conductor suffered a lapse of memory with the result that he was compelled to push his baton feebly for several minutes, during which time the balance of the orchestra collapsed into confusion until he could bring back to mind the exact notation of the score.

There is an excellent remedy for such lapses of memory in the case of conductors: Conductors should conduct with the score at hand!

This has been demanded from instrumentalists as well, although today it is customary for soloists to play by heart. Musical memory is only one part of the musician's equipment. Raoul Pugno, one of the greatest French pianists at the beginning of our century, never played without music in front of him. A musician has to decide early whether he will play with notes or by heart. If he dares to rely on his memory, the best way is to learn the piece quickly by heart and practice always without the score, except if he needs the score

to correct mistakes.

There are cases when merit will be recognized even if minor accidents happen to the memory. The violinist Carl Flesch once played the Beethoven Concerto with Stokowski. Incredibly enough, his memory failed him—for the first time in many decades of a concert career. He had to stop, he had to go over to the conductor's stand. They resumed then. It didn't harm his standing in the least—but even a famous soloist cannot have frequent repeat performances of such an accident without losing face.

Musicians are not alone with such mishaps of memory. The British physicist, Faraday, once worked for six weeks on experiments all of which ended in failure. He entered the results in his notebook and to his amazement he found that six months before he had gone through the same experiments with the same failure. Yet, during these last experiments he had not the faintest idea of having made them before. Shocked at the weakness of his memory, Faraday devised a new system of note-taking which would make him independent of his weakness.

### Independent on Poor Memory

Many people have found similar means and ways to be independent on their poor memory. Memory is a mystery but it is of high practical value. In memory, we store up knowledge and experience so that we may avoid mistakes and errors of the past. Can a mechanical brain replace your memory? Several scientists have shown that the brain works like a complicated electrical computing machine, and that dates, mathematical formulae, music, words, etc., are conditioned by the particular structure of the brain. It is sure that mechanical brains are impotent in the absence of guidance of human brains.

Our capacity of memory decreases with progressive years. When we grow old, we forget things. We still remember our feelings and adventures of early youth, but we forget what experiences we had only yesterday or a few months ago. The musical pieces we learned three decades ago are better in our memory when we have grown old than those we learned only a short while ago.

### Do You Remember Faces? Or Facts?

There are many kinds of memory. You may have an excellent memory for facts and figures and historical dates, but a poor one for telephone numbers. You may be able to remember faces and names, and be unable to memorize a musical piece or your multiplication tables.

The late Albert Spalding once had difficulty in playing the Mendelssohn concerto for violin. He was well aware of the perverse tricks that (Continued on Page 50)

## Schubert and His *Marche Militaire*

### A "Conversation" Piece

by GUY MAIER



ALL TWENTY university students looked fagged out when they shuffled in for the afternoon's last piano class. They were worn out from a dreary, smogful day of professor-pumping. All day the teachers, one after another, had been pumping facts, principles, procedures, theories. By now nothing was left. Even the piano room was smoglogged.

Nothing left? . . . Only music, that supreme restorer. So, gently I began with them: "You are awfully tired. I am, too. So let's just make the nicest, pleasantest music together. How about Schubert? I'm so anxious to hear those happy duets by him that you have been studying together, especially those amusing marches that he wrote for piano, four hands . . . the Heroic Marches (Op. 27), the Characteristic March (Op. 121), and even that perky Children's March. But how about starting out with the stirring old *Marche Militaire* (Op. 51)?"

The class lacklusterly sighed "Okay" . . . no pep, no zip, no nuthin'.

I called the Primo and Secondo to the piano, the first a very attractive California lass, the second a fine, sparkling eyed Swedish lad. "Oh, come on; for once let's hear that Military March the way I think Schubert wanted it played, lightly, gaily, up-stepping. It'll be good therapy for us all!"

My brisk words had no effect. With a groan the duetists started, but in a moment something happened. These young people couldn't resist Schubert's jubilation. After the crackling trumpet introduction they played irresistibly with a rippling gladness that lifted us out of our chairs, boosted us, wafted us to the skies. Such a gay, tripping tempo, such speed, yet complete

rhythmic control. In two minutes we were restored, in fact we were new persons—fresh, young, eager. This wasn't really a "Military March," was it? No, the music blew away war evils; hideous destruction disappeared; discord was non-existent as hand in hand we stepped forward ecstatically. Isn't this what Schubert meant when he composed the *Marche Militaire*? I wonder.

As the music continued the smogful room grew lighter and brighter. Suddenly as California and Sweden reached the last bugle blasts, a brilliant flash burst from the windows. Then all disappeared excepting the two players and the piano. Over the back of it in hazy light stood Schubert—the immortal Franz himself. No need to describe him, for anyone could pick him out of a thousand. "Grüss Gott," said Franz with a low bow. ("Grüss Gott" is the good-day greeting of the Austrians.) Then he sputtered, "Ach, no one could sit quiet and apart while you played my little piece like that! I just *had* to jump out and talk with you. If more musicians showed such musical faith as you both have, we composers would be more at peace than we are right now. Many players, even so-called 'artists,' think too much of themselves; their egos are horribly inflated. Why don't they concentrate exclusively on the music, thinking what is the composer's will, what is he saying, instead of fixing on their own arbitrary interpretation!"

"How do I know you have faith? First, because you play the music as I wrote it; and you didn't think it necessary to turn it into a flashy solo to satisfy your ego. Almost no pianists ever play this March as a duet, which is, of course, the medium

in which I composed it. The others play brilliant solo transcriptions by Tausig, bloated band distortions or trivial piano arrangements. And the way they play it! Pfui! How can anyone mistake the blithe-some, light-stepping pace which I've made so plain in the piece, for gory, ponderous battle music?"

"Then, too, I liked especially the way you kept the March in its small, intimate duet frame with mostly soft and moderately loud dynamics, clean, top-of-key playing, just occasional short taps of pedalling, and above all the fine, relaxed nonchalance you achieved in spite of the rapid tempo. Himmel! You must have played it about ♩ = 132! Well, I directed *Allegro Vivace* for it, which for me is almost *Presto*. You made it truly a joyous duet-union to celebrate the passing of wars and armies."

"I don't know how you manage to play so lightly on these heavy instruments of today. It's very necessary, isn't it, in duet playing to hold down the extreme treble voices to avoid shrillness; also the bottom bass tones to eliminate growling? In spite of the purists, I think that duets usually sound better if they are played on two pianos. Each performer has more independence; he can use his own damper and soft pedals *ad libitum*, doesn't jab his elbow into his partner. Oh, there is so much more pleasure, playing on the two pianos!"

"Another thing I liked is your true singing quality. Since I lived and dreamed my whole life in song, I do appreciate pianists who play with much *cantabile* sensitivity. I wish more players would study and really 'have fun' with my Sonatas. I loved them. They were written truly with affection. Whenever I felt my spirit flooded with lyricism I wrote another sonata, so I could pour it all into that free, big sonata mold. And when I hear pianists complaining about the length of the movements or the upsetting wealth of material to be found in them, I laugh. How could I be miserly with the riches the Lord poured into me? And why should pianists grumble when they are overwhelmed by the treasures they find? Bah! So many of them nowadays are just note-mechanics. They are afraid of my music because it is so rounded, edgeless and warm. All they want is sharpness and shock. All right, let them stick to their Prokofieffs, Shostakoviches and Schoenbergs!"

"As for me, do you know my song, *Au die Musik*? That was the leit-motive of my life. I am deeply indebted to my friend, Schober, for the lines:

(Continued on Page 53)



# QUESTIONS AND ANSWERS



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

## BACH TRILLS

1. Will you please tell me how to perform the following trills from the last movement of the Bach "Italian Concerto":



2. What are the acceptable speeds for each of the three movements of this work?

G. T.

1. I am always suspicious of ornaments as they appear in most of the "edited" works of Bach, Mozart, Haydn, and such composers. The second of these two trills looked particularly questionable, so I consulted the Bach Gesellschaft to see exactly what Bach himself had written. Over both of these notes he had placed the same sign, which we know, indicates a "descending" trill. I would, therefore, play these trills as follows:



If you do not have access to a copy of the Bach Gesellschaft for reference, I would suggest that you purchase the works of the Baroque and Classic periods in "urtext" editions in which only the original markings of the composer appear.

2. I believe you will find the following tempi satisfactory:

Allegro ♩ = 100  
Andante ♩ = 76  
Presto ♩ = 112

R. A. M.

## AM I TOO OLD TO STUDY VIOLIN?

I am fourteen years old and have been in a violin class for six months. Everyone tells me I am too old to begin to study violin, and I have just read a book called "Violinists of Today" in which the author

(Donald Brook) tells about Heifetz and other great violinists beginning lessons at three or so, and this makes me wonder whether my friends are right. Will you please tell me what you think?

Miss J. R.

I am not a violinist, but I happen to have a daughter who is not only an excellent violinist but a very successful teacher, and she tells me that some of her best pupils began their study of the violin when they were much older than you are. In fact, she states that even the parents of some of her pupils have begun to study the violin and that they are getting a great deal of pleasure from their lessons and practice. So I suggest that you disregard what your friends say, continue in your violin class, and after another year begin to take private lessons under the best teacher in your vicinity.

Of course, you must not expect to become a Heifetz, but I think I am safe in promising you that if you will continue your study of the violin for three or four years you will derive great satisfaction from the experience even though you may never become a concert violinist.

K. G.

## ABOUT AWARDS

Please advise me about the matter of awards given to pupils at the end of the school year. They are usually handed out at the June recital, but I do not know on what the awards should be based. I should like to know also whether I should grade each lesson on a letter-system, or even divide the lesson into separate grades for scales, pieces, and the like.

E. B. C.

I believe you are taking the matter of "awards" too seriously. If you wish to do something along this line I suggest that you merely tell your pupils at the beginning of the school year that in June you will award three small prizes, the first to be given to the pupil (irrespective of the

difficulty of the music at which he is working) who has come to his lessons most regularly, has practiced most faithfully, and has made the most over-all progress during the year. The second prize would go to the next-best one in these three categories, and the third prize to the third-best one. During the year the teacher will, of course, keep a record of each lesson, this to be made immediately afterward; and it might be well also to request each pupil to write down on a record sheet the amount of practicing he has done before each lesson, this to be recorded by the teacher with his own notes on the quality of work done or the improvement made.

K. G.

## IS PHRASING IN A SONG A MATTER OF WORDS OR MUSIC?

Which is better to follow in a song, the words or the music, I mean, of course, in determining the phrasing. Also, please tell me how to cut Rondo Capriccioso (Mendelssohn) down so that a pupil who wants badly to play it in a contest will be able to do it in six minutes as required by the contest committee?

H. F. T.

In composing a song the composer follows the phrasing of the words, but because the musical phrasing often results in phrases that are too long to be sung in one breath, the singer often has to compromise. In that case he breaks the word phrase at some point which will make the break as inconspicuous as possible both in the case of the words and the music. In other words, follow the phrasing of the words insofar as this is possible; but if you have to compromise, then compromise intelligently in the case of both words and music—or at least as intelligently as you can. I might add that artists usually try a number of different "compromises" before determining the one they finally decide upon.

As for Mendelssohn's famous piece, I advise you (Continued on Page 64)

**MAURICE DUMESNIL**, Mus. Doc. discusses *Technic Troubles*, *Arpeggiated Chords*, a *Good Exercise* and *Czerny Studies*.

M. Dumesnil at a book-stall on the banks of the Seine in Paris



# TEACHER'S ROUNDTABLE

## TECHNIC TROUBLES

I have been having considerable trouble in acquiring a reliable technique. First I tried Hanon's "Virtuoso Pianist" but later took up Clementi's "Gradus." My fingers are big and undeveloped and I had trouble striking the correct notes in these two methods. So I didn't get very far. Which of these methods is the best and what other studies should I take up to develop accuracy and speed in and besides scales and arpeggios?

J. L. S., Arkansas

Hanon and Clementi are not really what you need. What ought to be good for you is a lot of work in held down notes. This develops strength in each finger individually and above all, an independence which is invaluable. I suggest you get Isidor Philipp's "Exercises for the Independence of the Fingers" and work on it every day, dividing your practice into several installments so as never to reach a point where fatigue sets in. You should stop as soon as it becomes noticeable, and seek relief in some other form of technic, octaves, for instance. Regarding the latter: it often happens that clumsiness in the fingers stems from an undeveloped wrist. Octaves would be good for you, each hand separately, and watching that you remain constantly relaxed and play from a flexible wrist, never from the fore-arm.

Intersperse the above works with a few minutes of Hanon's "Virtuoso Pianist" and James Francis Cooke's "Mastering the Scales and Arpeggios." Never stay too long on any particular phase of technic, for in building up technique as in so many other things, variety is one of the most indispensable requisites.

## ARPEGGIOED CHORDS

When pieces are written with one chord in each hand with two roll signs, should they be rolled at the same time, or should the left hand roll its notes first and then the right hand continue upward? I refer especially to Debussy's *Clair de lune*.

(Mrs.) E. B., Ohio

Some people think that when the roll sign is divided—one for each hand—both hands must be rolled together; and when the sign goes up all the way along both chords they must be rolled from bottom to top and one note after another. However, this is not strictly so and there are exceptions. In most of the French music and whatever the notation may be, one generally rolls from bottom to top, sometimes fast, sometimes slower or even very slowly, according to the character of the music. The best is, here again, to experiment, try different ways and speeds, and let the ear settle the matter. In Debussy's *Clair de lune* the arpeggiated chords are to be played one note after another, in soft harp style and not too fast.

## A GOOD EXERCISE

From Charles H. Young of Upper Montclair, N. J., comes a letter mentioning the excellent results he obtains from practicing exercises "away from the piano." On various occasions I have recommended such a practice which, of course, has nothing to do with music and is purely a "gymnastical" process.

Now Mr. Young gives me one example of exercises at the piano which he has devised. I tried it and it is so good that I believe it will be of great help to our fellow Roundtablers. Here it is:

"Press down the keys of the diminished chord, C—E flat—G flat—A—C. Keeping all keys down but the first, transfer the thumb to the second note (E flat), then the second finger to the third note (G flat), and so on until the chord is in the second position. Continue on up for two octaves and return by moving the fifth finger to the key held by the fourth finger and so forth, always keeping all keys down except the one being transferred. I use this exercise in fifteen different positions by changing one note in the chord a half tone each time, the first change, A natural to A-flat. The final chords make changes of both two, or three notes. These exercises are balanced by using flexions such as occur

in Dr. William Mason's books."

The result? After five minutes drilling in each hand, my fingers were itching for Chopin's and Liszt's most "velocitous" passages! Just try it and see for yourselves.

## CZERNY ETUDES

I have a pupil, a boy of fifteen, who is just finishing Czerny's "School of Velocity" Op. 299. He has done an excellent job of the studies and I am wondering what velocity studies to give him after he has finished 299. Would you be kind enough to recommend one? Concerning Czerny, is there a list of all his études in the order of their difficulty? Thank you for any help you might be able to give me.

H. W., Texas

You can give your boy student Czerny 740 after he finishes 299. There is also the "School of the Virtuoso" which contains valuable studies. But don't you think the boy has had plenty of Czerny, enough of Czerny? I think you would do well to make a change at least temporarily, and give him some of the Cramer Etudes and Clementi's "Gradus ad Parnassum."

The trouble with Czerny is that he is repetitious and there is so much duplication in his works. Mind you, there is splendid material for technical practice in most of them and nothing is better to develop that smooth, crystalline, fluid velocity which is of constant use in the pianistic repertoire. But it is unnecessary to go through any of the books in its entirety. It's much better to make a wise selection, six, seven, or eight perhaps, wisely selected according to the particular needs of a pupil. The same applies to Cramer and Clementi. There are a number of Anthologies on the market, which afford such a selection.

As for securing a list of all the Czerny Etudes, with grades, it is utterly impossible since he wrote around eight hundred (!) volumes. I don't think this classification has ever been attempted, and it probably never will.

THE END



# Committee Meeting

## A Playlet With a Moral

by ALEXANDER McCURDY



(Scene: The studio of ANGUS WHITEBEARD, F. A. G. O., who is working at his studio practice organ. Enter, in great agitation, RICHARD YOUNG, a fellow organist and WHITEBEARD's former pupil.)

WHITEBEARD: My dear boy, how nice to see you. Have a chair.

YOUNG: (Listlessly) Thanks.

WHITEBEARD: How are things going at the Church of the Covenant?

YOUNG: I'd rather not talk about it.

WHITEBEARD: (Smiling) It's pretty obvious that you came here to do nothing else. Come on, now, what's up?

YOUNG: I may throw up the job. Or cut my throat. I haven't decided which.

WHITEBEARD: Hm! That means you are having trouble either with the minister or the music committee.

YOUNG: Have you ever noticed how people without the slightest qualifications or technical knowledge set themselves up as expert judges of a musical program?

WHITEBEARD: I had noticed that before you were born. I could write a book on the subject—a thick book. College trustees who wouldn't dream of discussing atomic fission with the head of the physics department have no hesitation in telling the dean of music what he ought to do. It's a condition of performance, my boy, and if you are going to be a professional musician you must learn to live with it.

YOUNG: But . . .

WHITEBEARD: (Interrupting) Another thing. As a church musician you are not, musically speaking, a free agent. In a pinch, purely musical considerations must give way to the ecclesiastical. To take a fairly obvious example, one does not per-

form Christmas music during the Easter season.

YOUNG: It's not anything like that . . .

WHITEBEARD: Then, I take it, the music committee has made some demand which you consider outrageous.

YOUNG: (Drawing a deep breath) Let me tell you what happened. Yesterday I had a call from the chairman of the music committee. At its last meeting the committee voted unanimously—unanimously, mind you—to sit down with me and choose the music for the Easter services!

WHITEBEARD: (Smiling) I see.

YOUNG: You think this is funny? Let me tell you who is on the music committee. The chairman is a lawyer who is by his own admission tone-deaf. One member is an ex-singer who can't read anything but the treble clef. The other members are a plumber, a grocer and a baker. The grocer would like the choir to sing *Rock of Ages* every Sunday—he says Bach makes his head ache.

WHITEBEARD: I may say that this strikes me as being quite a typical music committee.

YOUNG: (Furiously) But how can they have the presumption, the unmitigated gall to dictate to me about the Easter music? Who do they think I am? I've studied with the best teachers . . .

WHITEBEARD: Thank you.

YOUNG: . . . I know the repertoire; I know what is appropriate; I know what the choir can and can't do. Haven't they any confidence in my judgment? Do they think I'm a schoolboy?

(WHITEBEARD, absorbed in thought, meditatively rubs his index finger over the

stop-tab of the Fippel Flute for several moments.)

WHITEBEARD: You have been at the Church of the Covenant about three or four months, haven't you?

YOUNG: Not quite four months. I went there during the summer.

WHITEBEARD: As of now, right this minute, has the committee made any specific demands of specific works to be performed?

YOUNG: None, except to call me to this meeting.

WHITEBEARD: When is the meeting?

YOUNG: Next Monday.

WHITEBEARD: As of right this minute, have you a detailed Easter program to submit at the meeting?

YOUNG: (Shrugging his shoulders) What's the use? I did have some tentative ideas in mind, but there's no point in going on with them if the committee intends to dictate the program to me.

WHITEBEARD: If I make a suggestion, are you willing to take a chance that it will work?

YOUNG: What can I lose? It's a hopeless situation.

WHITEBEARD: That may be. Anyway, here is what I want you to do. Go to that meeting with not one, not two, but three specific programs of Easter music to submit to the committee. And I don't mean "tentative ideas"—I mean detailed programs with every t crossed and every i dotted, all wound up and ready to put in the works. Can you do that by Monday?

YOUNG: I think so.

WHITEBEARD: Now, you know your own choir and what it can sing better than I do, so I leave the choice of specific works up to you. In a general way, though, your three programs might be an Easter cantata, an Easter pageant and a mixed program of Easter music. Give the music committee these alternatives to choose from, and see what happens.

YOUNG: You know, it might be . . .

WHITEBEARD: Here's another thought. How about getting some extra instrumentalists for your mixed program? Congregations always enjoy that and it's justifiable on a special occasion like this one.

YOUNG: (Warming to the idea) That's a possibility. We could use a couple of flutes in *Sheep May Safely Graze* . . .

WHITEBEARD: (Interrupting) Do you know how much a couple of flutes would cost?

YOUNG: No.

WHITEBEARD: Well then, I suggest that you better find out. Also, if you need extra vocal soloists, know how much they will cost and who is available to do the job. If I know music committees—and I do know music committees—price is the first thing they will ask about.

YOUNG: (Bitterly) And they'll probably want the program which is the cheapest to put on. (Continued on Page 56)

# The Kayser Studies For Violin Op. 20

FADS and fashions abound not only in clothes, food and automobiles, but in all spheres of human activity. Even in violin teaching there are fads and fashions. Fifty years ago the Studies of Mazas and Fiorillo were considered an absolute must for every serious violin student. Then, some twenty-five years later, it became the fashion to look down on Mazas and Fiorillo. Within the past five or six years, these books have come back into high favor with most teachers. What causes these fluctuations in popularity would make a good subject for a Master's thesis!

There is one book of Studies, however, that never went out of fashion—the Elementary and Progressive Studies, Op. 20, by H. E. Kayser. Continued appreciation of these Studies is well deserved, for they fill a niche that no other book is quite capable of filling. The reason for this opinion will become apparent later in this article. It will be interesting to examine these Studies in some detail.

The edition I am working with is that published by the Theodore Presser Company—probably the best available.

No. 1 is the most useful legato study to be found for students at this stage of advancement. It should be practiced at first with two notes to the bow, then with four and later eight. The string crossings are many and they must be made inaudibly—no accents or bumps! The principle of Round Bowing—with which the student

## An Analysis of the First Twelve



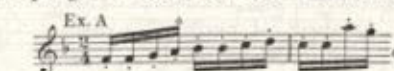
by HAROLD BERKLEY

should be acquainted before he comes to Kayser—must be observed throughout. It should also be practiced with the Wrist-and-Finger Motion at the frog of the bow (see the Forum page in the May and December 1952 issues of ETUDE).

It is not necessary for all pupils to practice all the bowing variations suggested by Dr. Hahn in his notes on the study. Rather, they are suggestions showing how it can be adapted to solve almost any bowing problem that may arise even with pupils who can play much more difficult études.

As a study in the technique of expression, No. 2 is extremely valuable. At first the crescendi and decrescendi should be made by increasing and decreasing the speed of the bow. When the study can be played expressively in this way, the pupil's thought should be shifted to the varying point of contact between bow and string. On the crescendi the bow should come near to the bridge, and on the diminuendi it should go towards the fingerboard. The amount of pressure used (not very much!) should remain constant in both ways of playing. This is an excellent study for the pupil who has been told that to get more tone he must press harder with the bow.

Study No. 3 should at first be practiced at a speed of about  $\text{♩} = 60$ —twice as slowly as indicated in the edition. For this reason: the student should take a whole bow on each of the eighths and play the sixteenths, staccato, at the point and frog alternately. This is a fine exercise for developing firmness and steadiness of bowing.



Although not primarily a spiccato study, it can, nevertheless, be well adapted to this end, but not until the student has done some preparatory work on the spiccato. The adaptation I have in mind is given in Example A (above).

This variant gives the student practice, early enough to be effective, in co-ordinating the bow stroke with the finger action—the most difficult problem in the study of the spiccato.

Every pupil who is studying Kayser needs to give concentrated attention every so often to his left-hand finger grip, and No. 4 is especially useful for this purpose. Taken at first with four notes to each bow and at a tempo of about  $\text{♩} = 69$ , then a little later at  $\text{♩} = 100$  with eight notes to the bow, and gradually (when the notes are well learned) working up to a tempo of  $\text{♩} = 120$  with sixteen notes to the bow. At the slower tempi, the pupil must make certain that his fingers maintain their grip for the complete duration of each note. It is not enough for the fingers to hit the string strongly and immediately relax. The dynamic markings should be followed, for it is important to grip as strongly in *piano* as in *forte* playing.

A virile martelé is one of the basic elements of good violin playing, and No. 5 is a fine study for it. The dynamic markings must be carefully observed, it being necessary for the martelé to be as clearly articulated in *piano* as in *forte* passages. In *piano*, each note must be as cleanly accented and just as staccato as it is in *forte*, but with a much shorter bow stroke. For a *forte* martelé, as much bow should be taken for each stroke as the tempo will allow.

Later, when the pupil is beginning to master the spiccato, the study should be worked over again with this bowing, most students finding it harder to play a clean spiccato in triplets than in quadruplets.

One of the most potent resources in the technique of expression is the varying speed of the bow-stroke. If the pupil has not already been taught something of this, No. 6 is an excellent introduction to it. Whole bows should (Continued on Page 63)



# Music in Germany since the War

The spectacular recovery of Germany's musical activities of all kinds since World War II is a source of amazement to all who visit the country.

by S. Gordon Joseph



Wolfgang Wagner, a grandson of Richard Wagner, and a leading figure at Bayreuth



Herbert von Karajan, one of the foremost German conductors



The late Wilhelm Furtwaengler, in a tense moment at rehearsal

AS THE APPLAUSE thundered on long after the last notes of music had died away, I gazed around the lush interior of Das Grosse Haus. Simple, modern design but with the unmistakable air of elegance, up-to-date lighting, the last word in comfortable seating and, there on the stage, one of the world's great companies—the American National Ballet Theatre. Who would have thought in Germany, even four years back, that things could come to this?

But the reconstruction of Frankfurt's home of musical arts and drama, claimed as Europe's largest, is not an isolated fact; it is rather a symbol of the postwar situation in German music. Let us glance back to 1945 when this same building lay in smouldering ruins, along with scores of opera houses and theatres in other German cities. Nobody gave much thought to music or opera or ballet, or any of the arts, in those stunned and bewildered first days. Yet this artistic vacuum did not continue for long. The facts of physical ruin could not suppress the desire for music. On the contrary, they promoted and encouraged it. Men found themselves in a material desert and they searched all the more for a spiritual oasis. It was then that the initial stumbling efforts towards public music performances took place.

Nevertheless, these facts of material ruin were to hinder greatly the revival of music. Where could concerts be given when halls, with only two or three exceptions, were destroyed throughout the country? Which orchestras could participate with their musicians separated and scattered, not only throughout Germany, but in POW camps all over the world? How could they replace the important scores burned in air raids, for there was no publishing house to print new ones and no foreign currency to buy from abroad?

It was inevitable that in conditions such as these, if music was to return in any form it could only be through the medium of individual performances. The first concerts were given in stop-gap halls of uncertain acoustics, bad light, often without heating and always in general discomfort. In Frankfurt, for example, even the Stock Exchange was used on occasion! There could be no prospect of permanent music buildings, specially constructed as such. The performances were usually by small chamber groups or soloists, often themselves local men, for traveling even short distances from one town to another in 1945 was an exhausting enterprise in conditions of devastated transport facilities. Standards of performance, too, it need

hardly be said, were not often "tops."

Yet the most important thing was there—the enthusiasm both of audiences and performers. What many a musician may have lacked in virtuosity, he more than made up for in sincerity, and which but the most keen audiences would possibly endure the discomforts of attending a concert. During these times there was a link between audiences and performers which is seldom found in public concerts today. Music-lovers at both ends of the performance were concerned only with the music and not with the trappings that usually attend a concert. This intimate contact was made possible, too, by the small ensembles on the stage and the compactness of the listeners in their restricted auditorium. For each person, the music was a personal experience and brilliance of musicianship was a secondary consideration, although that is not to suggest that it was normally lacking.

The immediate post-war years were occupied in setting up once more the framework of proper music organization. Halls of a permanent nature had to be built, for a start. In many cases this was bound up with the reconstruction of the German Theatre, for in Germany there is not the same extent of (Continued on Page 58)

No. 130-41152  
Grade 4

## Improvisation

MARGARET WIGHAM

PIANO

Slowly

*mf*

*f*

*pp*

*pp* rit.

*una corda*

*a tempo*

*mf*

*p*

*tre corde*

*simile*

Più mosso

*f*

*mp*

*p*

*pp*

Tempo I

*mf*

*p*

*rit.*

*mf*

*pp*

*ppp*

*una corda*



# Twirlin' a Whirlin' Baton\*

For firmness of the fifth finger, sustain initial notes of right hand eighth-note groups. Grade 3.

STANFORD KING

**Lively** (♩ = 96)

# Tropic Topic\*

Staccato melody. Syncopated bass. Grade 3.



## Festivity

HENRY K. HADLEY (1871-1937)  
Edited by Denes Agay

Bright and spirited (♩ = 102)

PIANO

*f*

*mp*

*mf*

*f*

*p*

From "Pianorama of American Classics," compiled and edited by Denes Agay. [410-41037]  
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*sempre f*

*poco rit.*

*a tempo*

*p cantabile*

*p*

*mp*

*D. C. al*

♢ CODA

*a tempo*

*molto rit.*

*ff*

to Coda

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Grade 3½

## The Little Hammer

L. ALPERIN

Edited by Alfred Mirovitch

Allegro (♩=120-132)

PIANO

*mf* *cresc.* *f*

*p* *f*

*dim.* *p* *pp*

*cresc.* *f*

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Grade 4

## Scotch Dance\*

JOHANN WILHELM HÄSSLER (1747-1822)

Edited by Alfred Mirovitch

Allegro comodo (♩=80)

PIANO

*f* *mf* *senza Ped.*

*f* *p* *f* *p* *f*

## Recital Etude\*

F. P. RICCI (b. 1733)

Edited by Alfred Mirovitch

Allegro deciso

Energy and Gracefulness

PIANO

*f* *con grazia*

*f* *sub. al Fine* *sim.* *ff*

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# Vesti La Giubba

(From "Pagliacci")

RUGGIERO LEONCAVALLO  
Arr. by Denes Agay

Slowly

From "Highlights of Familiar Music," arranged by Denes Agay. [410-41046]  
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# Theme

(From "Romeo and Juliet")

PETER I. TCHAIKOVSKY  
Arr. by Denes Agay

Rather slow; tenderly

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# Brown-eyed Dolly

SECONDO

BERYL JOYNER

**Moderato**

PIANO *p*

Doll - y, doll - y, Close your big brown eyes; Sleep - y,

sleep - y, How the day - light flies! Lull - a - by, lull -

*a tempo*

a - by. *rit.* Doll - y, doll - y, How the day - light flies!

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## Good Morning

(Morgengruss)

SECONDO

C. GURLITT, Op. 179, Book II, No. 2

Edited by Heinrich Kiehl

**Andantino**

PIANO *p dolce*

*mf* *f* *p*

From "Very Easy Piano Duets" [430-40124]  
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# Brown-eyed Dolly

PRIMO

BERYL JOYNER

**Moderato**

PIANO *mp*

Doll - y, doll - y, Close your big brown eyes; Sleep - y,

sleep - y, How the day - light flies! Lull - a - by, lull -

*a tempo*

a - by. *rit.* Doll - y, doll - y, How the day - light flies!

## Good Morning

(Morgengruss)

PRIMO

C. GURLITT, Op. 179, Book II, No. 2

Edited by Heinrich Kiehl

**Andantino**

PIANO *p dolce*

*mf* *f* *p*

ETUDE-FEBRUARY 1955



# Romany Caprice

RUSSELL WEBBER  
Arr. by the composer

**B♭ CLARINET** *Adagio appassionato* *a tempo*

**PIANO** *f* *cresc.* *rit.* *mf* *a tempo*

*rall.* *mf* *f* *rall.*

**Allegro**

*ff* *mf* *ff* *mf*

**Più mosso**

**Allegro**

*p* *ff* *ff* *ff*



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H. ALEXANDER MATTHEWS

Andante tranquillo

MANUALS

PEDAL

Ch. *p*

*a tempo*

Melody

Sw. Solo Stop

*a tempo*

Melody

Sw.

Ch.

Gt. Coup. to Sw.

Gt. to Ped. Ped. 52

Melody Sw. Solo

Gt. to Ped. off Ped. 43

*molto rit.*

*pp*

From "Twelve Choral Preludes," by H. Alexander Matthews. [433-40011]

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Grade 24

# Etude-Minue

F. P. RICCI (b. 1733)  
Edited by Alfred Mirovitch  
(b. 1755)

Poco vivo

*mf*

*p*

Senza Pedale

*mf*

*p*

*f*

*p*

*cresc.*

*f*

*p*

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## The Little Chinese Doll

VLADIMIR REBIKOFF (1866-1920)  
Edited by Alfred Mirovitch

Moderato (♩ = 72)

Musical score for 'The Little Chinese Doll' by Vladimir Rebikoff. The piece is in 2/4 time, marked Moderato (♩ = 72). It consists of five systems of music. The first system starts with a forte (f) dynamic. The second system ends with a mezzo-forte (mf) dynamic. The third system features a piano (p) dynamic. The fourth system returns to forte (f). The fifth system also features forte (f). The score includes various musical notations such as eighth notes, sixteenth notes, and slurs, along with fingerings and articulation marks.

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## March

From Leopold Mozart's  
"Notebook for Wolfgang"  
Edited by Alfred Mirovitch

Allegro moderato (♩ = 138)

Musical score for 'March' by Leopold Mozart. The piece is in 2/4 time, marked Allegro moderato (♩ = 138). It consists of five systems of music. The first system starts with a forte (f) dynamic. The second system is marked 'Senza Ped.' (without pedal). The third system starts with a piano (p) dynamic and includes a crescendo (cresc.) marking. The fourth system returns to forte (f). The fifth system also starts with a piano (p) dynamic and includes a crescendo (cresc.) marking. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs, along with fingerings and articulation marks.

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Piano accompaniment for 'Glory be to the Father'. The score is written for piano and includes fingerings, dynamics, and articulation marks. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines. Dynamics include *f*, *p*, *mf*, and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5. The score is divided into systems, with some measures marked with '1' and '2' indicating first and second endings.

Vocal and piano parts for 'Glory be to the Father'. The score is written for voice (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in 4/4 time and feature a variety of rhythmic patterns and melodic lines. Dynamics include *mf*, *p*, and *cresc.* (crescendo). The piano part is in 4/4 time and features a variety of rhythmic patterns and melodic lines. Dynamics include *mf*, *p*, and *cresc.* (crescendo). The score is divided into systems, with some measures marked with '1' and '2' indicating first and second endings. The piano part includes a section marked 'PIANO For rehearsal only'.



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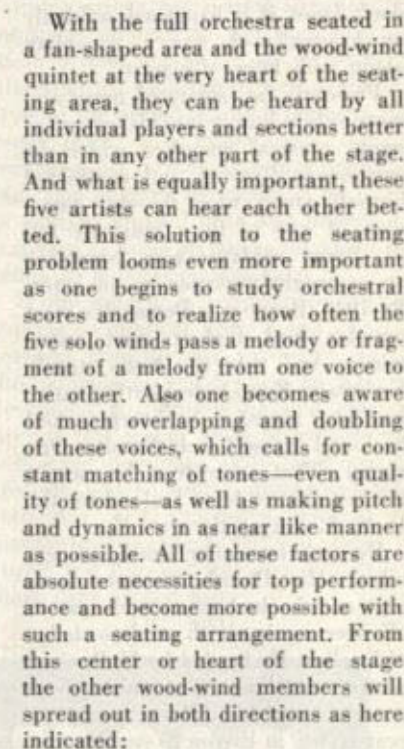
## (Continued from Page 15)

From this basic wood-wind quintet and other woods winds necessary to complete the wood-wind choir—all so different and individualist, yet

In the matter of seating an orchestra, this group must be given first consideration. From which section of an orchestra is the pitch level established? Every musician knows that the wood winds carry this responsibility. There is good reason for this, too. The wood winds are the least able to adjust the tube length and vary their pitch levels, therefore they must establish pitch for all other sections. From the beginning of orchestral time this has been so. In a professional orchestra the principal oboist is charged with the responsibility of sounding the "a-440" from which the orchestra tunes. However, in the average school orchestra it is probably better to use the clarinetist's pitch since he is usually more experienced and his instrument is the one amateurs can least control when raising or lowering pitch levels. To tamper with the tube length of the clarinet will at once make it out of tune with itself as well as cause difficulties in playing and matching pitch with others. In working with school orchestras it has been found very functional to

Mr. and Mrs. Carl Bensiek, of St. Louis, Missouri, are shown here with their three gifted daughters. From left to right are Margaret Ann, Mr. Bensiek, Mary Elizabeth, Mrs. Bensiek and Judith. The Bensieks are well known throughout their community for their family musical evenings. Mr. Bensiek is a music teacher and it would seem that he and his family are giving a real demonstration of what music can actually mean in the home. The Bensieks have been engaged to present a program at the Music Teachers National Convention which meets in St. Louis in February.

If fine intonation and excellent blending of tone and style are to be constantly given the attention they merit in good orchestral performance, the seating of the wood-wind quintet at the very center or heart of the seating area is a must for best



Horns						
IV	III	II	I			
Clarinet				Bassoon		
Bass	II I	I	II	Ctr		
Flutes				Oboes		
Pic.	II I	I	II	E.H.		
Strings						
Conductor						

In large orchestras, whether second violins, violas or cellos are to the right of the conductor and outside nearer the audience, would not matter too much. Conductors and concert halls require several variations of the placement of the large string sections but irrespective of which group is to the front and opposite the 1st violins, the principle of the String Choir outside, the brass and percussion to the rear and the wood winds sandwiched in between and to the center will make it possible for all to hear better, resulting in better blending, better intonation and better ensemble for the entire group.



## THE ERA OF THE BORGE

(Continued from Page 9)

brow went up and I didn't bring it down again, and people laughed. Another time, I made a funny remark before beginning a work, and again the people laughed. This calmed my nervousness; I seemed to be more in contact with the audience and less concentrated on the critics. Before I knew it—and I still don't know if it happened suddenly or gradually—I was a comedian along with being a pianist."

Presently he integrated more and more subtle humor into his concerts; wrote musical comedies which he composed, directed, and conducted himself. Once, when the star comedian of one of these musicals fell ill, Borge replaced him, becoming an overnight sensation as an actor. By 1940, Borge was Denmark's most popular and highest paid entertainer. And then the Nazis struck. For years, Borge's devastating satire had been aimed at Nazi targets, and he found himself their Number One enemy. That same year, he caught the last ship to leave Finland for the U. S. A. during the war.

He came here unheralded and penniless. His Danish triumphs were past and he had to start his career all over again—with no knowledge of English. He headed for Hollywood where, for a long while, nothing happened except that Borge put in a year trying to live on 25 cents a day. At last he was invited to some parties where his commercially unrecognized talents convulsed the guests. At one such occasion, Rudy Vallee, wiping away tears of laughter, offered to get Borge a job on Bing Crosby's radio show. The job consisted of doing the studio warm-up before the big show went on the air. It was one of radio's historic warm-ups. The audience was roaring as the show was switched on. The next week, Borge went on as guest artist, and remained for 56 weeks as Crosby's funny-bone. Two weeks later, Borge was hailed as the comedy find of the year and began the American career which has carried him to intensive stardom on the stage, in radio, on TV, and in typically American bowl performances such as the Philadelphia Music Festival where he appeared before 92,000 people all of whom roared, cheered, and demanded more. An American citizen since 1948, Borge requires a carefully plotted timetable and dovetailed plane hops to fulfill his engagements.

Victor Borge, whom Brooks Atkinson of *The New York Times* calls "the funniest entertainer in the world," is a thoughtful gentleman whose chief interests include his family and the piano, his farm and the piano, philosophy and the piano, and good music notably that of the piano. "People sometimes ask me how to make the piano more enjoyable,"

says Mr. Borge, "and the question always baffles me because, actually, the piano is enjoyable. I know, of course, that what is meant is, how to take the drudgery out of practicing. And the answer I give is, why take it out—why not make friends with a bit of wholesome drudgery? One can't get through life doing only the things he likes. That way is easier, yes; but it's also a bit immature. Children can do a lot of playing because someone else takes care of them. When they come to the point where they're not protected any more, the going gets rough—unless they've been trained, somewhere along the line, to take care of themselves. And this invariably includes doing a number of things which are not delightful fun. The biggest secret is to learn to like doing things you don't like to do. I suppose that piano practice comes under this heading. Even if you don't like the individual tasks, you can get to the point where you like the feeling of self-control involved in carrying out those tasks.

"Anything becomes pleasant when you associate it with a smile. So stress the pleasurable aspects of practice—the goals to be reached, the contact with the stimulating personalities of great composers, the lift of making beautiful music. Another source of pleasure is the realization that no invention, no mechanical device, can help you to become a fine pianist. You have to do that for yourself.

"So then, let's begin by admitting that practice is necessary, whether we like it or not. As a boy, I didn't like it. Today I thoroughly enjoy my daily stint of practicing, because I know what I'm doing and what I want to accomplish. In music, as in all things, you have to learn how to learn. What seems difficult can be mastered, depending on the energy and the effort one puts into it. It's a good thing to remember that nothing has ever been written, so far, that can't be well played, by a pair of well-playing hands. That's what practice is for.

"I taught music, for a while, in Denmark. I had several pupils on the concert stage, and many others came to me to learn timing and tone. I used to tell them that tone is timing—certainly, that is the only element of tone which can be taught. The tone must be allowed to sing out; and this can be accomplished only when each finger is timed, not only in relation to the other fingers, but in relation to the speed and the volume of the passage under consideration. The building of a good *crescendo* is solely a matter of timing—the great common fault here is making the increase in volume too fast and too much all at once.

"Regular practice can also be

brought into line with good timing. First, I believe in an hour a day of regular technical drill—scales, arpeggios, thirds, sixths, leaps, octaves, played straight, and then with varied attacks, *legato*, *staccato*, etc. I always begin slowly, and work my way into greater speeds with the metronome. This kind of drill builds not only a basis of technique, but a reserve, to fall back on in all kinds of passages.

"In mastering compositions—Chopin Etudes let's say—my favorite method is to practice each hand separately. I like to begin with a short phrase, the shorter the better, repeating it slowly, each hand alone, until the fingers seem to go by themselves. Then I put the two hands together and see what happens. If the preliminary practice has been sound, what happens will be satisfactory. Then I go on to the next phrase, working in exactly the same manner. When you have gone through four or five phrases in this way, you will begin to notice a strange thing—your results, whether good or bad, will never show themselves in terms of one phrase, but only in terms of the combining of phrases. And it is just this combining of phrases which makes the piece begin to flow. After I found this out, I used to compare a piece of music with a train of cars. Each phrase represents a car and, since a chain is no stronger than its weakest link, even a chain of cars, the motion of the train depends less on the inner beauties of Car 32 than on the precision with which Number 32 fits on to Numbers 31 and 33. Your cars must be independently well constructed, and they must also fit together in dependent continuity.

"Another way to make practice enjoyable is to keep one's piano in good condition. One takes pleasure

in playing on an instrument that is clean, well tuned, well repaired. I remember that, as a child, I'd go to parties where I would be asked to play, and I still look back to two or three homes where this request was a positive delight, the pianos were in such beautiful condition. In other houses, alas, it was like playing on a broken mattress; no matter how much I loved playing, or how good the state of my technical progress, sitting down to such instruments was a torture. I pitied the children of the house who had to work on those horrors day in, day out.

"Finally, I think one gets most pleasure out of music when one retains wholesome respect for the integrity of the composer's intentions. In my own work, I have tried never to deviate from this respect. Much of my playing, today, is concerned with fun—I play parodies, or medleys, or arrangements, or funny little fugal improvisations. However, unless my object is a deliberate parody, I never play the themes of good works other than as their composers wrote them. I take no liberties with tempi, or note sequences, or phrasings. To build a popular song around a familiar theme is one thing; to mutilate the composition itself is quite another. I should find no pleasure in doing that. I love having fun, but even better, I love music."

Love of music is the mainspring of the Era of the Borge. While millions of people were laughing at the drolleries of this gifted performer, King Christian of Denmark selected him as one of the very few to receive the coveted Medal of Liberty; and the Chicago Musical College presented him with a special award of achievement for "his immeasurable service in musical appreciation and inspiration."

THE END

## DEVELOPING MUSICAL UNDERSTANDING

(Continued from Page 10)

The development of feeling for the phrase and the melody is an important function in the applied music lesson as well as in the sight-singing class. The typical sight-singing course attends to building skills in reading various exercises at sight but usually fails to teach the student the feeling and meaning of phrasing. Developing skills of sight-reading are very important, but more important is acquiring the ability to spontaneously use the skill in aesthetic responses which relate to musical understandings. If the exercise in sight-singing does not contribute to the development of musical expression in the phrase, then musical growth is not achieved. It was Wagner who pointed out the importance of feeling for the phrase or the melody in musical performance. All interpretation to him meant ascertaining the character of the "melos," an awareness of the meaning of the

melody was basic to the understanding of any composition. Many teacher-training music departments are using musical materials for the sight-singing class and have profited in its use. However, it must be emphasized that a natural outgrowth of the sight-singing experience should not only be the development of skill in reading, but also, should lead to growth in sensitivity to melodic line, its tensions and releases, to centuations and other factors significant in musical expression.

The problem of feeling for the phrase is also the responsibility of the applied music lesson. Many teacher-training schools fail to include or emphasize applied music experiences in their training programs, but on the other hand, many schools of music design their course in music so that applied music almost completely absorbs the student's time and energies. In teacher-preparation

there should be a balance between training for performance by the individual student for the sake of performance, and training for skill in a media of musical expression as a background to musical understanding. Actually there should be little difference in the ultimate end of either, for teacher preparation should raise the preparatory student to the highest musical techniques equal to those of any other student of music. However, the training of the teacher of music is very complex and often time is an important qualifying element. Whatever training is given the student must be directed toward the building of skills for the realization of musical meanings. Technique must serve as a means for musical expression, because expression resides in the character of the phrase. Therefore, skills in the applied music lesson should be attuned to the development of musical sensitivity very similar to the principle enumerated for the sight-singing class.

A feeling for the rhythmic pattern must be developed. Training for musical growth in rhythm should not become solely a realization of basic intellectual analyses, but should be the result of experiences in developing feeling for rhythmic characteristics of music. Feeling for rhythm can come only from the acquiring of a kinesthetic sense of muscular feeling for the flow and incidence of spaced patterns, punctuated by accents and semi-accents. The approach to rhythmic feeling must be through bodily movements. After an awareness of duple and triple rhythms is made through manipulation of the large muscles, the more complicated patterns may be presented. The rhythm of the measure or the time divisions which resolve into a group, or a rhythmic phrase, become the basic characteristic of the composition. Rhythmic feeling and motion determines the musical style of a composition and its development should be included in every course in music.

The understanding or feeling for tone color, as related to harmonic combinations, is important. The student must be trained to react to, or understand the different harmonic sounds. Response to a major chord should be different to that of a minor chord. Too often these chords are not sufficiently differentiated in student performance and as a result clarity of harmonic meaning is lost. Other chords present similar problems. The dominant chord should be felt as well as understood so that resolution becomes automatic. The more complex chords, such as modulatory chords, the borrowed chords, and the chromatically altered chords, must be felt as well as understood in their functions. The function of each chord must be within the conscious awareness and response of the student, so the shading, nuances and

climaxes of harmonic line are felt as well as understood.

Group experience in band, chorus or orchestra is particularly significant if the organizations are directed to the purpose of providing inspirational opportunities. Enjoyable experiences in discovering the soul of music with all of its emotional impact must be the dominant objective. The inherent beauties of the music must be real and significant.

In a very large sense, the beauties of music are manifested through the means of various tonal combinations. The intent of the composer is transmitted through abstract media which may be interpreted in a variety of ways. The student is confronted with many possibilities of interpretation, often even the composer may not have a clear notion of his intent or what he meant to say; it is entirely possible that the composer was concerned with sounds which were aesthetically beautiful and which were not identified with specific ideas. Or the reverse may be true; sounds may have been combined and resulted in compositions which have emotional appeal and which abound in musical expression. The problem confronting the student in interpretation of the score deals with creative imagination in developing concepts for expressive, meaningful and convincing performance. The concern in musical taste, interpretation or expression becomes most complex.

The problem can only be resolved through experience with music itself. Only through listening to music, study of the musical score, and through actual performance can musical taste and discrimination be developed. Historical study, biographical readings and abundant listening to literature of music are basic to understanding and feeling in interpretation of the musical score. Note the reference to Wagner's feeling about melody in interpretation. Listening to musical performances will show the individualistic style of performing artists, but special attention must be directed to the fact that these artists are aware of stylistic idioms of the composer as well as the style of the period in which the composer lived. It is evident that the student must include listening, reading, and analysis of music if he is to develop musical taste and understanding as these pertain to interpretation in musical performance.

If the student is sensitive to the aspects of musical beauty and can respond inwardly and outwardly to the symbols of music, then he has developed musical feeling and can project this feeling on to others. He will have developed skills and responses which resolve into understandings and expressive musical manifestations, which will not only enrich his life, but will also enrich those lives around him.

THE END

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## HOW GOOD IS YOUR MUSICAL MEMORY?

(Continued from Page 20)

memory can play on one with even the most familiar musical material. A blind spot assailed him and he found himself helplessly going round and round in a circle. Benoist, his accompanist, tried to hammer out some key notes that would extricate him, but to no avail. He circled, six, eight times, and he was on the point of stopping to apologize and start over again when—click—out of the blue a G-sharp appeared. This immediately brought relief, his memory came back, and from there he sailed on serenely.

Spalding differentiates between three kinds of memory: the almost photographic memory of the printed page; the ear memory, or association of shifting intervals and harmonies; and the very compelling muscular memory. The latter is compelling maybe, but it is hardly dependable. These three reinforce each other unconsciously. It is sometimes hard to tell where one leaves off and another takes over. In those rare instances when all three play truant, you are left defenseless, it is like a sudden blind spot.

In some instances people have remarkable memory for certain special things. Maestro Arturo Toscanini, whose memory is outstanding, had such an experience. It has been told by Tobia Nicotra. When Umberto Giordano's "Madame Sans-Gêne" was rehearsed at the Scala, Toscanini stopped the violas in the middle of a passage, saying that they had ignored a certain stress sign. "But there's no such thing in the score," one of them protested. There was certainly no indication of a stress at the point in question, and Toscanini had to accept the note minus the accent. When he came to the theatre next day, he had an old score under his arm—and there the stress was in its place. His score had been made from the first edition of "Madame Sans-Gêne," while the musicians were using a later arrangement. Toscanini never had noticed the change. He had been conducting the opera from memory since first playing it.

It seems that people with superior intelligence tend to remember facts and ideas better than people with average intelligence. People with very popular personalities tend to remember names and faces more easily than people with ordinary personalities. It is possible to raise your I.Q. (intelligence quotient) and your P.Q. (personality quotient) by improving your skill in remembering.

We should never forget that physical causes in many cases are connected with poor memory. A young pianist in a famous music school suddenly developed a noticeable loss of memory. He could not remember what he had learned months and

years before. It was suggested that perhaps his physical condition was deficient and he was advised to consult a doctor.

Indeed, something was wrong with him. The doctor found a high degree of anemia in the young pianist, an obvious deficiency of hemoglobin in the blood and of red blood cells. If the brain does not get enough hemoglobin with the blood, loss of memory may result. But what was the cause of the anemia? The pianist was suffering from a peptic ulcer which constantly caused small internal hemorrhages with constant loss of blood. Proper treatment caused the ulcer to heal, the blood became normal again, and there was no loss of memory any longer.

There are many other diseases and physical disorders which are connected with decreasing memory, such as adenoids, habitual nose bleeding, disorders of the blood vessels, an overactive thyroid (goiter), chronic constipation, etc.

Fatigue plays an important part in loss of memory. On the other hand, sleep will restore the faculty of remembering. Many a musician whose memory has decreased would not forget anything if he had sufficient time to sleep and rest his brain. Scientific tests have shown that lack of sleep is harmful to the memory. "Sleep is for the entire individual what winding up is for the clock," is a word by the philosopher Schopenhauer. You are tired and sleepy in the evening and cannot remember a musical theme. The next morning your mind is rested and in the moment of awakening you remember the forgotten chord.

### Don't Overstrain Your Memory

It is good practice to exercise your memory, but don't overdo it; it will make you nervous and will make your mind unsteady.

You will learn and understand better if you do not overburden your memory mechanically, but rather tie together through logical associations all the details of new knowledge. The French zoologist and geologist, Cuvier, was asked how he explained his unusual memory. He replied that we all have a kind of tree in our brain, which represents memory and which has many branches and twigs. He hung everything new that he learned on the correct branch, and when he needed something, he had it within his reach.

Keep things in good order; this will strengthen your memory. If you cannot help forgetting your umbrella—and this happens not only to the absent-minded professor, but to his pupils as well—all you have to do is hang your hat on it and you will remember.

Write down everything which you can spare to your memory, and you will feel relieved and sure of yourself. Your memory will not be "spoiled" by this method. Of course, you must have a good system for your notes and files.

An exceptionally good memory was attributed to young Mozart. After two hearings of Allegri's "Miserere," Mozart remembered the whole work so as to be able to write it out note for note.

Another composer with exceptional memory was Donizetti. Wishing to procure for Mayer a copy of an opera which was being performed at Bologna and which the impresario had refused to lend, he had such a lively recollection of the music after hearing it two or three times that he was able to put it down on paper from beginning to end.

Young Berlioz applied for the chorus in the Théâtre des Nouveautés in Paris. He was asked what he knew by heart. He said: "I know by heart the 'Danaïdes,' 'Stratonice,' 'La Vestale,' 'Cortez,' 'Oedipe,' the two 'Iphigenies,' 'Orphée,' 'Armide' . . ." "That will do," the manager said. "The devil! What a memory!" He sang a song from Sacchini's "Oedipe" and got the job.

You can help your memory by finding out whether you have a visual or auditory memory. Can you recall a mental picture of your mother's face? That is a visual memory. Do you remember the themes of Brahms' First Symphony? If so, you have an auditory memory. Can you recall the radiant glow of the sweet white wine you once tasted in a little bistro in Orvieto? You have a memory for tastes. Can you recall the fragrance of the perfume that the first soprano you ever accompanied enchanted you with? You have an excellent olfactory or smell memory.

If you have a visual memory you will learn a language more easily by reading words and sentences, or a score by reading it. With an auditory memory you are better off by hearing the language spoken or the music played. A third group learns best by repeating the words, by playing the piece over and over. They stimulate their memory by the feel of the moving tongue and lip muscles, by the feel of their hand muscles and joints.

Caruso's visual memory apparently was especially good. He learned the words and notes of his opera rôles by copying them. He explained that the process assisted materially in impressing them on his memory.

Here is a somewhat strange number: 375972117405283931738427941182 Can you remember it immediately? Not if you are an average person. Memory experts, however, will remember it immediately. They know how to divide the number into small groups of three or four figures, and then they remember it as easily as we remember words.

Frequently we meet musicians who complain of a poor memory for names and faces but who are very good in playing by heart. What you are interested in will be impressed in your memory.

Exercise and will power combined will help to improve your memory. If you need a good memory to pass an examination or to earn your daily bread, it will get better and better gradually. True, you need special talents to memorize all of Bach's preludiums and fugues or to conduct a lot of symphonies without a score. But to a certain degree, increased use of your memory will make it stronger.

Ignace Paderewski told an instructive example about the difference between harassing the memory and exercising it. He had absolutely no musical memory until he was 15 or 16. It was not strange because he did not like to concentrate on music. At one time he had to learn two concertos and some twelve or more short piano pieces, and he learned all that within two weeks! He was obliged to do it.

But three days later, after the big performance, he could not repeat one single piece. They were gone. All this shows that nothing can be accomplished through one big effort of forced memory. Every student should realize that good and enduring results are obtainable only through a series of small but continuous daily efforts. A single effort is useless.

This is also Maestro Toscanini's opinion. When he was asked if he had a simple explanation for his extraordinary memory: "I will tell you my secret," he confided to a young conductor, "All my life I have been studying scores."

Once a physical obstacle has been eliminated, memory needs training and practicing just as do other traits of mind and character that are to be cultivated. We must not resign ourselves. Don't say: "I can't help it! My memory is so bad," or "I can remember faces, but I can never remember names." The English psychologist Thouless said: "Everytime a man says he has a memory like a sieve, he makes a new hole in the bottom of this sieve."

If for once you forget something that is really important, you still have no right to complain about your poor memory.

A student of Princeton College had the reputation of possessing the best memory in the State of Ohio. His achievements helped him attain a Rhodes Scholarship—which was created by the British statesman Cecil Rhodes for particularly brilliant students. Proudly he embarked for England, but when he was ready to land at Plymouth, he found that he had forgotten his passport.

Thus he became ex-champion in memory achievement, but he was still a good student with an excellent memory! THE END

## BUILDING PROGRAMS—AND SINGING THEM

(Continued from Page 13)

made them so enduringly popular as to become chestnuts. Then I try to find some less hackneyed work of equal appeal. Instead of singing Grieg's *Ich liebe dich*, for instance, I would try to unearth another Grieg song which has similar qualities.

Again, when I sing something new, or seldom-heard, or daring, I put it after something more familiar. When I first sang some little-known Mendelssohn songs, I preceded them with *Auf Flügeln des Gesanges*.

The second element in program building is the singer's grasp on the music of his field. This presupposes familiarity with the entire song literature which, in turn, presupposes continuous and diligent research. I often spend more time looking through songs (most of which I won't sing anyway) than in learning those I shall use. I find research more rewarding when it is purposeful rather than vague. I don't believe in just sitting down and reading through quantities of songs. Instead, I like to think out a specific kind, or pattern, of program; then to block out the type of songs which would fit well into it; and, finally, to select the individual songs which will make it most pleasurable to hear.

Recently, I thought about a program which, roughly, would include some modern French works, something quite early, something from the Romantic era, and something beautiful and unhackneyed in English. I had no idea which works I wanted, but this general pattern kept tempting me. What I did was to make the start I generally make—to take counsel with my friends and teachers. Yves Tinayre and Dr. Otto Herz who is also my accompanist. They advised me, and allowed me to browse through their libraries, until I had assembled exactly the program I wanted. The French group came from Ravel: the early works were made up of pre-Bach; the Romantic songs included the little-known Mendelssohn I have mentioned; the English group came to life in some glorious arias of Purcell. This method of shaping my programs to some definite pattern is more helpful than vague hunting about for material.

And after the program has been found and mastered, it must be sung! This presupposes full control of the voice, both its production and its projection. These fields are peculiarly difficult to discuss, since there exists no definite language for describing the vocal act, and no graphic means of illustrating it. It all centers in the sensations of the individual throat. What is known as voice placement is, in essence, the art of sending out tones in such a way that they are agreeable to hear and pleasant to feel. This involves certain techniques, such as full masque resonance and the free motion of tone,

without muscular constrictions along the way.

How this is to be achieved depends largely upon the structure and flexibility of the individual singing throat, and can hardly be pinned down by rule of book. Of chief value is a good teacher! This means one whose ear is keen enough to detect what the pupil is doing, and whose knowledge is extensive enough to encompass the correction of all problems.

One of the most common of these problems is the tight throat. The cure, of course, is to un-tighten it, and this again depends on the structure and the habits of the singer more than it does on objective rules. One helpful solution is to inhale the breath in short gasps, then trying to let it out as freely as it was taken in. You will find that the tightness occurs only in letting the air out again—never in inhaling it. By breathing quickly, one keeps a manner of hold on the open throat position which helps in giving the air out more freely.

Another helpful drill is to think of gargling; don't actually do it, but prepare the throat so that you could gargle. This assures an excellent open throat position; when one gives out tone from a throat so prepared, the tone moves with freedom. The closed throat constricts tone, so that it comes out tight and harsh. Hence the common warning. Get the tone out of your throat. This means the right thing, but it doesn't say exactly what it means! The vocal cords are in the throat; it would be impossible to have tone which didn't originate there. The thing is what happens to the tone from the instant it vibrates off the vocal cords and passes from the throat on its way out. The important point is that it must not be hampered by muscular constrictions in, or of, the throat; it must move freely into the masque and resonate through it.

Further, as the tone is sent up and out, it should make use of all the air that has been inhaled to form it. Superfluous, unused air under the vocal cords shakes them, causing the tone to wobble in an uncontrolled and distressing tremolo. Here, the interesting thing is that perfectly controlled shaking of tone is, actually, the underlying principle of the trill, as well as of the other florid ornaments, designated in the older nomenclature as "the shake." It really is a shake! But it must be controlled.

Over and above pure tone values, there is diction to be considered. To my mind, diction is not the same as pronunciation as such. I think it possible to have good pronunciation and bad diction. By diction, then, I mean the projection of the words (over and above their mere enunciation), so that they are heard with full

(Continued on Page 55)

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## THE NAACC COMES OF AGE

(Continued from Page 11)

been collecting dust in the archives. One is reminded of Mendelssohn without whose similar service the great works of Bach, then silent and forgotten for over a hundred years, may never have been known to today's world. In the same spirit, those who administer the NAACC fifty years hence will give to the public not only the works contemporary with that future day but will also not neglect the best products of American musical thought of the present era. Adhering to this policy the NAACC is unique among music organizations of the nation for it is the only one which continuously promotes the full scope of American music.

At the five yearly concerts at Town Hall, New York City, underwritten by the membership, free to the public and broadcast by radio station WNYC, compositions presented are chosen for performance on merit alone and not by reason of membership on the part of the composer. He need not be a member to have his work performed and very often is not. The only requirement is that he be an American. Many works are heard in first performance. At recent count it was estimated that the organization had given premières to more than two thousand new works. Also are heard in repeat performances the compositions of Griffes, Ives and Loewler who were not fully understood by their own generation nor are they yet fully appreciated by ours. As befits the selflessness of the founder, Hadley's voluminous works are seldom done by the NAACC. Once a year at the December concert which commemorates his birthday, one of his compositions appears on a program with others of earlier and later vintage. It appears as part of a general scene. He would have wanted it that way.

As often as will suit good programming, such names as Foote and Chadwick of the New England group, Billings and Hopkinson of the Colonial Period and John F. Peter of the earlier Moravian settlement are seen on NAACC programs along with others of these eras. Their compositions are received with keen interest as products of earlier times and mores. The universal language, music bridges the years and gives us a sense of belonging to our historical past. The composer puts his thoughts, always indelibly impressed with his times, on paper, but it is so much cold print on colder paper until translated into sound; the performing artist strives to interpret the composer's thought but it is so much meaningless sound upon thin air unless it strikes a responsive chord in the hearer's heart and is there recreated. It is in the receptive audi-

ence that the music delivers its final message and fulfills the three-way thought cycle to the satisfaction of all participants.

Understanding these factors of the human communion that is music, it is not too difficult to understand John Kirkpatrick who played Charles Ives' Concord Sonata for Piano before an NAACC audience at Town Hall and thoughtfully commented on his own performance thus: "Something was present in the audience tonight. I have played the Sonata often but never so well, never with such a feeling of ease. I hope I can meet that mark again."

The NAACC has come a long way since the days of its first president, Mrs. Dean Gray Edwards. An able parliamentarian, she developed the administrative framework which, to this day, adequately provides the working parts of the organization. After two years of unceasing labor on the details of Incorporation, Charter and By-Laws, she was succeeded in the presidency by Mr. Lawrence Tibbett. To the designated elective and appointive offices there came year after year other devoted individuals who give their time and efforts gratuitously to the attainment of a long range goal. Many have introduced new projects which extend the influence of the organization. Among these is Dr. Sigmund Spaeth, noted musician, writer and lecturer, who was president for nine years.

Published scores and manuscripts sent for appraisal and possible performance began to accumulate at headquarters. It was Dr. Spaeth's thought that, with the consent of the composers, these might form the nucleus of a library of American music. His suggestion was accepted with enthusiasm by the Directors of the New York Public Library who set aside space at the Fifth Avenue Library for the project and appointed John Tasker Howard librarian of the first circulating library of musical Americana. Supported by the NAACC under the name Henry Hadley Memorial Library and greatly expanded through gifts of publishers and private individuals, it offers a place of study for performing artists and conductors who wish to include the music of this country on their programs. In increasing numbers, students, teachers and radio and TV directors consult the library for specialized information.

It is indicative of Hadley's special impact on those who had the privilege of knowing him that memorials instituted shortly after his death honor not so much the man as his ideals. A second memorial to the founder was proposed by Harold Morris, long the capable chairman of the Composers Committee. Like the library it serves a living purpose.

Through the system of annual awards those who render greatest service to American music are accorded NAACC citations. The highest award is the Henry Hadley Medal, a handsome bronze plaque designed by the eminent San Francisco sculptor, Haig Patigian. The most recent recipient of the medal was Mrs. Ada Holding Miller, president of the National Federation of Music Clubs. Others who have won this distinguished award are Mrs. Edward MacDowell, Howard Hanson, Gene Buck, Nicolai Sokoloff, Sigmund Spaeth, Deems Taylor, Fiorello LaGuardia, the Guggenheim Foundation, Pierre Monteux, Nadia Boulanger, Charles Ives, Edwin Franko Goldman, Louisville, Kentucky, Philharmonic Society, Walter H. Hodgson and National Music Council.

Through the courtesy of Mrs. Inez Barbour Hadley, widow of the founder, the Hadley Studio at 15 West 67th Street, New York City, has been made available to the organization as National Headquarters. Here the membership meetings are held and the committees meet to plan activities. Here, also, the dedicated Mrs. Hadley presides as hostess at Musicales-Teas in the same tradition that marked the earliest recitals of the organization. Miss Gladys Mathew arranges these programs at which American chamber works are presented and at which one may hear a lecturer speak, a writer discuss his latest book or a poet read his poems. Here the poet-member meets the composer-member who may later set his poems to music; here the composer may glean a thought from a speaker which will motivate a symphony; here the non-professional member sees the Arts in their relationship to one another. Here lies the core of the NAACC.

The time has passed when the American musician was the forgotten man of music. Many more Americans fill the conductor's rôle, many more native works appear on concert programs than did a generation ago. Yet in the symphonic and operatic fields there still exists a lack of adequate representation of American musical thought. And without an outlet for his product the native composer in these fields often diverts his talents to more grateful pursuits. Mr. Leon Barzin was the first to take up this challenge. During the years of his NAACC presidency, 1945-1948, he conducted his National Orchestra Society in rehearsals of native symphonic works at which the composers were present. Since then the organization has presented one act operas, sometimes with stage settings, more often in concert form. Recently it has been possible for the NAACC, with the co-operation of the American Society of Composers,

Authors and Publishers (ASCAP) and the Music Performance Trust Fund of the American Federation of Musicians (Local 802), to engage the Little Symphony Society, Thomas Sherman, conductor, for two programs of all American symphonic compositions. Last season William A. Schroeder, then chairman of the Program Committee, inaugurated the "Reading Concerts" at the first of which the New Symphony Orchestra, Maurice Bonney, conductor, read symphonic compositions.

On May 28, 1954, Mr. William A. Schroeder, noted composer who has

served the NAACC in every official capacity since its founding, was elected its national president. It is to him that the organization looks for leadership in the years ahead. Part of its future program will be to encourage presentation of a fair proportion of American music at concerts by performing societies of the United States. When there is one American composition on every symphonic program and one American opera in the seasonal repertoire of every American opera company, it will know that a point has been won.

THE END

## SCHUBERT AND HIS MARCHE MILITAIRE

(Continued from Page 21)

"O, Sacred Art! . . . In how many dark hours,  
When the savage circle of life ensnares me,  
Dost Thou transport me to a happier sphere,  
And kindle the light of love in my heart.  
O, Sacred Art . . . my thanks to Thee!"

"But now my time with you is up. I must be off. After all, I shall only be leaving your visual sense. I shall hear and cherish the rest of the

duet-marches that you will play today, and hope that you will soon try some of the bigger duets—the Fantaisie (Op. 103), the Divertissement a la Hongroise (Op. 54), the Andantino Varié (Op. 84) and . . . and . . ."

Then suddenly, emptiness and silence in the room. From the far-offness echoed the soft sound of Schubert's melodious voice singing "Du holde Kunst, Ich danke Dir" . . . "O, Sacred Art, my thanks to Thee."

THE END

## COMICAL OPERA

(Continued from Page 12)

mentioned before, one of the stage hands was once seen walking along the floor of the Nile in the third act of "Aida," carrying a bucket of beer, totally oblivious of the fact that the curtain was up. It was in this same opera, too, in Berlin, that a well known American soprano embraced a chorus member instead of Heinrich Schlusnus, the Amonasro. It seems that her one rehearsal had been in street clothes.

Rudolph Thomas, the late opera coach, used to tell of a Wotan whose rhythmic sense failed to keep time with his vocal prowess. His only way of making a particular cue was to walk in measured steps to a designated rock on the set. During a guest performance on a larger stage, Wotan reached the rock two measures late, and sang the entire rest of the act exactly two measures in arrears.

History even records the beginning of a tradition in "Siegfried," where the son of Wotan used to leave Bruennhilde's side—for no apparent reason in the score—to go upstage a moment and then come right back again. The tradition, which persisted for years, had its origin only because at one of the early performances, Siegfried had to clear his throat and spit into the wings.

But back to Cincinnati for a brief recapitulation of our theme before we launch into the coda like all well organized musical compositions. In the thirties, a well known soprano was singing "Tosca" during a series

of opera presentations under the baton of that excellent musician, Eugene Goossens. As the diva leaned over her lover's lifeless body in the last act, her hat fell off. Discomfited, and entirely unmindful of her coming suicide, "Tosca" reached over, perched the hat at a precarious angle on her head, and proceeded to leap over the parapet. The hilarious response from the auditorium had in it a recognition that this final act of desperation was no more than a subconscious outcropping of feminine vanity.

Now, of course, everything in Cincinnati Summer Opera is changed. No more do the roar of lions or the shrieking of peacock mar Lucia's cadenzas. Almost all of the operatic great have appeared, or do appear on the Zoo stage: Sayao, Rethberg, Peerce, Baum, Tucker, Djanet, Thorborg, Swarthout, Bampton, Guarrera, Vinay, Baccaloni—to mention just a few. Today the roster sounds like a reprint of the Metropolitan's.

It is here that James Melton made his operatic debut, that Grace Moore sang her first Tosca, Blanche Thebom her first Carmen, Dorothy Kirsten her first Butterfly with Brian Sullivan—what a wonderful experience that was!—Stella Roman her first Marschallin, Roberta Peters her first Gilda and Lucia, and Robert Merrill his first Rigoletto.

But when memory longs for a hearty laugh, it longs, too, for the early Cincinnati summer seasons.

# Organ and Choir Questions

Answered by FREDERICK PHILLIPS

I have been studying organ for the past year, mostly by myself, and have studied quite thoroughly Stainer's "The Organ." What would be best for me to work on next, especially covering pedal work? Do you know of any reading matter that covers the Baldwin Electronic Organ, Model #5—that is, its history, and why were the particular stops selected?

M. N. B.—Mich.

We suggest that you use the following: Bach for Beginners, Barnes; Bach, Eight Short Preludes and Fugues; Carl, Masterstudies; Dunham's Pedal Mastery and Organ Students' Bach, Rogers.

The Baldwin Piano Co., Cincinnati 2, Ohio, will be glad to send you literature explaining the history and development of the Baldwin Electronic Organ. Their local representative here in Philadelphia has explained to the writer that the stops were chosen after many consultations with leading organists.

Our church is purchasing a new electric organ, and the question of seating the choir has arisen. Recently risers were built for the choir, and some members feel it draws attention to the choir, rather than to the minister. I do not share this thought. The new organ will not be in the same position that it now occupies, and we are considering the advisability of seating the choir at either end facing each other. We would appreciate your opinions.

R. G. M.—Nebr.

We are rather inclined to agree with you on the riser question. Without such an elevation the back row voices are at a disadvantage, and we hardly think the elevation would result in centering too much attention on the choir—possibly the back row members are a little self-conscious about it. The riser, however, should not be more than seven or eight inches at the most; probably six would be better. Your reference to the choir "facing each other" is just a little indefinite. The church apparently has no chancel similar to the Episcopal or other liturgical design, so that you could hardly mean opposite sides of the chancel. If the choir is to be together, it would be better to all face the congregation. Even if the new organ is placed somewhat similarly to the present one, and the choir divides on either side, we

still recommend the entire choir facing the congregation. However, if it is preferred to dispense with them, we suggest that the back row members stand between the members on the front rows, and not directly back of them; in this way the back row voices will come through better.

Enclosed is the specification of a proposed organ for our church. There is no unification or duplexing, although I am in favor of it in the softer registers. What changes do you suggest? Is \$20,000 a reasonable price for this instrument? What class is the Aeoline, string, reed, flute or diapason? What class is the Vox Celeste? Is the Doppel Flute more practical than the Melodia in an organ of this size? The organ is to have three of the four pedal stops to be flutes. Do you favor this? What class is the Pedal Bass? Specifications: SWELL—Bourdon 10', Stopped Diapason 8', Salicional 8', Aeoline 8', Vox Celeste 8', Flute 12th 2 2/3', Flautino 2', Vox Humana 8', Oboe 8', Tremolo. GREAT—Open Diapason 8', Doppel Flute 8', Dulciana 8', Gamba 8', Octave 4', Flauto Traverso 4', Chimes 25 notes. PEDAL—Pedal Bass 16', Bourdon 16', Lieblich Gedackt 16', Flute 8', 2 expression boxes, usual couplers and pistons.

B. S.—So. Car.

The specifications seem to indicate quite an effective and well balanced organ, and we cannot really suggest any changes that would be particularly advantageous. The price also would appear quite reasonable. The Aeoline stop could belong to either the Diapason or the String class. If the former, it would be a very soft modification of the Dulciana, and if a String stop, it would be a very soft Salicional. The Vox Celeste is a very soft String stop, tuned slightly sharp or flat and used in conjunction with another soft stop of a similar quality to create an undulating effect. Sometimes it consists of two ranks of pipes, one tuned slightly off pitch, to create the same effect with just the one draw stop or tab. For this particular organ we believe the Doppel Flute would be preferable to the Melodia as it makes a better solo stop for the Great. The Pedal-Bass is probably in the Diapason class. The Pedal Flute 8' would probably be quite satisfactory, though if you wish to avoid quite so much Flute tone, a Cello 8' could be substituted.



# Junior Etude

EDITED BY ELIZABETH A. GEST

## A Pocket Full Of Music

by William J. Murdoch

IF YOU had lived in France two or three hundred years ago and decided to learn the minuet or some of the other dances of that time, your dancing master would probably have taught you to the tune of a *pochette*.

This was a pocket-size fiddle. It took its name from the French word for pocket, which is *pochette*. The instrument was only fifteen or twenty inches long and only a few inches wide and was played with a bow not much more than a foot in length. The dancing master carried one of these tiny instruments in the pocket of his jacket, always ready for work. So that he would not lose it he sometimes tied a string to the *pochette* and looped it around his neck, much as today's basketball referee keeps his whistle handy.

"Like this," the dancing master might say, as he pointed one foot ahead of the other gracefully. "A one-two-three, lightly now, follow me." And then he would bring the little fiddle and bow from his pocket and play while he danced, his students trying to follow him.

The *pochette* did not look like our present violin. The neck seemed to be also a part of the narrow body, instead of being a separate construction, and the instrument had the appearance of a very narrow gourd. The tone of the instrument was very high.

Some of these instruments were very elaborately made and it was not unusual for them to be inlaid with ivory or tortoise shell designs. Some were exquisitely carved. One even had a little built-in fan! Perhaps the dancing master would want to cool himself after a heated session with his pupils. Another one was built in a walking stick!

It is said that the great vio-

lin maker, Stradivarius, made a *pochette*. This one finally came into the possession of an Italian composer who was so impressed with it that he wrote a special part for it in the orchestral score of one of his operas.

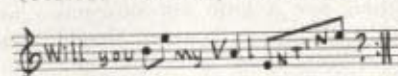
Other small types of violins were in use during this musical era in Europe, including the *kit*, which was a favorite in England; one called the *sordino* was used in Italy, and the Germans had one they called the *taschengeige*. From the last syllable of this word the French got their word *gigue*, meaning a lively dance usually played on the violin. It is pronounced "jheeg," and from this comes our word "jig."

The *pochette*, as well as all the other small types of the violin have long since disappeared from use, but they can still be seen in many museums where old musical instruments are displayed. They are worth seeing and many of them are worth thousands of dollars.

## SCORES OF VALENTINES

by Ida M. Pardue

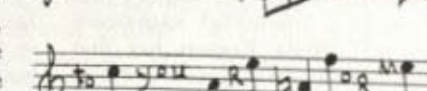
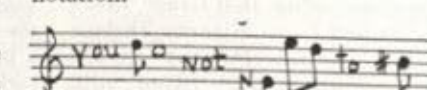
A few pages from a music-paper note-book and a pencil or pen (colored or black)—these are all



you need to score up some unusual valentines.

Cut each valentine from the music-paper to fit your envelopes. If you wish to give them a title, write "To My Valentine" at the top, and, if you want your name on it, write "words and music by..." (your name, though valentines are usually sent without any name, so, include it or not.

*Will you be my valentine?* is scored on the music sheet to look like the one given herewith. Another example reads *You do not need to be sharp to see you are a natural for me*, also given with notation.



How many others can you invent? Use staff notation for letters a to g. Put on your thinking-cap.

Answers on next page

## THE ORCHESTRA

by Wilburta Moore

The VIOLIN is an instrument you all know, I am sure; you know it when you see its form, or hear its tone so pure. VIOLA looks like Violin, a wee bit larger, though; its highest string is A, not E; it borrows Violin's bow. The 'CELLO is a huge violin that stands upon the floor; its notes are written in bass clef, but it can higher soar. The DOUBLE BASS, however, is the one that takes the prize; its tone is very, very deep, and monstrous is its size.

The soft-toned flute is like a pipe, and very, very old; it came from EGYPT, centuries back—at least that's what we're told. The OBOE has a lot of keys, but is not very long; there is a double reed inside, and plaintive is its song. The CLARINET looks much the same, with all its silver keys, and when it plays a melody its tone is sure to please. The ENGLISH HORN is not a horn because it's made of wood; it's like an oboe but plays lower than any oboe could. The BASSOON has a deep, dark voice; its tube is nine feet long; while it can go to treble clef, the bass is its true song.

The TRUMPET, everybody knows, is something like Cornet; its tone is rich and brilliant—a tone you don't forget. THE FRENCH HORN is a lovely thing, to listen to or see; its tone is smooth as velvet, and it's curved so gracefully. THE TROMBONE really is unique; it slides far in and out; you all have seen its gleaming brass and watched it slide, no

doubt. The TUBA is the largest one; its tone is low; it's somewhat like an organ tone; it takes much power to blow.

Of different sizes are the drums—the KETTLE, SNARE and BASS; good rhythm is the vital thing to keep their beats in place. The proper name for Kettle-Drum is TIMPANI, you know; just watch the drummer tune it "up," or tune it way down low. Of great importance are the GONGS, the CYMBALS, TAMBOURINES, TRIANGLE, BELLS; they help to tell what each composer means. And when you hear the orchestra, do not forget to try to see how many instruments you can identify.

## WHO KNOWS THE ANSWERS?

(Keep score. One hundred is perfect)

1. What is the leading-tone in the scale of F-sharp major? (5 points)



2. Is Mischa Elman an opera singer, conductor, violinist, or composer? (10 points)
3. What great composer was born in 1833 and died in 1897? (20 points)
4. What is an anthem? (10 points)
5. Is the augmented triad, D-F-sharp-B-flat in root position or inverted? (15 points)
6. Does the rumba come from Bohemia, South America or Hawaii? (15 points)
7. Is "Falstaff," by Verdi an opera or an oratorio? (5 points)
8. What is meant by the *l'istesso* tempo? (5 points)
9. How many thirty-second notes equal a dotted half-note? (5 points)
10. Which composer's picture is given with this quiz? (10 points)

Answers on next page

## NO CONTEST THIS MONTH

If you have not yet sent in your questionnaire in January issue, be sure to do so before the end of February.

## INSTRUMENTAL GAME

By Ida M. Pardue

Which one of the three items in each question is a musical instrument? The player with the most correct answers in a given number of minutes is the winner.

1. Mute, jute, lute; 2. harlequin, harmonium, harquebus; 3. bala-

- laika, bagatelle, badinage; 4. glockenspiel, gimbal, guerdon; 5. farina, marina, ocarina; 6. celeste, celestial, celestine; 7. octenial, octachord, octagon; 8. marimba, mordent, moraine; 9. truncheon, tumbrel, tuba; 10. hurryscurry, hurlyburly, hurdygurdy.

Answers on this page

## Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses.

Foreign mail is 8 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude:

I have been a piano student for a number of years and have been teaching piano for over a year. Although somewhat older than most of your Letter Box writers I would enjoy hearing from readers of all ages as to their musical tastes, opinions, etc. I think this is a fine way to get people together from all parts of the world to discuss music and I hope to hear from some who appreciate good music.

Michael Alieff (25)  
Michigan

Dear Junior Etude:

I have studied piano five years and am very much interested in ETUDE magazine. Our neighborhood is going to form a Junior Etude Club. I would like to hear from readers my age who are interested in music, especially, piano.

Mary Jane Pryor (Age 11)  
Hawaii

## Other Letters from the Mail Bag

The following would also like to receive letters. (Space does not permit printing their letters in full): Gail Archer, Age 15), Montana, plays piano, also clarinet in school band; Michael Blinick (Age 13), New York, plays piano and organ; Joan Pitney (Age 12), New Jersey, plays piano and studies ballet dancing; Carol Lotz (Age 13), Illinois, plays cornet and accordion, other hobbies are sports and dancing; Carolyn Tacelli (Age 10), Tennessee, plays piano, also clarinet in school band; Rosemary Cozzo (Age 11), California, plays piano and has started organ, collects stamps and coins; Linda Ellington (Age 10), Kansas, would like to hear from a reader in Germany or Hawaii.

VanGilder Music Group,  
Houston, Texas



Mary Lou Sciacca, Clarice Felts, Jackie Osborn, Charlotte Hammonds, Pat Green (Age 12 to 16)

## Answers to Instrumental Game

1. lute; 2. harmonium; 3. balalika; 4. glockenspiel; 5. ocarina; 6. celeste; 7. octachord (sometimes spelled octochord); 8. marimba; 9. tuba; 10. hurdygurdy

## Answers to Quiz

1. E-sharp; 2. violinist; 3. Johannes Brahms; 4. a choral composition for church service, usually having solo parts; 5. first inversion (root) position would be B-flat, D, F-sharp; 6. South America; 7. opera; 8. at the same rate of speed; 9. twenty-four; 10. Handel.

## BUILDING PROGRAMS AND SINGING THEM

(Continued from Page 51)

vibrant resonance. How to do this? The best explanation I can give is to liken the production of singing tone to that of an instrument. The body of a clarinet determines its basic tone; a definite tone is there, built in as it were, and that's the only kind of tone that can come out. Once the tone has been made, it is resonated, or colored, by the reed. Exactly the same is true of the violin: the body of the instrument determines the tone, and the bow controls resonance. So far, the human voice follows along the same lines; the structure of the vocal cords determines singing tone, which must be sent in a free flow into the masque to be correctly resonated. It is at this point that singing tone goes a step further than instrumental tone. This step entails the sending out of well formed, well resonated tone in words, and it should be done exactly as if the clarinet or the violin were equipped with a pair of lips through which their tones could emerge. That is to say, tone does not originate in words, or as words; it must be produced as free-moving, independent tone which, a split second later, is sent out through words. Only after this free moving, masque-resonated tone exists, can it come into the words. If you try to put diction into tone, the tone slips back into the throat (where, incidentally, it can be pronounced just as well as in front, but can't be projected!), and becomes tight. The difference between putting diction into tone, and allowing already formed, free-flowing tone to move through words, is what I call projection. Well projected tone moves freely from an open throat, into the resonance chambers of the masque, and then, in third place, moves again through the lips as diction. And diction is enormously important in sending one's programs into the hearts of one's hearers!

THE END

## ILLUSTRATION CREDITS

- Cover—Black Star  
9—Don A. Coviello  
13—Allan J. deLay  
Norman L. Danvers  
26—Jäger, Frankfurt  
Renner, Frankfurt  
Schneider, Bayreuth  
47—Francis Curley

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Robert Schumann

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## COMMITTEE MEETING

(Continued from Page 24)

WHITEBEARD: Very possibly. Anyway, give them their choice.

YOUNG: I fully expect them to throw out all three and come up with some brilliant ideas of their own.

WHITEBEARD: (After a pause; reflectively) There is something I want to say to you. I understand perfectly and sympathize with your problem. There is no reason why you should be a rubber-stamp for the music committee. In fact, you are not doing your job if you don't give them the benefit of your knowledge and specialized training. Try to bring them around to your way of thinking. Be enthusiastic for your programs, but don't go to the meeting with a chip on your shoulder. Assume you are dealing with reasonable and fair-minded men until the committee proves itself otherwise. If there is any dirty-in-fighting, let it be the committee, not you, who start it.

YOUNG: (Gloomily) I fully expect to be out of a job Monday evening.

WHITEBEARD: If that happens, I hope I will be the first to know about it.

### INTERVAL

(Scene: The same; late at night. WHITEBEARD, in pajamas and dressing gown, opens his studio door and YOUNG enters, in exuberant high spirits. He seizes WHITEBEARD and waltzes him about the studio.)

WHITEBEARD: (Protesting) Here, here . . .

YOUNG: I've just come from the

meeting.

WHITEBEARD: I couldn't help suspecting that.

YOUNG: What do you suppose happened?

WHITEBEARD: Tell me, Which program did they choose?

YOUNG: They choose ALL THREE!

WHITEBEARD: My, my. What a surprise.

YOUNG: That was why the meeting lasted so long. There was no discussion of the programs, absolutely none; we finished that part in fifteen minutes. Then I sat quietly on the sidelines while the committee talked money. They wanted to have my three programs, one on Maundy Thursday, one on Good Friday and one on Easter Sunday. Then those wonderful people got out paper and pencils and began to figure how they could cut corners somewhere else in order to put on my programs. And at last, when they saw it couldn't be done, that it would upset the budget for practically the rest of the year, the chairman of the committee—a splendid fellow, by the way—said: "Mr. Young, you must make the decision. Which program would you rather have?" I chose the mixed program, and that's what it will be.

WHITEBEARD: Very good.

YOUNG: I wish you could meet the music committee. Wonderful people, all of them.

WHITEBEARD: (With a twinkle in his eye) Music committees generally are.

CURTAIN

## WHAT BECAME OF LUBECK?

(Continued from Page 16)

other than the income of a father who was a day laborer. The young girl worked interminably in all sorts of menial employment in order to earn her musical training, without lowering her dignity. She finally found an opportunity for a public appearance with a small fee. This led to other engagements which were more profitable. During the past year she has been appearing with pronounced success in leading European opera houses in prima donna rôles. She made good because she was really very fine. A thousand letters of introduction would not have accomplished this if she had not developed the superb qualities to deserve such a success.

Many years ago a voice teacher of local renown (now deceased), who had a studio in a building near the writer's office in Philadelphia, called upon the phone and said: "I have a pupil with very moderate means. If I continue teaching her I will have

to make a reduced charge. My time is in great demand. Will you hear her and let me have your opinion of her voice? I will send her over to your office." After a few minutes a sweet-faced girl of fourteen or fifteen came in bringing with her the writer's composition *Of Car'lina*, a song of the Stephen Foster type. The writer accompanied her while she sang both verses. The first few notes were so consummately beautiful that the writer was stunned. She instinctively put into the words and tones an understanding and feeling he had never heard before, although the song had been programmed by famous singers. Tears came to his eyes. He went to the phone and called the teacher to tell him that if he did not give the pupil all he could, he would be missing a great life opportunity. The pupil was Marian Anderson. She needed no letters of introduction, no rave notices, no pull, no influence. In music as in all arts and in life

itself, not everyone can be great. We all have gifts and it is an obligation to ourselves to develop these gifts to the limit of our possibilities and have a joyous time in doing so. There will always be Lübecks who will render a valuable service to the progress of art quite as important in its way as the towering geniuses are in their respective fields. Very few can reach the pinnacles of achievement, and when they reach the heights they may find a very bleak and unhappy solitude and impossible environment like the mountain climbers who scaled Mt. Everest. The joy of living is, after all, in the valleys of life. These gifted, faithful, hard-working musicians are valuable factors in world musical progress and may well be proud of their attainments. The musicians who are forever standing by and mourning over "what I might have been" are usually those who had meager talents, or those who never made an honest try to attain real greatness or those who have dissipated their strength and time in indolence, intoxicants, narcotics and bad living.

A few years ago at a large music department of a mid-western university, the advanced students were given a quiz upon a list of over eight hundred names of musicians whose last names began with the letter S, as found in Baker's Biographical Dictionary of Musicians. The students were asked to identify the composer or artist by place of birth and character of work, indicating familiarity with his career. The largest number of names of composers and artists identified by the winner was 73. Other answers drifted down to 17. The general average was about

40. Yet each one of these musicians was distinguished by a fame in his day, sufficient to have his name entered in a leading current lexicon of the foremost musical figures of all times—a really significant honor and proud accomplishment in a world populated largely by what is cruelly termed "dispensables."

The renowned Italian physician, psychologist and criminologist, Cesare Lombroso (1836-1909), contended in his "The Man of Genius," "Not only is fame (and until recently even liberty) denied to men of genius during their lives, but even the means of subsistence. After death they receive monuments and even rhetoric by way of compensation."

All that, however, is now changed in music in this day of lightning communications and a composer, an artist, a performer or a singer may become famous over night, via the television, the radio, the moving pictures and the press, if his talents warrant it. The demand for a new, popular song may spread like a prairie fire all over the world. The song may live for only a few weeks and become supplanted by another unless it has that mystic element of genius. How many of the songs of today will have the longevity of the songs of Stephen Foster? The melodies and harmonies that endure, like the folk song of European countries, or like *The Stars and Stripes Forever* (Sousa), *Kiss Me Again* (Herbert), *The Lord's Prayer* (Malotte), *Mighty Like a Rose* (Nevin), *At Dawning* (Cadman), and *By the Waters of Minnetonka* (Lieurance), are all products of inspiration and genius just as much as are the themes of the great masters. THE END

## THE STUDY OF THE CLARINET

(Continued from Page 19)

For the high school or more advanced clarinetists only the best in wood clarinets is to be recommended. The instrument should be carefully tested by an artist clarinetist and approved by him. It is important that both the student and his parents are made aware of the fact that not all nationally advertised expensive clarinets are of superior workmanship or accurate in their intonation and construction. In view of such discrepancies, it is desirable that each and every clarinet is given a rigid and thorough test, for this is the only means of assuring oneself that the selected clarinet will meet the demands of all concerned. The time, effort, and expense which such tests require will be deeply appreciated by the student during the future years of his association with his instrument and instructor.

If the teacher will evince a desire to be of service to his students, he will find that in due time they will seek his assistance when contemplat-

ing the purchase of an instrument; as a result of such services, the teacher will have made an important contribution to the musical advancement of his young clarinetists, and of equal importance, he will have served to eliminate many of the inferior instruments from his units.

### The Clarinet Mouthpiece

It is unfortunate that a vast majority of clarinetists fail to recognize the influence that the clarinet mouthpiece has upon tone, intonation, control, and other elements of performance.

The selection of the proper mouthpiece can best be solved by experimentation on the part of both the teacher and his student. In making our choice of mouthpiece, we must realize that no two persons have identical embouchures. Such physical differences as dento-facial structure, oral cavity, length and width of lower jaw, the occlusion, structure of the (Continued on Page 62)

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## PROGRAM BUILDING

(Continued from Page 17)

- IV. An Old English Tune  
Small Ensemble  
Matthew, Mark, Luke and John  
arr. Gustav Holst
- V. Early American Spiritual Tunes  
A Cappella Choir  
a. Boundless Mercy  
arr. Hilton Rufty  
b. Poor Wayfaring Stranger  
arr. Jackson and Gatwood  
c. Old Ship of Zion  
arr. Gatwood

The same program was expanded for an evening's concert as follows:

- I. Music By An 18th Century German Master  
Selections from the motet, "Jesu, priceless treasure" (1685-1750) Bach  
a. Chorus: So there is now no condemnation  
b. Trio: Thus then, the law of the Spirit  
c. Chorus: Death, I do not fear thee  
d. Terzetto: If, therefore, Christ abide in you  
e. Chorus: If by His Spirit Choir

- II. Madrigals from Elizabethan England  
a. Come follow me, fair nymphs (c. 1570-1630) Bateson  
b. Ah dear heart (1583-1625) Gibbons  
c. Sweet honey sucking bees (1574-1638) Wilbye  
Small Ensemble

- III. 16th and 17th Century Continental Music  
a. Ecce quomodo moritur justus (1526-1594) Palestrina  
b. Gay little nymph (16th century) Regnard  
Choir

- IV. Music by Living Writers  
a. Praise ye the Lord (Russian) Pantchenko  
b. A nocturne (English) Bantock  
c. The three kings (Canadian) Willan  
d. Jesus and the traders (Hungarian) Kodaly  
Choir

- e. Street lamps (American) Nash  
f. Go, lovely rose (English) Thiman  
Small Ensemble

- V. Folksongs from England  
a. Matthew, Mark, Luke and John arr. Gustav Holst  
b. Gossip Joan arr. Geoffrey Shaw  
Small Ensemble

- VI. Tunes from Early America  
a. Poor wayfaring stranger arr. Jackson and Gatwood  
b. Soldier, soldier arr. Powell  
c. Boundless mercy arr. Rufty

- d. Old ship of Zion arr. Gatwood  
Choir

The following scheme has been encountered in a three-group program of approximately forty-five minutes duration:

- I. Sixteenth- and Seventeenth-Century Madrigals  
a. Gay little nymph Regnard  
b. Resta di darmi Gesualdo  
c. Sweet honey-sucking bees Wilbye

- II. Old English Folk Tunes  
a. A sweet country life arr. Imogen Holst  
b. Matthew, Mark, Luke and John arr. Gustav Holst  
c. Gossip Joan arr. Shaw

- III. Modern Compositions in Madrigal Style  
a. Street lamps Nash  
b. Go, lovely rose Thiman

- A somewhat simpler program is the one below:  
I. Music of the Russian Church  
a. Praise ye the name of the Lord Ivanoff  
b. Incline Thine Ear, O Lord Arkhangelsky  
c. Cherubim song Glinka

- II. Modern Secular Music  
a. Spring chorus (The Bartered Bride) Smetana  
b. Flower of dreams (Girl's Voices) Joseph W. Clokey  
c. Song of the marching men (Boy's Voices)

- Daniel Protheroe  
d. Mother Goose suite Louis Horton

- III. Folktunes from The Old World and The New  
a. Lullaby, Jesus Dear (Polish) arr. Salama  
b. Gossip Joan (English) arr. Geoffrey Shaw  
c. Jesus, Jesus, rest your head (Applachian) arr. Niles-Warrell  
d. Drink to me only with thine eyes arr. Dunhill  
e. Czecho-Slovakian dance song arr. Manney

- A recent program by a madrigal group utilized three main headings for the choral selections with instrumental numbers intervening:

- I. Songs of Piety  
a. Exultate Deo Palestrina  
b. In sorrow now I cry to thee DeBruck  
c. O nata lux Tallis  
d. Jesu, dulcis memoria Victoria  
e. Born today Sweetlinck

- II. Songs of Sentiment  
a. April is my mistress' face Merley  
b. Come again! sweet love doth now invite Dowland  
c. So well I know Vecchi  
d. My love, if be within thee Durant  
e. Gay little nymph Regnard

- III. Songs of Humor  
a. Audite nova di Lasso

- b. The little white hen Scandello  
c. Maiden fair Haydn  
d. Harmony in marriage Haydn

A program of music from the United States and Great Britain is indicated below:

- I. Old English Madrigals  
a. Adieu, sweet Amarillis John Wilbye  
b. Weep, o mine eyes John Bennet  
c. Sweet honey sucking bees John Wilbye  
d. Yet, sweet, take heed John Wilbye

- e. Ah, dear heart Orlando Gibbons  
f. On the plains Thomas Weelkes

- II. Modern Compositions in Madrigal Style  
a. Golden slumbers J. Paul Kennedy  
b. Weep you no more, sad fountains Dorothy McLemore  
c. The spring of the year Robin Milford  
d. Port after stormy seas

## MUSIC IN GERMANY SINCE THE WAR

(Continued from Page 26)

division between the legitimate stage and the musical theatre such as opera and ballet. Thus music benefited by the official restoration of municipal and state theatres, as was indicated in the case of Frankfurt. Orchestras and opera companies were slowly but surely re-formed, often around an original core of members and sometimes reinforced by important musicians who came as refugees from the other side of the Iron Curtain.

Phase Two was the job of putting this reconstructed framework on a more substantial basis, economically speaking. But it was cut abruptly short by the Currency Reform of 1948. Tragic that this move which was to assist so effectively in the nation's economic recovery should have had such a crushing effect on music and the arts. Now abundant goods began to appear in the shops once more and the people, long denied these small material comforts, diverted their savings in that direction rather than towards expenditure on art. It was especially ironic that the change in demand came at the precise moment when the world of music had succeeded in gearing itself to cater, more satisfactorily, for the musical hunger of the early years. Music found itself over-invested and in the ensuing crash, many orchestras went to the wall.

This was a bad time for music in Germany—half-empty concert halls, despairing musicians, a rupture in

the bond between performer and listener of the previous period. Gradually the gale spent itself, however, and within a couple of years the situation had become adjusted towards a more normal balance. But it left a lot of damage in its wake. The old relationship in the concert hall had changed with it. The accent was on the orchestral concert while the former popularity of chamber music was a thing of the past. The intimacy of the tough years had given way to the gloss and glamour of "normalcy," and the artistic promise had petered out, except in a few rear-guard groups now looked upon as long-haired. Many critics considered that in this middle post-war period, German music languished in a worse plight than in the days immediately after the war.

The last phase to date, since late 1950, has seen a revitalization of the German musical scene which has brought it to a foremost position in the world, and this stemmed from the renewed contact which Germany made with the world from 1950. Its former isolation had lasted not merely the six years of the war and the following years of occupation, but also the long period of the Nazi regime.

So many of her great composers, conductors and musicians had quit the turgid atmosphere of Germany in the 30's—Bruno Walter, Paul Hindemith, Otto Klemperer. Now they began fairly regularly to

return, sometimes for short visits, sometimes permanently. Great artists from foreign lands began to come to Germany again—Menuhin, Edwin Fischer, Marcel Dupre, Monique Haas. It is not difficult to imagine the stimulating effect of these visits on the public interest. German musicians, too, were able to get abroad and flex their musical muscles in front of critical audiences of the free world, to mutual advantage—Wilhelm Furtwangler to London, Paris, Vienna and Rome, and Hans Knappertsbusch of Bayreuth fame. The guest appearances of these men and others abroad, the visit of the Hamburg Opera to the Edinburgh Festival in 1952, all contributed to the triumphant re-entry of Germany in international music.

A less spectacular but equally important source of renewed contact with the outside world of music for the German people were the Allied cultural institutions set up under the Occupation. The British Centre and Amerika Haus were to be found in all the big towns and many of the smaller. These offered, among other things, music programmes both recorded and live. What is more, they offered them to the people free of entrance charge. I remember going along to a programme at the Amerika Haus in Heidelberg in 1949, and being impressed with the rapt attention of young people to compositions they had probably had no chance of hearing throughout the musically lean years of their youth. Exactly four years later, in the autumn of 1953, I found myself in Kassel at a piano recital given at the Amerika Haus there. It was a varied programme containing works ranging from Bach to Falla, Chopin to Gershwin, and the hall was as crowded as ever with a mixed audience of all ages. The standard of performance was notably high, for listeners are not palmed off with second best because it's "on the Haus."

One of the most interesting features of the revival of German music is the trend in national taste. Although after the war, musical taste was indiscriminate and undefined (for anything was acceptable which took the mind off current hardships), gradually it began to assert itself in favour of Classicism. But this time it contained a more solid element of contemporary music-lovers. The latter were at first poorly served, for there was little work composed in the modern idiom in Germany from 1933, and practically no knowledge of the great amount of contemporary foreign music written during the last two decades.

Nevertheless, though the majority of audiences might prefer the classics, the present-day composers had no intention of imitating that style in their new music. The compositions of men like Werner Egk, Carl Orff, Boris Blacher, Karl Hartmann, are a complete break from the classical

romanticism of Wagner and his subsequent disciples. Their work is more in line with the Germanic "rebels" of post-1918 liberalism—Arnold Schönberg, Alban Berg, von Webern, Hindemith. There were no important composers to carry on the Wagnerian tradition when Hans Pfitzner and Richard Strauss died soon after the war in 1949, so the way was left open for new ideas.

Modern music received support from a logical but somewhat unsuspected quarter—that of radio broadcasting. While Germans were confined to the homeland up to 1950, and visits from abroad were few, radio was able to bring new foreign music direct to the people. Of course, the extent of such broadcasts was governed by the men who directed the radio stations, so that those like the South-West German Broadcasting Company at Baden-Baden were particularly prominent in this respect. The S.W. station was in the care of such protagonists of modern music as conductor Hans Rosshard and Heinrich Strobel, Hindemith's biographer. The Musica Viva series of programmes under composer Karl Hartmann, co-operating with the Bavarian Broadcasting Station and the State Opera make Munich, too, an important post in the stronghold of the moderns.

The Music Festival is a thriving institution in Germany and again the modern movement is well represented here, not only at big town festivals in Frankfurt, Düsseldorf, Brunswick with its annual Chamber Music Week, and others, but also in little Donaueschingen which lies near the source of the Danube. This fact is only one example of the part played by even the small town in German musical life. For lovers of modern music, international courses with performances and discussions on its technical and artistic features are held every summer at Darmstadt.

Even in the spheres of classical-romantic music and opera, the modern touch is apparent. The Handel Opera Festival which takes place in the lovely old university town of Göttingen has devised new techniques in production which have strongly influenced the styles of even larger towns. And what greater triumph for the modern approach than its invasion of Bayreuth, the fortress of convention up to this decade. There the grandsons of the master himself have radically altered the presentation of Wagner's operas without violating his musical artistry. (See "Bayreuth—Today and Yesterday," ETUDE, June 1954.—Ed.)

If, then, you visit Western Germany today for the first time, you can have no inkling of the musical wilderness inherited from the war. You will see, of course, the occasional shell of a ruined opera house, its ornate architecture stark against the sky. But you will walk a few hundred yards down the road to a

fine new theatre, as at Frankfurt, where you will see and hear the very best in ballet, opera and music throughout the year. Or you will walk into a restored historical building such as Hanover's Landestheater without the slightest suspicion that it was blitzed.

You might prefer your opera *al fresco* and sit in the Open-Air Theatre of Augsburg during one of its exquisite summer evening performances, at Koblenz with its stage out on the Rhine, or listen to the Würzburg Mozart Festival in the baroque

setting of the Bishop's Court. Würzburg is not alone in having its "special" composer. Göttingen and Bayreuth, as we have seen, are adopted by Handel and Wagner, Bonn belongs to Beethoven and Ansbach every summer is given over to Bach. Not least there is Berlin which belongs to everybody. The old capital's musical prestige was not less badly battered than its buildings. But today it can look with pride, like the rest of W. Germany, at the restoration of the nation's great musical heritage.

THE END

## World of Music

(Continued from Page 3)

### COMPETITIONS (For details, write to sponsor listed)

• Composition contest for wind and percussion instruments. Sponsored by The National Association of College Wind and Percussion Instructors. Deadline for submitting entries, March 15, 1955. Details from William H. Stubbins, Composition Competition Chairman, School of Music, University of Michigan, Ann Arbor, Michigan.

• Special Steinway Composition Award. Sponsored by the National Federation of Music Clubs. A prize of \$750 for a composition for piano alone, or for piano and chamber orchestra. Closing date is February 15, 1955. Details from Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven, Conn.

• American Guild of Organists National Open competition in Organ playing for all organists not over 25 years of age on January 1, 1955. Details from American Guild of Organists, National Headquarters, 630 Fifth Avenue, New York 20, N. Y.

• Contest to secure in one individual the perfect composite talents to qualify for the rôle of *Carmen*. Candidates must excel in acting, singing and dancing. No closing date announced. Details from The International Music News Syndicate, 30 N. LaSalle Street, Chicago 2, Illinois.

• Kosciuszko Foundation. Two Chopin scholarship awards of \$1,000 each for a composer and for a pianist. Deadline for filing applications March 1. Details from the Kosciuszko Foundation, 15 East 65th Street, New York 21, N. Y.

## Musical News Items from Abroad

The "Goyo Japanese Ballet," the only ballet company to have the official recognition of the Japanese government, will be a feature for the first time in Germany, at the 1955 Wiesbaden May Festival.

Sir William Walton's first opera, "Troilus and Cressida," was given its world première early in December in Covent Garden, London, in a performance which, to quote from the London dispatch to the New York Times, "thrilled and delighted" the audience. "It was a great night and the composer, librettist and conductor had a tremendous reception." The two principal rôles were sung by Magda Laszlo and Richard Lewis.

The Ninth Edinburgh Interna-

tional Festival will include for the first time since 1949 the Berlin Philharmonic Orchestra. The British Broadcasting Orchestra, conducted by Sir Malcolm Sargent, will take part also in this festival. The 1955 festival will mark the return also of the Glyndebourne Opera which will present operas by Verdi and Rossini.

Yvonne Georgi, ballet mistress and choreographer, recently presented in Alpbach, Austria, the première of her ballet, "Glück, Tod und Traum" (Happiness, Death and Dream). Set to the music of Gottfried von Einem, the ballet which makes use of three pairs of dancers, was received with great enthusiasm by a distinguished audience. The music is scored for 8 wood winds. The work was conducted by Kurt Rapf.



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### NEW RECORDS

(Continued from Page 18)

ending that will stand with the best of the Maestro's record output. To be sure, RCA Victor was not in the high fidelity business in 1944, but the voices have recorded well and Toscanini's magic with the orchestra compensates for whatever deficiencies there are in the instrumental sound. Outshining themselves under the inspiration of the occasion are a cast composed of Rose Bampton (*Leonora*), Herbert Janssen (*Pizarro*), Eleanor Steber (*Marcellina*), Sfora Belarsky (*Rocco*), Jan Peerce (*Florestan*), Nicola Moscona (*Fernando*) and Joseph Laderoute (*Jacquin*). The orchestra is the NBC Symphony. (RCA Victor LM-6025—2 discs and German-English libretto)

#### Vivaldi: *Stabat Mater*

Singers and voice teachers will hear Ginevra Simionato's singing of the solo rôle in this work at their own risk. Attempting to force her contralto voice into a richness it lacks, Miss Simionato's voice becomes constricted and monotonous. Finally, the whole performance, featuring the *Orchestra Romana da Camera della "Società del Quartetto"* under Gino Nucci, sounds like the recording of a radio program. (Columbia CLPS 1059)

#### Delius: *Appalachia*

I'm going to recommend Sir Thomas Beecham's new *Appalachia* because it's long-play and because the dynamic range is wider, the strings cleaner. But if you come to my house and ask to hear Delius' "Variations on an old slave song for full orchestra with final chorus," the subtitle given *Appalachia*, you'll hear it from Sir Thomas's pre-war recording for the Delius Society Columbia album M-355. Beecham's *Delius* remains virtually the same, but the solidity of English Columbia's sound in the old 78 rpm set, the bass actually in the grooves and the superior "presence" add up to more *Appalachia* atmosphere than in the replacement disc. (Columbia ML 4915)

#### Mozart: *Four Horn Concertos*

Dennis Brain, England's famous 33-year-old French horn player, has honored his equally famous father, Aubrey Brain, by placing on one 12-inch disc the four Mozart horn concertos. Years ago, father Aubrey, the best horn player of his time, recorded the E-flat major concerto (K. 447) for Victor. Son Dennis, with the Philharmonia Orchestra conducted by Herbert von Karajan, is the first to record all four; his playing upholds the tradition of the Brain family. Blessed by first-rate recording and model orchestral cooperation, Brain's playing provides Mozart enthusiasts with a delightful disc. (Angel 35092)

#### Chopin: *Etudes, Op. 10, Op. 25*

That Alexander Uninsky is one of the front-rank interpreters of Romantic music must be evident to one who has heard his recent Epic recordings. His *Pictures at an Exhibition* (LC 3066) are bold without getting out of hand, and his Chopin sonatas (LC 3056) challenge the best. Many ETUDE readers will especially welcome Epic's disc with all 24 of the Chopin etudes in numerical sequence. Uninsky suffers no excess of poeticism and no sentimentality at all, but his vital, healthy Chopin will be good medicine for many students. (Epic 3065)

#### Gregorian Chant

From the Abbey of the Grand Schola in Chevilly, France, comes a worthy addition to the scant library of recorded plain chant. Recorded with suitable studio conditions, the Easter liturgy and the Christmas cycle are impressively sung by *La Schola des Pères du Saint-Esprit*. Music teachers in general as well as Catholic choir directors will find good uses for these splendid examples of Gregorian chant. (Angel 35116)

#### Organ Recital by Robert Owen

The third Aeolian-Skinner organ recording is a recital by Robert Owen on the splendid organ in Christ Church, Bronxville, N. Y. From Bach, Waltham, Handel, D'Aquin, Vierne and Messiaen a program has been chosen to illustrate the fitness of the "American Classic Organ" for music of various periods. Owen's playing is on the academic order, but he has good taste and abundant technique. Excellent acoustics and brilliant hi-fi sound mark the tonal qualities of the disc. (Aeolian-Skinner, Boston 25)

#### Schubert: *Octet in F Major*

One of the most beautiful things among recent releases is a truly Schubertian reading of the *Octet for Clarinet, Horn, Bassoon and Strings, Opus 166*. The performing group, the Vienna Octet, is composed of outstanding members of the Vienna Philharmonic. Their coming American tour will be the more eagerly anticipated because of this lovely disc. (London LL 1049)

#### Liszt: *Hungarian Rhapsodies Nos. 1-7*

My theory is that only pianists who cannot resist these *Rhapsodies* should play them. Alexander Borovsky plays them too carefully and never with real spontaneity. He is much more at home in his scholarly Vox recordings of the Bach English and French suites. (Vox PL 8900)

#### Verdi: *Requiem Mass*

Toscanini's brilliant RCA Victor (Continued on Page 64)

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## THE STUDY OF THE CLARINET

(Continued from Page 57)

mandibular arch, and other physiological differences have much to do in determining the proper mouthpiece for the individual player.

In view of such physical differences, it is easily understood that what may be a satisfactory mouthpiece for one individual may be totally impossible for another. We must also realize that the mouthpiece affects not only control, response, and quality of tone, but the intonation as well. Since the bore of the clarinet passes on into the mouthpiece, the mouthpiece actually becomes an extension to the clarinet; in fact, an integral part of its body.

Therefore, it is imperative that the mouthpiece be selected and adjusted to a specific clarinet rather than just another clarinet. When we adjust the tuning of a clarinet we must be certain that the clarinet is tuned to a specific mouthpiece, and should a new instrument or mouthpiece replace the previous one, the intonation must again be checked, since it is certain to have been affected. In view of these facts, it is necessary that each mouthpiece purchased by the student or his instructor be correct in measurements and design for his particular clarinet.

The most satisfactory mouthpiece, and one which seems to be most effective, is the medium-lay mouthpiece. Such a mouthpiece is neither too open nor too closed. Likewise, its lay is neither too long nor too short. The medium-lay mouthpiece will not permit the production of a heavy, harsh, or blatant tone, but rather enables the performer to produce a more refined, dark and sensitive sound. Its high register is less brilliant and edgy than the open-lay mouthpiece and its dynamic range somewhat more limited.

Many of the mouthpieces being manufactured today are not intended for the purposes they are being used. For example, let us take the mouthpiece that is designed specifically for the modern jazz or dance band, but is commonly used in our school bands and orchestras. Such a mouthpiece, by necessity, must possess chamber measurements and design which will enable the performer to produce tones of loud, edgy, and brilliant quality. This mouthpiece must project the tone long distances and above many disturbances; it must be capable of extreme volume and sonority in order to compete with the other wind instruments of the ensemble, which incidentally are equipped with mouthpieces of similar design. Tone quality in situations where such mouthpieces are found is of less importance than volume and projection.

On the other hand, the clarinetist whose responsibilities are concerned with the performance of symphonic

literature has an entirely different mouthpiece problem. This clarinetist will require a mouthpiece so designed that it will enable him to produce a tone of beautiful sensuous quality, with perfect control from a most subtle pianissimo to a full and properly proportioned fortissimo. It must meet his demands for a soft staccato or a rugged sforzato. This mouthpiece must respond evenly in all registers and its intonation must be consistent in the chalumeau, throat, clarion, and high registers.

Such a mouthpiece will be most unlike its "open-lay" brother. Here we are seeking restraint, refinement, purity; the tone is less brilliant with but little edge and it is able to blend with the wood winds and strings. The lay and facing of this mouthpiece is less open and the chamber is so designed that it enables the player to successfully realize the effects necessary to his area of musical performance. While there is no justification in suggesting the abolishment of the open facing, or the mouthpiece intended for the dance band, it seems fair to object to its being used in the performance of the literature as played by our well-known concert bands and symphony orchestras. The answer to the problem rests with the teacher; if he will realize that there are mouthpieces capable of serving various occasions and if he will insist that the proper mouthpiece be used for the appropriate occasion, much of our difficulties will come to an end.

A superior clarinet will not overcome the handicap of an inferior mouthpiece, although even a moderately adequate instrument will be greatly improved through the use of the properly designed mouthpiece. The wise teacher will see to it that his student is provided with the proper mouthpiece from the outset.

Following the selection of a clarinet of good quality and its proper mouthpiece, it is equally important that we give heed to the clarinet reed itself. We must realize that no two reeds respond alike. Each requires its own particular position on the mouthpiece if it is to give its maximum playing potentials. The problem of resistance, vibration, response, intonation, and durability are each affected by the reed's position on the mouthpiece.

Another important point is the matter of "reed strength." Frequently we find clarinet students employing reeds whose strength is beyond the control of their respective embouchures; likewise, we will often find clarinetists playing upon reeds whose strength is correct for their particular embouchure but whose mouthpiece is designed for a reed of either "softer" or "firmer" texture. Generally speaking, the mouthpiece

has great influence upon the reed and the relative strength of the reed is determined by the lay and facing of the mouthpiece. As a rule, the open-lay mouthpiece will require a reed of heavy and hard texture, while the medium-lay mouthpiece will respond most effectively with the medium strength reed.

The selection of a good reed remains a perplexing problem to even the most experienced performers. No one seems to have the final answer and such instruments as reed testers, gauges, etc., have as yet failed to provide the solution. However, the following suggestions may prove helpful when selecting a reed:

- (1) The grain of the reed should be even and close; i.e., not porous.
- (2) The cane should be ripe and somewhat of a golden or "honey" color.
- (3) The reed should fit the mouthpiece; i.e., some are inclined to be too wide or narrow at the tip.
- (4) If the reed has been properly

cut and if the cane is sufficiently ripened, the texture of the reed is smooth and the grain is closely knitted.

(5) Although strength numbers are unreliable, the medium-lay mouthpiece responds most effectively with the 2 or 2½ strength reed.

(6) Most reeds will require some adjustment before they will play at their maximum efficiency. Any experienced clarinetist can assist the student in learning how to adjust reeds.

It is often said that "the mouthpiece is the heart of the clarinet and the reed is its soul." Likewise, a moderately good clarinet that is equipped with the proper mouthpiece and reed is more desirable than the world's finest clarinet that is equipped with an inferior mouthpiece and reed. Wise are the teacher and student who are cognizant of the difference that determines one's concept. THE END

## THE KAYSER STUDIES

(Continued from Page 25)

be used, each stroke starting slowly—no more than a third of the bow being used on the triplets—and gradually increasing in speed through the quarter notes. It is not easy to start each bow-stroke slowly when the previous stroke has ended rapidly. Carefully worked out in this and other studies (see No. 11 in my "Twelve Studies in Modern Bowing") it will, however, add much to the expressive qualities of any violinist's playing. When control of the crescendo has been gained, the study should be practiced with a diminuendo on each bow. This is just as important as control of the crescendo.

No. 7 is intended to be a martelé study, but I prefer to use it (because of the many string crossings) as a study in legato playing. Martelé studies are plentiful, but there are by no means as many good legato studies. This one should be practiced at first with two notes to the whole bow, and later with four and eight notes—the principle of Round bowing being observed at all times (see ETUDE Forum page, for December 1946). The technique of Advanced Fingering (ETUDE for February 1954) may well be introduced with this study.

No. 8 is also a useful legato study, though its main value is in developing true intonation. At first it should be practiced no faster than ♩ = 100.

Another excellent study for exact intonation is No. 9. Its numerous modulations pose problems in almost every line. Essential to an accurate performance of this kind of passage-work is the habit of reading ahead. The player's eyes should be always

one group ahead of the notes he is actually playing. This is not easy at first, but it can soon become a habit if the student constantly bears it in mind. Until the notes are well mastered this étude should be played with a broad détaché stroke, then martelé, and later with one measure to each bow.

No. 10 is an exceedingly important study, the forerunner of many interesting arpeggio studies the pupil will encounter as he advances. Its value is two-fold: it is excellent practice for accuracy of intonation in chord playing, and it is a first-class exercise in bowing technique.

To obtain the utmost for his left hand, the pupil should accustom himself from the beginning to getting his fingers on all the notes of each arpeggio simultaneously. This means that he must practice very slowly at first. If the habit can be formed in this study, other and more difficult arpeggio studies will be found much easier to master. Except for the measures of four-note arpeggios, the study should be practiced with two, four, eight, and finally sixteen notes to the bow. The rule for three-part arpeggio playing should be followed from the start: the bow-stick tilted slightly towards the player for the low note, the hair flat on the string for the middle note, and the stick tilted a little towards the finger-board for the top note.

No. 11 is another study capable of adaptation to the individual needs of a student. Primarily a martelé study, it is also a fine exercise in legato playing, slurring six and later twelve notes to a bow. Particular

(Continued on Page 64)



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(Continued from Page 63)

attention should be paid to the dynamic markings—more and more bow being used as the crescendo mount, and gradually less bow as the diminuendi are made.

In its way, No. 12 is as valuable as No. 10. Planned as a legato study—and it is a remarkably fine one—it is also first-class material for developing a broad yet flexible détaché. It should be re-studied several times, even after the pupil has progressed beyond it, until it can be played at a tempo of about ♩=100, with a smooth legato and also with a brilliant détaché. It lays a firm foundation for the more difficult études which follow.

In addition to their great value in the building of both left- and right-hand technique, the Kayser Studies have another feature that is almost equally important—the numerous and carefully thought-out dynamic markings. While most of these studies do not lend themselves to really expressive playing, they can and should be played with a wide variety of tonal volume. Far too many students are allowed to play études at a monotonous mezzo-forte level of tone, and so get into the habit of playing all technical passage-work in a like manner. This would not be the case if, from Kayser on, every pupil were encouraged to make his studies sound musically interesting.

The second twelve of these Studies will be discussed in a forthcoming issue of ETUDE. They bring up many new technical points that deserve analysis. THE END

## QUESTIONS AND ANSWERS

(Continued from Page 22)

strongly not to cut it for the sake of bringing it within the prescribed six minutes. If your pupil cannot play it up to tempo then he ought to choose some other piece. —K. G.

## NEW RECORDS

(Continued from Page 61)

recording of this work should not prevent a careful hearing of a performance recorded in Europe by Deutsche Grammophon and released here through American Decca. Ferenc Fricsay conducts, using the Choir of St. Hedwig's Cathedral, Berlin, the RIAS Symphony Orchestra and Chorus, and as soloists Maria Stader, soprano; Marianna Radev, mezzo; Helmut Krebs, tenor; Kim Borg, bass. Soloists, choir and orchestra are excellent. While Toscanini's fire is missing, Fricsay achieves a honest spirituality that is certain to win many friends.

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## WE MUST FIND THE ANSWER

(Continued from Page 14)

since the "ah" has never lost its identity in this respect. Hand, Land, Demand are sounded *H-ah-nd*, *L-ah-nd*, *De-m-ah-nd*, though usually with a definite trace of throat restriction. A happy medium in this case will serve our purpose effectively. The "Ah," when sounded without any restriction becomes readily adaptable to words like jar and jam, far and fast, Psalm and sang, etc., by merely the slightest tonal modulation, the vowel retaining its true identity in singing without any difficulty. Perhaps this observation will help us to realize why it has been said that the British (laugh) *l-ah-f* at us and we *l-ä-f* at them.

Those who have not experienced the fruits of absolute tonal freedom will, in all probability, regard this idea as ridiculous, but I can assure one and all that these and numerous other examples of proper vowel association in word formation have been *acid tested* and the results have proven both gratifying and revealing.

One more point before submitting examples in word analysis. While it is obviously true that all *sustained* notes are sung on the vowels, it is equally true that the literary content of a song can be made intelligible only by means of the *consonant* sounds. And that the effective observance or expression of literary highlights or accents is made possible by the *vocal consonants* alone! Take, for example, the famous soprano aria in Handel's "Messiah." Unless the *N* in *Know*, the *D* in *Redeemer* and the *L* in *Liveth* are sounded with proper emphasis and on the exact same pitch as the vowel which immediately follows, the true significance of the statement is either greatly minimized or completely lost. The following phonetical chart will illustrate. (The vocal consonants are capitalized in order to emphasize their importance.)

"Ah-ih kNo Th-ah-t Mah-ih Re-De-m-uh-R L-ih-V-eh-th." Here we find the silent "K," the not vocal "T" in that and "th" in *liveth*; otherwise the entire statement (both vowel and consonant) is vocal, making it an utterance of great tonal possibilities.

Please remember that the tonality remains *completely unbroken* in all words which comprise only vowel and *vocal* consonant sounds, under any and all circumstances.

For further illustration in word formation, let us take a brief quotation from the "Ecclesiastes"; Remember now thy Creator in the days of thy youth: While the evil days come not, nor the years draw nigh, when thou shalt say "I have no pleasure in them." Correctly sung or

sounded as follows: (the "R" should be trilled). *R-e-M-eh-MB-uh-R N-ah-oo Th-ah-ih kRe-a-t-aw-R ih-N TH-uh D-a-Z ah-V Th-ah-ih e-oo-th, Hoo-ah-ih-L Th-e e-V-ih-L D-a-Z K-uh-M N-ah-t, N-aw-R Th-uh e-ih-RZ DR-aw N-ah-ih Hoo-eh-N Th-ah-oo Sh-ah-Lt S-a, Ah-ih H-ah-V N-o p-L-eh-Zh-oo-R ih-N Th-eh-M.* In this short paragraph we have uttered the "ah" eleven times, "a" four times, "o" once, "e" four times, "oo" six times, "aw" three times, "eh" four times, "uh" four times, "ih" eight times, omitting only one of the ten vowel sounds (the *ü* as in full); of the consonants, the "M" four times, "N" eight times, "Th" seven times, "V" once, "Z" three times, "Zh" once, "R" eight times, "B" once, "D" three times. Not vocal consonants, "Hoo" twice, "h" once, "k" twice, "p" once, "t" three times, "th" once, "e" once and "sh" once, omitting only the twin "G" vocal and the "f" and "ch" not vocal. This should serve to illustrate the importance of being completely familiar with each and every character of sound required to formulate a language in order that the literary values may be made impressively apparent, realizing that in good singing the voice is employed to reveal the beauty or quality of the song, and that the song should represent "Glorified Speech."

An interesting fact regarding the characters of sound contained in the four languages previously mentioned; namely, English, French, German and Italian, is that they are about ninety-eight per cent identical. The Italian vowels (*Ah-a-o-e-oo*) and our own, are, when *correctly* sounded, *exactly* alike. Furthermore, there is *no* basic difference in the consonant sounds, though there is a considerable difference in their application. In the German and the French the list of vowels is substantially the same as in English, plus a few additional vowel modifications, such as the German "umlaut" (meaning "modified vowel sound"), and the French "u," "am," "om," etc. Both the German and French consonants are a bit more difficult to master. However, in any case, the greatest problem which confronts the student of any foreign language is not the comparatively small number of sounds which are completely foreign, but rather the changed vowel and consonant continuity, or arrangement, plus *word inflection*, the latter depending largely on the particular *locality* in which one may be.

One thing is certain. Regardless of language or locality, *tonal freedom* via *characterization* is the only feasible approach in the study of singing. (The third part of this interesting discussion will appear in the March ETUDE. Ed. note.)

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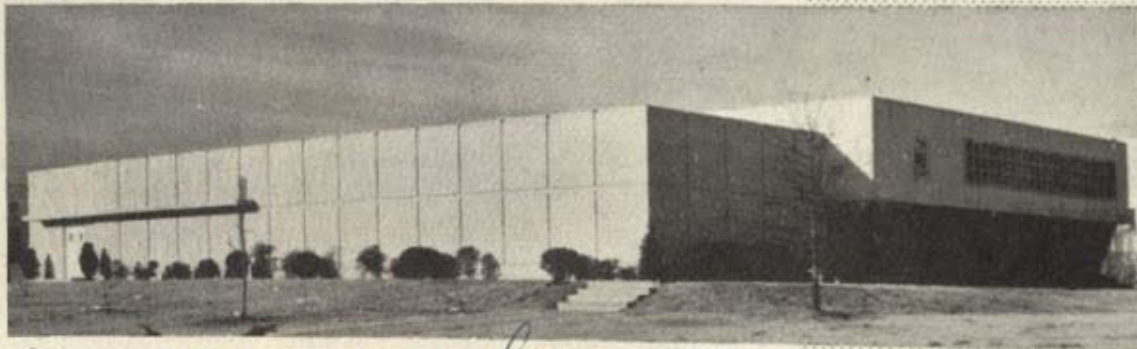


THE "WORLD'S MOST UNUSUAL UNIVERSITY," WHICH STANDS WITHOUT APOLOGY FOR THE "OLD-TIME RELIGION" AND THE ABSOLUTE AUTHORITY OF THE BIBLE, APPLIES THE PRINCIPLES OF ETERNAL TRUTH TO TODAY'S PROBLEMS AND NEEDS.

YOUNG PEOPLE WHO PLAN TO INVEST THEIR LIVES IN THE FIELD OF BUSINESS MAY TAKE THEIR TRAINING IN THE SPIRITUAL ATMOSPHERE OF AMERICA'S GREAT CHRISTIAN UNIVERSITY AND STUDY SUCH UP-TO-THE-MINUTE COURSES AS INDUSTRIAL MANAGEMENT, LABOR RELATIONS, TRANSPORTATION, ETC. IN BOB JONES UNIVERSITY, THEY WILL BE TECHNICALLY TRAINED AND CHARACTER PREPARED FOR POSITIONS OF LEADERSHIP.

THE SCHOOL OF EDUCATION OFFERS A FULL CURRICULUM OF TEACHER - TRAINING COURSES. BOB JONES UNIVERSITY TEACHERS ARE IN DEMAND IN ALL SECTIONS OF AMERICA NOT ONLY BECAUSE THEY KNOW HOW TO TEACH BUT ALSO BECAUSE THEY ARE FAITHFUL, RELIABLE, AND FORCEFUL.

OVER A THOUSAND YOUNG MEN STUDY FOR THE MINISTRY IN BOB JONES UNIVERSITY EACH YEAR. THERE ARE ALMOST FIVE HUNDRED VOLUNTEERS FOR MISSIONARY SERVICE, AND HUNDREDS OF STUDENTS ARE BEING TRAINED FOR USEFULNESS IN VARIOUS BUSINESSES AND PROFESSIONS.



College of Arts and Science  
School of Religion  
School of Fine Arts  
School of Business  
School of Education

*how successful  
just*  
Music, speech and art without additional cost above regular academic tuition. Academy and seventh and eighth grades in connection.



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**BOB JONES UNIVERSITY**

GREENVILLE, SOUTH CAROLINA