

ETUDE

the music magazine

JANUARY 1954

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DR. ALBERT SCHWEITZER

Albert Schweitzer. The Man and Musician
by David Cherniavsky (See Page 11)

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a Conductor

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Himself

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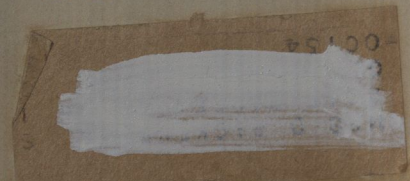
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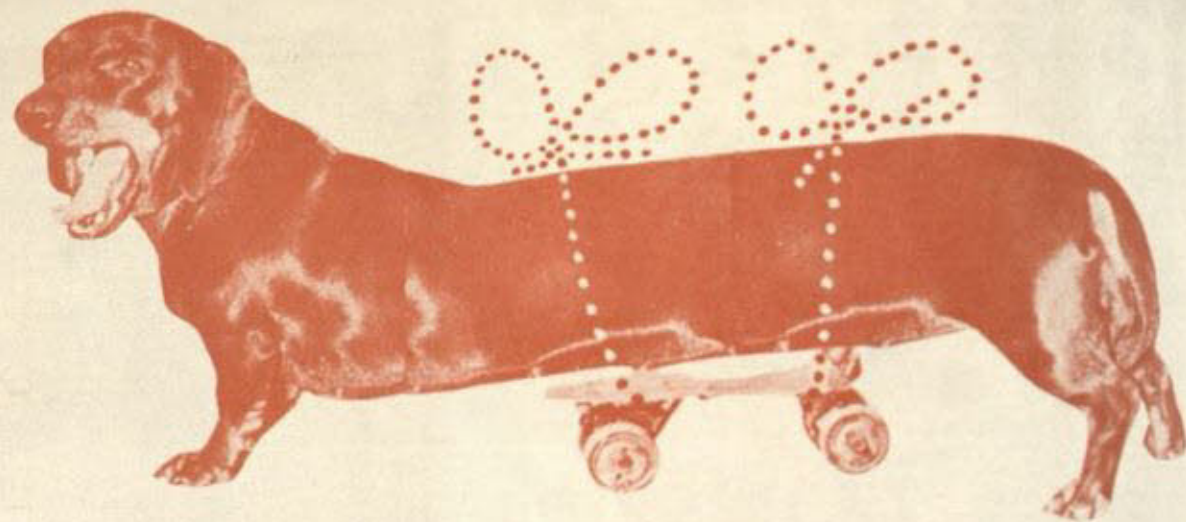
Music and the
Rose Parade

Weldon D. Woodson

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for Old Music

W. H. Owens





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LETTERS

TO THE EDITOR

Articles

Dear Sir: I never seem to find time to write "fan mail" but I would like to assure you that I have treasured your magazine for years and would never want to be without it. The articles on voice have been of great help. I also gained a great deal from the series of articles written by Dr. Williamson some time ago. Such articles by eminent conductors should be of enormous value to younger choral teachers especially. Thank you for all the help I have received from you.

Edna May Rawson
New Hartford, N. Y.

"Genius Begins with Maturity"

Dear Sir: In the November issue of ETUDE, you have continued the outstanding series of interviews with professional artists, presenting comments by Yehudi Menuhin and his parents. This series has not only presented much expert advice, but has also provided valuable information for the average music lover.

However, I believe that in the article, "Genius Begins with Maturity," Mr. Menuhin skipped too lightly over the essential matter of finances. It would be wonderful if beauty and business could be separated, but we don't live in that idealistic world. We must face the real facts whether we be financiers or musicians.

Mr. Menuhin forgot to mention the thousands upon thousands of dollars it took to launch his career after his studies were finished. There is the point at which many a dreamer's career is stifled.

Even when a reputation is established, business and financial matters still command attention. The musician, as always, is still a product on the market. If he can convince the public he has something worth buying, he is successful, but the public is not easily convinced. For this phase, the musician must have a business sense, not a business manager. He should be able to handle the majority of his affairs himself. He must keep a watchful eye on his income, for he can't eat his music.

He must also know the value and source of good publicity.

Music can provide one of the most satisfying careers in the world, but satisfaction comes not without success, and success comes not without a solid business training.

Mr. John Vinton
Lakewood 7, Ohio

"A Century of Tradition"

Dear Sir: Whenever I read about the Steinway family and their tradition of piano manufacturing, I think of my grandfather, David J. Van Winkle, whose piano factory was in lower New York, where several well-known makers of today were craftsmen—among them some of the Steinways.

My grandfather received a certificate and a gold medal for the best pianoforte in 1842, which my brother has in his possession. He had a solid rosewood piano in his home with the name inlaid in pearl and pearl keys.

As a child, I remember this piano in my grandmother's home. An uncle on my mother's side, also owned one.

Unfortunately, my grandfather died when he was forty-seven, leaving two sons; one twelve (my father), and one ten; both, of course, too young to carry on the business. My father had the same name.

I have owned a Steinway six-foot grand for some years, and did considerable concert work in New York. Since leaving there, I have taught for some years past.

Evelyn Van Winkle
White Plains, N. Y.

"Pioneer Piano Teacher in America"

Dear Sir: In the October ETUDE, we read of the "Pioneer Piano Teacher in America"—Dr. William Mason. It was my privilege to study with Dr. Mason near the end of his teaching career. At that time pupils were assigned to his assistants for their technical work based on his "Touch and Technic" method. He then suggested what we should study to play for him.

(Continued on Page 3)



ROBERT CASADESUS photographed at the Steinway by Adrian Siegel

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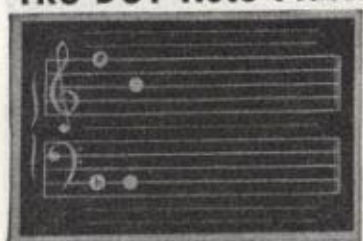
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Editorial and Business Offices, Bryn Mawr, Pa.

Founded 1883 by THEODORE PRESSER

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(Editor, 1907-1949)

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Vol. 72 No. 1

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Published monthly by Theodore Presser Co., 1712 Chestnut St., Phila., Pa.
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Letters to the Editor

(Continued from Page 1)

I remember once I prepared one of the Bach Inventions, playing in all twelve keys with metronome and no hesitation.

His was a large studio in the old Steinway Hall Building on 14th Street (New York City). In the center of the room, two grand pianos stood side by side.

Schumann's "Traumes-Wirren" (Restless Dreams) was my assignment for this particular day. In order to play clearly, my finger action was too high for speed. When I finished, Dr. Mason said nothing, but walked around both pianos, raising his foot high on each step. On the second round, he tried to run with the same foot action which was, of course, impossible. So we had a "lesson without words."

Fannie Richards Pennypacker

"Problems of a General
Musical Culture in America"

Dear Sir: I am writing to ex-

press to you my appreciation for the article in the recent Etude, by Paul Mocsanyi. While our youthful culture poses many challenges to the pioneer, I feel Mr. Mocsanyi has ably exposed a few of the pertinent obstacles blocking its growth.

Furthermore, it is marvelously placed to appear in your magazine which circulates, among others, to the chief offenders—parents and music educators.

It is constantly amazing the public can be so hypocritical as to enjoy a concert by professional musicians, using them to employ their leisure time, and yet deny the musicians the status of a respected profession.

I look forward to reading more stimulating and gratifying articles by Mr. Mocsanyi, and others whose articles you publish in your role as a true music educator.

Ruth Anderson
New York, N. Y.

THE COMPOSER OF THE MONTH



Franz (Peter) Schubert, considered the creator of the modern German Lied, is the January composer of the month. Born January 31, 1797, at Lichtenthal, now part of Vienna, the noted composer had a brief life span, his death occurring on November 19, 1828. His father was among his first teachers and at the age of eight he played violin and at ten was first soprano in the church choir at Lichtenthal. In 1808, he sang in the court choir and was a pupil in the training school for the court singers. Among his teachers were Rucizka and Salieri.

His earliest known song is dated March 30, 1811. He was composing also in the instrumental field at this time and in 1813, he produced his first symphony. His first Mass was completed in 1814. Meanwhile, his genius for song writing was developing so that in the year 1815, his compositions in this form reached the amazing total of 144. Included in these was the dramatic *Erlkönig*. In 1817, his friendship with Franz von Schober began and this proved a most helpful and inspiring contact. It was Schober who made Schubert acquainted with the famous baritone, Michael Vogl, who became one of the first and greatest interpreters of Schubert's songs.

However, he was greatly underpaid by his publishers and it was not until he had written over 600 compositions and his *Erlkönig* had been presented with great success at a public concert of the *Musikverein*, that the publishers Cappi and Diabelli were willing to bring out his works on commission. He had a continual struggle for material recognition even though his genius was recognized by the leading musicians of the time. He had a genial disposition which won him many friends.

His health began to fail early in 1828, and an attack of typhus terminated his life at a tragically early date.

Schubert's complete works fill some 40 volumes. His Moment Musical in A-flat, Opus 94, No. 6, is on Page 32 of this month's music section with a Master Lesson by Guy Maier on Page 26.

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Musical Oddities

By NICOLAS SLONIMSKY

ONE FEELS a certain melancholy reading old accounts of musical glory that has long since dissolved into dust. Who can now identify the name of William Vincent Wallace? Yet one hundred years ago he was a shining example of worldly success. A contemporary journal called him "one of the greatest mental musicians of his age, a creator of enduring works of high genius and excellence."

Wallace had a very romantic and adventurous career. At the age of twenty-three, he went to Australia on a whaling boat. The native crewmen mutinied, killing all Europeans aboard except Wallace, who found refuge on a South Pacific island. There he married a Polynesian girl. To insure his fidelity, she tattooed the sign of the cross on his breast. But soon a British frigate visited the island. When Wallace heard the martial strains of *Rule Britannia* played by the ship band, he could resist the call of the blood no longer. He went aboard, leaving his wife to pine away on her tropical island.

In Sidney, Australia, Wallace gave a piano recital for a group of local notables. The governor of the province was so delighted by his artistry that he presented Wallace with a fee of two hundred sheep. (Note: The word *fee* itself comes from the old German word meaning cattle. The present word for cattle in German has the same pronunciation, *fee*, but is spelled *Vieh*.)

Wallace also gave concerts in South America, where a Gaucho paid his price of admission in the form of two gamecocks. When his schedule demanded an appearance in a Chilean town, 125 miles away from the locality where he played the day before, he rode for eleven hours, changing horses along the way. He traveled by mule over the Andes.

Wallace had a narrow escape on

his tour in the United States, when a steamboat he was on blew up on the Mississippi. He made a lot of money in America, but lost it all in tobacco investments. His was a dangerous life.

THE FOLLOWING paragraph appeared in Dwight's "Journal of Music" in 1858: "I know of no first opera by any composer, save Beethoven, which offers so much that is beautiful and effective as 'Omano.' It is doubtful that even the gems of Verdi's later operas contain much of equal intrinsic art of beauty."

Who was the composer of this opera so greatly praised? Its name, now wrapped in a Stygian cloak of obscurity, was Lucien Southard. He had a romantic career. Born in Vermont, he went to Boston to study music; he fought in the Civil War; later he taught music in Baltimore. He died in Augusta, Georgia, in 1881, at the age of fifty-three.

Lucien Southard wrote the opera "Omano" when he was in his late twenties. Although his cherished ideal was to compose a truly national work, he selected an Oriental subject, with an Italian libretto. Why? Dwight's "Journal of Music" explains: "None but an Italian opera would have the slightest possible chance of being brought out on the stage in this country."

The story of the opera concerns the Caliph *Omano*, in love with a slave girl *Hinda*. He is opposed by a villain strangely named *Alibano*. There is the usual amount of plot and sub-plots, resolving in a chaotic finale. The music, Italian in derivation, is competent.

"Omano" never reached the stage. It was heard only once, at a poorly attended concert in Boston in excerpts, with the composer accompanying the singers at the piano. Somehow, the manuscript

of the full score of "Omano" found its way into the Music Division of the Boston Public Library, where it now reposes awaiting an unlikely chance of rediscovery.

Arnold Schoenberg was born on the thirteenth of September, and in accordance with his pessimistic philosophy, believed that this was a day of bad omen. He was seriously concerned when he reached the age of 65, and someone pointed out to him that it was divisible by 13. When he became 76 years of age, a numerologist warned him that he was entering upon a perilous year, because 7 and 6 add up to 13. Schoenberg died on July the thirteenth, at the age of 76, at thirteen minutes before midnight.

Rossini was asked to draw a comparison between Mendelssohn and Wagner. "Mendelssohn wrote Songs Without Words," he replied. "Wagner writes words without song."

Amy Fay, the German-educated American pianist and writer, never called her appearances lecture-recitals. She styled them "piano conversations," a description well worth reviving.

ONE OF THE most astonishing stories of musical success through failure is the experience of the French composer, Michel-Maurice Lévy. To provide for a meager existence, he played piano in night clubs, and conducted a band for a circus show in front of a lion cage. His most important cue in this particular exhibition was to signal the lion tamer when a loud passage was coming up in the music and the rather placid lions had to be activated into a jumping act.

In 1920, despairing of finding a job, Lévy offered an imitation number to the proprietor of a Paris night club known as "Lune Rousse" (The Red Moon). He got a tentative engagement for a week. He put on a false beard, a battered old hat, rouged up his nose and announced himself as Bétové, which is colloquial French for Beethoven. He improvised lively chansonnettes and sang them to his own piano accompaniment.

Soon Bétové became the rage of the Boulevards. The well-known French impresario Castel wrote him, offering him a contract. This amused Lévy very much, for he

had been besieging the Castel agency for years trying to get some kind—any kind—of a job. When he appeared at the agency, Castel exclaimed: "I have told you, Lévy, that I have nothing for you. Go away, my poor friend, I have work to do." "But you have written me for an appointment," protested Lévy. "I have written you?" shouted Castel. "You are crazy!" Lévy then produced Castel's letter addressed to Monsieur Bétové. Castel was astounded: "What? You are Bétové?" Lévy modestly acknowledged his double identity. Castel's manner changed as if by magic. He pulled up a chair, offered Lévy a cigar, and showed him a lucrative contract prepared in advance for Bétové's signature. "Telle est la vie," concludes Lévy, relating this episode in his autobiography.

From then on, Lévy's life was strewn with roses. On the advice of the famous dancer Pavlova, who was among his admirers, he discarded the old hat, the false beard and other paraphernalia, and appeared in a tuxedo, playing the grand piano at gala performances, in circuses, in music halls and in legitimate theaters. Once he was featured on the same program with the great tragedienne Sarah Bernhardt. His songs, accompanied by himself, were recorded. A film of his life was made. The poet Maurice Rostand sent him a dedicatory ode:

Alors, il eut l'idée éclatante
et hardie
De tailler dans son rêve un
manteau radieux
Et d'être, en devenant sa propre
parodie,
Le blasphème vivant de tous ses
propres Dieux.
Digne de Beethoven, il s'appelle
Bétové.

("Then he had a brilliant and bold idea to fashion in his dream a radiant mantle, and became a parody of himself, a living blasphemy of all his personal gods. Worthy of Beethoven, he calls himself Bétové.")

Lévy refused to abandon serious composition. He continued to produce. His new opera, "Dolores," staged in Paris in 1952, was received with respectful attention. It also aroused curiosity among the Bétové fans, for by that time the true identity of the famous musical humorist was an open secret in Paris. Lévy had by then philosophically resigned himself to the irony of his double career.

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Music Lover's

BOOKSHELF

By DALE ANDERSON

Basic Orchestration Manual and Workbook

By Lyle Downey and Harold Johnson

It is with some discipline that this reviewer refrains from saying, "At last," and it is with joy that he is able to say, "This is it," for many young aspirants to the mysteries of orchestral writing. Dr. Downey and Mr. Johnson have realized in their joint effort, a series of clear-cut and evenly progressive exercises which should unveil many problems for the young composer and arranger.

Clarity and simplicity have been the aim of the authors and it is evident that they have found the mark. The progress of the Manual and Workbook go hand-in-hand so that with or without an instructor, a student with a good basic knowledge of music should have a highly profitable time getting the bases of orchestration.

The Foreword states that this is a "basic" text with constant emphasis on "learning by doing" and with creative abilities progressively encouraged as the book moves forward. This is NOT a handbook—hors d'oeuvre to which one can refer in a confused moment. Rather, it must be read from left to right and executed from left to right, and only upon its completion should the student examine himself as to facility.

The content of the Manual includes information about the instruments of the orchestra with a brief historical account of each instrument, its mechanical advance and its rôle as a member of the orchestra both as to pitch and drama. Each orchestral choir has a range chart after which the manual gets to work on problem presentation and co-operates with the workbook in "learning by doing." The progress of the workbook is the normal one, with exercises in writing for strings, woodwinds, brass, percussion and the full orchestra. There are exercises in "salon" orchestra writing, small-to-large orchestra writing, orchestral accompanying for instrument and voice, and a fine summing-up exercise in which the student can apply

what has been learned in preceding examples.

The reviewer has only one recommendation to make, namely that the addition of a definite list of "listening examples" would be helpful. It is always wise to suggest specific recorded works which support the theory recommended.

The chief importance of this manual lies in its over-all compactness. It is not an instrumentation manual, nor a book on orchestral aesthetics, and certainly not a restricted period by period terraced notion of the advance of the orchestra. Rather, it contains well balanced elements of all these approaches and is a fine book in every way for the young student of the orchestra and any musician who would like to clarify the voids in his knowledge of orchestration. Wm. C. Brown Company \$3.75 G. L.

Maurice Ravel
By Victor I. Seroff

Readers of the ETUDE are familiar with the many brilliant and penetrating articles of Mr. Seroff which have appeared in this publication. His biographies of famous Russian masters, all indicate long preparatory research, but they also reveal a sense of the dramatic which is the fruit of an accomplished writer. In his study of the highly original and romantic composer, Maurice Ravel, he makes an interesting, striking and forceful picture of a great man, a great technician and a great artist, who was so modest that he contended that he was not great. In 1917 Ravel made this melancholy statement:

"I have failed in my life. . . I am not one of the great composers. All the great composers have produced enormously. There is everything in their work; the best and the worst, but there is always quantity. But I have written very little . . . and at that I did it with a great deal of difficulty. I did my work slowly, drop by drop. I have torn it out of me by pieces . . . and now I cannot do any more and it does not give me any pleasure."

Ravel was born in 1875. In 1933
(Continued on Page 10)



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THE WORLD OF Music

Leo Sowerby's oratorio, "Christ Reborn," was given its first presentation in Philadelphia on November 1, when it was sung by the choir of Holy Trinity Church under the direction of Robert Elmore, organist-choir director.

Marguerite d'Alvarez, widely known opera and concert contralto, who had appeared in America with the Chicago and the Boston Opera companies, died at Alassio, Italy, on October 18. She had sung at most of the leading opera houses of the world.

Joseph Szigeti, world-famous violinist, late in October, gave a New York recital as one of the opening events to "Music for the Blind Month," sponsored by the Louis Braille Music Institute of America from November 15 to December 15. The recently formed Institute, devoted exclusively to the musical needs of the blind has as one of its most important services, the publication of the magazine, the "Braille Musician," a digest of leading musical periodicals. Another activity of the Institute is a Vocational Guidance Bureau under the supervision of Dr. Sigmund Spaeth.

Leonid Kreutzer, Russian-born pianist, who had made tours of America, died in Tokyo, on October 30. He had lived in Japan since 1931, and had taught many of Japan's leading pianists. He was formerly a visiting lecturer in music at the New Jersey College for

Women. In 1936, he became conductor of the Tokyo Symphony.

Boris Goldovsky's New England Opera Theatre opened its season in Boston in November with a performance of Mozart's "Merry Masquerade." This followed the return of the company from a successful 6-week tour which took in 32 cities in 14 states as far west as Oklahoma.

The ninth annual Midwestern Music Conference on school vocal and instrumental music will be held at Ann Arbor, Michigan, on January 8 and 9. The conference is jointly sponsored by the Michigan Music Educators Association, the Michigan School Vocal Association, the Michigan School Band and Orchestra Association, and the Extension Service and School of Music of the University of Michigan.

Sigma Alpha Iota, professional music fraternity, celebrated last November its fiftieth anniversary. The anniversary banquet was the climactic event of the society's convention held in Chicago, and brought together a number of outstanding personalities of the music world. Kathleen Davison is national president of Sigma Alpha Iota, and some of the notables attending the convention included William Schuman, Lillian Steuber, Rudolph Ganz, Edgar Nelson, Vincent and Dorothea Persichetti, Margaret Hillis, Carol Glenn and Eugene List.

(Continued on Page 10)



A concert by the McAllister Memorial Band of the American Legion of Joliet, Illinois, directed by A. R. McAllister, Jr., brought the 7th Annual Mid-West National Band Clinic to a fitting climax on December 12. This event was followed by a Grand Finale Luncheon which closed the three-day Band Convention in the Hotel Sherman in Chicago. Many leaders in the band field were in attendance.

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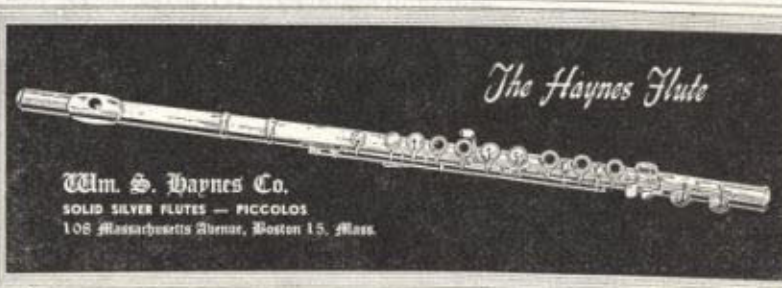
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Music Lover's Bookshelf

(Continued from Page 6)

when he was fifty-eight years old, while swimming at St. Jean-de-Luz on the Riviera, he suddenly discovered that he was losing control of his arms and his legs. He became unable to play the piano and unable to write. It was diagnosed as a form of aphasia (loss of the power of expression by speech, writing or signs) as well as apraxia (condition due to interruption between the ideation center and the center for the limb).

These conditions continued progressively until December 28, 1937, when the great French master died after a brain operation. Since his passing his compositions, particularly *Daphnis et Chloe*, *La Valse* and *Bolero* have been played far more than during his lifetime.

Mr. Seroff's life of Ravel is an illuminating work about one of the greatest figures in Modern French Art.

Henry Holt and Company \$3.75

WORLD OF MUSIC

(Continued from page 8)

Arthur A. Hauser, who for a number of years has been prominently identified with the music publishing field in America, assumed his duties December 1, as president of the Theodore Presser Co. Mr. Hauser, formerly a professional cellist, was in 1944, a lecturer at New York University School of General Education. In 1950, he was president of the Music Publishers Association of the United States. He has also served on the Advisory Council on Materials of the Music Teachers National Association, of which organization Mr. Hauser is also an honorary life member.

Emmerich Kalman, Hungarian-American composer of "Countess Maritza," and many other successful operettas, died in Paris on October 30, at the age of 71. Mr. Kalman's recently completed operetta, "Arizona Lady," is to be produced in Switzerland in February. He had become an American citizen in 1946. Most of his important creative work was done in Vienna. He was considered one of the Melodious Big Three of Vienna, the others being Franz Lehar and Oscar Strauss.

Charlotte, North Carolina school children are being given something unique in the way of broadcast music appreciation courses. Under the title, "Men Who Make Music," a thirteen-week schedule of half-hour radio programs designed for in-school listening in the elementary schools is required curriculum. The project represents the joint efforts of Station WBT, the Junior League of Charlotte, the Charlotte Symphony Orchestra, and the Public Schools System.

Mrs. Elizabeth Sprague Coolidge, internationally known patron of music, whose contributions for the establishment of scholarships, pension funds and public buildings, runs

into thousands of dollars, died in Cambridge, Mass., on November 4, at the age of 89. One of the most significant contributions made by Mrs. Coolidge was that given to the Library of Congress for an endowment as well as for an auditorium for the playing of chamber music. The founding and support of the music festivals at Pittsfield, Mass., also was one of her much loved projects.

The Old Vic Company of London, following its engagement at the Edinburgh Festival next summer, where it will present Mendelssohn's "A Midsummer Night's Dream," will come to America for a four weeks season in New York City and a tour of the country. The company will be headed by Moira Shearer and Robert Helpmann, and the complete Mendelssohn score including all ballets, will be used.

Vladimir Bakaleinikoff, opera and orchestra conductor, in recent years active in Pittsburgh, Pa., died in that city on November 5, at the age of 68. He was one of five brothers all prominent in music. Formerly, he was a member of the Grand Duke of Mecklenburg string quartet and taught at the St. Petersburg and the Moscow Conservatories. He was musical director of the Moscow Art Theatre before coming to America in 1927. From 1927 to 1937, he was associate conductor of the Cincinnati Symphony Orchestra. For many years he was associated with Fritz Reiner in conducting many of the concerts of the Pittsburgh Symphony Orchestra.

An exhibit of manuscript scores of John Philip Sousa, given to the Library of Congress last spring by members of Sousa's family, was opened to the public in a colorful ceremony on November 16. The exhibit (Continued on Page 56)



Dr. Schweitzer plays his zine-lined, tropic-proof piano after a day at his hospital in Lambarene.

Albert Schweitzer

the man and the musician

A keen appraisal of one of the greatest personalities of the twentieth century.

by David Cherniavsky

TODAY the profound significance of Albert Schweitzer's life is beginning to meet with recognition. Schweitzer, in fact, is at last becoming recognized as one of the supreme geniuses of the twentieth century. But if one were to question upon what grounds this tremendous reputation of his has been built it would be difficult to find any ready answer. It has been built upon so much and upon achievements so extraordinarily diverse.

One might mention, of course, that already by the age of thirty-five Schweitzer had earned three doctorates—of philosophy, of theology and of music: that he had already published an important book on the music of Bach and a truly epoch-making study of the New Testament. One might add that even at this time as an organist Schweitzer was one of the foremost in Europe (especially in the interpretation of Bach) and that he had already written the book on organ construction. But in listing these diverse achievements, and even emphasizing the supreme standards attained by each, one would be failing to mention the point that is really crucial. For Schweitzer's reputation is founded not so much on the qualities of his mind as upon what might be called an extraordinary greatness of soul. It is based, paradoxically enough, not so much

upon what he achieved in Europe as upon what he was prepared to give up. The fact is that at the age of thirty-three, just when he was reaching his prime, Schweitzer resigned each one of his careers in Europe, resigned the two Professor's chairs he occupied at Strasburg University, and embarked on a five years' course as a medical student at the very same university at which he had been professor.

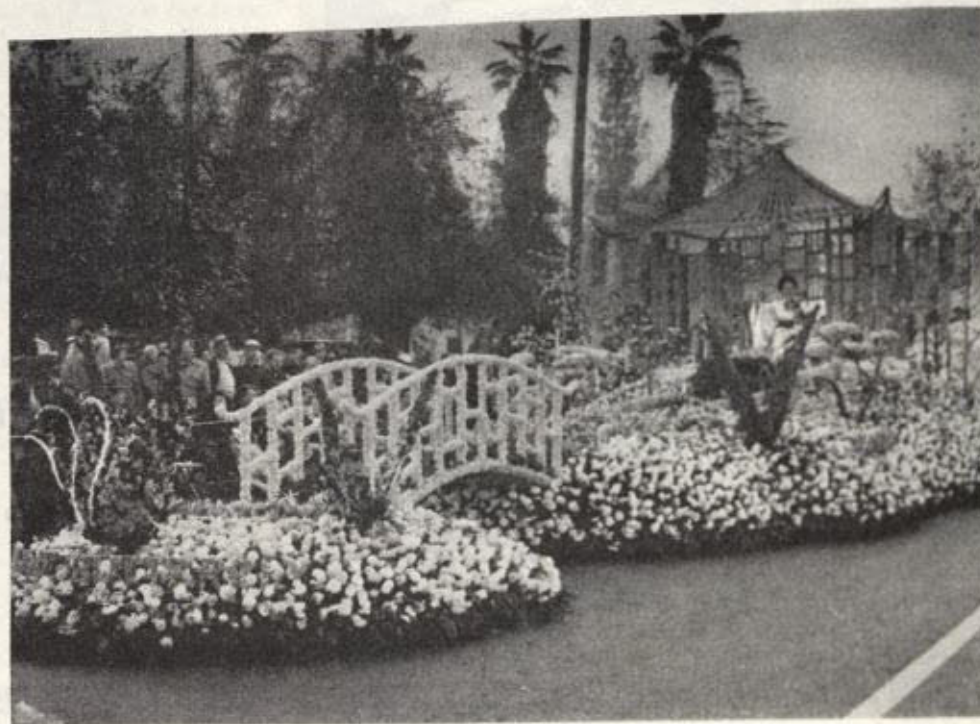
In his mind he nursed an ideal—an ideal he has carried out to the last letter. This was to go out to French Equatorial Africa, build there a hospital and bring medical aid to the native population in a district so cut-off and unhealthy that no other doctor was prepared to go there. The plan was certainly a bold one, and it was no doubt the plan of a visionary. But such was the strength of Schweitzer's body and mind, in addition to his spiritual make-up, that he has brought his ideal to complete fulfillment and set up an example of a dedicated life of which in this century it would be difficult to find the equal.

Why exactly he took this decision is, of course, another matter. Certainly it was not because he had been unhappy in Europe. On the contrary, brought up as he was amid the wooded hills of Alsace, in the beautiful village of Gunsbach, where his father was the local pastor, Schweitzer

had spent a childhood singularly free from anxiety and he had already won an unusual degree of friendship and respect. From his earliest years he had found inspiration in religion and to a no lesser degree in music, and the fact that he eventually felt compelled to take up a revolutionary point of view in the interpretation of the gospels in no way deterred him from their essential message. From their ethical teaching Schweitzer has, in fact, never deviated, and the real explanation of his decision probably lies above all in the conviction he held (which his upbringing and studies of the New Testament must have nurtured) that the meaning of life is to be reached simply through living for others and in doing something worthwhile in direct service, as well as through thinking and teaching. Schweitzer was not unaware of the fact that he possessed exceptional health, an unusual capacity for work and certain other gifts. He also realized that in this world of ours there exists a very great deal of suffering, especially among backward peoples. He could not but feel, therefore, that he must contribute whatever was in his power towards reducing this surplus of suffering and towards sharing with others some of the huge reserves of strength and happiness welling up within him. (Continued on Page 63)

Music and the Rose Parade

It is significant to note the greater prominence given to music each year in California's famous "Tournament of Roses"



"Madame Butterfly" float, prize winner in the 1953 "Tournament of Roses."

by Weldon D. Woodson

ACTUALLY, Pasadena, California's, famed "Tournament of Roses," or, more familiarly called "Rose Parade," which a million and three-quarters persons witness each New Year's Day, could well be hailed as the "Music Parade," for, next to the myriads of flowers which decorate the floats, music is the dominant feature. Although it began in 1890 as a small village fiesta, it was not until 1927 that it had its first definite motif, or theme. That year it was "Songs in Flowers." Moreover, each procession, regardless of the theme, has its bands, and among the committees for arranging and planning selected each year in March, one is headed: "Music."

Last year, there were 20 bands, ranging from a formation of 40 players to a 160-man, smartly stepping outfit from the University of Wisconsin, its football team having won its way to the father of all bowl games, the Rose Bowl. As varied as the musical scale, the bands brought brilliance in many ways. One marched in black top-hats and tails, another in red top-hats and tails. Still others marched in Oriental satins with turned-up shoes. The combined Marine Corps Band in dress blues, as well as the combined Air Force Band in sky-blue uniforms, executed their turns with unequalled precision.

A five-man combination from Trinidad,

British West Indies, brought the calypso tunes of the descendants of the Caribs to Pasadena. The players employed maracas, bongo drum and guitars to beat out in their characteristic syncopated style such compositions as *Hold Me Tight*. Two girl calypso singers—riding on the March of Dimes float—completed this group. More traditional music came from the military bands, such as the Salvation Army's all-brass unit of 50 pieces. The Shrine band, 85 members clad in garish green pantaloons, gold tunics and red sashes, had in its ranks Glenn R. Kershner who made his first appearance as a Tournament of Roses musician fifty years ago. Despite his age, he was stepping more gingerly toward the end of the procession than the fellows toting the big sousaphones. The explanation—he played a piccolo.

In fact, for the parade on the first day of 1953, one observer commented that it was a tournament of music as well as Roses. The reason for this is found in the chosen theme: "Melodies in Flowers."

During the early part of 1952, the Tournament's Theme Committee chairman, Charles F. Prickett, conducted a state-wide contest for a theme. He stated that there was no limit on the subject matter, but the wording of the theme must be brief, well phrased and limited enough in scope

to give unity and continuity to the parade. Above all, it must be an idea that could be pictured and interpreted in at least 60 different ways, for that was the number of floats that would make up the procession.

Out of more than 6000 entries, "Melodies in Flowers" emerged the winner, submitted by Fred J. Tangeman of West Hollywood. As might be expected, Tangeman is a musician. An organist, he saw his first Rose Parade—on the screen—many years ago while accompanying an old-fashioned silent newsreel in a Jersey City motion picture house where he was employed. He came to California in 1945 and has seen every Rose Tournament since. His winning entry won him two tickets to: the Rose Bowl football game, Rose Tournament's coronation ball, the parade viewing stand and the distinguished-guests luncheon.

After a contestant whose entry is selected receives his awards, ordinarily his part in the pageantry ends. Tangeman, however, voluntarily arranged a medley of songs which he played at the Coronation Ball to honor the Rose queen, previously chosen in a contest, which the Tournament committees staged in Pasadena's spacious Civic Auditorium. Manny Harmon and his 20-piece orchestra furnished the musical background; Karen Chandler and Victor Marchese were soloists. (Continued on Page 48)

A New Year of Musical Opportunities

An Editorial

by JAMES FRANCIS COOKE

LIFE for many of us is a long procession of disappointments followed by triumphs; it is not until you learn to look upon your disappointments as stepping stones to triumphs that you will have discovered your road to success.

Human history has always moved in vast, mysterious waves, interrupted by hideous wars, human waste and desolation here and there on the globe, but as the great astronomer Galileo said at The Inquisition, "Eppur si muove" (and yet it moves)! The movements of culture through the centuries are always upward in the end. The oriental cultures of the Sumerians, the Hebrews, the Babylonians, the Egyptians, the Indians and the Chinese, as well as the culture of the Greeks, the Romans, the Goths, the Vikings, the great Italian, Flemish, Dutch and Spanish renaissance with its rich treasures of art, the splendid Elizabethan period in England, the eras of romanticism in France and the Netherlands and Germany; the Christian millenniums—all are tremendous undulations of the spirit of man in his ceaseless effort to reach higher planes of human achievement.

Many wise savants and historians of today look upon the years since 1900 as the greatest scientific and industrial era since the beginning of time. Of course, the foundations were laid in previous centuries, but never has there been such a giant out-pouring of inventions and processes for the benefit of man in his ceaseless effort to reach higher and higher levels of human accomplishment.

Do you realize that you are living in the greatest epoch of opportunities ever known and that as a worker in the field of music your chances for advancement are measured only by your talent, your willingness to labor and your ambitions? Extremely few people stop to consider the extraordinary advances in human achieve-

ment that have come to us since the beginning of this adventurous century. Despite the staggering horror of wars and more wars around the globe, humanity has been moving on and on to greater and finer things in many lines. Don't listen to those who claim that with all our activity we have lost those simple and fundamental truths, beliefs and philosophies upon which our forefathers depended. Don't worry. They are all still there, notwithstanding the sophistry and the cosmic confusion which has brought the curse of social unrest upon the world.

Do not fear imaginary calamities which might affect your income. Recently at a seaside resort the writer heard a group of musicians, employed in playing in cafés and hotels, discussing the danger of unemployment which might come with peace and the cessation of activity in making the machinery of destruction and death. One violinist who, for no reason whatever, looked upon himself as an economist, said "This depression is coming boys, look out for it."

The Wall Street Journal, whose existence depends upon a close study of economic progress, flattened such absurd rumors in an excellent article explaining that the country is adjusted to meet such a condition. Our production, distribution and consumption then will be upon a sounder economic basis when the manufacture of war machinery for destruction can be curbed. It illustrated this by stating that it would be impossible to conceive of a national economy in which one half of the working population was engaged in making balloons and the other half in destroying them. The sooner international conditions permit us to devote our national energies to producing necessary materials for profitable home consumption, and export, the sooner all fear of depression will be removed. Therefore, the teacher of music

should have no apprehensions about a post peace recession.

Since 1900 a whole world of new industries have come into existence in America. Electronics, petro-chemicals, superior provision for the handling of foods, brilliant new television, radio and cinema entertainment; a long series of amazing textiles of great durability and beauty which have sprung from the laboratory, new electric devices which have brought a score of labor saving contrivances to the average home, new and vital metals not hitherto isolated, mark this astounding new era. More than all this, we have the prospect of using cheap atomic power, not for war but for the elevation of living conditions. All this means that the family budget from now on will be much larger and there will be more money for the study of the arts.

Financial prospects in our country are more auspicious than ever. The Secretary of the United States Treasury, the Hon. George M. Humphreys, predicted last July that the Federal Reserve Bank revenue of this fiscal year would rise to over sixty-eight billion dollars, and that our corporation profits were running over thirty billion dollars above 1952. This is merely an indication of what American enterprise has been doing in grasping opportunities. With the very large increase in the number of children growing up to the music lesson stages, and a vastly better financial position, music teachers should look forward to the future with greater confidence than ever before. Resolve to make 1954 your topmost year in music, and you will find that the world stands with open arms to welcome all who are prepared mentally, physically, practically and artistically to grasp the fabulous opportunities that await them. Don't be content to dawdle along, but zoom to the heights at jet speed.

If you try to do this by practicing under a strain you will (Continued on Page 58)

Probably the only woman in the world with such a career, Miss Persis A. Hebden carries her gospel of music to all corners of Canada, rural and urban alike.



Meet Miss Hebden- Canadian Ambassador for Music

by May Weeks Johnstone

ONE OF THE busiest and most energetic leaders in the field of music in Canada is Miss Persis A. Hebden, travelling representative of the Royal Conservatory of Music of Toronto, Ontario.

Why a school like the Royal Conservatory, the largest of its kind in the British Commonwealth, would need a travelling representative, necessitates some explanation of the Conservatory's setup. Affiliated with the University of Toronto for over half a century, its course has two divisions, the Faculty of Music, and the School of Music.

The Faculty of Music is responsible for all work leading to the degree of Bachelor of Music, and to the Licentiate and artist diplomas now issued by the Conservatory. Attendance at the Conservatory is compulsory to obtain these degrees and diplomas. They are all three year courses. The Doctor of Music degree is obtained through the School of Graduate Studies at the University.

The School of Music includes Kindergarten work, casual students, serious students working towards the Associate Diploma, the Conservatory Orchestra and the Opera School.

In addition to its activities in Toronto, the Conservatory conducts an examination system throughout Canada, leading to the same diploma of Associate as is obtainable at the Conservatory. In February and June, the Conservatory despatches a host of its faculty members to all corners of the Dominion by plane, bus, express train and

ship. In carefully spaced centres these capable music educators hear candidates in piano, violin, organ, voice, woodwind and brass and dramatics.

Both Conservatory and outside teachers alike use the Syllabus as a guide in preparing their pupils for examinations. This Syllabus is compiled by a Board of Studies, selected from the Conservatory Faculty, who are specialists in their particular field. All requirements for each examination and the music selections used are listed in this syllabus, which contains complete details on all courses.

Certificates in these subjects are not issued until candidates have also completed the theoretical requirements. Associates have passed examinations in rudiments of music, history, form, counterpoint, harmony and pedagogy. Royal Conservatory certificates are recognized by the Provincial Departments of Education for credit in high school courses.

This system has grown over a period of sixty years from very small beginnings. It actually started because teachers asked the Conservatory to send someone out to hear their work and give constructive criticisms.

One of the chief contributing factors in the steadily widening influence of this examination system is the strict impartiality with which the examinations are conducted. Individual teachers are not encouraged to discuss their problems with examiners, although they are permitted to meet with the examiners as a group. The examination candidates are not known to the examiners

by name, but by numbers according to the grade of examination being tried. In this way, while the candidates obtain standing in their grades, the teachers also obtain an indirect appraisal of their work.

The very size and scope of the Conservatory's enterprise poses a problem, as the personal touch present in the early days is lost. That is why Miss Hebden's work has become so important. By car and train she travels as far west as Ft. William, which is near Duluth, Minnesota, and eastward to Halifax, Nova Scotia, and in this territory visits as far as possible every city, town and village. In her work she comes in contact with every music teacher who has any connection with the Conservatory, both graduates and free lance teachers who send students to the examinations conducted by the Toronto school.

Sir Ernest MacMillan, former principal of the Conservatory, first thought of sending Miss Hebden out on goodwill tours. She had been his secretary for eight years. Probably the only woman anywhere who does this work, she has carved an entirely new career. A good-looking woman, well above average height, Miss Hebden presents a pleasing picture in a trim grey ensemble which matches the color of her shiny new car. Always courteous, ready with a word of thanks to hotel clerk or chamber maid, she is remembered wherever she goes as a friendly person. She has an uncanny gift for remembering names, especially those of the many sisters who teach in convent schools all over (Continued on Page 49)

The music director of the New York Philharmonic-Symphony Orchestra gives valuable hints on

The making of a Conductor



Dimitri Mitropoulos at work on a score



The maestro in a characteristic pose



Time out for a moment of relaxation

From an interview with Dimitri Mitropoulos Secured by Rose Heylbut

THE CONDUCTOR appears to be a fortunate man, the one who has all the advantages. Unlike the soloist, who is in an exposed position and whose every mistake is immediately evident to the audience, the conductor performs with his back to the audience, and only the orchestra can really know what he is doing. He also has to use his hands (or his baton), certainly, but other people do the actual playing, and the blame for mistakes always goes to them. Yet it is the conductor who receives the applause at the end of a performance, like a general after a successful battle, and he even shares it with the soloist who, as everybody knows, had to spend long years of hard study and practice just to master the technique of his instrument.

Definitely, the rôle of the conductor looks attractive. It appears to be not only easy but gratifying, in a cowardly way, and if you add to that his opportunity to satisfy the natural human desire to be the "boss," it is not surprising that many young people ask what they must do to become conductors.

Actually, the conductor must have worked harder and learned more than any of the musicians he is leading. He must be able to perform at a professional level on at least one instrument, if only because that will give him the experience he must have as a performer. Naturally, a conductor who is a performer also, cannot practice being a conductor without an orchestra, and he has not even the right to be entrusted with an orchestra until he has proved himself as a performer. In other

words, he has to prove his ability to re-create a work from beginning to end and to communicate it to an audience before he can hope to communicate it to an orchestra.

For that particular purpose any solo instrument will be valuable, although the piano offers extra advantages because with its polyphonic possibilities, which give experience in dealing with many voices and complicated rhythmic patterns as well as various sonorities, it is, in a way, a reduced orchestra, and it can also be helpful in learning scores. That is why so many conductors have the piano as their main instrument.

Does this mean that an accomplished instrumentalist, particularly a pianist, is equipped to become a conductor? Unfortunately not. A conductor has to deal with all the instruments of the orchestra. Therefore he must know about all those instruments, about their possibilities and their problems, and he should be able to play as many of them as possible.

I have spoken so far chiefly about the technical side of musical knowledge. Naturally, the conductor shares with the instrumental soloist the necessity of knowing not only the music of all composers, but their backgrounds as well; the cultures in which they lived, the literature of their times, their individual thinking—all the things which caused them to express themselves as they did. This knowledge is necessary before he can re-create their expressions adequately. And finally, he must know the art of musical composition, its history and its development, not only because this also

is necessary for an understanding of the composers of the past, but because he has an obligation toward the composers of today, and he must have this knowledge as a basis on which to evaluate and select what is worthy of performance among those musical expressions which cannot yet have "stood the test of time."

Is the artist who has all this knowledge now ready to learn conducting, and will his success as a conductor be automatic? He is certainly ready to be respected as a professional musician, and he has many possibilities of contributing to the musical world in a useful way. However, a conductor must not only know music from all its aspects, he must know more music than anybody else. Orchestral repertoire includes the major works for all solo instruments as well as the tremendous and always growing list of purely orchestral works.

I have neglected to mention until now the mechanical part of conducting, the standard international gestures for starting an orchestra, indicating rhythms, cueing in sections, stopping the orchestra—those gestures which appear so easy to the audience because they are, in fact, extremely easy. They are the simplest part of a conductor's equipment, and they can be learned in half an hour. But that is not conducting! A conductor is a leader, and he must have the knowledge of psychology and the personal qualities which make a successful leader. He must be able to stand in the exposed position of an example before the musicians whose co-operation he needs. (Continued on Page 61)

One of the greatest tenors of all time draws
on his varied experience to give

Advice from the Golden Age



Giovanni Martinelli



Martinelli as Rhadames in "Aida"

"MAESTRO, what is your method of placing voices?"

Giovanni Martinelli thought for a moment, then vigorously shook his handsome mane of platinum hair and answered:

"There is no single way of training voices, not even those belonging in the same category. Of course, there are fundamental rules that must be strictly adhered to, laid out by old masters who dedicated their entire lives to the study of the human vocal mechanism—the separation of registers, for instance, which must be done in such a way that no break is noticeable. But in order to be properly trained every voice must be treated individually, according to its nature and quality.

"No voice, no matter how well placed by nature, is without the need of some basic, technical method of use, and this can be acquired only under the vigilant ear and guidance of a competent voice teacher. A singer is unable to determine what his vocal defects are until he learns to hear, or rather *feel* his tone. Until then, trying to form a voice without the constant super-

vision of an expert adviser may prove fatal to a young, inexperienced vocal organ in its development stages. As an example—what to an untrained ear may seem a resonant metallic tone might be just a throaty one, badly in need to be moved towards the *masque*, and conversely, something that may appear a vibrant *masque* note might be nothing but nasal twang, lacking projection to the palate. If a voice is too open it needs to be rounded up with the help of the closed vowels, and if too covered or guttural, open vowels will set it on the right path. But no matter what, the voice must always be firmly fixed in the *masque* and concentrated in the cavity of the mouth.

"To begin with," continued the great tenor, "there are certain requisites without which a lengthy career is impossible. A good, healthy voice, of course, is a *must* but by no means all that is needed. A musical ear, perception, talent are indispensable, as well as the capacity to grasp and carry out the teacher's instructions. And last but not least," he added, "an attractive

Giovanni Martinelli

talks on the art of singing

An interview secured by

Aida Favia-Artsay

personality plays an important part.

"But then, even all these precious gifts of prodigal mother nature would be wasted without an unlimited faith in one's resources, without patience, perseverance, determination to succeed, and an unbounded desire to sing—the latter invariably inborn in the vocally gifted—as protection against the disappointments and disillusionments that pave the road to stardom.

"Another factor which adds immeasurably to the artistic background of a singer is a musical education and the ability to play some instrument, preferably the piano. Nothing inspires more confidence than a thorough familiarity with the intentions of the composer and the conductor's demands."

Remembering Giovanni Martinelli's phenomenal breathing power I asked: "And how does one achieve breath control comparable to yours, Maestro?"

"No trick to that," the tenor quickly and emphatically exclaimed, "just practice and more practice. The breath must be deep and tranquil, and it must originate from the dia- (Continued on Page 57)

(Detroit-born Seymour Lipkin made his first public appearance at the age of four. At ten, he appeared with the Detroit Civic Orchestra, and a year later entered Curtis Institute where his principal teacher was Rudolf Serkin. Still in his 'teens, Mr. Lipkin studied conducting under Koussevitsky, and served as apprentice conductor and pianist with the Cleveland Orchestra. During the war, he toured as accompanist to Heifetz in USO concerts. In 1948, Seymour Lipkin became the first winner of the coveted Rachmaninoff Fund Piano Contest, and immediately thereafter launched on his career as recitalist and orchestral soloist. He has been a frequent guest on the Telephone Hour, and has won acclaim both here and abroad as one of our foremost young pianists.—Ed. note.)



THE PIANIST'S chief requisite is that he thoroughly enjoy playing. There are many reasons why one might wish to devote himself to music, but the essential one roots in the heart. Otherwise, the work is simply a job and artistically worthless.

Assuming that the young pianist starts from this basis, his task is concerned less with making effects than with trying to reach the essential meaning of the music he plays. It is from this effort that he may develop into a good musician.

Among the things he can achieve through study and will-power are serious ideals and effective working methods. Talent cannot be learned, although it may be present in many degrees, ranging from that of the greatest artist to that of the person who just loves to play a little. If someone is considering a concert career, of course, it is really important for him to seek expert, unbiased advice on the extent of his gifts.

Once the young pianist has decided to study seriously, one of the problems he must solve is this: what should be the relationship between the creator of the music and its interpretive re-creator? To my mind, the interpreter is something like a radio set which tunes in certain wavelengths. If the pianist is tuned-in, he vibrates; and the more sensitive his built-in equipment, the more telling are the vibrations he releases. (But he must always remember that the waves do not originate with him!)

Let's see how that works—and let me say at the start that the working methods I outline are in no sense categorical; they represent simply those which have proven useful to me. In taking up the study of a new composition, the first task is to find out, not what your fingers are going to do, but what the composer intends you to

The Pianist Finds Himself

"What should be the relationship
between the creator of the music and its
interpretive re-creator?"

From an interview with Seymour Lipkin
Secured by Myles Fellowes

say. Actually, nobody knows exactly what Beethoven had in mind when certain forces within him impelled him to set down the note-sequences of a sonata. The nearest we can come is to explore his indications and from them, and from the content and pattern of the music, to establish our own idea of what Beethoven meant.

One starts from the notes, rests, and indications of the composer, being careful to get rid of the "sublime and infallible intuitions" of editors! The composer's indications are the only blue-print for the re-creation of the work, and they should be followed scrupulously—but not mechanically. Through these indications, the pianist tries to find out what Beethoven meant. One asks himself *why* the composer indicated what he did—what he had in mind—which effects he wished to release. This searching for meaning through indications becomes more and more personal as the student grows toward maturity. One's teacher can and must help, but only up to a given point; beyond that point, one is on his own and must make use of his own powers of intuition and analysis.

In my own study, the learning of a new composition is greatly influenced by my previous acquaintanceship with the work. If I know it well through having heard it, I'm faced with the problem of getting rid of those other interpretations. This is not an easy thing—especially if you love someone else's interpretation—but it must be done. The best way is by an effort of will. Simply, one sits down before the music—always making sure of a reliable edition—and tries to get as objective an idea as possible of what those particular notes and rests and intervals and sequences and indications would produce in their own right. Once the student has done this, *his own* impression of the music begins to form.

It is at this point that one has to define the method of realizing this impression. And settling the method, in my view, represents fully 80% of the work of learning. You have already worked out a general, overall impression of meaning; now you clarify this meaning by working out the color of phrases, the curve of melody, the exact degree of slowness of a slow tempo, or the fastness (Continued on Page 62)

New Records

Reviewed by
PAUL N. ELBIN

Famous Arias Sung by Dorothy Kirsten

For this new recording Miss Kirsten has chosen eight of the most familiar arias in the operatic soprano's repertoire, things like the Jewel Song, "Ah, fors è lui," Musetta's Waltz Song, and Micaëla's Air. Aided by excellent orchestral accompaniments conducted by Fausto Cleva, Miss Kirsten sings with obvious mastery of her material and with generally good vocal effect. Columbia's 30th street studio provides its customary acoustic halo, and the recording is top-notch. Ordinarily the record envelope goes unnoticed by reviewers, but Columbia should be lauded for its helpfulness in giving the dates of the recording sessions and for its thoughtfulness in providing a program side by side and band by band. Both practices should become standard. (Columbia, ML 4730.)



Dorothy Kirsten

Rossini: Quartets for Wind Instruments

When Rossini was sixteen years of age, he wrote six quartets that have recently found favor among students of wind instruments. Though most of the quartets were originally scored for string quartet, their simplicity of structure and their melodic nature soon resulted in arrangements for wind quartet: flute, clarinet, bassoon, and French horn. Four members of the New Art Wind Quintet have recorded these six quartets on two 12-inch LP discs. Blessed with excellent recording, the exuberant performance of these light and cheerful works should attract teachers and students of the instruments involved. (Classic Editions, 1010—2 discs.)

"Full Dimensional Sound"—a Study in High Fidelity

If you want to make a high fidelity enthusiast happy, get him this new Capitol record. One side contains seven examples of various types of "hi-fi" from classical recordings, the other side seven examples of "hi-fi" applied to popular music. Charles Fowler is author of the authoritative 12-page insert giving detailed information about each of the 14 demonstration bands. With this record on hand a miniature audio fair can be held wherever good playing equipment is available. Fortunately, whether the sample is Stan Kenton or the Pittsburgh Symphony, musical values have been considered along with faithfulness of reproduction. (Capitol, SAL 9020.)

Chopin: Mazurkas

Certainly one of the outstanding releases of the season is the new recording of all 51 mazurkas by Artur Rubinstein, who, as everyone knows, has no living superior as an interpreter of Chopin. His re-recording of the mazurkas reveals an unmistakable mating of mature art and brilliant technique. RCA Victor is well along with its project to get the entire Chopin repertoire on "orthophonic" discs in Rubinstein performances. When finally complete, these discs will provide the most definitive edition of Chopin our generation is likely to leave the next. The only fault I find with these records is a tendency to steeliness of tone on wide-range reproducing equipment. (RCA Victor, LM 6109—3 discs.)



Artur Rubinstein

Song Recital by Kirsten Flagstad



Kirsten Flagstad

The recently-recorded Flagstad song recital is an uneven affair. Two songs of Richard Strauss (*Ich liebe Dich* and *Ruhe, meine Steele*) are sung with magnificent vocal quality and full realization of mood. Brahms' "Von ewiger Liebe," likewise, is very well sung. But the intimate *Frauenliebe und Leben* of Schumann and Schubert's magic *An die Musik*, haunted for many by memories of Lotte Lehmann, reveal the great Brünnhilde unable to transfer style from opera to lieder. A closing group of American ballads will likely widen the range of prospective buyers. Edwin McArthur furnishes adequate piano accompaniments. (RCA Victor, LM 1738.)

Tchaikovsky: Nutcracker Suite, Op. 71a The Sleeping Beauty Ballet, Op. 66 (5 sections)

Schwann's LP catalog lists twenty recordings of the "Nutcracker Suite" and seven of "Sleeping Beauty" ballet suite excerpts. But this is music that sells and no orchestra wants to be left out of the competition. For sheer beauty of tone it is doubtful if anything in the long lists excels the new recording made by the Philadelphia Orchestra with Eugene Ormandy conducting. There's a fullness, a lushness about the tone that few orchestras and few recording companies manage to achieve. A prospective buyer should be warned, however, that some of the most annoying ghosts (pre-echoes) since the early days of LP are on this disc. (Columbia, ML 4729.) (Continued on Page 61)

Dr. Guenther Rennert

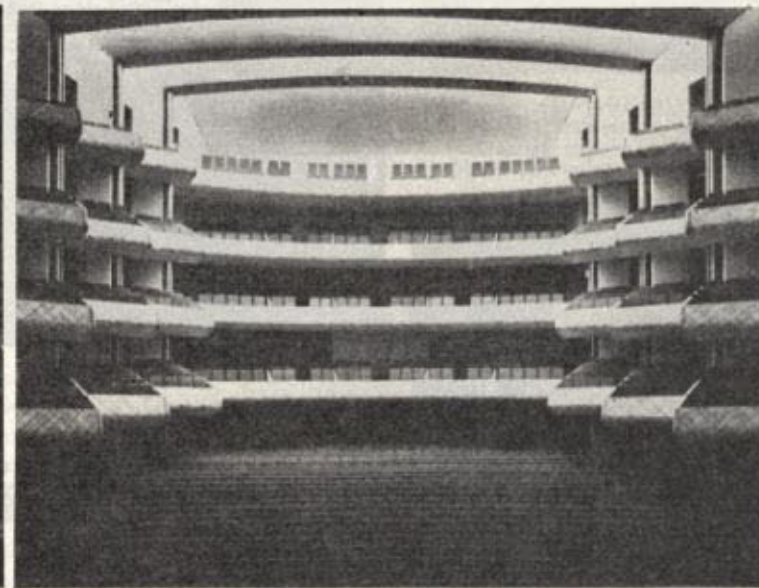


Old Opera with New Ways

by H. John Flachmeyer



A scene from Mozart's "Così fan Tutte," as given on the small stage.



Model of interior of new Hamburg Opera House shows modern lines.

ONE OF THE OLDEST Opera Houses in the world, which has in spite of its 275-year-old tradition never claimed for itself a leading place in the opera world, is now for the first time showing signs of greater ambition. This exertion is showing not only in completely new opera style, born, so to speak, from necessity, but also in new ideas of opera management, ensemble grouping and in for Europe revolutionary new ways of opera building architecture.

All the energy and resourcefulness with which these new ideas are carried through are spearheaded and borne by one man: young Dr. Guenther Rennert, 41-year-old Hamburg Opera House producer whose name already today is mentioned in the list of famous German opera producers of the last 30 years, along with Strohbach, Ebert, Max Reinhardt and Gustaf Gruendgens.

"Opera is greater theatre," is the slogan with which young Rennert is revolutionizing the opera. The slogan is not entirely new and was already supported in the early 'twenties by Strohbach and Ebert. But Dr. Rennert is probably the first to follow the motto to its last consequence. His aim is to produce an opera without stars, where each

minute part is just as important as another. Under Rennert it therefore lies with the ingenuity of a producer to combine all of them to become what the English music scientist Dent termed as a "complete whole."

"The music (in an opera) must not only serve to give the audience that vague, unconventional feeling of heartiness, but must become a means of art in underlining intellectual theatre," Rennert said recently at the International Festival of Music and Drama in Edinburgh. "It must give meaning and interpret it," he told an army of international music critics, all somewhat baffled by his words. Instead of the previous splendor of a host of international star singers, the Edinburgh audience witnessed musical theatre with good, but not overwhelming singers, great importance being attached to acting, scenery, lighting effects and the smallest of details.

"To Dr. Rennert the chief electrician is just as important as the prima donna," a friend once said of him. To gain a better effect Dr. Rennert once had the singer of *Leporello* in "Don Giovanni" grow a mustache instead of conventionally sticking it on.

Said Rennert in Edinburgh: "Opera is a phenomenon of art, multilateral in its caus-

ative possibilities. But this has also been its fatality. It has led to misunderstandings and one-sided interpretations. People have forgotten that all opera, no matter when or by whom it was composed or written, is a 'complete whole.'"

"What was once illustrious representation of baroque kings and princes, and what later became the entertainment of the middle classes, must today again become what it originally was meant to be: The expression of our principles of life, our times and our very existence," said Rennert. He has vowed to take the "Germanic heaviness" out of German opera. Strangely enough, Germans say, the only other operas in the world following similar new ways are directed by producers who were once in Hamburg: Leopold Sachse of the New York City Centre Opera and Carl Ebert at the Glyndeborne Opera in England.

Rennert is also constantly leading an embittered campaign against "travelling opera singers," stars performing in Milan one evening, Berlin the next and Hamburg the third. They spoil Rennert's "complete whole" because they have no time to adjust themselves to one special production, which, according to the young German, is absolutely necessary. (Continued on Page 56)



Choir With A Vision

by Roy N. Kunkle

ONE OF THE MOST active church choirs in the United States today is the choir of the First Methodist Church of Hollywood.

When Dr. Norman Sörens Wright accepted the position as organist-director at Hollywood First Methodist in 1937, the change from the accepted type of musical direction to the new order of organist-director might well have been followed by disappointment and a division of opinions. However, under the skillful management of Dr. Wright, and with the co-operation of the choir, the work advanced in strength and beauty.

Dr. Wright was born in Moorhead, Minnesota, and at the age of eighteen, he went to Paris, where for the next six years, he was a pupil of the great French organist, Marcel Dupre. While in France, he also studied with such other masters as Maurice Ravel, de Falla, Respighi, and E. Robert Schmitz. He attended Concordia College for three years, also three years at Sorbonne in Paris where he received a degree in Liberal Arts and Humanities. His doctorate in Humanities is from the College of Physicians and Surgeons of Los Angeles, and his Doctor of Music degree is from the College of the Pacific. While studying in Paris, he was theatre organist

at the Gaumont Palace and the Paramount Theatre. He also held an exclusive three-year contract with Pathé, making organ recordings.

Following concerts in various countries and the United States, he decided to settle on the Pacific Coast. He was engaged for a series of broadcasts and was commissioned to write the music for the religious pageant, "David, the Boy Shepherd Who Became King," which was produced in the Hollywood Bowl. Following this engagement, he was commissioned to write two more pageantries, one for Rochester, New York, and the other for Cleveland, Ohio. He teaches piano, organ, and voice. Dr. Wright is a resident of Montecito, Santa Barbara, California, where he plays an active part in the musical life.

Dr. Wright has brought back from his studies abroad great knowledge of religious musical literature and its performance, coupled with his own great talent and discriminating taste. His choice of the great works of Bach, Handel, Franck, Faure, etc., and his constant programming of contemporary choral works, show a widely catholic taste, a progressive spirit and an indefatigable ambition to serve his art and constantly to recreate the beautiful.

His choir is not content with presenting

The history of the choir of the First Methodist Church of Hollywood is filled with incidents which should prove inspiring to other volunteer choirs throughout the land.

only the music for the Sunday morning services. Extra curricular activities play an extremely important part in establishing the choir's wide reputation.

The "All Request Concert" is presented each year. Requests of anthems, solos, and organ compositions previously heard in the church are received a month in advance of the program date.

The "Franck Festival," presented annually for the past eleven years, has included choral compositions and chamber music ensembles with guest artists assisting. Among the outstanding artists who have assisted in the presentations have been: Marcel Dupre, organist; Marguerite Dupre, pianist; Philharmonic String Quartet; Compinsky Trio; and the Los Angeles Women's Symphony Orchestra.

Dr. Wright and his choir are indeed pioneers in the field of sacred choral music by contemporary composers. They have become known, not only locally, but nationally, for the presentation of many such works, one of which was the "De Profundis," by Marcel Dupre. Composer Dupre was at the organ on this memorable occasion and Dr. Wright directed the choir. Marcel Dupre has made four appearances with the choir, the only time

(Continued on Page 59)

New life for Old Music

Achievements of the famous Dolmetsch family in reviving interest in ancient instruments and their music.

by W. H. Owens

DURING the past few years a much wider interest has been shown in the neglected literature of 16th and 17th-century music, and the instruments for which it was composed. Music lovers on both sides of the Atlantic are rediscovering the pleasures of the domestic consort of viols, recorders and so on, with which bygone generations once entertained themselves and their friends and neighbors at home.

This revival of early music is due in a large degree to the celebrated Dolmetsch family of musicians, whose founder, the late Arnold Dolmetsch, contributed such a noteworthy chapter to the musical thought of the last fifty or sixty years. Dolmetsch believed that the whole subject of early music should be treated as a living thing; not as something belonging to the museum. Indeed, his achievement is that he reclaimed it from the museum and transferred it from the province of the musical historian to the performer.

At the Dolmetsch headquarters in the little town of Haslemere, England, musicians, students and ordinary music lovers from many parts of the world attend the annual Festival of Early Music which Arnold Dolmetsch inaugurated in 1925. The Haslemere Festival is of unusual interest, not only because it provides a rare opportunity for hearing old music played in the style intended by the composers, but because the Dolmetsches and their associates perform on instruments actually made by hand in their own family workshops.

Arnold Dolmetsch, the son of a French organ builder, was born at Le Mans in 1858. Many of his ancestors had been musicians in various parts of Europe, notably his grandfather, Friedrich Dolmetsch, who was a burgher of Zurich and enjoyed a great reputation as a clavichord virtuoso.

After a youthful adventure in America, Arnold studied violin playing in Brussels and at the Royal College of Music in London, where he eventually settled and took the post of violin master at a well-known

boys' college. It was about this time, during the eighteen-eighties, that he became interested in early musical instruments.

While searching the library of the British Museum for music for his recently acquired viola d'amore, he made the unexpected discovery that there existed a wealth of English concerted music for viols. That chance find was to lead to his life's work, for as a result of it Dolmetsch decided to make a serious study of these old-time instruments and their music.

At that time, of course, there were scarcely any viols, lutes, and clavichords, virginals and so on in good playing order. So Dolmetsch had to find the means of restoring such instruments as he was able to collect together. Seeking the assistance of piano and violin makers proved in vain, because these men, excellent craftsmen though they were, only wanted to modernize the instruments and thereby rob them of their essential character and charm.

Fortunately, at this point the young musician remembered his early boyhood training as a craftsman in his father's organ workshops. When he set to work he found that his old skill soon returned to him, but now refined by a mature intelligence. Beginning in a very modest way, he repaired a number of instruments in a small workshop set up in his London house.

Encouraged by this success, Dolmetsch then began to make some instruments for himself. The first was a lute, a beautiful piece of musical craftsmanship, which is still preserved among the historic treasures at Haslemere. After this came several clavichords. These were copies of an existing instrument, but in the year 1896 he produced the first harpsichord of his own design. William Morris, the Victorian poet and artist who was a friend of Arnold Dolmetsch, took a keen interest in the building of that famous instrument. Like many more Dolmetsch harpsichords, its interior was richly decorated in hand-painted designs.

(Continued on Page 50)



(L. to R.) Joseph Saxby (harpsichord), Nathalie Dolmetsch (alto viol), Carl Dolmetsch (recorder), Marie Dolmetsch (viola da gamba), Cecile Dolmetsch (rebec), Mable Dolmetsch (medieval harp).



Carl Dolmetsch at the Haslemere workshops voicing a recorder, an important job requiring great care.

A Dolmetsch Consort of Recorders: (l. to r.) Carl Dolmetsch with his wife Marie and sisters, Cecile and Nathalie.



QUESTIONS AND ANSWERS



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

HOW CAN I LEARN TO SIGHT-READ AND TRANSPOSE?

I am very poor at both sight-reading and transposing, and I hope you will be willing to give me some suggestions as to how I might improve my ability along these two lines.

F. E. S., Washington 3, D. C.

The way to become a better sight-reader is to require yourself to play through a great quantity of very simple music such as hymn tunes, folk songs, easy accompaniments, and simple piano pieces. Play through each one once (or at the most twice), then go on to another. If you can't do the piece at least fairly well the first or second time then take something easier. Go back to a single line of melody if necessary, but make yourself concentrate on it and do it at least fairly perfectly the first or second time.

The study of harmony ought to be of real value in learning to play at sight, but whether this happens depends, first, on how the instructor in harmony teaches the subject; second, on whether the pupil ac-

tually applies what he has learned from his teacher in harmony to the reading at sight of music that he has never before seen.

As for transposing, the first thing to make certain of is that you know the major and minor keys and scales perfectly—at least as far as four sharps and four flats. The next thing is to rewrite a melody or a very simple piece in another key, taking it to the piano to "prove" what you have written. After you have done this for a month or two try transposing at the piano without the intermediate step of writing down what you are transposing. Begin with a simple melody and transpose it at first to some nearby key (as, for example, from F to G). Now play it in several other keys that lie a little farther away, and when this goes well treat another melody or piece in the same way—and then another, and another, and after this many more. If you will schedule an hour a day for these two activities and stick to your schedule, I'd be almost willing to guarantee results—at least to the extent of refunding your money if you are not satisfied with the plan!

K. G.

DO COMPOSERS WRITE THEIR MUSIC BY RULE?

The writer of a magazine article states that in composing his sonatas Beethoven "always obeyed the rules of sonata form." Is this statement true? Are there any rules or laws governing the composition of musical forms that must be followed to produce music of merit, or do composers conform to their own concepts of musical form and adjust themselves to listener response?

H. G., Cincinnati, Ohio

Musical forms such as the fugue, the sonata, and the rondo evolved gradually. In other words the "rules" came afterward, and the composition of the specific form came first as the result of the composer's feeling that this was the way the music ought to sound.

It is true of course that if one sets out to write a sonata-form rather than a rondo or a fugue one has a different design in mind and to a certain extent the composer adjusts himself to this design. But in general all composers write on the basis of their own feeling that "this is the way I want it to sound" rather than on the basis of "this is the rule and I must therefore conform to it." This attitude has become far more pronounced since the later years of Beethoven's period, and today some modern music even sounds as though it had no form at all. But if the music is really great it always has some underlying basis of repetition, variation, and contrast—these being the three items upon which what we call form (or design) rests. K. G.

ABOUT PUPIL'S RECITALS

In the August (1952) ETUDE there is an article by Guy Maier in which he seems to scorn the yearly, miscellaneous piano recital that so many teachers think of as the culmination of the year's work. I am a piano teacher, and I have found these recitals to have great value, so I am wondering what you think about the idea of substituting informal monthly recitals for the more formal yearly concert.

Mrs. E. T. S., Washington, D. C.

I have read Mr. Maier's page carefully and I think he has a point, but I do not agree with him that the annual recital should be abandoned because it is such a bore to the professional musicians who attend it. Such recitals are a means of getting the parents to listen to and be proud of their children's achievements, and they are also valuable to the pupils themselves in giving them something to work for, and a chance to appear before a large audience. There will be many fears and tremblings, of course, but in the end the pupil has to show what he can do before an audience, and the yearly recital is an excellent place to do it because so many in the audience are rooting for him.

On the other hand, I myself am a great believer in the monthly recital to which pupils may invite their parents and friends, at which the atmosphere is warm and informal, and during which the individual pupil does not have quite as many knee-shakings and other quakings. So why not have both things—an informal recital about once a month when even the less proficient pupils may play—from music if necessary; and a more formal occasion once or twice a year when only the best ones are put on a program, and when they must really strive for perfection in the same way an artist does. K. G.

WHO WERE FORKEL AND KOCHEL?

I am studying music, specifically piano, and have found your department very informative and interesting. I have heard quite a bit about the two men who catalogued the music of Bach and Mozart, namely Forkel and Kochel, and my question is where I can locate these catalogues, preferably in the Los Angeles area.

H. U., Hollywood, Calif.

Johann Nicolaus Forkel was a German writer on music who lived from 1749 to 1818. He became Director of Music at the University of Göttingen, wrote the first biography of Bach in 1802—a book which has been twice translated into English and is available in most good libraries. He also wrote several works on theory and the history of music, but apparently these have not been translated from the German language.

(Continued on Page 62)



TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc. discusses the world's greatest piano teachers, comments on new piano books, and advises on other matters.

WORLD'S TEN GREATEST TEACHERS

In the February 1953 issue of ETUDE, an article quotes Clementi—Czerny—Cramer—Wieck—Chopin—Liszt—Deppe—Mason—Leschetizky and Matthay as the ten greatest piano teachers of all time. I disagree with the author and firmly believe that the name of Isidor Philipp ought to have been included. I have been asked to give a paper on this subject for my Music Club and would appreciate it very much if you would let me have your opinion.

(Mrs.) M. G. C., Pennsylvania

I agree with you. Without knowing who "those qualified to pass judgment" were I think Isidor Philipp's name should by all means have been listed. His contribution to the development of technique is enormous and he introduced new ideas upon which teachers the world over rely for building in their students that solid foundation of keyboard security without which the finest gifts of musicianship remain incapable of expressing themselves adequately. Not only has he written a countless amount of plain exercise books, but his editions of works of all periods are remarkable for their good taste and accuracy. His recent book on the Practice of Scales is filled with up-to-date ideas. Only a few decades back these would have made teachers raise their eyebrows; but the principles exposed are entirely sound and in accord with the evolution of pianistic writing. Now let's use our privilege of "passing judgment on the judges" and take a look at their selection:

No one, of course, will question the names of Clementi, Czerny and Cramer, for the three C's are universally acknowledged as an institution. But can Chopin and Liszt be considered as real piano teachers? I doubt it. Chopin taught in order to make a living and those long hours

of lessons to society ladies were to him a constant drudgery. Liszt "held court" at Weimar for a number of aspiring virtuosi drawn by the magic of his name, and he was a coach rather than a genuine pedagogue. The inclusion of Frederick Wieck is open to discussion. Much of his life was devoted to piano manufacturing and to running a circulating library; it was the success of his daughter Clara Schumann which brought him some prestige.

Another element must be considered in our evaluation: the extent of the reputations; that is, how far they reach. William Mason, for whom I have a great admiration and whose books "Touch and Technique" are a rare example of pioneering, was practically unknown outside of the United States. The same holds true for Tobias Matthay; popular as his name is in England and this country, it never reached the Continent or Latin America.

Deppe's principles—what we know of them, for he left no materials—are excellent and broke away from old-fashioned routine; but his work was limited to a small circle in Germany. Leschetizky had no method: he said so himself despite a general belief to the contrary. His tuition was better suited to the classics than to the moderns and it is a fact that some of his students who played Beethoven, Schumann, Brahms and Liszt admirably were incapable of rendering Debussy's "Clair de lune" with proper atmosphere and tone coloring. Leschetizky's fame was primarily based on the fact that he was Paderewski's teacher; this caused his studio in Vienna to become a Mecca where everyone flocked to try to gain admission.

One may wonder how the judges passed up such authentic teachers as Moscheles, Kalkbrenner, Heller, Marmontel, Reinecke and Teichmüller, who most likely could have produced a Paderewski, had they had Paderewski to work on. In being his

mentor Leschetizky was lucky, as Leopold Auer was when Heifetz came under his guidance, for even the best teacher can do nothing if he isn't provided with the proper material. In conclusion, it is difficult—or even impossible—to make a classification that will be fair; and besides how can personal feelings, influences, and perhaps prejudice be left out of an evaluation?

Before closing I would like to relate this amusing anecdote:

"Once as I was in London," says Isidor Philipp, "Tobias Matthay invited me to a luncheon at his country residence some twenty miles from the city. Afterwards we retired to his studio and started talking shop. As we discussed technical problems I told him frankly that what he explained in eight hundred pages I explained in eight. He laughed. I didn't know whether it was at me, or at himself. But we had a lovely time together and I keep a vivid recollection of this visit with Matthay, fine gentleman and great teacher."

How could they be anything but friends, with their keen sense of humor?

EXCELLENT IDEA

Esther Rennick, who needs no introduction to ETUDE readers, has come out with two elementary books which will help teachers solve many of the problems which confront them. "Hymn Tunes for Beginners" and "Merrily We Play and Sing"—both with words—are conceived according to the following wise principles:

To help the beginner learn the happy, natural way by giving him the tunes he loves which fit under his ten fingers.

To give the teacher material that will compete for practice time with television, parties, dancing lessons, and movies, by providing easy arrangements of tunes the pupil hears as radio-program-themes, and songs they sing at school and church.

To help the teacher of any age beginner adhere to the principle advocated by modern educators that the most effective method of teaching any subject is "to go from the known to the unknown."

To stimulate enthusiasm for piano lessons by providing the beginner with a book of pieces he can play in its entirety. This will give him confidence in his ability to learn to play.

To help the beginner pianist learn from the start how to fit words to a tune.

To provide an interesting period of "level study" for the beginner who has learned to read a few notes. In these books he will find a happy interlude between beginner books with their usual rapid pedagogic continuity.

Finally and most important: to make piano lessons fun for the pupil, who loves what he is familiar (Continued on Page 62)

FEW ASPECTS of organ-playing are less understood among organists than the use of harmonics in organ registration. My travels around the country, as well as letters received in this department, convince me that there are many organists who never employ harmonics at all. Some admit frankly that they never use mixtures or any other off-pitch stop because "they all sound bad to me!"

Well, admittedly there are strange, weird sounds which can be drawn from an organ by unskillful use of mixtures. But that is the fault of the organist, not the instrument itself.

It is my belief that some organists err by forgetting what is the true function of harmonics in organ registration. If this seems too obvious to need pointing out, it is just such obvious things which all of us are prone to overlook.

The purpose of the mixtures is to reinforce the harmonics of the natural overtone series. There are, as we all know, some stops which produce tone much like that obtained from blowing across the top of a milk bottle. This tone is flat and uninteresting because it is deficient in upper harmonics. Plotted in the laboratory, it forms a simple sine curve, like that of a tuning fork, instead of the rapid zigzag patterns created by more lively musical sounds.

Since these tones are poor in harmonics, they have been supplied with auxiliary pipes which supply the missing overtones. It is possible, for example, to play the simple triad C-E-G and to sound at the same time D-natural (in the harmonic series of G), G-sharp (harmonic series of E), and B (harmonic series of E).

It is at exactly this point that the trouble begins. None of us consciously hear the harmonics of the overtone series. It is easy enough to prove they exist, as the following experiment shows: Select any note in the lower part of a piano keyboard. Press down without sounding, and sustain with the middle pedal, the octave above, the fifth above that, the fourth above the fifth, the major third above the fourth and the minor third above the major.

(If the lowest note were C, the notes above it would be C-G-C-E-G).

Now strike the lowest note smartly, and if your piano is in reasonable tune, sympathetic vibration will cause the overtones to sound.

As a matter of listening practice, however, we do not count the overtones sounding above a given fundamental tone. Instead we say of a tone that it is "brilliant" (i.e., rich in upper partials) or "dull," (hence, deficient in this respect).

It is for this reason that we ought never to lose sight of the fact that the purpose of built-in harmonics in an organ stop is to reinforce the tone rather than to compete

Mixtures for the Organ

by ALEXANDER McCURDY

with it. Because a C major triad also sounds the notes D, B and G-sharp, it does not follow that everything played on that stop will be a string of parallel seconds, sevenths and augmented fifths.

Mixtures, in short, must be used judiciously; but they should be used. We have all heard organists who do not use harmonics because "they all sound bad," and whose registration in consequence is so banal that the sound which issues from their instruments is unbearably deadly dull.

An informed man might play on the self-same instrument and change its colorless sound into clear, eloquent, lively tone. These are the people who get results with harmonics. They are the ones who know something about the subject and are constantly trying to learn more. The possibilities in combining mixtures are so vast that one can never reach the end of them.

Moreover, the results which a man achieves are not always in proportion to the resources at his command. Some organists who have very little to work with accomplish wonders; others, with instruments at their disposal of almost unlimited resources, can show but limited results.

As an organist, it grieves me to state that organists as a class are very slow in taking up new ideas, changing methods or acquiring a fresh point of view. Far too many are willing to skim by, with not a new idea in a generation.

The use of harmonics, of course, is not new. It is the very fundamental principle of playing the organ correctly. It was sometimes lost sight of, however, in the days of the 8' organs, when many organists thought only of a single pitch and of a long line of celestes and solo stops. All these are beautiful, and should be included in every organ if there is money enough to provide them. But the most important part of the organ is its fundamental ensemble, not the flute celeste, the vox humana or a set of chimes.



Dr. Alexander McCurdy

In recent weeks I have had some experience with men skilled in performing on small instruments like the Allen, Baldwin, Connsonata, Hammond and Wurlitzer; small but well-specified and well-placed Aeolian-Skinners; and products of Austin, Moller, Rieger, Reuter and Wicks.

It is a revelation to hear what can be accomplished on these organs by an experienced man with a good ear for tone. Some organists approach these instruments with the basic assumption that nothing can be done to make them sound right, so why bother? My listening in recent weeks has shown me that nothing could be farther from the truth. The small instruments do have their limitations; not everything which an organist would like to play on them can be made effective; nevertheless a man who knows the instrument can perform in a way to make larger, finer instruments sound like hurdy-gurdys when played by an indifferent or careless organist.

(Continued on Page 51)

The 24 Caprices of Rode

An Analysis of the first twelve



by

HAROLD BERKLEY

A PUPIL of Viotti, Pierre Rode (1774-1830) was, with Kreutzer and Baillot, a founder of the classic French School of violin playing, a school that influenced the violinists of Western Europe for the better part of a century. As a player, Rode was probably the foremost artist of his time. Spohr, born ten years after Rode, was so impressed with the dignity and expressiveness of his style that he determinedly sought to emulate it in his own playing.

Today Rode's fame rests on two or three of his ten violin concerti, the Variations in G major, and, above all, on the 24 Caprices. For nearly 150 years these Caprices have been considered necessary to

the training of all serious violinists. Violin technique has made great advances since the early nineteenth century, but in spite of this, the Caprices are still as essential as ever; for no studies can do more for the development of true intonation or for acquiring co-ordination between the bow-arm and the left hand. Furthermore, they are admirable material for building the modern technique of violin playing, particularly insofar as the bow is concerned.

This does not mean that the classic technique of bowing should be neglected; the use of the upper half of the bow is just as important as it was a hundred years ago. But nowadays far greater use is made of the lower half than was the case in Rode's time. The Caprices contain a wealth of material that can be adapted to the acquiring of the necessary technique, and also to the development of the wide range of tone-shading and tone-coloring needed by the modern violinist.

As a study in tone-shading the Introduction to *Caprice No. 1* is almost inexhaustible. The subtle lyricism of these three lines calls for no dramatics, therefore the expression should, at first, be made by increasing the speed of the bow for the crescendi and decreasing it for the diminuendi, the pressure of the bow on the string remaining the same. There are measures—for instance, Ex. A—in which this technique is not easy to control. The endeavor to acquire control, however, is of the first importance in developing a technique of expression.



When the passage can be played expressively with the above technique, the student should experiment with drawing the bow nearer to the bridge on the crescendi and towards the fingerboard on the diminuendi, thus injecting tone-color into his performance.

The Moderato calls for a fiery Martelé, the dynamics being regulated by the length of the bow stroke. Each short trill should be given a pronounced bow accent.

Caprice No. 2 should be practiced in three ways: with a broad détaché until the notes are well in the fingers; with a sharply-articulated martelé; and in the lower third of the bow, which should leave



the string after each stroke. The legato signs should be observed in all three bowings. The second group of measure 1, and

all similar groups, is better fingered as in Ex. B:

Besides being a first-class study for the second position, *No. 3* is also an excellent exercise in legato playing. In it the principle of Round Bowing should be carefully observed. The student should also closely follow the dynamic indications.

In spite of the double-stops, the lyric Siciliano of *No. 4* must be played with flexible expression. It is a beautiful piece of music and deserves imaginative treatment. The second measure will be played with greater smoothness if the following fingering device is used: when the second finger stops the last note of the turn, it should at the same time stop the D string, thereby preparing for the A that is to be sounded on the next beat. See Ex. C.



This eliminates the quick moving of the second finger from the E to the A, a movement that cannot be made without disturbing the even flow of the tone.

A brilliant martelé must at first be sought for in the Allegro. Even the soft passages need brilliance. Later it should be practiced spiccato, the *forte* sections being taken a little below the middle of the bow and the *piano* sections at the middle.

The 5th Caprice deserves very special study. It is in the style of a concert piece and must be played with color and élan, with full regard for the dynamic indications. Though not all editions agree, the sextolets should be taken détaché and the quadruplets martelé. The phrasing in the third measure of the second line, and all similar passages, must be clearly brought out. The opening scale should be taken at the frog, a whole bow being used for each of the next three beats. For a finished performance the tempo should be ♩ = 100-103.

In the Adagio section of *No. 6* one finds the same qualities that were present in the Introduction to the first Caprice, though it is technically more difficult, and the student's approach to it should be the same. As a study in expressive playing on the G string, the passage has few equals.



Nearly every student is puzzled by the second measure on the fifth line, the last two groups of which are given in Ex. D. (Continued on Page 64)

A MASTER LESSON ON

Schubert's

Moment Musical in A-flat, Opus 94, No. 6

ON A WARM, peaceful summer evening at her chateau at Nohant, Madame George Sand wrote in her diary: "As we sat on the terrace tonight listening to the ecstatic, swooning voice of the nightingale who had drawn close to us, Franz (Liszt) suddenly played one of Schubert's most magical airs. As he played, the Princess (Marie D'Agoult) wandered over the terrace in the darkness. A long white veil, draped about her head, covered almost all her slender figure. The moon went down behind the tall pines which looked black and ghostly against the night-blue of the sky. A deep calm lay upon the flowering shrubs. The breeze dropped, dying of weariness in the long grasses . . . We could not take our eyes from the enchanted circle which the silent sibyl in her ghostly veil was tracing all about us. She would be lost to view in the pines, then appear again suddenly in the lamp-beam from the window, and floated blue and indistinct through the trees . . . Finally she sat upon a bending branch, weighing it down no more than would a ghost . . . At the same moment the music stopped as though some mysterious bond linked the living notes to that pallid form seemingly poised for flight to regions of unending harmony."

At that enchanted hour I like to think that Liszt was playing this Moment Musical, a wonderfully sensitive, soft chord study, truly one of Schubert's "most magical airs." Its mood fits Mme. Sand's poetic setting perfectly.

After students have played Schubert's Waltzes and Laendler, this composition is ideal for opening the door to his larger works. Indeed, all the Moments Musicals offer excellent introductions to the romantic period. The hard pianistic voice of the adolescent who prefers to bang and clatter is "tenderized" by these masterpieces of song. Not only will the sharp lines of his percussion melt in softened curves, but long, relaxed musical breathing will be insinuated. Give and take, active (meas-

ures 1-4) and passive (5-8) phrase contrasts will delight him, his dynamic awareness will be strengthened, his rhythmic flow smoothed . . . Above all, this Moment Musical offers him much needed emotional release.

By GUY MAIER

Some Details

We know, of course, that in 3/4 rhythm it is wise to stress (musically) alternate measures, and to count in two-measure full groups rather than in three quarter notes, thus:



Schubert often writes that first dotted half note chord as a sighing suspension to the short quarter note resolution which follows. Therefore, play the long chord with strong down-touch (body moving slightly forward) and the quarter note resolution with quiet, short, brushed up-touch (body moving back) . . . Scrupulously regard those quarter rests which follow . . . That *fp* (measure 7) doesn't mean sudden loudness; just play it richly, and overhold it slightly . . . And remember to play each appearance of "I love you" more tenderly than the preceding declaration.

Throughout the piece the top voice line of all chords should ring out over the inner voices . . . After the more soaring and ardent portion preceding the trio, play



the trio with an even longer lyric line and with the quiet, warm glow of happiness. Early 'teen age students with small hands will find excellent (and harmless) hand-stretching material in this trio if you do not permit them to cling to or squeeze the keys . . . Use damper pedal often, but in sparing amounts; use soft pedal freely to achieve true softness. Note how many times Schubert has designated *pp*.

Everybody loves to hear Schubert's music. His appeal is universal. More than any other composer, he sings straight from his heart into ours. Yet, teachers do not teach enough Schubert and pianists are afraid of him because he sings so simply . . . How much he could help them to sing from their hearts!

Listen to Your Playing

How can we help students to hear themselves? One of the best ways is of course via group study. If from the first lessons the teacher alerts the class to listen for the virtues and defects of the playing students, the habit of listening to one's self becomes painlessly established.

For the rest of us, I find that practicing rapid and brilliant pieces and passages much more softly than required, and entirely without damper pedal instills the same habit. The sheer *f* and *ff* sound of the piano with damper pedal overwhelms the ears. The music itself does not come through. It can't be heard through all the racket. So, I reduce *ff*s to *mf*s, *ps* to *pp*s . . . and practice dryly. . . I know many artists who work con- (Continued on Page 61)

Via Veneto

VLADIMIR PADWA

Grade 5

Allegro non troppo (♩ = 176)

PIANO

f *mf* *cresc.* *f* *mf* *cresc.* *f* *pp* *simile* *mf* *poco a poco cresc.* *f marcato* *ff*

Ped. Ped. simile

From "Roman Suite," by Vladimir Padwa. [130-41130]

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Punchinello

GEORGE A. KIORPES

Allegro vivace (♩ = 126-138)

scherzando

PIANO

The first system of the musical score for 'Punchinello' consists of two staves. The right staff (treble clef) begins with a melody in D major, marked *mf* and *schierzando*. The left staff (bass clef) provides a rhythmic accompaniment. The system concludes with a *Ped. simile* instruction.

The second system of the musical score continues the piece. It features dynamic markings such as *f*, *p*, *ff*, and *8bassa*. The right staff includes a *R.H.* (Right Hand) instruction, and the left staff includes a *L.H.* (Left Hand) instruction. The system concludes with a *Ped. simile* instruction.

Jealous Eyes

STANFORD KING

Tempo di Tango (♩ = 58)

PIANO

Lazy Lagoon

HUBERT TILLERY

Dreamily (♩ = 54)

PIANO

Moment Musical

Turn to Page 3 for a biographical sketch. A Master Lesson by Guy Maier will be found on Page 26, Grade 5.
FRANZ SCHUBERT, Op. 94, No. 6

Allegretto (♩ = 52-56)

Allegretto (♩ = 52-56)

p *fp* *p* *f* *pp* *mf* *p* *fp* *pp* *cresc.*

ff *p* *fp* *pp* *sostenuto molto* *Fine* *una corda* *cresc.* *pp* *D.C. al Fine*

Rondo

SECONDO

FRIEDRICH WILHELM MARPURG
(1718-1795)

Allegro moderato M.M. ♩ = 104

Musical score for the Rondo SECONDO part, measures 1-24. The score is written for piano and includes dynamics such as *p*, *mf*, *f*, and *cresc.*. It features various musical notations including slurs, accents, and fingerings.

From "Classic Masters Duet Book," compiled and arranged by Leopold J. Beer. [410-40033]
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Rondo

PRIMO

FRIEDRICH WILHELM MARPURG
(1718-1795)

Allegro moderato M.M. ♩ = 104

Musical score for the Rondo PRIMO part, measures 1-24. The score is written for piano and includes dynamics such as *p*, *mf*, *f*, and *cresc.*. It features various musical notations including slurs, accents, and fingerings.

Variazione 8

*Freely transcribed for Organ by
Giuseppe Moschetti*

Adagio espressivo

[illegible]

Variazione 9

Molto espressivo

simile

[B] Gt. Flute 8'-4'-2'
molto legato

Echo or Ch.

Gt

Echo or Ch.

1

Molto espressivo *simile*

[B] Gt. Flute 8'-4'-2' *molto legato*

[Echo or Ch.] Gt. [Echo or Ch.] Gt. [Echo or Ch.] Gt.

4th Sw. Strings

Ped. 31

[Echo or Ch.] [Gt.] [Echo or Ch.] Gt. [Echo or Ch.]

From "Grand Partita in D minor" by J.S. Bach, transcribed for guitar by [unintelligible]

From "Grand Partita in D minor," by B. Pasquini, transcribed by Giuseppe Moschetti. [433-41009]
* Continued from November 1953 issue.
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Musical score for "The Echo Song" in 2/4 time. The score is written for three parts: Guitar (Gt.), Piano (Piano), and Echo or Chorus (Echo or Ch.). The key signature is one sharp (F#). The tempo is marked "Moderato". The score begins with a guitar introduction, followed by a piano accompaniment. The guitar part features a melodic line with a crescendo (cresc.) and a final section marked "Echo or Ch.". The piano part provides harmonic support with chords and single notes. The Echo or Chorus part is indicated by a bracket and a repeat sign.

Variazione 10

Risoluto

Gt. C.

Foundations, Mixtures & Reeds

Ped. 52

Risoluto

Gt. *ff*

② Sw.

② Gt.

② Sw.

② Gt.

Foundations, Mixtures & Reeds

Ped. 52

② Sw.

② Gt.

② Sw.

② Gt.

rit.

Variazione 11

Hammond Regis. 44 20 7757 423

Calmo

Foundations & Mixtures

Ped. 52

Calm

Gt. *mf*

Foundations & Mixtures

Ped. 52

ETUDE LAMBERT

ETUDE-JANUARY 1954

Teach Me, My Lord

Anonymous

NOBLE CAD

Allegro moderato

VOICE

PIANO

Teach me, teach me, Oh, teach me, Lord, to be gen-tle in all e-vents; Es.

pe-cial-ly in dis-ap-point-ments; Oh, teach me, teach me, Lord, let me put a-side my lit-tle pains and

heart-aches— so that I may be the on-ly one,— the on-ly one to suf-fer from them.

Let me use the suf-fer-ing, Lord, that comes a-cross my path,—

That it may mel-low, not em-bit-ter me; that it may make me pa-tient, not

ir-ri-ta-ble; And make me broad in my for-giv-ness, not nar-row and haugh-ty, and

o-ver-bear-ing. Teach me, teach me, teach me, my Lord, to be

gen-tle in all e-vents. Teach me, teach me, teach me, my Lord,— Oh,

teach me, Lord, Teach me, my Lord.— A-men.—

Columbia

Fantasia Polka

T. H. ROLLINSON, Op. 34

Maestoso (♩ = 88)

PIANO

TRUMPET or CORNET in B♭

Cadenza

Marziale (♩ = 100)

POLKA

TRIO

p espress.

f

p

f

ff

D.S. al Coda

Φ CODA

No. 110-40255
Grade 2½

Gray Moonlight

STANFORD KING

Valse sostenuto

mp

mf

rit.

mf ma dolce

p

sempre legato

cresc.

f rall. dim.

a tempo

mp

mf

mp

rit.

mp

p

No. 110-40265
Grade 2½

The Wishing Well

RICHARD WALKER

PIANO

Andantino grazioso (♩=72)

mp

f

mp

mf

mp

f

Fine un poco agitato

ff

a tempo

più poco rall.

mp dolce

mf

dim.

p

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No. 110-40262
Grade 1½

Patsy

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BERYL JOYNER

PIANO

Lightly (♩=132)

mf

mp

mf

mp

dim.

p

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ETUDE JANUARY 1954

PIANO

mf

mp dim.

p

(Echo)

pp

No. 110-40276
Grade 2

The Steeplechase

G. ALEX KEVAN

Bright and playful (♩=116)

PIANO

mf cresc.

f

mf cresc.

f

mf cresc.

f

mf cresc.

f

Last time to Coda

Crisply

mp

mp

D.C. al Coda

poco rit. f

CODA

p cresc.

f

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ETUDE JANUARY 1954

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No. 110-40283
Grade 2

Carousel

JEAN REYNOLDS DAVIS

Brightly ($\text{♩} = 108$)

PIANO

mf

f *mp* *f*

CODA

f *mf* *f*

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No. 110-40280
Grade 1½

Peasant's Dance

JOSEPH GOODMAN

Fast ($\text{♩} = 126$)

PIANO

f *L.H.* *L.H.* *p marcato* *f* *a tempo* *p rall.* *L.H.* *f* *p marcato* *f marcato* *poco rit.*

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PRESSER'S OCTAVO

LENT

(SATB unless otherwise indicated—Medium)

BEFORE THE CROSS	Rasley	332-40093	.20
BEHOLD THE LAMB OF GOD (Alto, Ten., Bar., Voice speaking choir and solo speaking pts., 30 min.) Jones & McRae		332-15179	.30
BREATHE ON US, LORD (General)	Roff	332-40125	.16
CALVARY (Piano or organ acc.)	Rodney-Bliss	332-20333	.16
CALVARY (Sop. or Ten., Alto, Good Friday)	Rodney-Hilton	332-12635	.12
DROP, SLOW TEARS	Harris	332-40008	.15
DO SORROW DEEP (General)	Lovelace	332-40000	.12
SEE HIM! HANGING ON CALVARY'S TREE (SAB, based on motet No. 7, Good Friday)	Haydn-Runkel	332-15062	.15
WHEN I SURVEY THE WONDROUS CROSS (General, Good Friday, Alto, Organ acc.)	Martin	332-40081	.16

(SAB unless otherwise indicated—Easy)

GOD SO LOVED THE WORLD	Stainer-Peery	332-21440	.12
GOD SO LOVED THE WORLD	Stainer-Nevin	332-21143	.12
IN PASTURES GREEN (General)	Bixby	332-21442	.18
O LAMB OF GOD, I COME	Blair-Stoughton	332-21448	.15
THEE WE ADORE from "Seven Last Words of Christ" (Good Friday or Easter)	Dubois-Peery	332-21449	.10

PALM SUNDAY

(SATB unless otherwise indicated—Easy)

HOSANNA! RAISE THE JOYFUL HYMN	Peery	332-21626	.15
INTO THE WOODS MY MASTER WENT	Nevin	332-14037	.16
KING'S WELCOME (Based on 19th century French Lenten carol)	Whitehead	332-14659	.22
*PALM BRANCHES (Solo or duet medium voices, Organ acc.)	Faure-Sudds	332-09568	.10
*PALMS	Faure-Powers	332-35134	.12
WITH PALMS ADORE HIM	Bornschein	332-15177	.16

(Medium)

*HOSANNA! BLESSED IS HE (General)	Marryott	332-15021	.18
JERUSALEM (Sop. or Ten., Alto or Bar.)	Parker	332-15623	.16
*PALM TREES (Mezzo or Bar.)	Faure-Norris	332-06204	.12
*PALMS (Organ acc.)	Faure-Bruche	332-09678	.12
*PREPARE THE WAY (Swedish melody)	Luvacs	332-14449	.12

GOOD FRIDAY

(SATB)

ON THE WOOD HIS ARMS ARE STRETCHED	Vulpius-Roff	332-40058	.12
DARKEN'D WAS ALL THE LAND, Tenebrae Factae Sunt (E.L. Westminster Choir Series) (Medium)	Haydn-Lynn	332-40055	.16
TO COME AND MOURN (Difficult)	McCollin	332-40097	.20

EASTER

SATB (Easy)

ALL HAIL THE RESURRECTION MORN	Stairs	332-21646	.16
ALLELUIA CAROL	Rasley	332-21598	.18
CHRIST THE LORD IS RISEN TODAY from the cantata "Christ is Risen" (Melody from "Lyra Davidica", Organ acc.)	Thiman	332-14708	.15
HE IS RISEN (Scriptural, Sop. or Ten.)	Simper	332-20689	.15
*O MORN OF BEAUTY	Sibelius-Matthews	332-14714	.18
*PRAISE YE THE NAME OF THE LORD	Lvov-Tellep	332-40114	.16
VICTOR'S TRIUMPH	Campbell	332-15345	.15
*VICTORY, When the Children Went to Play (Old Aisan Easter carol)	Gaul	332-12922	.12
*WAKE FROM YOUR SLUMBERS	Marryott	332-15276	.16
WORLD ITSELF KEEPS EASTER DAY	Sellew	332-15313	.16

† = a cappella ad lib

‡ = a cappella

* = Sold only in U.S.A.

SATB (Medium)

† ALLELUIA	Luening	332-40061	.18
ALLELUIA, CHRIST IS RISEN	Kopolyoff-Gaul	332-14081	.16
AS IT BEGAN TO DAWN (Mezzo or Ten.)	Stoughton	332-15346	.20
*BECAUSE THE LORD IS RISEN	Williams	332-40049	.15
*CHRIST IS ARISEN	Hassler	332-40138	.15
EASTER MORN	Matthews	332-15321	.22
*EIGHT SENTENCES FOR THE SEVEN SEASONS OF THE CHRISTIAN CHURCH	Moschetti	332-40132	.20
*HE LIVES	Stebbins	332-13391	.18
I KNOW THAT MY REDEEMER LIVETH	Handel-Warhurst	332-21118	.16
JOYOUS EASTER HYMN (Sop.)	Reimann-Manney	332-13966	.18
KING OF KINGS (Sop. or Ten., Bar. or Bass, Organ acc.)	Simper	332-20178	.16
LORD NOW VICTORIOUS (General, Sop.)	Mascaqui	332-07777	.25
O MAGNIFY THE LORD WITH ME (from Bay State Collection) (Westminster Choir Series)	Lynn	332-40056	.22
REGINA COELI, With Joyful Hearts Let Us Praise Him (Sop. and Ten. duet, E.L.)	Giorza	332-11661	.20
REGINA COELI (Sop. and Alto duet, L.)	Lambillotte	332-09033	.25
REGINA COELI (L.)	Werner	332-03018	.15
† REJOICE AND PRAY	De Vito	332-40128	.15
RESURRECTION (Sop. obb.)	Stults	332-15595	.18
SING ALLELUIA FORTH	Buck	332-00460	.18
SPANISH EASTER PROCESSION (Divisi)	Gaul	332-14269	.18
THEY HAVE TAKEN AWAY MY LORD (Sop.)	Stainer	332-10826	.12
*THIS IS EASTER DAY	Marryott	332-15144	.16
(Sop. or Children's voices, Carol)	Whitehead	332-40056	.12
*THREE EASTER CAROLS (2nd set)	Whitehead	332-12597	.15
THREE HOLY WOMEN (Normandy carol)	Gaul	332-13968	.15
THREE MEN TRUDGING	Gaul	332-13712	.18
(Provençal carol, Organ acc.)	Matthews	332-14550	.20
*THREE WOMEN WENT FORTH (SSAATTEB)	Thiman		
YE SONS AND DAUGHTERS OF THE KING (Old French air, 17th century, Organ acc.)			

SATB (Difficult)

BECAUSE I LIVE, YE SHALL LIVE ALSO (Sop., Ten., Bar., Biblical anthem for minister and choir)	Fisher	332-13807	.25
RUSSIAN EASTER CAROL OF THE TREES	Gaul	332-14551	.16
(Solo voices, White Russian)			

SAB (Easy)

I KNOW THAT MY REDEEMER LIVETH	Handel-Runkel	332-21441	.16
from "The Messiah"			
*O MORN OF BEAUTY from "Finlandia"	Sibelius-Matthews	332-15154	.15
STRIKE IS O'ER (Sop. or Ten.)	Vulpius-Runkel	332-15066	.16

(SSAA)

ALLELUIA! CHRIST IS RISEN	Kopolyoff-Gaul	332-14904	.16
(Song of Little Russia, Medium)			
*O MORN OF BEAUTY	Sibelius-Matthews	332-14715	.16
from "Finlandia" (SSAAA, Easy)			

SAA (Easy)

EASTER CAROL	Buckley	332-21552	.16
Piano obb. ad lib, Organ acc., Sop.)			
*O MORN OF BEAUTY	Sibelius-Matthews	332-15046	.16
from "Finlandia"			

SSA (Medium)

CHRIST HAS ARISEN	Campbell	332-15212	.15
(15th century French tune)	Shure	332-15110	.10
*EASTER ALLELUIA	Handel-Warhurst	332-21365	.16
I KNOW THAT MY REDEEMER LIVETH			
from "The Messiah"			

(SA Easy)

ALLELUIA	Humphries-Stoughton	332-14711	.18
ALLELUIA (SA and Unison)	Peery	332-21647	.15
COME, SING WITH EXULTATION	Spence-Manney	332-14848	.18
EASTER KING	Donelson	332-21503	.15
HALLELUJAH! SING TO JESUS	Stairs	332-21284	.15
NATURE'S EASTERTIDE	Baines	332-21137	.15
SING ALLELUIA!	Weaver	332-40063	.13
THREE EASTER CAROLS	Forman	332-21139	.16

(SA Medium)

CHRIST IS RISEN (Sop., Alto)	Warhurst	332-10899	.16
HOSANNA (Sop. optional)	Granier-Warhurst	332-10805	.15

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MUSIC AND THE ROSE PARADE

(Continued from Page 12)

As a tribute to the Tournament queen, seven of the nation's top popular composers played their newest hit tunes—Hoagy Carmichael, L. Wolfe Gilbert, Harry Akst, Shelton Brooks, Harry Ruby and the song writing team of Ray Evans-Jay Livingston.

All of this was in preparation for the gala occasion, New Year's Day, when the 60 flower-bedecked floats slowly meandered down Pasadena's thronged-packed Colorado Boulevard vying with each other as to which would triumph as winners. While the floats waited to line up before the parade started, however, crowds gathered around the Song of India float and admiringly heard organist Korla Pandit play a long program of music. He was seated at a rose-blanketed electric organ console at the front of the float, which depicted an elephant in ceremonial trappings and a replica of the Taj Mahal, in which \$10,000 worth of electronic equipment to operate the organ and broadcast its music over a loud-speaker system was located.

Exactly at 9:15 a.m., the trumpeters' clear notes sent the great procession on its way. Heading it was the trumpeters' chariot, drawn by two milk-white horses with white harness. Following it, four horses pulled a carriage inscribed in flowers "Auld Lang Syne," decorated as it was 60 years ago when it took a prize. And on they came, mostly motor moved—ranging from floral creations symbolizing such beloved tunes as *I Love a Parade*, *My Wild Irish Rose*, *Waltz of the Flowers*, *Please, Mr. Sun*, and *All the Things You Are*.

"Music's eternal magic," a newspaper reported the next day, "was materialized for two resplendent hours by the delicate sorcery of nature and its exquisite orchestration, which held spellbound hundreds of thousands of spectators in Pasadena and millions who were here through television. Sixty floats sang a song of songs as they flowed in fantasia down the five mile pathway of pagantry as "Melodies in Flowers." The enchanted multitude that welcomed the New Year with this floral euphony belied the legend that music truly soothes the savage breast, for these fanciful melodies in flowers set the crowd clamoring in acclaim. They seemed to cry in ecstasy, 'I sing of thee!'"

Consonant with the theme, floats glided along to music of many sorts—from electric organs and bongo drums to calliopes and tolling bells. "There was the muted music of expectant murmuring from the multitude," one commentator expressed it, "and the crash of trembling cymbals golden in the sunlight and the merry jingle-jangling of silver spurs on

pintos and palominos.

From this extravaganza of beauty, white-coated judges gave the nod to the winning floats and their choirs were confirmed by the rapture of the crowd. The Sweepstakes prize for the most beautiful entry went to the city of Glendale for its Japanese fairyland float, "Madame Butterfly." It brought Giacomo Puccini's tender story of oriental love into breathtaking floral focus as *Cho-Cho-San* sat sadly within a blue Dutch iris festooned pagoda and looked out across the horizon over the wings of mottled butterflies in vain for her lover.

Minute Maid's lavish "America the Beautiful," starring the real Miss America of last year, received the Grand Prize cup—the most beautiful commercial entry. She sat amid birds of paradise beneath the sheltering widespread wings of an American eagle from whose beak 48 strands of buds led to 48 stars spangled on a field of cornflowers. As an unexpected slant, a Hawaiian girl in hula skirt and an Eskimo girl in parka holding two other stars emblazoned with question marks obviously spelled out the interrogation—shall Hawaii and Alaska become our 49th and 50th state.

The Theme Prize, the float most fittingly representing the theme of the parade, was won by Long Beach. Miss United States from the last Miss Universe competition perched on a cornflower globe to epitomize "Sitting On Top of the World." Two huge pink and lavender lilies cupped this happy tableau in their curving petals.

These were the top winners, but there were others, and all, whether ribbon-tagged or not, merited the plaudits of the spectators. American patriotism was represented in such floral depictions as "The Star Spangled Banner," "It's a Grand Old Flag" and the Grand Prize winner, "America the Beautiful"; nostalgic numbers in "A Bicycle Built for Two" and "A Day in the Park"; whimsy and fantasy in "Rudolph, the Red-Nosed Reindeer" and "The Ugly Duckling"; reverence in "The Old Rugged Cross" and "Beautiful Savior"; Americana in "When It's Springtime in the Rockies" and "On Wisconsin"; internationalism in the Republic of Trinidad's entry, "Through the Years," and, of course, the Sweepstakes winner, "Madame Butterfly."

Truly, it was a marriage of melodies and flowers. In other years, the music mate has a lesser rôle, but it invariably is there—to enhance the New Year's Day pageantry of fragrant, rainbow-colored blossoms blended together with all of the care of a virtuoso to form a harmonious portrait.

THE END

MEET MISS HEBDEN

(Continued from Page 14)

Canada, in itself quite a feat.

Arriving in a typical Canadian city, Miss Hebden contacts some of the teachers on the Conservatory list, to whom advance notice of her coming has already been sent. Many of these will be old friends. During the day she may find time, while boosting the morale of the shy new teacher whose pupils failed in the last examinations, to have lunch with the executive of the Conservatory's Alumni Association, and later on will contact the most important members of the small groups who support music in any of its vital forms, opera, symphony and local music festivals. Or perhaps she will look up a young man who has stopped studying, with only a year or two needed to complete his work for a diploma. She gives him a pep talk, meanwhile keeping a weather eye out for the deserving young person who needs the help of a scholarship.

In the evening, after a full day, she addresses such groups as the Alumni Association or the Registered Music Teacher's Association, making a point of chatting personally with everyone present. Teachers are encouraged to present their problems, and are assured of a thoughtful hearing. They often visit her at her hotel, or in special cases she calls on them in home or studio.

She is frequently asked to address the student body, particularly in boarding schools, to further participation in music study. Also, teachers quite frequently ask her to meet with their pupils and the parents, as they feel that a few words from a representative directly from the Conservatory strengthens their position in advocating examinations.

Miss Hebden remains in one location until she has contacted every teacher on her list. Inevitably she will also have interviewed a number of new teachers before her visit ends.

The standards of the Conservatory are high. Miss Hebden, with admirable tact, may point out the weaknesses in the teacher's own musical education, and encourage her to further study. Inexperienced teachers occasionally attempt to prepare a candidate for an examination they could not pass themselves.

In rural districts she visits the teacher in an isolated farmhouse who is the only source of musical education for miles around. Sometimes she finds that one of these isolated teachers wants to retire, or has passed away since her last visit, in either case leaving the district with no teacher at all. Knowing that music in this area will die out, she tries to fill the vacancy, and is often successful.

In 1938, on her very first trip, she found a case of this kind. Never having seen the great Canadian north-

land, she headed for Kapuskasing, and was somewhat surprised to find it a thriving town. Here she found a young man with a large class, the only music teacher in that area. He was leaving the district, and could find no one to carry on his work.

On Miss Hebden's return to Toronto she undertook to find a teacher for this group. The only applicant was a young woman who had been a victim of infantile paralysis. In spite of a considerable physical handicap this teacher was enthusiastically anxious to go north. Thinking that the girl was taking quite a chance, Miss Hebden at first hesitated, but on the insistence of the teacher, gave in. The young teacher went to Kapuskasing, and handled the class very successfully, establishing a new local centre for examinations.

tions. She is still teaching, and her influence on the musical life of the community has been outstanding.

Miss Hebden sometimes finds herself in amusing or embarrassing situations. One rainy day, her car was stuck in a farmer's road. She left it, and plodded up to the house to make one of her calls. On the return trip, the farmer having got out his tractor to pull her car out of the mud, she accepted his offer of a ride on the back. Jogging along, and holding her umbrella high in the pouring rain, she chuckled as she pictured the spectacle she must present.

One of her most important projects was a radio program, which she produced and directed for eight years. Top-ranking artists on the faculty of the Conservatory participated in this feature, which was heard on seventeen radio stations from coast to coast. Musical selections were taken from the exam-

ination syllabus, with the aim of showing listening teachers and students the correct interpretation and performance.

She has been active in the very successful Conservatory summer school sessions for teachers. For many years she was hostess to the group, organizing social activities which provided a little fun along with the lectures. Out of town teachers are always glad to see her familiar face, and meet at least one person already known to them.

The Toronto summer school course is very extensive, including refresher courses for teachers, master classes in voice, piano, violin and cello, an opera workshop, church and organ music, choir training, and a composers' workshop, besides many other features. A new summer course, established last year at Mount St. Vincent School of Music in Halifax, Nova Scotia, is without doubt the

(Continued on Page 51)

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NEW LIFE FOR OLD MUSIC

(Continued from Page 21)

Arnold Dolmetsch continued to make and restore early instruments, not only in London but also for short periods in France and the United States. Then, in 1917, he settled with his family at Haslemere, in the south of England, where he founded the present Dolmetsch Workshops. The Master taught his wife Mabel, and their four children—Rudolph, Nathalie, Cecile and Carl—to play on viols and recorders, and so recreated the 17th century family consort in his own home. Rudolph was killed on active service in 1942, but the rest of the family, including Carl's wife, Marie, play in ensemble not only at the Haslemere Festivals but in public concerts and recitals elsewhere, and broadcasts.

When visiting the Haslemere workshops recently, I saw harpsichords, clavichords, virginals, recorders, viols and instruments with less familiar names in the making for discriminating buyers in the United States, Australia, New Zealand and other lands. The workshops, directed by Carl Dolmetsch and his brothers-in-law, Leslie Ward and George Carley, employ about twenty craftsmen, some of whom are students from overseas. All of them play the instruments which they help to make, and so achieve that marriage of musicianship and craftsmanship which Arnold Dolmetsch rightly considered was essential to the success of the work.

By becoming players themselves, the instrument makers find a live interest in their job. Moreover, they are then better able to judge if an instrument succeeds in every musical detail.

"A musical instrument that is to produce beautiful sounds will inevitably be beautiful in appearance." This was one of Arnold Dolmetsch's guiding principles, and it is still followed faithfully today. For every instrument produced at Haslemere is just as pleasing to the eye as to the ear. Although power-driven lathes and circular saws have been introduced in recent years to speed up the laborious routine tasks, a modern Dolmetsch recorder conforms to the main principles of the instrument in exactly the same way as did a recorder in King Henry VIII's private collection four centuries ago. The only difference is that the modern instrument has improved purity of tone and intonation as a result of greater technical knowledge.

The aristocrats among the Dolmetsch instruments are the harpsichords, with which the name of Arnold Dolmetsch is particularly associated. Apart from their perfect tone, many are gilded and hand-painted in the old way according to the taste or whims of individual buyers. Sound-board decoration and

hand lettering was for many years the speciality of Mrs. Arnold Dolmetsch, but nowadays this side of the work is carried on by her daughter Cecile. Unkind remarks have been heard about the harpsichord, but when properly played it is capable of great variation in tonal expression.

Within the keyboard instrument group are the spinets and virginals, each having one set of strings, one manual and no mechanical changes of tone. The clavichord, whose keyboard action is on a different principle, is the softest and most expressive of all these instruments. Clavichords were popular for music-making until late in the 18th century, and were a favourite with Haydn and Mozart as well as the earlier composers. Bach's 48 Preludes and Fugues were written for the clavichord.

Among the stringed instruments is the viol family, whose members include the treble, alto, tenor and bass, or viola da gamba. These make up what is called the "chest of viols." All of them are played like the violoncello, held between the knees, and with a bow action that is quite different from the violin. It is a common error to classify the viols as the ancestors of the violin, because, in fact, these two stringed families have for centuries existed side by side, each with a musical literature of its own.

A surprising number of viols in need of restoration are received at Haslemere every year, some of which have turned out to be of great rarity and value. It sometimes happens that at a Dolmetsch concert a member of the audience will produce some delapidated instrument that may have lain in disuse for a great many years. The Haslemere craftsmen have handled many viols which were misguidedly converted into violins when the latter instrument became the most fashionable.

Most beautiful of all the stringed instruments is probably the mellow-toned lute, which attracted Arnold Dolmetsch so early in his career. Shaped like a halved pear it has from twelve to twenty-seven strings, and although it is held like a guitar, it is much more difficult to play.

None of the early instruments which Arnold Dolmetsch revived is in such demand nowadays, however, as the recorder, or English flute. This had a tremendous following in the 17th and first half of the 18th century, and with the "German flute"—the early transverse type—was used by many composers including Bach, Telemann, Handel and Loeillet. Purcell's "flute" parts were all intended for the recorder.

Then this sweet-toned instrument lapsed into obscurity for about a century and a half, until, in 1903,

Arnold Dolmetsch began to include it in his concert programmes. At that time he was using just one antique recorder, and it was not until this was accidentally lost in 1918 that it occurred to him to make new ones. Over the next eight years Dolmetsch produced the whole family of recorders, from bass to descant, and these were played in consort at the Haslemere Festival.

The increasing popularity of the recorder is due very largely to the work of Carl Dolmetsch who has made an intensive study of the instrument, both as performer and maker, for many years. It is almost the ideal choice of instrument for home music-making, and it is not difficult to play tolerably well. Consorts of recorders have been formed in schools, colleges and music clubs throughout Great Britain and several modern British composers have written recorder suites specially for the Dolmetsch musicians.

To satisfy the growing demand for an inexpensive recorder, especially for school consort playing, Carl Dolmetsch designed a super-plastic model a few years ago. This treble recorder is now selling in thousands all over the world, and has given large numbers of people the chance to learn this delightful and melodious instrument.

The cheaper Dolmetsch recorders are as good as anything can be short

of the finest hand-turned instruments. Like the more expensive types, which are carved from rare and beautiful woods and fitted with handsome ivory mouthpieces, every plastic model is personally voiced and tuned by Carl Dolmetsch before it leaves the workshops.

Every year Carl and his accompanist, Joseph Saxby (harpsichord virtuoso), travel many thousands of miles through the British Isles giving lecture-recitals in cities, towns and villages. As a result of these tours many ordinary people have been introduced to the delights and show the possibilities of music-making in consort with friends and neighbors at home. There are overseas tours too, and Carl Dolmetsch and Joseph Saxby have recently left England for a three-month visit to New Zealand.

Carl Dolmetsch has two young sons, Francois and Richard, and twin daughters, Jeanne-Marie and Marguerite, all of whom already give accomplished performances on the recorder, harpsichord and piano. The most gifted child is Richard, the youngest, who at only eight years shows a very remarkable talent for the recorder. So a new generation of Dolmetsches, apparently endowed with all the hereditary gifts, is growing up in the musical tradition of this distinguished family.

THE END

Places in Song—Where Are They?

by ALAN A. BROWN

WHEN YOU join your friends in singing the ballad *Comin' Through the Rye*, or the stirring *On the Road to Mandalay*, do you know where the place is about which you are singing? Perhaps you do, but here's a chance to test your knowledge about the places mentioned in these and several other musical favorites.

1. Where is "The Swanee River" mentioned in *Old Folks At Home*?
2. It's a long way to Tipperary, but where is Tipperary?
3. When you're *On the Road to Mandalay* where are you headed for?

ANSWERS

1. Actually, it is the Suwannee River, and it's in southern Georgia.
2. It's a town in a county of the same name in Ireland.
3. The principal town of Upper Burma.
4. A river in Ayrshire, Scotland.
5. The river Rye in Scotland.
6. Picardy is an old province

- of N. France, on the English Channel.
7. Mexico.
8. Minnesota.
9. Shalimar is a famous pleasure garden near Lahore, India.
10. At a lake in Minnesota, near the Twin Cities.

MIXTURES FOR THE ORGAN

(Continued from Page 24)

I recently heard a good organist play a service on a small Aeolian-Skinner, an organ with less than ten sets of pipes. His playing left nothing to be desired. He knew the instrument and was able to weld the harmonic structure provided by the builder into sounds of silver and gold.

Harmonics, in this instrument as well as others, are the basis of a tonal ensemble. Their judicious use is a mark of the player's skill. To throw all the mixtures on and "let her scream" is as great a mistake as going to the other extreme of no mixtures at all.

It seems too bad when a builder is criticized because his instrument is "over-brilliant," or the ensemble is "too thin," when the fault is not in the instrument but the registration. Often an organ is ruined not by the builder but by the man who plays it.

While listening to smaller instruments I also heard a man who knows his business accompany an excellent chorus in an oratorio performance, playing a Concert Model Hammond. It was so beautifully done that all the fussy, critical organists who had come to make mincemeat of him remained to sing his praises.

The secret was that this man respected his instrument and knew how to make it effective. If we treat a little Aeolian-Skinner, a little Austin or a little Moller with similar respect, provided of course that they are well built and well placed, we

can achieve similar results, with no apologies needed.

In using harmonics it is well to bear in mind that their function is not so much to make the tone brilliant as to clarify it. Brilliance, of course, is added, but this is less important than the added clarity and support in resultant tone that individual harmonics can give if used correctly.

Many organists, I think, do not realize that harmonics make all the difference between a true organ and a mere conglomeration of pipes. The rôle played by harmonics in electric and electronic instruments is vital. Again, lack of information is widespread. Many organists do not even know what Hammond drawbars are, except that one pulls them out and pushes them in.

So much has been written about the Hammond drawbar that there is no excuse save laziness for an organist's not knowing how to go about setting up a combination for the purpose he has in mind.

These and similar matters will richly repay study and experimentation. Every organist who hopes to achieve satisfactory results in playing an organ, large or small, piped, electric or electronic, would do well to master the fundamentals of harmonic structure. There is an exciting new world of tonal combinations awaiting anyone who is willing to explore it.

THE END

MEET MISS HEBDEN—CANADIAN

AMBASSADRESS FOR MUSIC

(Continued from Page 49)

direct result of Miss Hebden's efforts, and is to be held again this year, enlarging its scope.

The results of Miss Hebden's good-will tours are apparent in the fact that before she began, the peak number of examination candidates handled by the Conservatory in one year was 21,000. This number has now risen to 32,000. Last year there were 7,000 students registered at the school, and approximately \$33,000 in scholarship and bursary aids was made available last fall for outstanding students. Of seven scholarships awarded in one year to Canadians by the Juilliard School of Music, six were won by students of the Toronto school.

Miss Hebden is in a unique position to watch the growth of music in Canada, and says: "There is a growing consciousness of cultural need in Canada. We are no longer

felling trees and digging stumps out of the ground for survival. People are eagerly reaching out for culture."

In recognition of her work among music teachers, Miss Hebden was made an honorary member of the Ontario Registered Music Teachers' Association, a branch of the Canadian Federation of Music Teachers' Association. In her spare time she is chairman of the scholarship loan committee, a major project of the Zonta Club of Toronto, a professional and executive women's service club.

Her most important work, she believes, is that done with individuals especially in isolated communities. It is impossible to estimate the value of the service to the cause of music in Canada, done by this charming and gracious woman.

THE END

Musical Quiz

by CHARLES D. PERLEE

YOU'LL get a pretty good idea as to where you stand in general musical knowledge by trying this quiz. Count one point for each correct answer. Scores: Excellent, 13-15. Good, 10-12. Fair, 6-9.

1. One of these famous string players has won outstanding success as a viola performer. A. Gregor Piatigorsky, B. Yehudi Menuhin, C. William Primrose, D. Bronislaw Huberman.
2. Who did not write a violin concerto? A. Bruch, B. Wieniawski, C. Ravel, D. Tchaikovsky.
3. Who orchestrated and otherwise worked over "Boris Godounov" after Composer Moussorgsky's death? A. Tchaikovsky, B. Rimsky-Korsakoff, C. Anton Rubinstein, D. Scriabin.
4. All but one of these pianists has won fame on the harpsichord. Who didn't? A. Ralph Kirkpatrick, B. Wanda Landowska, C. Vladimir Horowitz.
5. Who wrote the oratorio, "The Creation"? A. Haydn, B. Handel, C. Mendelssohn, D. Stainer.
6. In what American opera is there a *Dagger Dance*? A. "Peter Ibbetson," B. "Natoma," C. "Merry Mount," D. "Man Without a Country."
7. These are ballets, three to music of Tchaikovsky. The fourth is by Stravinsky. Which is it? A. "Firebird," B. "Princess Au-

rora," C. "Swan Lake," D. "Sleeping Beauty."

8. Which is fastest? A. Allegretto, B. Presto, C. Prestissimo, D. Lento.
9. One of these terms means "lyrical." A. Cappella, B. Canzone, C. Cantabile, D. Cantatrice.
10. Which two of these operas are based on stories or plays by Americans? A. "Madame Butterfly," B. "Hänsel and Gretel," C. "Salome," D. "Girl of the Golden West."
11. In which opera would you cast Lily Pons? A. "Die Meistersinger," B. "Rigoletto," C. "Fidelio," D. "Aida."
12. Which of these American composers is a woman? A. Harris, B. Ives, C. Griffes, D. Manzuca.
13. Which is the earliest composer among these? A. Bach, B. Mozart, C. Palestrina, D. Weber.
14. Two of these operas are based on plays of Beaumarchais. A. "Marriage of Figaro," B. "L'Heure Espagnole," C. "Barber of Seville," D. "Elopement from the Harem."
15. The baritone-tenor duet, "Solenne in quest' ora," occurs in: A. "Andrea Chenier," B. "La Tosca," C. "Forza del Destino," D. "Otello."

THE END

ANSWERS TO MUSICAL QUIZ

1. C. 10. A. D. 11. B. 12. D. 13. C. 14. A. C. 15. C.

1. C. 2. C. 3. B. 4. C. 5. A. 6. B. by Victor Herbert. 7. A. 8. C. 9.

Overcoming an Awkward Turn

by CHARLES V. DARRIN

How can we users of sheet music handle those difficult-to-execute, difficult-to-memorize passages which come right where we have to turn the page? Easy! Let's take a pair of scissors and cut the page straight across, well ahead of the troublesome passages. Now, when we have performed the music on the upper

part of the page, we simply flip the upper part over to the left, and continue on the lower part to the bottom. Then, we look left quickly, and there we are! The whole passage is spread before us, and we can turn the lower part of the page at our convenience.

THE END

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Violin Questions

By HAROLD BERKLEY

Concerning a Testore Violin

A. C. Maine. A Carlo Giuseppe Testore violin, in first-class condition, might today be worth \$3000, but it would have to be an exceptional specimen. I don't wish to cast doubts on the authenticity of your violin, but have you had it appraised by a reliable expert? C. G. Testore was extensively copied in the eighteenth and early nineteenth centuries, and many of these copies have passed as genuine instruments. And many of them are really good violins. If you are thinking of disposing of the violin, I would suggest that you get an opinion from one of the leading experts in Boston or New York.

To Secure Violin Duets

Miss R. M. W., Pennsylvania. The duets for two violins and piano that I mentioned in the July issue of ETUDE are all easily obtainable, and I am sure the publishers of this magazine can supply you with them. Why not write, establishing a bank reference, and ask to have them sent to you on approval?

Not a Prominent Maker

Miss J. E. F., Virginia. I cannot tell you much about Johann Baptist Havelka, except that he was a Bohemian who apparently learned to make violins in Vienna—the Viennese influence is strong in his work—and later settled in Linz, Austria. His workmanship was good and his varnish generally a dark-chocolate brown. Value: up to about \$400.

An Appraisal Suggested

Mrs. C. H. S., New Jersey. A violin bearing a correctly-worded Stradivarius label might be worth \$5.00 or it might be worth \$50,000.00. No one could possibly say what your friend's violin is worth without carefully examining the instrument. If you have reason to think the violin has quality, you should tell your friend to take or send it to a reputable dealer in New York City for appraisal.

What Size Violin?

J. P., California. It can be definitely harmful for an 8-year-old child to use a full-sized violin. Bad habits can be easily formed at that age, and to play on too large a violin is an easy way to form them. I cannot say at what age a pupil can play on a full-sized violin, so much depends on the growth of the individual child, but I can say that not many children under twelve are ready for one.

Value of Small-Sized Violin

B. W., Ontario. A small-sized violin is always difficult to value, so much depending on who wants it and how much he wants it. But my guess—and it is purely a guess—is that your $\frac{3}{4}$ sized Gagliano should be worth \$800 or \$1000 if it is genuine and in good condition. (2) Violins made by Walter H. Mayson of Manchester, England, are quite well regarded today and have sold for as much as \$250.00.

A Professional Career Doubtful

Miss A. M. L., Minnesota. I think you have done remarkably well in the eighteen months you have been studying seriously, but I cannot encourage you to think of a professional career. To have that ambition you should have been doing at least a dozen years ago the work you are doing now. But I am sure you have a talent for violin playing, and if you develop it you will get an immense amount of pleasure from your music in the years to come. So continue studying and practice all you can.

Only a Factory Imitation

Miss C. P., Ontario, O. S. S. Missouri. As Stradivarius was not born until 1644, a violin bearing what purports to be his label, but dated 1630, is obviously not genuine. It is probably a German or Bohemian factory product worth \$50-\$75.

Obviously Counterfeit

Mrs. E. D. L., New York. No one can accurately estimate the value of a violin he has never seen. However, I can hazard a guess that both of the violins you write about are of factory origin—The "Stainer" because it is dated twenty-seven years after his death, and the "Stradivarius" because the date on the label has not been completed. The two violins together may be worth \$150.00.

Concerning the Klotz Violins

O. F. T., Texas. Joseph Klotz was the son of Sebastian Klotz, and one of the better makers of the large Klotz family, though not the equal of his father. His violins are worth today between \$250.00 and \$350.00. However, it is only fair to recall to your mind that the members of the Klotz family were celebrated target-for imitators, even in the eighteenth century. Whether or not your violin is genuine, no one could say without giving it a personal examination.

Organ Questions

Answered by FREDERICK PHILLIPS

About a year ago our congregation purchased a new pipe organ, but there is no one in the congregation who has had any lessons to speak of. I am the organist and have done a good bit of practicing on the organ, but have really not studied piano enough to give me a good foundation, though the members tell me I am doing O.K. My present problem is in the matter of registrations. When is the Nazard $2\frac{1}{2}$ ' or the Orchestral Horn 8' used? If you have a book which will help please send it. When is the Contra Viola 16' and the Diapason 16' used on the Great? F. N.—Nebr.

First of all, we are having the Theodore Presser Company send you a copy of "Primer of Organ Registration" by Nevin, which will give you a pretty complete understanding of the principles of registration, and will enable you to work out satisfactory combinations. Spend plenty of time trying out the different individual stops, and different stops in combination, and you will be surprised how soon you will learn the most satisfactory uses of these various stops. The Nazard is a stop that actually sounds the 5th of the second octave above the note being played (corroborating one of the harmonics), and adds brilliancy to the fundamental tones, but should never be used by itself; on anything less than a fairly full organ the stop would be too pronounced. The Orchestral Horn is designed to resemble somewhat the tone of the horn, and is good for solo purposes with an accompaniment of fairly soft stops (strings preferred) on the Great. It is also effective in the general Swell ensemble. Contra Viola 16' also makes an effective solo stop in the middle register, with an accompaniment on Swell of Gedeckt, Dulciana and Flute d'Amour. The Diapason 16' should be used very sparingly, and only when properly balanced by 8' and 4' stops. If this principle is kept in mind, it can add nicely to a big full tone for fairly full organ, but if it causes any lack of clarity don't use it. This is a general tendency of 16' manual stops, and you must be on your guard; always see that enough 8' and 4's are used to offset the possible "muddiness" of tone.

(1) The choir member's suggestion runs parallel to a rather common practice in pronouncing the second syllable "ri," but the writer does not believe this is sanctioned by real authority. The dictionary, as well as the Bible dictionary gives the "a" sound as "obscure" and illustrates it by using the word "liar" or "senate," in which the "a" is considerably slighted. You will see, therefore, that even your own illustration "ma" gives a little too much emphasis to the "a" sound. We believe that in singing the normal pronunciations should be followed as nearly as possible.

(2) We have quoted your statement in full, because we believe it covers the situation just as well as it could be expressed. We completely endorse your position, and might add that if the pupil's ideas were carried out for the "praise" or even average hymn, it is more than likely the congregation would feel that the bottom was dropping out of things, and they would be inclined to drop out likewise, and leave the "Amen" to the choir, and sometimes even the choir would get a bit scared without proper organ support.

THE END

I am a small town organist and

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Junior Etude

EDITED BY ELIZABETH A. GEST

Music in the White House

by Mel Peacock

FOR MORE than one-hundred-and-fifty years the White House has reflected the musical tastes and talents of America's Chiefs of State. Most of our Presidents were interested in music. Some of them were accomplished vocal or instrumental performers, and only one confessed he had no taste whatsoever for music. He was Ulysses S. Grant, who claimed he knew only two tunes, saying "One is Yankee Doodle and the other isn't."

George Washington loved music and encouraged his family to study the musical arts. He owned a magnificent harpsichord and a spinet, which he purchased in London for his step-daughter. Many people assert he played the flute, though he once wrote to his friend, Thomas Jefferson, that he "could not lift a note on any instrument." [However, he may have learned to play later, as there is a painting in the Mt. Vernon collection showing him playing the flute with his step-daughter at the harpsichord and his wife listening.]

John Adams was the first President to live in the newly completed White House in 1800. He brought to the mansion a guitar, a harp and a piano. Since then, one or more pianos have graced the home of our Presidents.

Thomas Jefferson, who succeeded Adams, was a skilled violinist and found his instrument a "never ending source of delight." He once said, "I suppose that during no less than a dozen years of my life I played no less than three hours a day."

John Tyler, our tenth President reputedly wrote both the words and music of a Serenade for the lady who became his wife.

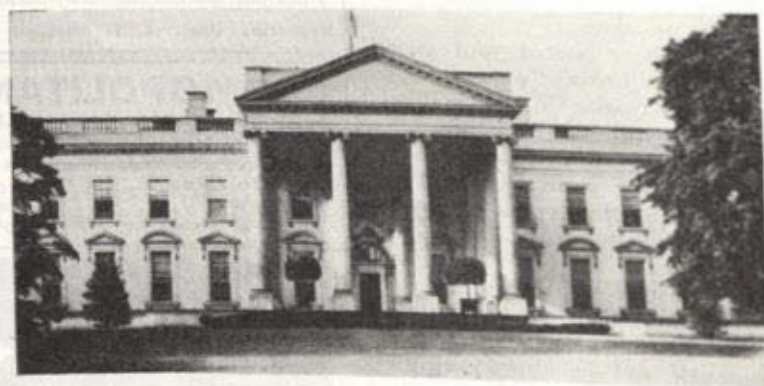
Jenny Lind, the "Swedish Nightingale," once sang before a group of notable people in the White House at the request of President Fillmore. For many years White House musicales were a popular feature of Washington society.

Abraham Lincoln never tired of hearing the old, sentimental ballads. Two of his special favorites were *Annie Laurie* and *Forty Years Ago*.

William McKinley loved the heart-warming Gospel songs he remembered from his boyhood Sunday-school days. On Sunday evenings he conducted an old-fashioned hymn-sing in the White House.

The best cultivated voice among the Presidents belonged to Woodrow Wilson; and in his student days he sang in the Princeton University Glee Club and sometimes sang solos. He was noted for holding the high note at the end of the National Anthem. His daughter, Margaret, became a concert singer.

While Calvin Coolidge was not known as a musical President, his Vice-President, Charles G. Dawes



The WHITE HOUSE, home of American Presidents

was interested in music and composed a song which was frequently performed during that administration.

Prior to his election to the Presidency, Warren G. Harding had been a member of the Iberia (Ohio) Brass Band. By his own admission he "played every instrument except the slide-trombone and the E-flat clarinet." After becoming President he often "sat in" with the Marine Band in Washington for the sheer joy of actively participating in music.

Had the political life not appealed so strongly to Harry S. Truman he might have been drawn to a pianistic life. He began to study piano earnestly when he was thirteen years old. Mrs. E. C. White, who had studied with Le-

schetzky (the teacher of Paderewski) was his instructor. His daughter Margaret is a singer.

President Eisenhower is said to be fond of coaxing tunes from a harmonica. However, he is not the first harmonica player in the White House. Abraham Lincoln was the other, for whom the harmonica was his "brass band."

Thousands of boys and girls in America play the harmonica today, as well as accordion, violin, flute, clarinet, and all band and orchestra instruments. Among the many melodies they learn, everyone should learn to play and sing the *Star Spangled-Banner*, in honor of the United States of America and its music-loving Presidents who brought music to the White House.

Project of the Month

IT is always interesting to work on a project, even when you are the only one working on it. But, when music students all over the United States and in many other parts of the world, are working on the very same project at the same time, it becomes really exciting!

Each month Junior Etude will announce a project of the month

for all of its readers to work on, in so far as they are able. By the end of the year you will be pleasantly surprised to find how much you have accomplished.

PROJECT OF THE MONTH for January: Watch carefully for good finger, hand, wrist and arm technic and relaxation.

David's Work Plan

by Gertrude Greenhalgh Walker

IT WAS New Year's Eve and David and his mother were talking about those annual resolutions. "Remember, David, the month of January was named for Janus, who is pictured with two heads, one looking back at the closed door of the past year, the other looking ahead at the open

door of the new year. It is said that he reflected on his accomplishments of the past year so that he could use and improve them in the year to come."

"Well, I don't have two heads and I can't do anything about the past because time is no time when it's past. You told me that yourself," said David.

"Yes, but I think you can work out a better schedule for your practicing this year," said his mother. "Ask Miss Brown to help you because she knows which things need more of your time and effort."

"That's a good idea," David admitted. "I'll ask her at my next lesson to help me make a plan. Then I'll stick to it. That was my New Year's Resolution."

"That's another good idea," said his mother. "That's what Dave. First—PLAN YOUR WORK; then—WORK YOUR PLAN."

No Junior ETUDE Contest this month

Results of September Essay Contest

"BOYS AND MUSIC"

BOY AND MUSIC (AND THE MOON)

Prize Winner, Class A

I am the Moon. I witnessed something from my lofty perch in the Heavens. It happened every night when my light reached this particular house. On these nights, when everyone else was asleep, a little boy would steal cautiously from the bedroom, and, certain that no one was awake, tiptoe quietly to the bookshelves. There he would select a volume, which, I had learned previously, contained organ music—music forbidden to this boy by his older brother.

And so, he came to me at night, and by my light he copied out the notes of music from the book. After months of work he completed the copy, only to have his jealous brother take it from him! But this boy became a famous musician. No longer can I see him, yet I know that he lives on, for last night I heard someone playing the music of Johann Sebastian Bach.

Nancy Zimmerman
(Age 15), Pennsylvania

Letter Box

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

Dear Junior Etude:

In our country the notes of the melody are taken from our scales, or "raga," of which we have about twelve hundred! The performer is restricted to these and no accidentals are allowed. The harmonic changes are very delicate and subtle. The rhythms are quite complex, as there may be 8, 9, 10, 12, 14 or 16 beats to a measure. As we have no written music, no two performances are exactly alike. Pieces must be played at certain times of the day; for instance, an afternoon piece may not be played in the morning or evening. I study piano and like the master composers. I won the Local Exhibition Award this year. I would like to hear from serious music students, from America and other countries. Concert artists from America and Europe come here to give concerts.

Saleman Currin (boy, age 17), India

David
Giffy

(Age 11)

Win-
con-
sin

See Letter in
October issue



Prize Winners:

Class A, Nancy Zimmerman, (Age 15), Pennsylvania
Class B, Patricia Ann Lyons (Age 13), Florida
Class C, Ellen Goldberg (Age 10), Pennsylvania
tied with
Janet E. Thom (Age 11), Canada

Special Honorable Mention:

Joanna Tousey (Class B)

Honorable Mention in alphabetical order:

Marjorie Ahearn, Marella Anders, Belle Lou Bennett, Nancy Brownley, Lucilla Burns, Norman Fishbein, Georgia Foster, Bill Fraley, Sylvia Forsty, Ellen Houseman, Jean Jackson, Molly Jenkins, Doris Kyle, George Kleber, Maida Lafever, Mitchell Leibowitz, Arthur Ludwig, Nancy Lutz, Evelyn McKinnon, Julia Nance, Joan Osternan, Tommy Petit, Enid Ross, Reba Joyce Salyers, Mary Stanley, Rob Spierbach, Lucile Schaefer, Sidney Toth, Ora Van Horn, Betty Wilban.

Dear Junior Etude:

I have studied piano for four years and am also a member of our Choral Club. My hobbies are swimming, dancing and reading. For some years I have been interested in the American Indians and would like to hear from some American Indians who are fond of music, as well as from other readers.

Loretta Brunk (Age 16), Michigan

I have been reading ETUDE for four years and always find it full of interesting things. I play piano and violin and would like to hear from other readers.

Suzanne Green (17), New Zealand

I study piano and clarinet, also compose and sing. I would like to hear from Junior Etude readers in South America and other countries.

Roberta C. Holder (Age 13), New Jersey

The following would also like to hear from other readers. Space does not permit printing their letters in full. *Carole Altstadt* (Age 12), Indiana, plays piano in school orchestra; hobby is music. *Joanne Ball* (Age 14), Canada, is interested in piano, organ and singing and plays on a church organ, hobbies are swimming, baseball, travelling and bicycling. *Patty Anne Cousineau* (Age 15), Massachusetts, takes lessons on guitar, mandolin, banjo, drums and piano, hobby is letter-writing. *Mary Gayda* (Age 10), Indiana, plays violin in school orchestra, also plays piano, played on radio and won an amateur contest. *Rose Marie Henderson* (Age 15), Florida, studies piano and plays solo clarinet in High School Band. *Doris Noll* (Age 14), New Hampshire, plays piano and accordion, plays in assemblies in High School. (List will be continued)

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OLD OPERA WITH NEW WAYS

(Continued from Page 19)

Sometimes they do not even rehearse with the company they are singing with.

Dr. Rennert is therefore attracting promising young singers to his opera house, endeavoring to train them in his style and hoping they will later prove true to their sponsor and remain stable. During the last few months he engaged five young singers, Americans James Pease, formerly New York City Centre Opera, and Ann Bollinger (Metropolitan), Danish Udda Balsborg, Dutch Arnold van Mille and a promising young German, Hermann Prey, who last year won a U.S. sponsored singing competition in Germany and then toured the United States. All of these singers are under 30.

The Earl of Harewood once described Rennert as "one of the outstanding personalities on the modern opera stage (who) developed from the brilliant, inventive and light-fingered producer of comedies to a producer of a wide humanism capable of tackling the whole gamut of operatic production." After Edinburgh other British critics said: "A man of real importance for the future opera," "one of the world's outstanding young stage directors," "he believes in reviving the fame of German opera by blending his new ideas into its great heritage and tradition (and) by answering their demand for a new approach."

"Here is a great man of the theatre in its widest sense," said Jan Hunter in an essay in the "Scotsman."

Rennert was born in 1911 in the Ruhr city of Essen into an old family of musical talents. Educated in his young years in Germany and Argentina, he studied law, music and drama in Berlin and Munich. At the early age of 21 he began producing short films for the German "Tobis." In 1935 he came to theatre production and then turned to opera work in Wuppertal, Frankfurt, Mainz, Koenigsberg and Berlin. At the end of the war he was chief producer in Munich from where British occupation officials called him to Hamburg where the old opera house had been almost completely destroyed by bombs.

Here he was allowed to do almost as he pleased and was quick to take advantage of his multiple talents. All that was left of the Hamburg opera house was its large, modern stage 75' by 75'. There was no money to build a new auditorium, so Rennert was forced to split the stage and make two thirds of it an auditorium with 600 seats and a tiny orchestra pit. The miniature stage had him worried at first, but then he decided to take up an old plan of his and go entirely new ways.

And still another circumstance

forced Rennert to go new ways. Even the most patriotic Hamburg music critics admit that the orchestra is of provincial quality. For this reason and because Rennert refused to give the stars the recognition or publicity they thought was due to them, the greater German stars shunned Hamburg. This also forced Rennert to spread the weight in his opera productions over the whole ensemble instead of being content with good singing.

Using ingenuity to suggest space and deriving stimulus from all difficulties he had to overcome, Rennert soon began his climb up the ladder of fame. Starting off with "small" operas he gradually developed his style of team-work and team-spirit to such an extent that the Hamburg company is today known as the opera for team-cooperation. Soon he also went over to larger operas such as "Tannhaeuser" and "Rosenkavalier" and found that they could also be produced on a 25' stage.

Instead of sticking to well-worn operas which insured a full house, Rennert was able to open his ears to experiments and new works. In 1947 Hamburg was the first opera company in Germany to produce Benjamin Britten's "Peter Grimes" and followed also as first in Germany with Sutermeister's "Raskolnikov." Gian-Carlo Menotti's "The Consul," Stravinsky's "The Rake's Progress" and Britten's version of John Gay's "Beggars' Opera," all of which were successful.

Dr. Rennert was also the first German opera producer to be invited abroad after the war. In June 1950 he directed an Italian *stagione* in the Buenos Aires "Teatro Colon." He attended the Dublin music festival in 1950 and Salzburg almost every year. He received an invitation to the Edinburgh Festival of Music and Drama to produce six operas as a "Festival Season of German Opera." To show the historical development Rennert chose Mozart ("Magic Flute"), Beethoven ("Fidelio"), Richard Strauss ("Rosenkavalier"), Wagner ("Meistersinger"), Weber ("Freischuetz") and Hindemith ("Mathis der Maler"). Rennert had a large stage at his disposal in Edinburgh, but he stuck to his old style and, although British critics were not unanimous in their praise, the various performances were described by most of them in more or less favorable terms.

The first Hamburg Opera House opened in 1678 and through various ups and downs of more or less fame has continued its tradition—with only a few interruptions—through to this day. It claims for itself to be the oldest standing opera in the world.

The opera building partly destroyed during the war was built in 1826 according to plans drafted by one of Germany's greatest architects, Carl Friedrich Schinkel. Fancy pillar facades were added 20 years later, but it was not until 1926 that the new stage house was built with the best and most modern plans available. It was 90 feet deep, 120 feet wide and some 150 feet high with a two-story hydraulic stage and several platforms.

After Rennert took over he argued for five years with the Hamburg Senate in an attempt to raise money

for a new opera house. Finally he gave up and Hamburg opera-lovers founded a society to collect more than one million dollars in funds for the new building. The "Glass Palace" as the model is already called by conservative Hamburg critics, has a complete glass facade like a department store and thin, tall, black pillars. The building is to be erected piecemeal during summer opera vacations, each time enlarging the auditorium by several hundred seats until it reaches its capacity of 1,700.

THE END

WORLD OF MUSIC

(Continued from Page 10)

hibit will remain open through January 15. On view is the composer's full-band score of *The Stars and Stripes Forever*, which was recently added to the collection. The 80-piece U. S. Marine Band, conducted by Lieut. Col. William F. Santelmann played several of the "March King's" selections during the ceremony.

William Kapell, noted young American pianist, considered among the foremost of contemporary piano virtuosos, was killed in a plane crash in San Francisco on October 29. He was returning from a concert in

Australia and was to have begun a national concert tour of the U. S. beginning with an appearance with the Chicago Symphony Orchestra. Kapell, a pupil of the late Olga Samaroff at the Philadelphia Conservatory, won a Philadelphia Orchestra Youth Contest and appeared with that famous organization in 1941. Since then, he has played nearly thirty concerts with the Philadelphians. His New York debut was made in 1941 as winner of the Walter W. Naumburg Musical Foundation Competition.

THE END

COMPETITIONS (For details, write to sponsor listed)

- National Federation of Music Clubs special Steinway Centennial Award. A \$2,000 scholarship for advanced piano study. State auditions begin February 15. Finals in New York City, last week in April. Details from Miss Ruth M. Ferry, National Chairman, 24 Edgewood Avenue, New Haven, Conn.
- National Federation of Music Clubs Twelfth Annual Young Composers Contest. Total of \$500 in prizes. Closing date March 25. Details from Halsey Stevens, School of Music, University of Southern California, 3518 University Avenue, Los Angeles 7, Calif.
- Wisconsin Federation of Music Clubs and the Waukesha Symphony Orchestra Composition Contest. Open only to those native born or resident of Wisconsin. Award of \$50 and performance by Waukesha Symphony Orchestra. Closing date, February 1. Details from Mrs. Ronald A. Dougan, Colley Road, Box 87, Beloit, Wis.
- Kosciuszko Foundation Fifth Annual Chopin Competitions. Scholarship awards of \$1,000 each to a pianist and a composer. Closing date March 1. Details from the Kosciuszko Foundation, 15 E. 65th Street, New York 21, N. Y.
- The Bernard Ravitch Music Foundation. Second annual composition contest for a one-act opera in English. Award \$1000. Closing date March 31, 1954. Details from S. M. Blinken, Pres., Ravitch Music Foundation, Suite 604, 370 Ft. Washington Avenue, New York 33, N. Y.
- The Mannes College of Music Composition Contest for operatic works. Award of \$1000 for a full-length opera or \$600 for a one-act opera plus two public performances by Mannes College Opera Dept. Closing date May 15, 1954. Details from Fred Werle, The Mannes College of Music, 157 East 74th Street, New York 21, N. Y.
- Midland Music Foundation Composition Contest. Awards of \$2000, \$1500 and \$1000. Compression for orchestra or choral group or orchestra and chorus combined. Closing date July 1, 1954. Details from The Midland Music Foundation, State at Buttles Street, Midland, Michigan.

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ADVICE FROM THE GOLDEN AGE

(Continued from Page 16)

phragm and not from the upper part of the chest. Figuratively speaking, the tone must *sit on the breath*. It is up to the singer to understand how much breath he needs for any given musical phrase and regulate his intake accordingly."

At this point the conversation turned to the amount and nature of the studying required for the correct progressive development of the voice.

"Again," said the celebrated singer, "the teacher must choose the exercises to meet the needs and suit the quality of the pupil's voice. For the beginning it is preferable to take lessons daily and for not more than one half hour at a time. During the first year, the practicing must be limited solely to intensive vocalizing: held notes, scales, intervals, runs, trills for all types of voices. After the control of the emission of the voice has been achieved, classic songs may be added—Italian, French, and German. Leider—a practice, which, aside from being beneficial to the vocal organ, also heightens the student's interest and serves as the beginning of his mastery of the languages, so essential for a serious singing career.

"Finally, when the times comes for the coaching of operas, the quality and the temperament of a voice are the only indication of what roles it is suited for. For instance, it would be disastrous for a voice with a brilliant high register, but an empty low one, to undertake dramatic parts. The possibilities of a voice must never be misjudged if unfortunate results are to be avoided. This, indeed, is a moment of great importance for the student of singing. From my own experience, I must advise that when starting on the operatic repertoire, it is more vital than ever to be under the teacher's control; for often in the study of roles, bad vocal habits are formed which are handicaps.

"And for the last," concluded one of the great tenors of all time, "here's a good maxim to remember: Never criticize another singer! Keep the comments to yourself and profit by the faults of others."

The fabulous Mattia Battistini once stated: "My records are my school." So let us look into some of the remaining available records of Giovanni Martinelli for examples of the precepts from which he never deviated—with the gratifying results

that after over forty years in opera his voice still rings and is steady, unmarred by the hideous tremolo, the curse of so many wrongly used voices.

Let us first take his unbelievably beautiful *Ah, Matilde* duet with Journet, from "William Tell," done acoustically in 1917, and one of Martinelli's best records. There his voice is both silvery and velvety, liquid and extremely lovely of timbre. The tone just flows on the breath, free and limpid, the legato is pure, the phrasing masterful and the attacks on all the high B-flats are done with the utmost ease and precision. And all this noble display of vocal perfection is accompanied by impeccable style and superb musicianship. This disc should be studied by all modern singers, be they students or artists of note.

No less worthy an example of vocal appeal and accomplishments is the *Nile Scene* from "Aida," which Martinelli incised with Rosa Ponselle in 1924 at the dusk of the acoustical period.

But, if at all possible, try to obtain in one of the stores dealing with cut-out operatic records, his "Cavalleria Rusticana" *Siciliana* (of this there are two versions—the early acoustical and the electrical) and the "Trovatore" *Ai nostri monti* duet, with Homer. There, aside from the customary attractiveness of voice, you hear feats of breath capacity and control that leave you literally breathless. In the duet, Martinelli sings the whole eight measures of *Riposa, o madre* with breath to spare. And in the *Siciliana*, your incredulous ears are greeted by the unbroken six A-flat phrase—which is a feat in itself—turned out with the most disconcerting nonchalance on the same breath with its three preceding measures (one note less in the electrical version), and with a *rallentando* to top it all.

One of Giovanni Martinelli's present activities is that of imparting his vast knowledge of singing to promising youngsters, and judging from the way his pupils perform he must have succeeded in passing along at least some of his art. It certainly is reassuring to know that so much musical and vocal wealth is not allowed to lay dormant, but is spent to benefit some gifted aspirant to one of the most beautiful of arts.

THE END

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**A NEW YEAR OF
MUSICAL OPPORTUNITIES**
(Continued from Page 13)

fail, as this is a thing of the spirit and the spirit must always be free. You must practice patiently, not hurriedly, but with dynamism. Mere grubbing will not get you anywhere! Some musicians have never gone in for the right fundamental training for a sufficiently long period. They have never studied hard enough, nor read enough, nor taken enough "refresher" courses from year to year. Medical men realize the necessity for keeping up to the very latest minute in tried and approved means and methods. Their responsibility is extremely serious as human lives may depend upon their knowledge and ability.

There are always abundant opportunities for teachers who can adjust themselves to actual needs. Mrs. Ada Richter, composer of charming educational music for children, who was greatly impressed by the editorial in the last October issue of ETUDE, "The Piano Triumphs" states in a letter to the writer:

"Your editorial, 'The Piano Triumphs,' was very interesting and it is gratifying to know there is such a demand for pianos. There is just one thing that worries me. Where are the teachers to take care of the increase in pupils resulting from the sale of more instruments? Every teacher I know has a waiting list, some are even teaching on Sunday and very few pupils are training to be teachers. You could do so much to induce advanced pupils to study with the aim of becoming teachers. Won't you write an editorial for the ETUDE on the subject?"

This should call for no special editorial. Some teachers however, feel that there is something beneath their ability and dignity in teaching beginners. Remember that both Froebel and Pestalozzi made their names immortal by specializing in this field. After all, particularly in music, the first grade is really the most important of all grades. The real need in music teaching is for teachers who can provide a sound musical training for the little folks. Furthermore, for the right-minded teacher this may be made a very delightful vocation. Keep up your own advanced studies and when an advanced pupil comes along, give him your best. But, don't waste any of your time by not developing a class of interesting kiddies. Among them may be the virtuosi of tomorrow if you put them on the right road.

It is not too early now to plan for a refresher course in music next summer. All progress must be supported by self-study. In doing this never lose your own sense of good judgment and follow some musical demagogue with one eye on the

music and one on the pocketbook. Read the ETUDE regularly, not casually or superficially, but enthusiastically and intensely. Many of the articles contain information which took their distinguished writers a lifetime to find out. Read musical books. Read, read, read, but be sure to determine what is gold and what is dross. Review your teaching philosophy constantly, and always remember the wonderful advice of Anatole France (Jacques Anatole Thibault, 1844-1924) great French novelist, poet and playwright in his "Daughter of Clemence": "The whole art of teaching is only the art of awakening the natural curiosity of young minds for the purpose of satisfying them afterwards."

Over and over again the writer has talked with students, music teachers, piano virtuosos, composers and conductors who have confessed their bitter disappointments and then told him how they overcame them by faith, persistence, patience, hard work, good judgment and the "you can't lick me" spirit.

The year, 1954, will present wonderful opportunities, possibly greater than ever before in the history of musical education. Are you in a mental and physical condition to grasp these golden opportunities? What has all this to do with the music worker? It is a mighty incentive to all. Take stock of your assets. What have you always wanted to do and not been able to accomplish? Select some one road in music. Set your marker by months. Decide that you are going to accomplish a special goal in a certain period "come Hades or high water."

The enticing promise of the New Year is beautifully expressed in the lines of the Nineteenth Century poet, Horatio Nelson Powers (1826-1890) that are reprinted here for your inspiration:

"A flower unblown; a book unread;
A tree with fruit unharvested;
A path untrod; a house whose rooms
Lack yet the heart's divine perfumes;
A landscape whose wide border lies
In silent shade 'neath silent skies;
A wondrous fountain yet unsealed;
A casket with its gifts concealed—
This is the Year that for you waits
Beyond to-morrow's mystic gates."

**HAPPY NEW YEAR TO ETUDE
FRIENDS EVERYWHERE!
THE END**

CHOIR WITH A VISION
(Continued from Page 20)

in his entire life that he has accompanied a choir.

Another outstanding contemporary program was given on a national broadcast when the choir and the Santa Monica Symphony Orchestra performed "The Bells" symphony by Rachmaninoff. Jacques Rachmilovich was the conductor and this work was recorded for commercial purposes.

The choir's second appearance with the Santa Monica Symphony Orchestra was in the United States premiere of the "Requiem Ebraico," by Eric Zeisl. Taken from the Ninety-second Psalm, this was written in memory of Zeisl's father, and has been repeated several times by the choir.

Another first performance (also broadcast) presented Miklos Rozsa's Motet on the words from Ecclesiastes, "To Everything There Is a Season." Following this they sang the "Festival Te Deum," by Benjamin Britten, and later they performed Maurice Goldman's *Entrete Me Not* (from the Book of Ruth) and *Al Narros Bovel* (By the Waters of Babylon).

Another premiere performance was given of the *Agnus Dei* by Antonio Cafarella. Other contemporary works which are also equally popular include the *Alleluia* by Randall Thompson, *The Eternal God is Thy Home* by Walford Davies, and *In The Year That Uzziah Died*, by David Mek. Williams.

This is the only one of the large choirs of Los Angeles that does not have paid soloists and still the organization is well-manned with soloists—several in each section. Commenting on the all-volunteer choir, Dr. Wright remarked, "Every so often someone asks me if I wouldn't prefer to have an all-paid choir to work with. When I answer in the negative the look of incredulity on the questioner's face forces me into an explanation. If these persons could have attended a recent rehearsal and have heard the protests when our ten o'clock quitting time rolled 'round, they would have needed no other answer. So I say again that, given the choice, I will always continue to work with the amateur group whose members sing because they love to sing!"

The Official Board of the choir is composed of a president, a vice-president, a second vice-president, a secretary, two robe chairmen, two music chairmen, a publicity director, and the editor of the official monthly paper of the choir, "Words and Music." The Board and Dr. Wright meet once a month, usually at the home of one of the members, to discuss problems of the various members, new projects, future programs, social activities, and even making arrangements for a baby-sitter at the church to care for the children while they are rehearsing. In this manner, there is a much closer relation between director and choir and they have a feeling that they can express their opinions and help govern the body of the choir.

The country fair and lobby show is one of the recreation programs that the choir sponsors each year in the church gymnasium. Hobbies of members of the choir are displayed, including toys, sculpture and wood-carving, floral arrangements, ceramics, china painting, several kinds of needlework, art, photography, and baking. The gymnasium is circled with booths featuring various kinds of contests, handwriting analysis, fortunes in cards, cotton candy, etc., on the country fair motif.

Choir parties are one of the recreation programs to which all members look forward. Besides the miscellaneous parties, each year for the past several years the choir has been extended the facilities of a large ranch in San Fernando Valley to give their "welcome home" party for Dr. Wright on his return from his holiday.

Choir projects have given members an opportunity to shoulder responsibility in a number of ways: purchase of two pianos; reconditioning of the organ and pianos; purchasing robes for the Youth Choir; arranging "CARE" packages for "Pairainage des Vieux" (an organization for aiding needy aged persons) monthly during the war to Marcel Dupre in France, who, in turn distributed them to the needy; the sponsoring of such organists as Virgil Fox, Geraint Jones, Carl Weinrich, Marcel Dupre, and others. One of their main philanthropic projects is the Neighborhood Music Settlement in East Los Angeles. Dr. Wright has been a member of the Board of Directors for the Settlement for the past eleven years.

Former members of the choir who are known to the general public are: Darla Hood and the Enchanters, formerly on the Ken Murray TV show; Anita Gordon, also a "lead" vocalist on the same TV show; Joseph Gaudio, understudy for James Melton on his TV show; Mrs. Vincent Sardi, wife of the well-known restaurant owner; and Stuart Churchill, who has been a vocalist with the Fred Waring group for several years.

Here is a choir that comes from all walks of life, housewives, musicians, dentists, salesmen, teachers, secretaries, veterinarians, etc. Some of these persons drive as far as thirty miles to be a part of this outstanding group of singers. The remark has often been heard, "Here is a choir that sings from inspiration rather than by force." THE END

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Words by Irene Archer

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Words by Adolph Stone

A short scene in song for elementary school. Nothing is more unpredictable than the weather, and especially when a group of children are looking forward to a picnic. This scene tells in words of real charm and wit, and music which you will remember after hearing only once, the story of the "Weatherman". Performance time; approximately five minutes.

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THE MAKING OF A CONDUCTOR

(Continued from Page 15)

His dedication must be evident to them, and his knowledge must be literally "at his finger tips." And he must be able to communicate it to them if he is to work with them successfully.

We find ourselves now before the aspects of conducting which cannot be taught, some of which cannot even be learned. To demonstrate this, I will try to give you a picture of what the conductor has to do. Naturally, he has first to learn the score, to analyze it, to know in advance exactly what he wants to express in every phrase. Then he has to teach that to his men and be able to draw it forth from them at the performance. The gestures and the means by which he conveys subtleties of thought and nuances must come naturally to him, and they will probably come in a different way to every conductor. In other words, each one must find his own way. This is something which cannot be taught. The artist who has all the knowledge and the personal qualities that a conductor needs will know instinctively what to do, and, with experience, he will soon become expert. Those personal qualities are more difficult to describe. A leader must have the ability to communicate to others in a way that will cause them to respond to him. This has to be inborn. It is not a technical process which can be either taught or discovered. The best conductors, I think, are those who have the coordinated ability to think music and convey it simultaneously through motions, by the intensity of their thought and by their establishing a rapport with their men. Those who have this gift will make conductors. Without it, one may become a fine scholar, a teacher, a musicologist, a composer—but never a good conductor.

It is evident from all this that I should not send the would-be conductor to a school of conducting. I will go further than that. I will advise him to forget entirely about conducting.

In the first place, one cannot deliberately become a conductor. Secondly, so few will have either the qualifications or the opportunity to conduct that to have that ambition will have the effect of frustrating and embittering a musician to the point where he will be prevented from being useful in any other kind of musical activity in which, without that ambition, he might have been outstanding. Finally, I would even question whether the ambition to be a conductor is artistically moral. Certainly it is not a musical ambition; it may be only a hidden lust for power, which is a devastating thing.

My advice to students, therefore, is to forget about conducting and

concentrate on learning all there is to know about music. This will make certain that they will find useful and happy lives as musicians in any case, and also, if an opportunity to conduct should one day come to them, they will be ready for it.

Toscanini started as a 'cellist; others as violinists, pianists, etc. No one of the leading conductors started as a conductor, or with the ambition to conduct, or as a student of conducting. We made ourselves good musicians; we had proved ourselves as performers and learned all we could about music; and when chance brought us an opportunity to conduct, we were already equipped mu-

sicians, ready to develop our own conducting techniques through the experience of conducting. I don't believe there is any other way.

A desire to learn can only serve to make one useful; a desire to hold a position can destroy all possibility of being useful. I cannot emphasize this too much. Everyone must find his own niche in which he can be useful and happy. Not many conductors are needed, but good musicians are always needed; and it is a pity that some who could be excellent musicians are consumed and destroyed by the illness called "conductomania."

THE END

NEW RECORDS

(Continued from Page 13)

Johann Strauss, Jr.: Waltzes and Polkas

William Steinberg and the Pittsburgh Symphony have tried their hand at a Strauss collection similar to the Philadelphia Orchestra's recording of last summer. Included are the Acceleration, Adele, and Emperor waltzes, and six polkas including the Pizzicato, Annen, Tritsch-Tratsch, and Thunder and Lightning. Good as the Pittsburgh orchestra is, it does not prove a match for the Philadelphia orchestra's Strauss program. Neither is this Capitol disc, made in Syria Mosque, the equal of the Columbia disc (ML 4686) made in the Academy of Music. (Capitol, P-8222)

Beethoven: Three Sonatas for Piano and 'Cello, Op. 69 and 102

'Cellists especially should be grateful for the release of this memorable disc containing the three finest Beethoven piano-'cello sonatas played by Artur Schnabel and Pierre Fournier. While the piano tone would be better recorded today, the 'cello is warmly and solidly reproduced, and the net effect of the transfer from 78's is good. Certainly there is no other single LP disc offering three of the five Beethoven sonatas for these two instruments played as authoritatively or as beautifully. (RCA Victor, LCT 1124)

Franck: Organ Music

In these days of ambitious recording projects, ETUDE readers should not overlook the meritorious service rendered by Clarence Watters, eminent Hartford organist, in recording all the organ music of César Franck—even 89 short pieces for harmonium. Nine 12-inch records were required for the job, but Classic Editions is marketing the discs in albums holding no more than two records each. The 65-rank Aeolian-Skinner organ in Hartford's Trinity College chapel was used for

the entire project. An authority on French organ music, Watters plays intelligently and with good taste if not always with obvious feeling. (Classic Editions, 1007, 1014-1017)

Thomas: Mignon

The first practically-complete recording of Ambroise Thomas' romantic opera is a qualified success. Under the direction of Max de Rieux of the Paris Opéra-Comique, the performance has authenticity and the feel of real theatre. George Sebastian leads the *Orchestre National de Belgique* in effective accompaniments and excellent renditions of the overture and the famous gavotte. The singing cast, on the other hand, are only so-so. Neither Geneviève Moizan (Mignon), nor Janine Micheau (Philine), is blessed with beauty of tone. *Wilhelm* is sung by Libero de Luca, whose tone spreads and grows monotonous. Only René Bianco as *Lothario* is fully adequate. Despite "FFRR" recording standards, the listener is annoyed by bad microphone placement necessitating frequent adjustments in the volume level. (London, LLA 15—3 discs)

The Organ at Symphony Hall

The two 10-inch LP discs in this Cook Laboratories series are strictly for "hi-fi" fans who are not musicians. The musically judicious will grieve because of absurd liberties taken by Reginald Foort, organist, with Boellmann's *Suite Gothique*, Bach's Toccata and Fugue in D minor, Handel's Water Music, and other familiar works. Known to record collectors and audio engineers for his exciting series of sound-demonstration recordings made on a huge Wurlitzer theatre organ, Foort employs the resources of the fine organ in Boston's Symphony Hall mostly for startling sound, which, it must be admitted, has been realistically recorded. (Cook Laboratories, 1054 and 1055)

Four Centuries of Polish Music

This disc with the academic title is actually a collection of some very lovely music written by Polish composers of the seventeenth and early eighteenth century. The title is meant to cover a projected series of recordings, of which this is only the first. All who revel in music of the baroque and pre-baroque periods will find much to interest them in this varied program of music for choir, string orchestra, and assorted chamber groups. There are seven works on the 12-inch disc, all of them charming despite the utterly confused program booklet for which an extra pocket has been made in the envelope. One side of the record was recorded in New York by the Collegium Musicum with Paul Matthen, bass; the other side in Poland by outstanding musical forces of Warsaw and Poznan. (Vanguard, VRS-6017)

Weber: Concerto No. 1 in C Major, Op. 11

Concerto No. 2 in E-flat Major, Op. 32

As examples of the transition from classical to romantic music few works are more interesting than these two concertos dating from 1810 and 1812. The first is elementary writing, but the second is a great step in the direction of Weber's third effort for piano and orchestra—his brilliant *Konzerstück* in F Minor. Friedrich Wuehrer is soloist with the Pro Musica Symphony of Vienna conducted by Hans Swarowsky for the first recording of these seldom-played concertos. (Vox, PL 8140)

THE END

MOMENT MUSICAL MASTER LESSON

(Continued from Page 26)

stantly in this manner.

Soft, slow practice is the best way to acquire rapid, even facility. In fact, in *forte* practice the keys are played in hit-and-run fashion. In *piano* practice they are carefully sent down by the finger tips, controlling the key's feel, evenness and quality. . . . So, here's for more soft, dry practice for us all!

---In the middle of the day's whirl this message comes from a teacher: "At your class one of the lovely southern ladies said to me, 'If you will send me an outline of one of your illustrated talks on music, I will send you a bountiful supply of pecans.' Loving nuts and southern charm equally, I complied. An outline of 'Tonal Miniatures' or 'Rhythm in the Arts' or something wended its way down south. Up north came a mammoth bag of pecans. So, happily I cried out, 'Hooray! I used to work for peanuts; now I work for pecans!'"

---Yes, life is all awirl these days . . .

THE END

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(Continued from Page 17)

of a fast one; you experiment with the amount of weight to be given to produce a desired quality of tone, etc. It is precisely this working out of details which accounts for the odd but common experience of finding, after some study, that a work is more complex than one had originally supposed. But in time the details become fluent, the technical framework is under control, and then you are free! You have an independent idea of what the composer wanted, and you see what you must do to release your idea. Then you are limited only by your own abilities.

As to finger-work, the first thing is never to practice fingers without keeping a musical goal in mind. It is a waste of effort to practice for evenness, let us say, without knowing why the passage should be even. Perhaps the composer has specifically indicated that the expression he wanted will be reached by playing evenly; perhaps you discover it yourself. In either case, the evenness is not an end in itself, but the means toward a musical goal.

I have a theory that finger technique boils down to economy; that is, using as few movements and as few muscles as possible in securing one's effects. Avoid big motions where smaller ones will bring the same result. If possible, avoid all unnecessary tensions. Search for your own weak points, and strengthen them. That is the method which has most helped me.

If things go less than well, I stop intensive practice until I have found out just what is wrong, and why. Often the finding-out is extremely difficult—often the solution is surprisingly simple! At one time, I had a rapid finger passage which would not feel easy. Half-way through, my hand got tired; try as I would, it wasn't comfortable. At last I stopped practicing, and made a careful analysis of each note and the stroke of each finger upon it—thus discovering that my thumb was not striking certain keys properly. Through an unrealized insecurity of attack, my wrist became tense when these thumb-notes occurred. After that, it was simple to find the correct thumb action, at which happy moment my wrist became free and the entire passage felt easy.

Two problems which are much discussed are evenness and speed. Evenness, I believe, lies in the mind! The trick is to notice just where unevenness occurs. Generally, certain notes come out louder or softer than the rest, and when they have been discovered, evenness returns. To help insure evenness, I practice a simple five-finger exercise, concentrating on the control of each finger-stroke. Well-developed finger muscles give better support to the weight of the arm; allow the arm and wrist to

be more relaxed; and bring one nearer the mechanical goal of acquiring maximum results with minimum effort.

As to speed, the start lies in slow, even, controlled practice, especially for independence of the fingers. In approaching actual passage work, I find it helpful to break up the rapid sequences into smaller units, fixing certain anchor points along the way. Suppose the passage consists of a long scale with chromatic embellishments; mentally, I split it up into a section of eight notes from the start to Point A; six notes from Point A to Point B, etc., etc. Working within these smaller areas clears up both patterns and difficulties, and allows me to keep a level head as to what

I'm doing and where I'm going. And a level head is always desirable!

The effect of brilliance, of course, is largely dependent upon rhythmic control rather than speed. If one has this control, it is possible to create a greater rhythmic life, thus giving the illusion of greater speed and greater brilliance.

At best, though, the solution of finger problems is simply a means to the end of making music. In order to launch himself upon music-making, each pianist must find out his own problems, adapting general technical counsels to his individual needs. The main thing is to make "methods" your tools in creating a spontaneous and beautiful performance. THE END

TEACHER'S ROUNDTABLE

(Continued from Page 23)

with; for the teacher, who enjoys teaching a satisfied pupil; and for the parents who feel that their child is really learning to play, when they recognize the pieces he practices.

The tunes and hymns are kept within the first grade. The arrangements involve both hands and are of immediate "technical appeal;" they are made up of notes the pupil learns during the first few piano lessons, arranged in five-finger patterns. The collection is not intended to be a text book; it is to be correlated with, and supplemented to any good piano course on the market.

Congratulations to Esther Rennick. An excellent idea, indeed. This beloved and familiar music will surely catch the interest of the beginner, which is the first step in learning.

POOR ALBENIZ

It is little known that Isaac Albéniz once paid a visit to New York where he remained several months. It was not a happy one, and the good luck which had been his through his childhood and adolescent days seemed to have abandoned him. His successes as a child prodigy had been tremendous—they called him "el niño Albéniz" and compared him to Mozart—both in Spain and South America. Then he came to Cuba and Puerto Rico, and there he decided to sail for New York.

Unfortunately, his repertoire consisted chiefly of Spanish music and his own compositions in light classic style. With his tremendous technique he could have played anything else, but his love was for languorous melodies and lilting rhythms, a type of music which naturally the public of

Latin America loved as much as he did. But in New York it was another story. He was not understood and his jotas, seguidillas, tangos or saetas interested no one. Being an irrepressible bohemian he always lived day by day, so when money failed to come in he found himself confronted with the immediate problem of earning his daily bread. Bravely and valiantly he went to work . . . as a porter-interpreter at the pier of the Transatlantica Española; and since the tips were rather meager, he played at night in the honkey-tonks which then adorned the water front.

He never despaired, never gave up. Later on he went to Paris, perfected himself as a composer, found friendship and admiration from Debussy, Fauré, Ravel and others, and wrote his suite "Ibéria" which will remain as a glorious tribute to his native Spain. Now the name of Albéniz is familiar wherever piano music is played. His is a rare example of courage and stamina. Like Mazeppa, "he fell at last, and rose again, a king . . ." THE END

TOO YOUNG!

Have been teaching for many years, but now I have a problem I cannot solve. A little four and a half year old girl has been brought to me for piano lessons. This child is picking up tunes by ear, but her parents want her to play by note, not by ear. She doesn't know any of her ABC's and seems incapable of learning them. She seems too young to be able to take it. Will you please advise me what to do with a child of that age, and how to proceed.

(Miss) J. W. H., Virginia

Four and a half is very early indeed to learn music theoretically. However, one or two years make a lot of difference and it is unbelievable how the whole picture can change within that length of time. So, I wouldn't worry at all. If the child is able to pick up tunes by ear, her musical nature is unquestionable. Let the time go by and try again when she reaches the age of six or a little over. You can be the judge. But for the present the answer is simple: Too young!

PAST . . . AND PRESENT.

One of the leading recording companies came out recently with an announcement of a new long playing disc featuring "Great Pianists of the Past": Paderewski, de Pachmann, Rachmaninoff, Cortot, Rosenthal, Lhevinne. How strange. For Alfred Cortot is very much alive and the last season took him to South America, then to Japan where he gave many recitals in Tokyo and was honored by the imperial family; Singapore followed, and recently he was in Egypt on his way back to France. Recently another of his books on French modern music was published in Paris. And his summer course continues to draw pianists and teachers from all parts of Europe to the Ecole Normale.

According to reports received, Cortot is in greater pianistic form than ever. He does not believe in rest, and says that the best way to avoid fatigue or weariness deriving from one activity is to start activity of another kind. Who would disagree?

THE END

QUESTIONS

AND ANSWERS

(Continued from Page 22)

guage; and he composed music for both voices and instruments, none of which seems to have survived. Probably the only material you will be able to get is the life of Bach.

Ludwig Ritter Von Köchel was an Austrian musician and naturalist who was born in 1800 and died in 1877. His fame rests on the fact that he compiled a list of Mozart's compositions on which Breitkopf and Härtel based their complete edition of the works of Mozart. This catalogue was called *Chronologisch-systematisches Verzeichnis seiner Werke*. It appeared in Leipzig in 1862. His suggestion is that you first consult the music librarian at your own public library and if you cannot get either material or information there that you try the librarians of the University and USC.

From the first, however, Schweitzer met with colossal difficulties. He did not, it is true, go out to Africa alone, for a year before he left, in 1912, he married one who shared his ideal and who had trained especially as a nurse. But no sooner had these two idealists reached the jungle than they realized what tremendous difficulties they faced. To their dismay they found that no preparations had been made for their coming: for their first hospital, an old dilapidated hen-house, was all that was available. Little understanding could be obtained from the natives, split apart as they were by inter-tribal rivalries and by superstition. Nor did nature co-operate. Apart from the wild animals roaming outside, little grey tsetse flies were spreading the dreaded sleeping sickness, swarms of mosquitoes were carrying malaria from one human host to another, and a few miles further up the river an epidemic of dysentery was causing havoc over a wide area. Indeed, practically every disease that is known in Europe (with the exception of cancer and appendicitis) was taking its toll without anything being done to stem it.

The Schweitzers worked on unrelentingly; and after a few months—by which time they had sufficiently won the confidence of the natives to enlist their help—they were able to build (at their own expense) their first provisional hospital. This was achieved, however, only by Schweitzer himself felling trees, clearing the land and acting as architect, builder and engineer in one, and upon its completion there began a series of administrative difficulties. How all these problems were met, and how the hospital was eventually expanded so as to take care of over two hundred patients and their families, is related in various writings of Dr. Schweitzer. Few books make for such interesting reading as these.

For the upkeep of his hospital, Schweitzer has depended mainly on the income accruing from his publications as well as on the proceeds of lecture tours and organ recitals in Europe. However, as soon as his tours have ended, he has hurried back to his post in Africa, where even today, at the age of seventy-eight, he will be found working as usual. For relaxation, Schweitzer relies chiefly on practicing his pedal-piano—the nearest thing he can get to an organ—and by this means he has kept up his quite considerable organ technique. How successful he has been in this respect was shown by his recent European recitals.

Schweitzer's chief significance as an organist, however, resides in his interpretive powers, as shown especially in the rendering of J. S.

Albert Schweitzer, the man and musician

(Continued from Page 11)

Bach. On Bach, indeed, there is no greater living authority, Schweitzer's two volumes on that master constituting as they do the most comprehensive study existing, quite apart from the fact that when they were written, in 1905, they initiated an entirely new approach to the music. Broadly speaking, Schweitzer shows how Bach's music—his vocal music, at least—is best understood in relation to the text with which it is associated, certain turns of melody and rhythm being found to express certain words or meanings. As Schweitzer says, "If the text speaks of drifting mists, of boisterous clouds, of roaring rivers, of waves that ebb and flow, of leaves falling from the tree, of bells that ring for the dying, of the confident faith that walks with a firm step, or the weak faith that falters insecure . . . then one hears and sees all this in the music." And if there be allusion to some mental state in the text—for instance, that of blessedness, peacefulness, lively joy, intense pain or pain sublimely felt—then Bach is likely to have in the accompaniment some rhythmical motive which will be found to reappear (in slightly different forms) throughout his works at almost every reference to this state. Such an association between ideas and music usually seems so natural and even "inevitable" (owing to music's propensity for characterization in harness with Bach's descriptive gifts) that it may well have arisen spontaneously. The result, at any rate, is not very different from Wagner's use of *Leitmotive* (though less obtrusive and less deliberately contrived) and is

comparable with the elements of description in the works of other composers. All this Schweitzer demonstrates by citing innumerable examples from Bach's vocal works, arriving at the conclusion that Bach was more "a poet and painter in music" than a purely abstract musician. Not that this point of view is much contested today; but it must be remembered that when it was first propounded, in these two great books, it was nothing less than extremely original.

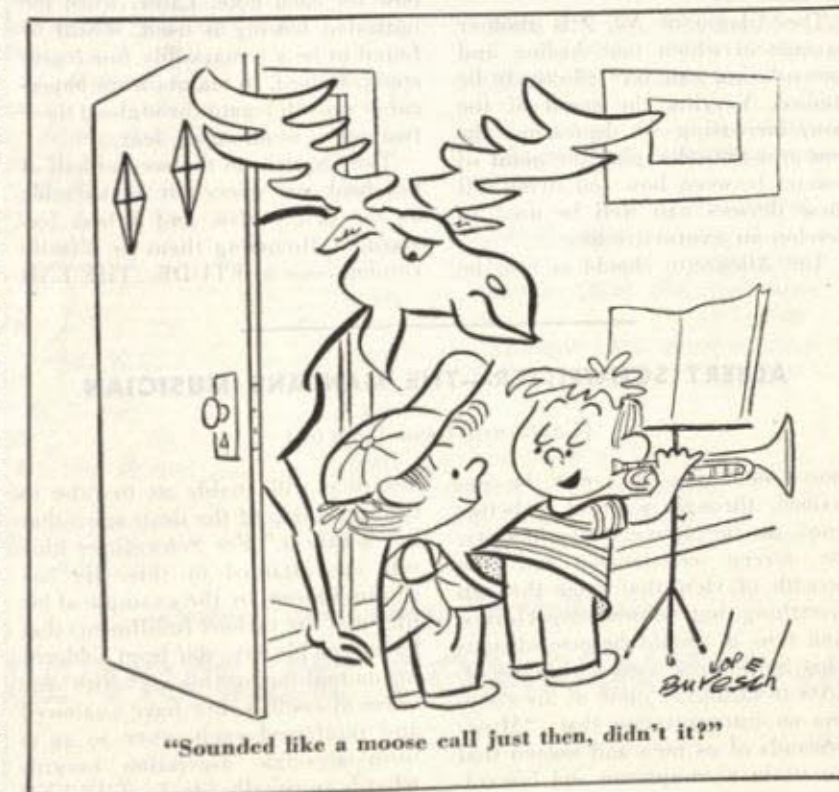
Schweitzer's volumes also contain several biographical chapters as well as chapters on the historical conditions out of which Bach's whole style evolved. In addition, they offer a great deal of advice on the interpretation of Bach's music. Here Schweitzer speaks as a practicing organist concerned with every detail of technique as well as from the point of view of the historian alive to the background of Bach's time. He is averse to modernistic performances of the music in which the superfluous forces of the modern organ are utilized irrespective of their incompatibility with the work in hand and their effect of destroying its unity. In fact, he greatly prefers the old type of simple organ "whose sound issues as a steady stream instead of blustering boisterously out" and whose tone, though less powerful than that of the electrically-driven modern apparatus, is far superior in quality and more evenly distributed. This preference Schweitzer supports by a whole host of technical arguments in his pamphlet on organ construction—an essay that has greatly influenced

subsequent developments—but in his two books on Bach, Schweitzer adduces sufficient evidence to convince the general reader and sums up the situation by saying that it is only by the combination of old and new types of organ that we can attain what is really needed for Bach. Meanwhile, he suggests a compromise can be reached if organists will use diapasons, mixtures and reeds with sufficient discretion to obtain something like the old quality of tone and, above all, will employ only such registrations as will not interfere with the broad architecture of the whole. This principle Schweitzer considers to be of paramount importance, and in his books on Bach he puts forward suggestions as to exactly how this is to be done.

Schweitzer also stresses the need for performing Bach's music more slowly than it is usually played, for then it should be possible for the lines to "stand out in calm plasticity" and for there to be sufficient time to bring out their dovetailing and juxtaposition. Moreover, this practice will be enhanced if the importance of *legato* playing is kept in mind. By *legato* Schweitzer intends that the separate tones should be grouped into living phrases, though not in a monotonous, level way. As he says, "This intimate style of phrasing breaks up the stiffness of the organ tone. The effect should be as if what is impossible on the organ had become possible—that is to say, that some notes have a heavy and some a light touch. That is the ideal to be aimed at."

These, then, are some of the main points underlying Schweitzer's ideas on interpretation. As condensed in the present article they might well appear somewhat vaguely put, but for the student wishing to gain a clearer idea, there exists two further sources of study in addition to the aforementioned books. In the first place, there is the annotated edition of Bach's Preludes and Fugues containing Schweitzer's detailed indications with regard to phrasing, registration and dynamics. And, secondly, there are three volumes of gramophone records, issued by Columbia in 1948, in which Schweitzer puts into practice all those ideals about which he writes. In these records, incidentally, the student will observe the tremendous care spent over every detail of phrasing and ornamentation—subjects to which Schweitzer devotes several pages in his writings. And he will also be impressed by the complete consistency between Schweitzer's theory and practice. Finally, however, it will be something that lies behind all these details of style and technique that will impress the listener

(Continued on Page 64)



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THE 24 CAPRICES OF RODE

(Continued from Page 25)

When, however, the technical need is exactly understood, the mystery disappears. The third finger must hold the F-sharp while the low E is sounded; then, when the G is being stopped, the first finger slides from the E to the E-sharp. The fourth finger, which should still be on the string, then slides to the B, the slide being made by the whole hand—for only an unusually large hand is able to stretch from the E-sharp to the B.

The difficulties of the Moderato are entirely for the left hand—and they are many. It is one of the hardest of the Caprices to play in tune. Therefore it must be practiced very slowly, with frequent testing of stopped notes against the open strings. The bowing is a broad détaché.

No. 7. This excellent staccato study should be practiced not only with the firm martelé-staccato in the upper half of the bow, but also with the Flying Staccato in the middle third. When the latter bowing is employed, the passages marked for the Down-bow Staccato should be played Up bow, the preceding longer note being taken with a Down bow.

No. 8 is another Caprice to be studied with three different bowings: détaché, martelé, and in the lower third. When the last bowing is used it is better to lift the bow from the string after each stroke. The many string-crossings make this Caprice invaluable for developing agility and co-ordination in the lower third of the bow. "Advance Fingering" should be carefully observed in this study, for it is in such passagework that the principle is most useful, often reducing the separate movements of the fingers by one-third to one-half.

The Adagio of No. 9 is another passage in which tone-shading and tone-coloring can very effectively be studied. Varying the speed of the bow, increasing or decreasing the bow-pressure, changing the point of contact between bow and string, all these devices can well be used to develop an expressive tone.

The Allegretto should at first be

studied with a firm martelé. After the complicated fingering has been well mastered it can be played more rapidly, with a spiccato bowing near the middle of the bow.

Most students and not a few teachers tend to look down on No. 10 simply because it is intended to be played in an "easy" position. As a matter of fact, it is not at all an easy study, for the numerous string crossings call for a high degree of co-ordination. Furthermore, it is excellent material for the study of four important bowings: the martelé and the détaché in the upper half, the spiccato at or near the middle, and the Wrist-and-Finger Motion in the lower third of the bow. So useful a study cannot be ignored. In all bowings the slurs must be strictly observed.

The 11th Caprice is another in the style of a concert piece and needs to be played with brilliancy and much color. Throughout the study lyrical episodes alternate with rhythmic, dramatic passage-work, and the contrast between these two styles must be clearly brought out. For example, the first two measures are impulsively dramatic, while the next two are expressively lyric. Then come five measures of brilliant, rhythmic passage-work, followed by two measures (and one beat) of pure lyricism. And so the contrasts continue through the Caprice. A performance of this study is an excellent test of a violinist's technical and musical attainments.

No. 12 is the most difficult of these studies as regards accuracy of intonation, and therefore needs to be practiced very slowly indeed. It is advisable at first to take a separate bow for each note. Later, when the indicated bowing is used, it will be found to be a remarkably fine legato study. Indeed, to maintain an impeccably smooth legato throughout these two pages is no small feat.

The Caprices in the second half of the book are every bit as valuable as the first twelve, and I look forward to discussing them in a forthcoming issue of ETUDE. THE END

ALBERT SCHWEITZER—THE MAN AND MUSICIAN

(Continued from Page 63)

most—something that may be described, through want of a better word, as the tremendous sincerity, the serene convictions and the breadth of view that shine through everything that Schweitzer performs. And thus it should become obvious what Schweitzer means when he affirms towards the close of his chapters on interpretation that: "Music demands of us men and women that we attain a composure and inward-

ness that will enable us to raise to life something of the deep spirit that lies within it." For Schweitzer himself has attained to this. He has shown, indeed, by the example of his life, that the various fulfillments that have been his have not been achieved in mutual opposition or with any sense of conflict, but have coalesced and reinforced each other so as to form a single aspiration towards what is spiritually ideal. THE END

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