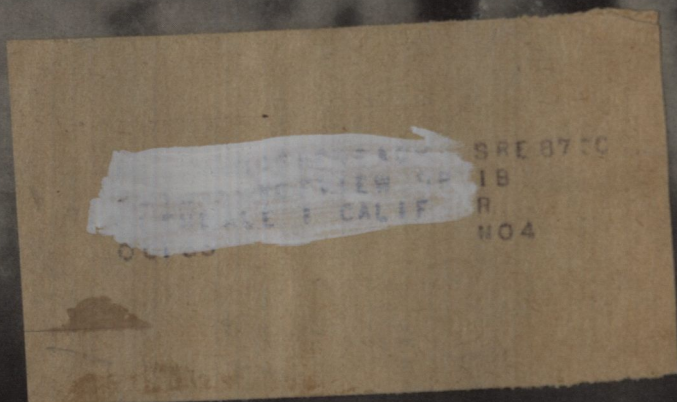
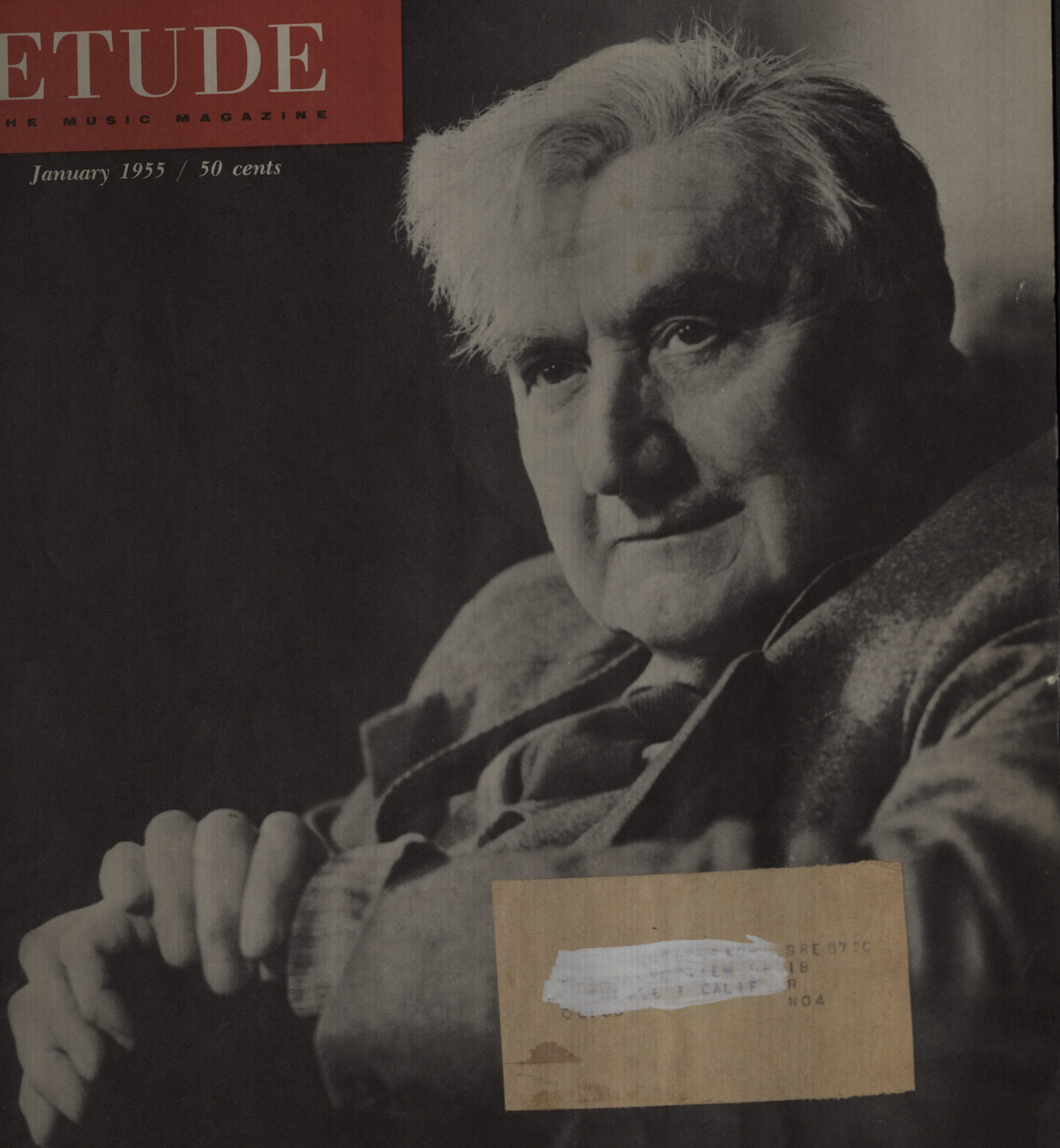


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January 1955 / 50 cents



Ralph Vaughan Williams—

"The Grand Young Man of English Music" / See Page 9

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Eric Satie's cantata for solo voice,
"Socrates," was given its New York pre-
miere on November 14, when it was
presented under the sponsorship of the
Concert Society of New York, by a
Chamber orchestra conducted by Virgil
Thomson. Soloists were Phyllis Curtin,
soprano; and Alice Howland, mezzo-so-
prano. The work was sung in English
in a translation by Charles C. Cushing
and Virgil Thomson.

Yale University is celebrating its
centennial of Music Instruction with a
four-month observation which began on
November 5. The opening event was a
twenty-minute concert of "tower-music"
played by brass instruments, directed
by Robert Cecil, assistant professor of
Wind Instrument Playing at Yale. This
was followed by a concert in Battell
Chapel when organ and choral music by
Yale composers was played and sung. A
centennial anthem, *I Will Sing Unto the
Lord*, written especially for the cele-
bration by Prof. Richard Donovan was
sung by the Yale Choir and Glee Club
of 100 voices.

Pietro Diero, widely known accordi-
onist and composer, died in New York
City on November 3, at the age of 66.
Mr. Diero was for many years a vaude-
ville headliner and had made many re-
cords for Victor. He is credited with
popularizing the accordion. He con-
ducted a school for advanced students
and for a number of years was editor
of the Accordion Department of ETUDE.

Dr. Richard Stoehr, 80-year old
teacher and composer on the faculty of
St. Michael's College, Winooski, Ver-
mont, was honored in October by the
college when it presented the Vermont
Symphony, directed by Alan Carter, in
an all-Stoehr concert. The program in-
cluded Dr. Stoehr's First Symphony and
the world premiere of a new work,
"Vermont Suite."

Andor Foldes, distinguished Hun-
garian-American concert pianist, who
has been on an extended European con-
cert tour appearing with leading orches-
tras, gave on December 16 (Beethoven's
birthday), an all-Beethoven recital in
Bonn. The concert was presented for the
rebuilding of the Beethoven Hall which
was almost completely destroyed dur-
ing the war. Mr. Foldes is the first
American to give such a benefit recital.
The event was sponsored by the German
Foreign Ministry in co-operation with
the city of Bonn.

The Society for Strings, a non-
profit organization in New York City,
has sponsored a series of chamber mu-
sic workshops which were open to
amateur as well as professional string
players. The Society for Strings was
formed in 1952 for the purpose of
counteracting the decline in the study
of stringed instruments. The president
is Ivan Galamian, of the faculty of the
Curtis Institute of Music, Philadelphia.

Abram Chasins, pianist-composer,
was the guest of honor and principal

speaker in November at the dedication
ceremonies of the new Arnold Volpe
memorial building of the University of
Miami at Coral Gables, Florida. The
late Arnold Volpe was the founder of
the symphony orchestra of the University
of Miami when the southern university
first opened its doors in 1926. Chasins,
now music director of radio station
WQXR in New York City, appeared
with the University Symphony in its
early years.

The Stringart Quartet is again be-
ing presented this season in a series of
four concerts, by the Philadelphia Coffee
Concerts Committee. The first concert
was given on November 14, with the re-
maining dates being January 16, Feb-
ruary 20, and April 3. The concerts are
presented in an informal atmosphere
with smoking permitted and coffee and
cakes served during intermission. The
members of the quartet are Veda Reyn-
olds, violin; Irvin Eisenberg, violin;
Gabriel Braverman, viola; and Hershel
Gorodetsky, cello, all members of the
Philadelphia Orchestra.

Raya Garbousova, cellist, was solo-
ist with the New York Philharmonic-
Symphonic Orchestra in October in the
world premiere of Vittorio Rieti's Con-
certo for Cello and Orchestra, No. 2.
On the same program Maestro Mitro-
poulos conducted the Orchestra in R.
Vaughan Williams' Symphony No. 4 in
F minor, to honor the distinguished
British composer's visit to this country.

Leopold Stokowski, in November,
conducted the Boston University Chorus,
Orchestra and soloists in the Boston pre-
miere of Carl Orff's great European
success "Carmina Burana," and in Nor-
mand Lockwood's "Prairie." Orff is con-
sidered one of the greatest of contem-
porary German composers, while Lock-
wood is one of the foremost of American
composers.

Vaclav Nelhybel, Czechoslovakian
composer who is music director of Ra-
dio Free Europe in Munich, Germany,
was awarded first prize in the contest
for a one-act opera sponsored by the
Bernard Ravitch Music Foundation of
New York City. Mr. Nelhybel's winning
opera is entitled "A Legend," and the
prize consisted of \$250 cash and \$750
toward a performance of the work.

Leo Braun, composer, organist, con-
ductor, who in 1903 assisted at the
American premiere of Wagner's "Parsifal"
at the Metropolitan Opera, died sud-
denly in New York City on Novem-
ber 12, at the age of 73. He was stricken
at the organ in the Free Synagogue,
Flushing, Queens, where he had been
organist-director for 25 years. He main-
tained a studio in New York, and was
coach to many noted singers, including
Jan Peerce, Robert Weede, Olga Paul,
Maggie Teyte and Polyna Stoska.

Carlos Chavez, noted Mexican com-
poser, was the winner of a \$5,000 prize
for his Symphony No. 3, in a contest
for Latin-American composers conducted
(Continued on Page 8)



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Musical Oddities

By NICOLAS SLONIMSKY

PUBLICITY stories about stage celebrities were quite exciting in the golden age of American journalism, and the readers were much more gullible than now. The credulity of the public was illustrated by the following dispatch published in the American press in 1833:

"Laura Schirmer, being engaged as an opera star at Constantinople, disappeared into the Sultan's harem. The American Minister to Turkey demanded officially that she should be set at liberty. He was thereupon informed that Laura Schirmer and thirteen other favorites had died of poisoned ice cream. Their bodies were dug up from their shallow graves by dogs that infest the Turkish capital."

The publication of this melodramatic story moved the enterprising publisher of the Boston Herald to send a reporter to Europe to investigate. Inspired no doubt by the then recent finding of Livingstone by Stanley in darkest Africa, the Boston Herald reporter discovered the missing singer in the heart of Paris, and cabled to his paper: **THE PRETTY SINGER ALIVE AND WELL—NOT POISONED IN THE HAREM OF THE SULTAN OF TURKEY—CAN BE ENGAGED BY ANY AMERICAN MANAGER—DOES NOT OBJECT TO TRAVEL.**

The true part of the sensational story appears in the memoirs of Mr. Sunset Cox, minister to Turkey at the time: "Laura Schirmer, a Bostonese, has sung for the Sultan at the Star Palace. He is fond of music and she has been summoned to please the imperial ear and taste three times. When she sings there, all the ladies of the harem peep out of their rooms to listen, for they are fond of dulcet things including the confectionery of sweet Italian sounds. The Sultan calls Laura Schirmer 'ma petite Américaine' and has bestowed upon her some nice largesses."

When the story of the abduction and poisoning of the "petite Amér-

icaine" reached the Sultan's ears, he was understandably offended. He instructed his diplomatic representatives to lodge a protest with the American authorities against the dissemination of such tales. The net result of the whole affair was that Laura Schirmer lost any further expectations of "nice largesses" (reputedly, ten thousand piastres in gold for each concert) at the Star Palace.

TCHAIKOVSKY was a witty and sometimes sarcastic music critic. He once described the singing of a coloratura soprano as a prolonged Trillo Caprino, and then gave the definition of the term: "Goat's Trill; inaccurate trill vibrating on a note, similar to the bleating of a goat." He assailed a composer named Malashkin for his "Russian Symphony on Folk Themes" in these words: "I entertain a hope that my impartial evaluation of Mr. Malashkin's creations may stop him on his slippery path. As yet his composing is nothing worse than a harmless mania, but if it is allowed to pursue its course without hindrance, it may lead this errant amateur composer to a most lamentable end."

Tchaikovsky signed some of his criticisms B. L. instead of his real initials. This was an application of a schoolboy code in which the consonants of the alphabet were arranged in two rows, and the ones in the first row were replaced by the corresponding letters in the second row and vice versa. In such an arrangement the Russian letter B corresponded to P, and L to the special Russian letter that looks like figure 4 and sounds like the initial consonant in "chair."

After six years of writing music criticism, Tchaikovsky became discouraged. He published "An Understanding with the Reader," in which he wrote: "In my infantile innocence, in my inveterate faith in the power of the press,

I imagined that I could be useful to my fellow citizens in contributing to their musical and esthetic progress. But soon experience began to pour cold water upon the burning fires of my critical ambition. Since everything that I said was diametrically opposed to the cherished opinions of my readers, with their deeply rooted propensities towards crudity and banality in art, they did not take the trouble to listen to my admonitions, and I soon realized that my voice was clamoring in the desert."

Tchaikovsky then compared himself with a drop of water that attempts to bore through rock and stone, and concluded his candid declaration with these words: "So, my reader, you will be a witness of a grandiose wrestling match in which the public will be the rock and I will be the drop of water. I will keep dropping persistently, and time will show whether I will finally break through."

ONE of the most curious figures in the gallery of musical dilettantes was Chevalier Antoine de Kontski. He was a member of a talented family. His sister Eugenie was a singer, his brother Stanislaus was a pianist, and two brothers, Karl and Appolinarius, were violinists. When Antoine was a child, his first teacher told him: "You have gold and diamonds in your fingers." Antoine promptly ran to his mother, crying: "Please, take those diamonds from my fingers before I lose them." But soon real diamonds came upon his fingers, as gifts from his admirers.

Chevalier Antoine de Kontski achieved fame, such as it was, as the composer of a piano piece entitled *The Awakening of a Lion*, with a subtitle *Heroic Caprice*. He dedicated the piece to the Empress of Prussia, who said: "You are the only person at my court whose caprices please me." The King of Prussia gave him a diamond ring so broad that it extended over the first joint of Kontski's thumb. Kontski played at a concert at the Prussian Court with this ring on, and despite the encumbrance managed very well. When the King expressed admiration for his performance, Kontski said gallantly: "Your Majesty, should you give me a ring for every finger, I would play even better."

His press agents spread sensational stories of his exploits. It was told, for instance, that on the day of one of his concerts a lady was attacked on the streets by a vicious dog, that he ran to her rescue, and

was badly bitten on both hands. When he played *The Awakening of a Lion* that night, the wounds began to bleed and soon the keyboard was drenched in blood.

The story about his marriage to Natalie, a young Polish girl, was reported with romantic embellishments. She hated music, and when her governess forced her to practice, she ran into the woods and jumped into the river. She was rescued but the music lessons were stopped. Her father, who was a friend of Kontski, told him this story. Kontski assured him that her musical education must have been at fault and volunteered to help. He then played *The Awakening of a Lion* in the presence of the girl. She was enthralled, a friendship followed, resulting in marriage.

Antoine de Kontski possessed the grand manner of nineteenth century virtuosos that relied on showmanship as much as on musicianship. His display of pianistic powers was not always well received. The critic of the New York Post wrote in 1833: "The large number of incompetent pianists in this country has been increased by the arrival of the Chevalier Antoine de Kontski. He may be a forte player, but he cannot be called a piano player, for he never plays piano."

Kontski was the oldest musician to play in public: he was eighty-two years old and sported a long white beard when he undertook a world tour through the United States, Japan, Australia, Siberia and European Russia. It was at the conclusion of this tour that he died near St. Petersburg, in 1899.

Auber invited the English singer John Templeton to sing at his house in Paris. He was particularly pleased with Templeton's performance of an operatic aria and wished to know who composed the music. "You did," answered Templeton. "It is from your opera *Gustavus III*." The arrangement sung by Templeton contained so many changes in melody, harmony and rhythm that poor Auber could not recognize his own creation.

Hans von Bülow said of Brahms: "After twelve years of study of his music I am somewhat in the same position as that of the painter Cornelius towards Rome. When he was asked by a tourist how many things he ought to see in Rome, Cornelius replied: 'Ask some old Roman, for I have been here only twenty-five years.'"

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If the contemporary Broadway theatre were to perform only the works of Shakespeare and other Elizabethan writers, today's shortage of theatres for the legitimate drama would not exist since only a small segment of the public would attend. This would not add to 20th century culture.

Yet in the American musical world, programs of symphony orchestras show just such a situation, despite voices raised in support of contemporary music.

Oftentimes this music is controversial. We in ASCAP do not favor any particular school. We do feel, however, that the creation of new works suitable for performance by symphony orchestras must be encouraged, if we, as a Nation, are to be known for culture as well as for material accomplishments.

We do not urge, of course, that the works of the masters be abandoned. They are as much a part of the contemporary scene as are the works of the great painters and sculptors that grace our museums. But we cannot build for the future without stimulating and encouraging contemporary creative talent.

We Americans can be proud that many works of our serious composers are also performed with a fair degree of regularity abroad, proving the maturity and wide acceptance of American composers.

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BOOKSHELF

By DALE ANDERSON

Yossele Rosenblatt
A Biography
by Dr. Samuel Rosenblatt

Yossele Rosenblatt was looked upon as the greatest Chazon or Cantor of his time and probably of all time. He was a devout man of high principles as is indicated by the fact that when he was offered three thousand dollars a performance by the Chicago Opera Company, he felt that opera was incompatible with his religious ideals and rejected the offer. All this, at a time when his finances were becoming involved, leading eventually to bankruptcy.

Later, in order to clear up his obligations, he gave concerts in concert halls and in vaudeville theatres to discharge his obligations. He never gave performances on Friday night, so that he might not break the strict rabbinical laws. The author of this new book is Dr. Samuel Rosenblatt, son of the famous cantor, and rabbi of the Beth Tfiloh Congregation in Baltimore for 27 years, and at present is Associate Professor of Oriental Languages at the Johns Hopkins University.

Yossele Rosenblatt's voice was a full, rich tenor of unusual range, with the extraordinary flexibility of a coloratura soprano, to which he added a cultivated falsetto which was indescribably beautiful. He was born in a small city with a population of pious, God-fearing Chassidic Jews in the Russian Ukraine, about fifty miles southwest of Kiev. This section was notorious for its unthinkably cruel treatment of the Jews. Countless thousands had been massacred, but these tragedies served only to bring the members of the race in closer union.

The story of Rosenblatt's childhood and youth is remarkable. His great vocal gifts were discovered when he was a boy. The demand to hear him increased with the years, despite the bitter anti-Semitic prejudices which were so severe at one time that no Jew was allowed to live in St. Petersburg or Moscow. Moving slowly from city to city in Russia, Poland, and Austria to sing in synagogues, he

finally reached Hamburg, as the Cantor of the foremost synagogue with a salary of 7,000 marks a year. In Hamburg he heard Carnos who immediately became his vocal ideal. The cantor, however, always retained the main characteristic of the typical Jewish liturgical style of singing, the ancient Hebrew music, including what is known as the "sob." The griefs of centuries of sorrows, frustrations and tragedies were almost always to be heard in the singing of Hebrew prayers, lamentations and chants.

An invitation to sing at the Ohab Zedek Congregation in New York, carrying with it an annual income of \$5,000 was received, and the cantor moved to the new world and a prosperity of which he had never dreamed. Great crowds greeted all of his appearances. Seats sold at an unbelievable premium. At his concerts the streets were frequently flooded with masses of admirers who were unable to gain admission.

At the time of the First World War, Cantor Rosenblatt then in America, contributed his services to the Jewish Central Relief Committee, which gave concerts in various parts of the country to help the oppressed Jews, particularly in Eastern Europe, who had been treated with a brutality notorious in all history. A performance in which he was the central figure, given at the New York Hippodrome, realized \$240,000 in contributions.

At the Methodist Auditorium in Ocean Grove, New Jersey, he repeatedly met with immense success, singing the sorrows of his brethren in Russia, Poland and Galicia. One of Rosenblatt's favorite songs was the impressive *Rachem* of Mana-Zucca.

Rosenblatt died at the early age of 51 in Jerusalem, whither he had gone on a tour which included many important engagements.

Very few of those of other faiths in America have the slightest knowledge of the vast number of unusual and interesting customs and traditions which govern the music of the immense Orthodox

Jewish congregations in eastern Europe. Despite the long procession of pogroms and atrocities, which led to the merciless slaughter of several hundred thousand Jews, they have never forsaken their devotions. Dr. Rosenblatt's interesting book gives a vista of Jewry in the old world little known in our country.

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Structural Functions of Harmony
by Arnold Schoenberg

This unusual work is the third volume to appear on the subject of harmony by the late Arnold Schoenberg, one of the most controversial personages to come upon the musical scene in the history of the art. To those who are familiar with his resplendent "Gurre-Lieder" there certainly can be no doubt as to his prodigious technical grasp of the art of musical composition. "Gurre-Lieder" was completed in 1900 when the composer was twenty-six years old. It is a work of such dimensions that Schoenberg had to order special score paper to accommodate his instrumentation. Those who do not know this gorgeous work will do well to hear the splendid RCA records, made under the direction of Leopold Stokowski, with orchestra, chorus and soloists.

Schoenberg, born in Vienna, September 13, 1874, had a tumultuous life as a student, composer, conductor and teacher until 1933 when he was obliged by Hitler-

ism to move to America, where he met with a cordial personal reception even from those who could comprehend his later iconoclastic works. He settled in Los Angeles, California, and became an American citizen in 1940.

It is difficult for many to understand how, after writing such eminently beautiful works as the "Gurre-Lieder" and his tone poem for string quartet, "Verklarte Nacht," he could turn to writing what some have called "cacophonous cocktails" in the ultra modern style which the average individual cannot fail to compare with hideous modern excrescences in painting and sculpture.

His first theoretical work, "Harmonielehre," was written in 1911 and dedicated to Gustav Mahler. To the average musician this book seemed abstruse and incomprehensible. It embodied theories that Schoenberg employed with his own pupils, Anton von Webern, Erwin Stein, Egon Wellesz and Alban Berg—all extreme modernists.

His latest book is much less involved and reveals Schoenberg's catholic grasp of the great music which is of universal interest. The exposition of many of his concepts will not be clear to average students but will require a competent pedagogical guide. It is important that his ideas have been preserved, even if one is not at all interested in his type of modernism.

W. W. Norton and Co. \$4.50

THE END

Musical News Items from Abroad

The Israel Philharmonic Orchestra in October gave a concert in its unfinished auditorium in Tel Aviv in honor of Frederic Mann and his wife, of Philadelphia, who were making a brief visit to Israel. It was a gift of \$250,000 from Mr. Mann that made possible the building of a modern concert hall which will form part of a cultural center being erected by the city of Tel Aviv and the American Fund for Israel Institutions of which Mr. Mann is a vice president.

Rolf Liebermann's Concerto for Jazz Band and Symphony Orchestra emerged as the highlight of the 1954 Festival of Contemporary Music held at Donaueschingen, Germany. In fact, according to Henry Pleasants' letter to The New York Times in its November 14 issue, it was "the only piece in the festival worth writing about." Its success with the audience was unquestioned. The work was "splendidly played" by the

Southwest German Radio Orchestra, directed by Hans Rosbaud and the Jazz Orchestra of Kurt Edelhagen.

The 1954-55 music season in Luebeck, Germany, has been featured by the appearance of a number of outstanding orchestras from Germany and other countries, including the Luebeck Municipal Orchestra, the Bamberg Symphony Orchestra, the Hamburg State Philharmonic Orchestra, the Munich Philharmonic Orchestra, the Copenhagen Royal Orchestra, the Stuttgart Chamber Orchestra, and the Koeckert Quartet.

The Municipal Orchestra of Constance, on Lake Constance, directed by Dr. Richard Treiber, will present during the season these soloists: Max Egger and Julian von Karolyi, pianists; Karl Freund and Heinz Schneeberger, violinists; and Ludwig Hoelscher and Enrico Mainardi, cellists.



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WORLD OF MUSIC (Continued from Page 3)

by the Institution Jose Angel Lamas in Caracas, Venezuela. The institution held a festival in Caracas from November 22 to December 6, during which Mr. Chavez conducted two of the concerts.

J. Rosamond Johnson, distinguished Negro composer, author and actor, died in New York City on November 11, at the age of 81. With his brother, the late James Weldon Johnson, he had written many songs including *Lift Every Voice and Sing*, which had become recognized as the Negro national anthem. Mr. Johnson had appeared in Broadway productions, including "Porgy and Bess," "Mamba's Daughters," and "Cabin in the Sky." He was one of the founders of the Music School Settlement for Colored People of Harlem. He was an authority on spirituals and for many years gave lecture-recitals on their history and development.

The National Association of Teachers of Singing held their 1954 convention in Chattanooga, Tennessee, December 27-30. Some of the leading authorities on Voice Teaching were in attendance. A highlight of the convention was a performance by the Atlanta Opera-Arts Association of "Cavalleria Rusticana," under the direction of Ralph Errolle. Among the speakers and lecture-recitalists who appeared on the program were Edwin McArthur, Walter Golde, Naomi Farr, John Duke and Cameron McLean.

Richard Rogers, prominent American composer of theatrical works, has deposited in the Library of Congress a collection of nearly all of his autographed musical manuscripts. The hit productions that he wrote in collaboration with Lorenz Hart and Oscar Hammerstein II—operetta and musical comedies of outstanding success on the American stage and screen—are among them. The collection constitutes an essential part of the history of American musical comedy. An extensive exhibit of the manuscripts in the collec-

tion will open in the Library of Congress in the spring of 1955.

A tape recorder—yes, that's right, a tape recorder, was the most unusual guest artist to appear in concert halls all season when late in November the Los Angeles Philharmonic Orchestra, conducted by Alfred Wallenstein, presented the world premiere of "Poem of Cycles and Bells" by Vladimir Ussachevsky and Otto Luening, both members of the music faculty of Columbia University. The work "utilizes the entirely new spectrum of tones created by the electronic transformation of conventional musical sounds on a tape-recorder."

Nineteen additional composers have been selected to receive commissions from the Louisville (Kentucky) Orchestra to compose new works. These \$1200 commissions have been accepted by composers representing 7 different countries. Those from the United States include Arthur Berger, Alexei Haieff, Ingolf Dahl, Everett Helm, Lou Harrison, Peter J. Korn, Irving Fine, Harold Morris, Meyer Kupperman, Ned Rorem, Nicolas Nabokov, Ben Weber and Harold Shapero.

David Diamond's new symphonic eulogy, entitled "Ahavah" (Brotherhood), written on commission from the American Jewish Tercentenary Committee, had its world premiere in November when it was played by the National Symphony, directed by Howard Mitchell and with Lorne Greene, noted Canadian actor, as narrator. On the same program were included Ernest Bloch's famed "Israel" Symphony and Leonard Bernstein in a performance of his "Age of Anxiety."

Edwin Hall Pierce, composer, organist, teacher, writer, died at Eastport, Maryland, on November 6, at the age of 86. In the early years of ETUDE, Mr. Pierce served for a time as assistant editor. He was a faculty member of various colleges. For some years he was active in Syracuse, New York, then in Annapolis, Maryland.

COMPETITIONS (For details, write to sponsor listed)

- Composition contest for wind and percussion instruments. Sponsored by The National Association of College Wind and Percussion Instructors. Deadline for submitting entries, March 15, 1955. Details from William H. Stubbins, Composition Competition Chairman, School of Music, University of Michigan, Ann Arbor, Michigan.
- Special Steinway Composition Award. Sponsored by the National Federation of Music Clubs. A prize of \$750 for a composition for piano alone, or for piano and chamber orchestra. Closing date is February 15, 1955. Details from Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven, Conn.
- American Guild of Organists National Open competition in Organ playing for all organists not over 25 years of age on January 1, 1955. Details from American Guild of Organists, National Headquarters, 630 Fifth Avenue, New York 20, N. Y.

The Grand Young Man of English Music

A graphic word picture of Dr. Ralph Vaughan Williams

by S. Gordon Joseph

FOR THE CELEBRATION concerts of the London Symphony Orchestra's Golden Jubilee last summer, we were cryptically promised by its Secretary "something special." On Sunday, June 13, around 9 p.m., at London's riverside Royal Festival Hall, we got it: the first performance of a new work by Dr. Ralph Vaughan Williams—a concerto. Not for any of the customary solo instruments such as violin, pianoforte, viola, cello or even clarinet; but a Concerto for Bass Tuba. But from Vaughan Williams, even at his present venerable age of 82, we have come to expect the unexpected.

They call him the Grand Old Man of English Music. But, even though prefaced by so respectful and complimentary an adjective as "grand," it must be irritating to be known as "old man" in any context, especially when one's work is essentially unseemly and vigorous. As a mere lad of 60, he tried his hand at a different musical form—a masque for dancing founded on the drawings of William Blake for the Book of Job. As he broke into his seventies, he broke into a medium entirely fresh to him—the movies—and composed some of the finest scores which have ever graced the motion-picture sound track. And he celebrated his 80th anniversary—an age at which most illustrious artists doddle around, dictating their biographies and patronizing up-and-coming youngsters—by experimenting with the possibilities of the mouth-organ as an instrument of serious music, resulting in a Harmonica Concerto specially written for its greatest virtuoso, Larry Adler. Then, having exploited the harmonica, he set out on another exploration the following year to see what, when given a chance, the bass tuba can do for itself. Now we have the answer, and it can do quite a bit more than we might have suspected.

Classical music in 19th century England was, like good wine, a wholly foreign import. Any native brand of either could only be despised even if, by some chance, it might achieve a very fine quality. But,

of course, neither product would ever have been allowed to grow in the first place. "Vintage" music came from Italy and especially from Germany under the labels of Bellini, Verdi, Haydn, Beethoven, Mozart, Mendelssohn, Wagner; and it was upon this exotic fare that English musicians lived and had their being. But in the declining years of the century, Hubert Parry and Charles Villiers Stanford dared to compose in terms of a native idiom and, more shocking still, dared to corrupt the musical youth of Britain by passing on these heretical views in their teaching! Into that age of revolt (albeit typically English in its tentativeness and lack of violence) were born men such as Elgar, Delius, Holst and Vaughan Williams.

This did not mean that Vaughan Williams experienced a personal reaction against the works of continental European composers. On the contrary, he was later to study and practice in Berlin and Paris under two such un-English masters as Max Bruch and Maurice Ravel, the latter indeed performing the service of "de-Teutonizing" some aspects of the young man's work. Meantime he passed through the Royal College of Music and Cambridge University, and came out into a musical world in Britain which was beginning to stumble across its own soul at the turn of the century, in much the same way as the United

States has been doing in the middle of the 20th century. The comparisons are, in fact, interesting and merit a brief glance to make clearer the picture of the young Vaughan Williams' musical environment at home.

The source of the native music was, among other things, the folk-song in each case; and just as Aaron Copland or Roy Harris use folk themes or songs as the nucleus of their compositions, so Elgar, Delius and Holst were re-creating theirs. By the opening of the 20th century (long before the armies of the portable tape-recorder!), the collection of national folk music was beginning to turn into something of a cult in Britain. In 1904, Vaughan Williams joined the Folk Song Society and from then until 1906, while he spent most of his time collecting and editing the music of a hymn book, he undertook practically no original composition of his own. Yet these years were anything but lost to him as a composer. The influence of this work upon his first important music was enormous, and provided numerous themes for subsequent compositions. His songs and pieces of the first decade, whose lyrical qualities we now so easily assimilate—*Linden Lea*, *On Wenlock Edge*, *Fantasia on a Theme by Thomas Tallis*, and unaccompanied chorus songs to subjects from Shakespeare to Stephen Foster—all were then helping to break new ground.

At the end of this first decade of the 20th century, he reached the culmination of his absorption in vocal music allied to fine poetry by putting them into a work of symphonic form. In 1910, his *Sea Symphony*, to the words of Walt Whitman, for soprano, baritone, chorus and orchestra, was performed at the Leeds Festival; and the gales from that sea blew the last cobwebs of English Victorian traditionalism right out of the back parlour. Not by any means that it was received with universal acclamation. The composer himself admits that its early reception was doubtful. But that *Sea Symphony* (if one may continue the *(Continued on Page 51)*

Dr. Ralph Vaughan Williams

ETUDE is privileged in this issue to honor England's venerable composer on the occasion of his visit to this country. Dr. Vaughan Williams has been in the United States since September as a visiting lecturer at Cornell University. He also has made an extensive lecture tour to a number of cities in this country and Canada. The accompanying article gives many highlights of this noted personality.

The excellent photograph of Dr. Vaughan Williams used as ETUDE's cover subject this month is presented through the courtesy of the British Information Services.



Shirley Petersen, native of Minnesota, uses a Tape Recorder in her practice.



Cahier Jr. High School Band, St. Paul, Minn., tapes a rehearsal for later study.

High School Ensemble discusses a playback of one of its numbers.



Magnetic Tape Recording: A New Dimension in Music

The development of the Tape Recorder in such a comparatively short period of time and the many uses to which it can be put are little short of phenomenal.

by Cedric Larson

(In presenting this article on tape recording, it must be understood that *ETUDE* is merely calling the reader's attention to the vast possibilities of this medium in the educational field. *ETUDE* is entirely familiar with the details of the copyright laws pertaining to the reproduction of copyrighted music in whatever medium. It emphasizes the fact that according to competent legal opinion the "unauthorized use of copyrighted musical compositions in connection with audio or visual reproducers and projectors would be in violation of the exclusive rights which the law grants to the copyright proprietor."

Educators using tape recorders or any type of audio-visual equipment are advised to secure permission from the copyright owner before making a reproduction of any copyrighted musical composition.—Ed. Note)

YEARs ago one could walk to a bookcase and find books there. The corners of the room had lamps or possibly tables. Today, more than likely, there is a natty-looking control panel where the first book-

shelf should be, and neatly disguised amplifying equipment where the second and third shelves would normally be, while in the corner a pair of speakers bring to you the music on the tape with incredible clarity and "presence."

All these trappings on the premises are a sure hallmark of a tape-recording fan. These people are part of a rapidly growing fraternity who have an almost religious zeal for their avocation. Their ranks are growing by leaps and bounds each month.

A development virtually non-existent until about 1947, the latest surveys indicate that there are over a million tape recorders in use in homes throughout the country. About 300,000 were sold in 1953, and various executives in the industry estimate that sales are double that figure for 1954.

In the field of music instruction of any instrument, or in vocal instruction, the tape recorder offers a brand new tool

whereby the teacher can show the pupil what his playing or singing really sounds like. It can be used with individual pupils or groups with equal effectiveness. Thus it can be used as a means par excellence for self-evaluation, and it appears to be the natural realization of the wish which the poet Burns expressed back in 1785:

*"O, wad some Pow'r the giftie gie us
To see oursels as ithers see us!"*

During World War II, the Germans perfected a recorder called the Magnetophone which made high-fidelity recordings on a magnetic plastic tape. Its main consumer was the Gestapo, which utilized it in tapping telephones.

When representatives of our Signal Corps stumbled onto this German recorder in the conquest of Germany, they were greatly impressed. The Germans had produced a machine with a frequency response of 5,000 cycles greater than the best American (Continued on Page 50)

THE MONTHS and the years kaleidoscope, and memory focusses on a little six-year-old girl—on the threshold of her own first piano recital. And I do mean recital: at the Conservatory, no less. The anteroom with the little door through which the wary eye can catch a glimpse of the stage is well-lighted. Black street-shoes have been unbuttoned, and Mama is pulling them off. Next come the long black stockings. Now Mama is pulling the long white party socks onto the none-too-willing legs; then the white party shoes come out of the drawstring velvet bag to complete the picture. Off with the street dress; on with the starchy party dress. A quick brushing and replaiting of the knee-long braids. A big white ribbon bow perched on the head.

A moment of shivery anticipation. Then from on-stage a voice is heard announcing: "Ellmenreich's *Spinning Song* will be played by . . ." It must be her own name that the little girl hears, for she is the youngest and newest student on the program. But all she is really conscious of is the long way from the little door to the big stool in front of the piano. The white shoes negotiate the distance practically of their own volition. But no one seems to have realized how tiny the little girl really is; a creature of dogged determination, she twirls the stool around vigorously—but the wrong way; and the maestro must scoot out from the wings to save the day and the stool-top, just as it clatters to the floor.

Now the little girl is seated on the lowered stool, her feet dangling but her fingers maintaining contact with the keyboard. She races along heedlessly through the familiar maze of tones, and never have more notes been sounded in less time, nor with greater vigor. As she finishes there is thunderous applause and she remembers that she has been taught that at the end of the performance she must get up and bow. But when she looks for the audience there is nothing but sound, till suddenly the lights go on. She bows again and runs off.

It was not till later that she knew that the lights had gone off and that she had played the whole piece in total darkness; and not till long, long after that she realized that the applause had been not for excellence of performance but for the brave little spirit that had gone on with the appointed task through the unexpected darkness. Brave little spirit indeed! That audience never knew that the little girl had been too petrified with sheer fear of the recital itself even to know that the uncertain light had failed!

But I know, and I doubt that one lifetime can encompass enough decades to make me forget the exhaustion and the



by Martha Neumark

We Like Piano Parties

A teacher who vividly remembers the mental torture of her own childhood recitals tells how she now turns these events into really enjoyable parties.

terror in which the months of prodigious preparation and general jitters culminated. The very vividness of this memory has made me an easy convert to the principles behind the frequent informal piano parties as against the yearly formal recital, especially when viewed in terms of effective and happy development of piano pupils themselves.

Only the most recent years have seen adoption in ever more musical circles of the practice of bi-monthly semi-public performances—informal, easy-mannered, full of fun that is shared by every one, and most particularly by the performers. The results have been astoundingly fruitful. Playing before parents and friends becomes an accustomed procedure, and fear of public performances is quickly sloughed off. Practicing habits are immensely improved without too much overt pressure, since every pupil practices best just before a performance—and when they take place every six or eight weeks there's much less tendency toward dilatory practice methods than when a whole year is due to pass before the need for real concentration is felt. Class piano groups give their performances right at the usual lesson time and find it all a welcome diversion.

What sort of repertoire is heard at the

piano parties? Very much the same sort that the more formal recital offers—the masters of whatever period remain well represented. But at least two new ingredients are added: easy, informal discussion and a chance for the students to participate creatively with musical playlets of their own devising.

It is especially good to have parents at these piano parties—good for the child, good for the parent, and good for the teacher, if it's intelligently handled. It is well for every one to learn right at the outset that it is essential to be on time; in any case the program should always start exactly as scheduled, and late-comers will get the idea quickly enough. The order of performance should be worked out with the children beforehand and should correspond with the desires of the children rather than with their abilities. We all know how prone parents are to scan the order of a program and decide that their Johnny has been slighted by being placed before some one else's Susie, since traditionally the best performers have been saved for the burst of glory at the end of a recital. So it is important that parents understand that the performances have not been planned in the order of ability; making this clear in the teacher's introductory (Continued on Page 62)



Theodore A. Kraft (L.) cond. of Eugene Gleemen, discusses a proposed concert in Victoria, B.C.



Mrs. E. D. Briggs, Mrs. W. F. G. Thacher, and Cond. Dr. Edmund Cykler, founders of Community Orchestra.



(Above) The Alumnae Quintet with composer Ernest Bloch

(Below) The Octogenarians, "Oldest Quartet in the world." Total ages 342 years.



Eugene Junior Symphony, Byron Miller, conductor, in spring concert of 1954.

A Unique Claim to Fame

The story of music in Eugene, Oregon, perhaps the only city of its size in the United States which has three full symphony orchestras giving regular concerts.

by Glen M. Stadler

IN THIS the "Lumber Capital of the World" the rhythmic beat of hobnailed loggers' boots may echo from the concert hallways, but any "backwoods" innuendo ends there, because those boots keep time to the music of three symphony orchestras and at least a dozen other well-established music organizations.

"To my knowledge, Eugene, Oregon is the only city its size in the United States which has three full symphony orchestras giving regular concerts," says Dr. Theodore Kratt, dean of the school of music of the University of Oregon, located in Eugene.

And, to all these cultural groups may be added a local opera company through which the abundance and variety of talents can be further expressed.

The musical heritage of Eugene (estimated 1954 population 40,000), began more than a hundred years ago when Eugene Skinner stood atop a hill (now Skinner's Butte) overlooking the fertile upper Willamette River valley and surveyed the site which now bears his first name. The staccato ring of axes was backgrounded by voices and violins, because the hardy pio-

neers, including the missionaries, who had struggled over The Oregon Trail, were thankful for their new land with its perpetual green washed by gentle rains—such a contrast to the dry barrenness of the treeless expanses of the Middle West.

The direct lineage of the University Symphony and the University Band can be traced to the pioneer days. It was on the Fourth of July, 1873, that a reporter, covering a fund-raising celebration for the projected University of Oregon, wrote in the local newspaper:

"Stores closed early and people came to town in large numbers to attend the celebration. A procession from the courthouse headed by a brass band marched to the University grounds east of town where ample shade had been provided."

Three years later, at the dedication, a larger band was assembled. Some of its members went on to form the University Band five years later.

The University Symphony was not organized on a permanent basis until 1902. During the earlier days of radio—in the early 1930's— (Continued on Page 56)

Artistic development requires more than the emission of correctly produced tones or the use of appropriate gestures.



Robert Merrill studying an important rôle

The Singer's Development

From an interview with Robert Merrill secured by Rose Heylbut

EVERY STEP in the building of vocal progress is important; but, to my mind, the most vital period is the one immediately following the assimilation of basic training. At that time, vocal habits are sure (or should be!), the student is no longer self-conscious about breathing, resonance, etc., and the work of development begins to take shape. It is precisely this work of development which determines the singer's future.

Development is not easy to define. I think of it as the growth, integration, and control of the vocalist's full powers—voice use, interpretation, personal impact. It rests squarely upon basic training but is by no means synonymous with it. Development marks the difference between the amateur and the professional. No matter how beautiful a singer's voice may be, no matter how well he projects it in the studio, he has still got to develop—both his voice and himself—if he hopes to attain artistry. It is good for him to realize what lies before him.

From the very start, the student should combine his vocal studies with an alert watchfulness as to how good these studies really are. For this, time alone is never the test. Some people learn more quickly than others; some apply themselves more earnestly to work and responsibilities. Thus, the criterion is not how fast you go ahead, but your own sensations of vocal surety and comfort. The vocal art is like no other in the world. Whereas, a violinist can have mastered his basic equipment at twelve, the male singer cannot even begin to

vocalize until he is seventeen; at which time, his greatest luck is finding his right teacher. I was fortunate, at seventeen, in finding my own right teacher in the person of Samuel Margolies; now, eighteen years I am still fortunate in working with him.

Every singer needs someone—teacher, coach, guide—who is not only experienced and honest, but able to help him individually. Such a mentor doesn't give you skills—rather, he allows you to grasp these skills for yourself; in the true sense of education, he leads out of you the solutions to your problems. Most of all, he advises you when you are ready for what. You, in turn, repay him with respect and confidence as he draws you out in the indefinable reactions of human chemistry which make him your right teacher. In this sense, the soundness of early training is more the responsibility of the pupil than of the teacher.

Even with the best teacher, you must give both him and yourself time. Don't keep looking around for the Big Hit; it takes years simply to master the basic rules of correct singing, upon which everything else must rest. To-day, I sing exactly the same scales and vocalises that I sang at seventeen. This is important for, without buckling down to the rules, you can look forward to nothing but frustration. The way in which your exercises are presented to you gauges your teacher's abilities. In my early days, I experienced some difficulty on the vowel EE. My teacher detected this at once, but, instead of lecturing me and making me self-conscious about this particular vowel, he had me work around EE (by approach-

ing it through the vowels I sang well), until my throat was properly open. Actually, vowels are formed by the open-ness or closed-ness of the throat, rather than with the lips; and by approaching the difficult vowel through the easy ones, I was taught to sing all vowels with the same mouth formation. And never once was I scared about it!

It is when the voice begins to feel sure, when problems are solved, that development begins. And it consists in paying exactly the same close attention to keeping the voice right that you gave to making it right. The day never comes when straight vocal studies end. At the present time, I take my lesson every day; on the days of my Metropolitan performances, I am in my teacher's studio at five o'clock, for a final warm-up. The secret of vocal development, I believe, is to keep right on practicing the principles of one's basic training. You no longer have to learn these steps but you do have to maintain them in fluent, correct style. Through them, you maintain your voice!

But artistic development requires more than the emission of correctly produced tones. When you have learned to use and manage your voice, you begin to protect yourself in your interpretations. It is at this point that your appearance, your manner, your personality, your experience make themselves felt. And their healthy emergence is easier for those who have already learned to sing.

Interpretation should never be a hit-or-miss affair. You (Continued on Page 59)

The Story of the National Guild of Piano Teachers



by Irl Allison

THE IDEA of the National Piano Playing Auditions came to the writer

as the result of the success of the first All-Southwestern Piano Playing Tournament which he conducted at Hardin-Simmons University, Texas, in 1929. For a number of years we had nurtured the idea that piano students should be given the opportunity to compete not against one another but against a standard. Our idea was that we would set up multiple goals with fitting rewards for the attainment of each, goals that would challenge the capabilities of the talented and goals for the less gifted as well. We would set up and establish "entire program goals" in all classifications for students at all ages and stages of advancement that would be correlated from year to year so as to form a ladder for all to climb from the first few months through 17 years of study. Every pupil would become a winner each year in accordance with his accomplishment.

The first goals of the initial All-Southwestern Piano Playing Tournament were made for different age groups in which we gave ribbons (red, white, and blue) for each piece a pupil could play from the early and late classic, romantic, and modern periods of composition. The judges were instructed to award a blue ribbon for each piece graded above 90, a white ribbon for each between 80 and 89, and a red for a piece 70 to 79. Pupils were urged to see how many pieces of balanced repertoire they could prepare and play for the judge at the tournament. The result that first year was that the average pupil played 3 memorized pieces on the playing of which he won various combinations of colored ribbons. Some presented complete programs of 10 selections; my 36 pupils all went into the meet with at least 4 pieces, this being my goal for my slowest, the average being 6 while 8 did full programs. I remember that my group drew 216 ribbons, 110 blue, 91 white, and 15 red. Since at least half of the pieces I had chosen for my pupils had been sonatas, sonatas, or Bach selections, I was amazed at the amount of work done better than ever before that we had accomplished. Then I realized that I had stumbled on a great idea for myself and all piano teachers—an idea that would, if put into action, tend to interest the 90% of the children of the nation not studying music of any kind, while intensifying the enthusiasm of the 10% who do.

Thrilled over the pupils' and patrons' enthusiasm for the awards given, we then and there conceived the idea of the Na-

tional Piano Playing Auditions with similar events from coast to coast and from Maine to California.

It took 4 years, however, for the thought to be converted into effective action, but by 1933 the original tournament had grown from 98 entrants to more than 400. Other colleges of the Southwest, grasping the idea that entering this annual track-meet for piano pupils would advertise their prowess in the piano field, also joined with us and the scores of private teachers who had found the plan practical and sound, to give this growth so soon.

Following this came the idea of an organization of piano teachers, who with their pupils and patrons would reap the most help from the tournaments and who would sponsor it on a national basis. Their dues would supply the funds for lengthening the tournament chain. Thus was born the National Guild of Piano Teachers. The first teacher to join the new organization was Mrs. J. W. George of Albany, Texas.

The next eight years were difficult, as we embarked on a door to door campaign to sell the Guild and the Auditions plan to teachers throughout the country. Although it was the depression era, piano teachers on the whole were eager for a new idea that might help them hold their pupils. The plan did appeal and many outstanding teachers including Edwin Hughes, Hans Barth, Carl M. Roeder, John Mokrejs, LaSalle Spier, Franklin Stead, Franklyn Carnahan, Abby DeAvirett, Purves-Smith, Isabel Hutcheson, Effa Ellis Perfield, Elizabeth Gest, Helene Diedrichs, Bessie Ryan, May Etts, Rose Raymond, Hazel Griggs, and dozens of others joined the movement and the going became easier. In 1943 the National Guild of Piano Teachers had 910 paid up members and 11,000 student entries in the National Piano Playing Auditions. The past ten years the movement has had phenomenal growth from 910 teachers to 3,624 in 1954 who have presented a total of 35,143 pupils in the 1954 National Piano Playing Auditions in 403 cities from coast to coast. Spiritually, too, the movement has prospered through our always seeking only to help ourselves by helping others.

The National Guild of Piano Teachers now sponsors an International Piano Guild in which music merchants and piano manufacturers may hold membership; the American College of Musicians made up mostly of the elite of the piano teaching profession who compose the Board of Judges for the annual auditions; the National Fraternity of Student Musicians, in which pupils of the nation gain membership through successful (Continued on Page 49)



Music Festivals with Special Stress on Strings

A good string section is a "must" with every school orchestra of any size whatsoever.

by Ralph E. Rush

AS THE YEAR 1955 arrives it is the hope of this column that more schools and communities will consider the possibility of a music festival placing special emphasis on the orchestra and string development. Our greatest New Year wish for every community in America would be for a renaissance of orchestral playing stimulated by the festive and motivating experience gained through participation in a music festival. To you who are looking for ways and means of stimulating more enthusiastic participation in the orchestral activities of your school, may we suggest that you consider the results that have been obtained in several widely distant centers where orchestral performances have become really vital and alive.

During the past year several invitations to attend music festivals, where school orchestras were featured and stress was placed on string development, came to this writer. After each of these festive occasions it became more apparent that because of some wise and careful planning many boys and girls had been given the opportunity to enjoy an experience that would be of last-

ing value in their musical growth. Not only were these occasions great fun for the participants and their audiences, but also, the music teachers who planned and carried out the operations were able to return to their classrooms with broadened artistic horizons. The exciting and thrilling experiences gained through a well organized music festival should keep the creative spark alive and growing for the teacher, as well as provide a real aid to a better musical understanding for the students participating.

To refute the rather gloomy outlook so often related about school orchestras in many places, and to help plant some seeds in the minds of planners who are still seeking for possible new ways of bringing life into their orchestral programs, we thought it might be revealing to give a brief report of some of the most successful orchestra festivals attended during 1954.

ST. LOUIS, MISSOURI

In celebrating National Music Week, the county and city of St. Louis joined Washington University in a gigantic string or-

chestra festival for two full days. On Monday, in the large Field House on the Washington University Campus, where the Theodore Thomas Orchestra (later the Chicago Symphony) had played during the World's Fair of 1892, nearly 1,200 school children, grades 4-8, were assembled with their stringed instruments. Before that time this writer had never seen so many string players in one place at one time. The 200 A violins, 300 B violins and 400 C violins (all in this C group were beginners on violin during the school year and were playing a part especially written by Mr. Herbert Van den Berg, principal violist of the St. Louis Symphony) were joined by 60 violists, 75 violoncellists and 25 double bass players. What a colossal sight! But the sound, as it developed throughout the day, was even more fabulous. The reason for this was due largely to the fact that 26 men from the string section of the St. Louis Symphony Orchestra were helping as section coaches, and whenever demonstrations were needed these professionals gave the youthful musicians the correct concept of fine (Continued on Page 50)



Lilie Wollin, pupil of Rosina Lhevinne, winner of Young Artists Award, 1953.

The Challenging New Year

An Editorial

By JAMES FRANCIS COOKE

HERE WE all are with a brand New Year, another wonderful tomorrow in our active lives!

The most welcomed people of the world are never those who continually look back upon the trials, the sorrows, the failures, the bitter frustrations of yesterday, but those who cast their eyes forward with faith, hope, zeal, courage, happy curiosity, understanding and most of all a merry heart to the joys and triumphs of tomorrow. They are the TOMORROW PEOPLE.

January is the month of resolutions. Thousands of music teachers and music students are now making resolves to accomplish specific purposes. Many good resolutions seem to die a natural death after a few days. Why? Largely because those who make them do not have that quality of dogged persistence which is *resolution* itself. There are only a limited number of people who have the determination to follow a resolution until some worthwhile ideal is splendidly attained.

Most of our New Year resolutions are negative. People resolve *not* to overeat, *not* to smoke, *not* to drink, *not* to neglect exercise, *not* waste money or time, *not* to stay up late, *not* to gossip, *not* to make caustic or hateful remarks, etc. These negative resolutions should give way to positive, optimistic thinking and the determination to do something for someone or for yourself. The best resolutions to make are positive resolutions. Resolve to do good, to be kind, to think of others, make each day count and you will find your new year starting with the feeling of firm resolve to bring about happiness and goodness in a world which stands sorely in need of these things today.

One teacher who had not been particularly successful, began to realize that one of the reasons for her failure was because she was inclined to be misanthropic, to look upon the dark side of things, to ignore the sunshine of life, to fuss about petty annoyances, to complain about unavoidable trifles. This continued until she chanced upon some lines in a poem by Lucy

Larcom (1826-1893), American educator and poet, who collaborated with the serene John Greenleaf Whittier. Miss Larcom wrote:

"If the world is cold to you,
Kindle fires to warm it!
If the world's a wilderness,
Go build houses in it!
If the world's a vale of tears,
Smile 'til rainbows span it!"

She repeated these simple lines which she kept written on a card on the music rack of her piano, and they seemed to change her whole aspect toward her professional life. Her new year became much more prosperous. She learned never to mention her troubles to her pupils, realizing that they came to her for instruction, not to minister to her woes. No one enjoys studying with a teacher who can never see the brighter side of life.

If you desire to make meaningful resolutions at this time, there are certain aspects which you should remember. The first is that your year should be planned precisely as an architect plans a new building. The architect, in making his plans, does far more than put designs upon paper. He must, for instance, supervise the making of contracts to accomplish the various stages of the construction jobs at specified times. He must know exactly where the materials and supplies can be bought at the right time and at the right price. On a big operation the work must proceed with the precision of a chronometer. One gang of workmen must complete its allotted work on time, so that the next gang can move in immediately. If this is not done, the builder and the owner may suffer large losses.

If you are really determined to make your plan for 1955 count, there are other considerations which you should bear in mind. Do not plan the impossible. Put down on paper the outlines to accomplish. Then estimate the amount of time from your working day you can afford to devote to this ideal. If your ambition is likely to

load you up with tasks too onerous and complicated, seek a simpler goal.

The writer has two teachers in mind. Both were bent upon self-improvement and had the determination to progress. One had studied French in college, but had not acquired the facility to speak that exquisite language. She purchased a high class set of French language records and resolved to devote one hour from each busy day rehearsing her tongue with the records. Occasionally she had those wasted hours, when pupils do not "turn up" for their lessons. This time she spent in reading French books and magazines. At the end of the year she surprised her friends and herself with her fluency.

Another teacher decided to make a stint of learning to play all of the Chopin Waltzes from memory. She already had memorized the Waltz in A-flat Major (Minute) and the Waltz in C-sharp Minor. She arranged a schedule, month by month, and saw to it that each waltz was memorized by a given date. By November she had mastered them all. She spent the remaining self-study periods in checking her performance with the records of famous pianists. She played them so effectively that someone who heard them said: "Why you must play all of Chopin from memory." As a matter of fact, she found that her piano playing in general had definitely improved under this compulsory plan of "hard labor." But she didn't find it hard labor. In fact she said to the writer: "I never had more fun in my life. I also learned a very important thing, and that was, we learn by doing, not dreaming, wishing or talking. I kept my New Year resolution for self-study strictly to myself, and did not discuss it with anyone." She carried out her project with other composers and in three years acquired a substantial "working" repertoire which she had not secured at college.

There seems to be an odd underlying psychology affecting many people in relation to resolutions. That is, that the activating force of a (Continued on Page 48)

Program Building



by George Howerton

Part Two: Repertoire

IN BUILDING a program for a choral concert, the main problem is that of selecting material so that the performance provides a meaningful experience in music literature for the singers and at the same time a satisfactory listening one for the audience. It is suggested that an approach be made through consideration of the great historic periods of choral literature, which for purposes of convenience may be indicated as follows: Renaissance, 1425-1600; Baroque, 1600-1750; Classic, 1750-1825; Romantic, 1800-1900; and Contemporary, music characteristic of the present day. These dates are not intended to represent clear demarcations, which, as a matter of fact, it is impossible to make. No sharp division can be drawn between these various periods, since the change from one historic style to another is brought about through a process of transition rather than one of abrupt alteration. The historian is all too aware of the fact that there is never a time when one can say, "This year the old style disappeared; this year the new emerged fully flowered." Some attempt at delimitation is desirable, however, as an aid in obtaining representative selection from the whole body of choral music.

Another type of literature to be considered is that of folksong. Again, in order to provide for some separation of a multitude of types into categories representing characteristic styles, and to give the director an aid in securing adequate representation, the following groupings may be of value:

- I. North American
 - A. United States
 - B. Canadian

- II. Central and South American
- III. British
 - A. English
 - B. Irish
 - C. Scottish
 - D. Welsh

- IV. European
 - V. Russian (a large enough body of repertoire to be considered separately from either European or Oriental music, although related to both in certain respects)

- VI. Oriental
- VII. Miscellaneous

By keeping the above categories in mind (those of both historical and folksong literature), repertoire can be so selected that an interesting sequence of items is developed from the standpoint of the audience and at the same time contact with significant styles afforded the singer. It is not an easy thing to do and many hours are necessary to achieve the desired result. However, the search for literature along these lines can be an exciting process for the director and will certainly broaden his musical and intellectual horizon.

The principles set forth can be made applicable to (1) High school choral groups; (2) College and post-collegiate organizations; (3) Church choirs and community ensembles. They can be applied to a degree in (1) Junior high and elementary school groups and in (2) Junior and elementary church choirs, particularly as regards folksong literature. Extended coverage as to historic epochs is somewhat more difficult at the lower age levels. It is possible to select material so that in the course of a two-year cycle the desired breadth of ex-

perience can eventuate. It may not always be possible to bring this about in a single season's performances but can certainly be accomplished within a two-year span.

For instance, take for example, a Christmas program, using for illustration the outline for a full concert (see "Program Building," Part One, ETUDE, December 1954). Group I could very well consist of music from the Renaissance. Some of the music of this period has been widely sung by present-day groups, particularly that of Palestrina, Victoria, Morales and the English madrigalists. By taking as a point of departure some of this music which is not unfamiliar to many singers, one of the Palestrina motets for example, and by combining with that other works in contrasting style and mood a progress from known to less familiar is made possible and the singer's knowledge extended. If music from the Renaissance is used at this particular program, then, for a following concert in the spring, or for the Christmas concert of the next season, Group I could be built around the music of the baroque era. Characteristic of this style and well-known to practically all singers is "The Messiah" by Handel. By using the music of Handel to exemplify certain traits of the baroque and by proceeding to other works by composers not so well-known, the singer can be led to an understanding of what it is that constitutes the essentials of baroque style.

In the outline for the full concert, it was suggested that Group II be performed by a soloist or small ensemble. In the case of solo material this would be an excellent point for placing music of the classic period, something by Haydn or Mozart for instance. The entire group could consist of music from this era but greater program interest could probably be created by combining with the classic literature something from the romantic and contemporary periods. In general, it is usually advisable (1) to employ within one group music from a single historical period or (2) to combine music from various eras but in such a manner that too sharp a contrast is avoided. It is not usually desirable, for example, to combine two classic works with one contemporary composition unless some definite affinity in style is evident.

If a small ensemble is to be employed in Group II, an opportunity occurs for the presentation of various examples of madrigal and motet literature. If in Group I the full chorus has sung works by Italian Renaissance composers, the small ensemble should avoid that type of music in Group II but could very well sing works by English and/or German writers of the period.

Groups I and II of this projected Christmas program having been concerned with music up till (Continued on Page 48)

New Records

Reviewed by
PAUL N. ELBIN

R. Strauss: *Der Rosenkavalier*

Complete operatic recordings are novelties no longer, but a recorded performance such as this one is rare if not unique. Seldom has a major opera been brought to discs with such uniform excellence of conception, execution and technical skill. Erich Kleiber is the master workman who combined soloists and chorus of the Vienna State Opera with the Vienna Philharmonic Orchestra for a performance that would be memorable in any of the world's opera houses. Maria Reining is the *Marschallin*; Ludwig Weber, *Baron Ochs*; Sena Jurinac, *Octavian*; Hilde Guden, *Sophie*; Alfred Poell, *Faninal*. (London LLA-22, 4 discs and German-English libretto.)

Antheil: *Capital of the World* Banfield: *The Combat*

The Ballet Theatre in its fifteen years has become one of the country's most dependable sources of worthwhile ballet entertainment; Capitol Records deserves thanks for making its splendid orchestra available on records. Among recent releases are two Ballet Theatre discs featuring the orchestra directed by Joseph Levine. One (P-8277) holds the modern scores listed above; the other (P-8278) suites arranged by Antal Dorati from Offenbach's *Bluebeard* and *Helen of Troy*. Sumptuous, hi-fi sound characterizes both records.

Wolf: *Songs from the Italienisches Liederbuch*

Brahms: *Lieder und Volkslieder*

Irmgard Seefried, German soprano, must be credited with a song recital always artistic in the most intelligent and sincere sense. Included are twenty-two of Hugo Wolf's German settings of Italian poems and six Brahms songs, among the latter *Feinsliebchen*, *Schwesterlein*, and *Vergleiches Ständchen*. Recorded sound is satisfactory. (Decca DL 9743)

Vaughan Williams: *Symphonies*

London's complete set of Ralph Vaughan Williams' symphonies will be cherished as

the authoritative music of England's finest symphonic writer. Available separately or as a set, the seven symphonies were recorded under the supervision of the composer by the London Philharmonic Orchestra conducted by Sir Adrian Boult. Definitive is the word for the project, but even this seems insufficient praise. The scope of Vaughan Williams' symphonic writing—from the rustic "Pastorale" and the Victorian-like "Sea" symphony to the angry F Minor and the baffling E Minor—was never before so clearly outlined for music lovers. (London 972-977)

Wind Instrument Demonstrations

Selmer of Paris and London Records have joined in a recording project sure to interest band directors and others interested in wind instruments. The first release consists of four volumes each devoted to one instrument—trombone, trumpet, clarinet, saxophone. Each disc spotlights one or two leading French instrumentalists playing mostly French music of twentieth century origin. Besides introducing advanced teaching material, the discs are good for tonal conditioning. (London LS-936-939)

Brahms: *Orchestral Music*

Columbia's collection of Brahms' chief orchestral works offers a worthy use for a generous holiday gift certificate. The four symphonies, the "Tragic" and "Academic Festival" overtures, the "Variations on a Theme by Haydn" and four Hungarian dances are pressed on four discs housed in a black and gold album complete with notes by Neville Cardus. The orchestra is the New York Philharmonic Symphony, not the most Brahms-minded in the world but more than adequate. The conductor is Bruno Walter, one of the few really great Brahms' interpreters. The sound is wide-range though somewhat deficient in solidity. Unless you prefer Toscanini's disciplined way with Brahms, you will likely agree that this is the best Brahms orchestral



Dr. Paul N. Elbin

music available. (Columbia SL-200)

"The Confederacy"

Richard Bales, musician-historian, has written a 36-minute cantata entitled "The Confederacy," which was first performed June 7, 1953, at the National Gallery of Art, Washington, D. C. Musical favorites of the South during the War Between the States, freshly arranged by Bales, make up the ten sections of the cantata. Mezzo Florence Kopleff, baritone Thomas Pyle, the Cantata Choir of Washington's Lutheran Church of the Reformation, and the National Gallery Orchestra conducted by Richard Bales offer heart-warming performances of such numbers as *Lorena*, *Somebody's Darling*, *Bonnie Blue Flag*, *General Lee's Grand March*, and of course, *Dixie*. (Columbia SL 220)

Viotti: *Concerto No. 23 in G Major*

Violin teachers and students should be familiar with the teaching aids being issued by Theodore and Alice Pashkus, New York violin instructors, with the cooperation of (Continued on Page 61)

The Study of the Clarinet



Clarinet section, 1954 National Music Camp Band, Coached by Mr. Keith Stein

What constitutes good clarinet tone? How is a good embouchure secured? These and other questions on clarinet playing are authoritatively answered in this first section of a fine two-part article.

by William D. Revelli

THE ART of clarinet playing and performance has made great strides in recent years and the reasons for this progress are, of course, manifold.

The instrument itself has been greatly improved. It is not only mechanically superior to its predecessors, but its intonation, quality, response, and control are constantly being improved.

Clarinet mouthpieces, if properly selected, are more accurate in the dimensions of their facing, lay, and bore. Also, we are learning more about the physical and acoustical properties of the instrument.

Another important factor concerned with our progress is the improvement to be found in the teaching of the clarinet; especially is this true in our colleges and universities, where the clarinet instruction is offered by men of broad teaching and professional playing experience.

On such faculties will be found some of the nation's leading clarinetists; and we find here also more and more emphasis being placed upon "specialization." Deficiencies of the past are no longer accepted and the teacher who was the "jack-of-all-trades" is rapidly on the wane. Hence, today the serious student of the clarinet is privileged to study with teachers of superior background and musicianship.

The study of the clarinet is a ceaseless task. Each element of performance—whether it be tone, technical facility, articulation, or interpretation—requires years of intensive study and practice.

In observing the excellent accomplish-

ment of the young high school or college clarinetist, it is interesting to note that his progress seems to travel in the direction of technical achievement rather than in the development of a beautiful and sensuous tone.

In much of modern day clarinet playing, the emphasis is placed upon speed, speed, and more speed. Tone is music's most sacred and treasured element. Its development requires proper concept, infinite patience, determination, and close association with musicians and teachers of true musical stature. When we become intrigued with the simple phrase as "performed by a great clarinetist, it is not solely his interpretation that impresses us, but also his beautifully clear and pure tone. Yet, how seldom do our young school clarinetists provide such musical satisfaction!

What are the reasons for this lack of appreciation for the beautiful and what can we do to develop this most important element in the teaching of young clarinetists?

The art of clarinet playing, like that of any musical instrument, cannot be hurried. There are no short-cuts, "miracle etudes," or "practice pills." The achievement of a pure, refined, and beautiful clarinet tone should be the goal of every serious student of the instrument; yet, when we hear such a tone produced by a great artist, seldom are we conscious or appreciative of the patience, study, work, and sacrifice necessary for the acquirement of

such beauty. Undoubtedly, this is the true reason why we rarely hear such tone quality from the young clarinetists whose chief interest is found in how many notes he can play rather than how many beautiful ones.

The primary requisite of a good tone is a thorough understanding of its ingredients. Tone production is a composite of many things, which, if isolated, will have little influence upon the production of a fine tone; but, if combined and coordinated, will readily enable the performer to produce a tone of superior quality.

Tone production upon the clarinet involves more than the mere blowing of air into the mouthpiece. First, there is the matter of proper breathing and the acquiring of adequate support, intensity, relaxation, and control. This can only be achieved by personal study with a qualified teacher and by observation of and contact with artist performers.

The second important requisite of a beautiful tone is the establishment of the correct clarinet embouchure. Although every individual will possess certain differences, I have found the following presentation most effective in teaching the young clarinetist the proper clarinet embouchure. I call it the five-point embouchure and it is established as follows:

1. Place the lower lip slightly over the lower teeth so that approximately one-half of the red of the lower lip covers the lower teeth.

2. Insert approximately one-half inch of the mouthpiece (Continued on Page 47)

In attempting to clear up some of the existing contradictions and counter claims in the matter of voice study, it becomes increasingly evident that

We Must Find the Answer!

by LOUIS SHENK

(Louis Shenk, a successful concert singer and teacher, secured his training under such notables as A. E. Prescott, David Bispham, Sir Henry J. Wood and Alexander Heinemann. Mr. Shenk conducts a studio in Phila.—Ed. note)

ABOUT thirty years ago, a national census revealed that there were forty thousand individuals who were listed as "Voice Teachers" or "Vocal Teachers" (this in America alone). Naturally the number of students was greatly in excess of the above figure. These are facts which must be faced and a solution found if the "Teacher of Singing" is to justify his work.

With the advent of numerous and varied singing "Methods," there appeared an ever increasing number of teachers who had been unsuccessful as professional singers, and a much greater number who never even had attempted to sing. They depended solely upon the hidden powers of whichever "Method" they chose to use. With this condition, it is easy to see why there has been, and still is, such a wide discrepancy between the number of teachers and the number of students who experience any appreciable measure of success as professional singers. There is, of course, the other side to this question which we cannot over emphasize. Namely, that unless the student is endowed with an *inborn* or *natural* talent for singing, which implies a deep sense of purpose, a keen sense of values and a true sense of devotion to this noble art, the idea of success as a professional singer is simply absurd.

It is interesting to note the striking similarity of terminology used by the various authors of books which undertake to explain the art of teaching singing, while at the same time offering "helpful suggestions" to the student of singing. This is not at all surprising when we recall that there has never been any appreciable variance of opinion as to what is desired, or desirable. It is from here on that the deep waters of "Procedure" appear.

The argument and confusion which now

arise are reflected in the conflicting views as to the most effective way to accomplish the feat of enabling the student to rise to fame! In order to establish a feasible and dependable approach to this problem, it is clearly evident that we must turn to the great philosopher and teacher, Saint Paul, for the one and only formula. He admonishes us to "Prove All Things; Hold Fast That Which Is Good." *Proving* things is the basis of all scientific research, and the study of "The Science of Singing" is no exception to the rule.

It is contrary to my belief that any subject in any field of human endeavor can be successfully taught by anyone who is not sufficiently familiar with the basic principle of whatever is being taught to give a clear and intelligible analysis or demonstration of the subject under consideration. In the study of singing even the term "Voice Training" is misleading. We train the mind. We do not, and cannot train the voice.

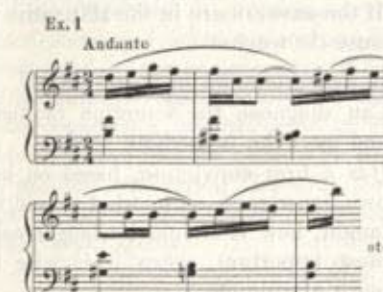
A careful examination of the facts will clearly reveal that the one and only definable obstacle to tonal freedom is custom of speech. Take, for example, London, England, where even today one may hear everything from the most elegant and scholarly mode of speech to the choicest bits of the "Cockney" dialect. Add to this the "American twang," the "Guttural German" and the "Nasal French," all of which have their wide variations according to locality, and we begin to appreciate the full significance of environment. In our observations here we shall confine our analysis to the English language, which will appear in detail later on. Alexander J. Ellis, in his famous book "Pronunciation for Singers," gives us the following (written in 1875): "Our language rejoices in such a remarkable orthography, that no one who merely sees a word can be quite sure how it should be pronounced, and no one who hears a word can be at all sure how it should be spelled." Further on in the same treatise, he says: "In point of

fact, English is spoken very differently indeed in different parts of the country, and material differences affect even men of the highest education. We seldom fail to detect a Scot, an Irishman or an American after hearing him speak a few words." And further on: "Different orthoepists, or persons who take it upon themselves to declare what is the correct pronunciation, differ in opinions from one another." Adding: "Who's to decide when the doctors disagree?"

We quote the foregoing because we are convinced that even the variance in the listing of the number of vowel sounds required in singing is traceable to the wide variety of modes of speech. It is, of course, true that the licenses in speaking are quite different from those in singing. In speaking, for example, even Webster's Standard Dictionary lists eight sounds for "a" (as in man, maker, war, etc.), six for "o," six for "u" and five for "e." From here on, the variations are greatly reduced. The vocal range required in speaking is, of course, negligible. However, in singing it is not unusual for the individual to accomplish a tonal range of two full octaves, and in exceptional cases an even greater range is recorded. What an amazing provision on the part of the Creator when we consider that the vocal cords in the normal throat, which are approximately three quarters of an inch in length, can be so delicately adjusted as to produce exact pitch over the entire range! What a truly remarkable example of the subtlety of that all too unfamiliar attribute, *intuition*!

Now that we recognize the fact that the natural function of the voice is that of producing "Audible Thought," and that singing represents the expression of *glorified* or *magnified* thought, so a careful study of the difference between thinking in terms of "Thought Production" and "Voice Production" is in order. We now realize that the voice is nothing more nor less than an (Continued on Page 43)

A MEMBER of one of my Intermediate Piano classes played C. P. E. Bach's simple but lovely little Minuet and Allegretto from Leo Podolsky's excellent collection of "Musical Finds from the 17th and 18th Centuries." Another churned out the famous—but usually infamously played—Solfeggietto. These freshened my interest in the music of Bach's second son; so I went home that evening and played over the Sonatas in A and G Minor (Peters), the Allegro in F Minor, and both concertos for two pianos—in F Major and E-flat Major. This last piece is especially beautiful, very effective and not difficult. As I played it, with the charming and scholarly cadenzas by my former colleague, Lee Pattison, I remembered clearly how we had loved performing it (years ago!) with the Boston, Philadelphia and Chicago Symphony Orchestras. Then with a happy sigh I turned to one of C. P. E. Bach's most exquisite pieces, the Rondo in B Minor (edited by Arthur Foote)... Its tender, yearning sequential theme,* with its yielding chromatic bass:



touched my heart as never before. What a perfect piece for a program's opening! What a link Carl Philipp Emanuel was between Johann Sebastian Bach and Haydn, Mozart, Beethoven! Indeed Mozart once said, "He is the father, we are the children. Whoever of us can do something well has learned it from C. P. E. Who won't admit that is a scoundrel." And do you remember Beethoven's words after hearing young Czerny play? Said he, "You have talent; I'll take you and teach you. Be sure to procure Emanuel Bach's instruction book for your first lesson." Everyone in the music world revered that man!

As I played the last melting measures of the Rondo, I sensed another presence in the room. When I turned 'round, yes, there it or he was! Short and sort of flat in stature with black hair, sharp black eyes and a very animated, cheerful and lively face. With many friendly head shakes and beaming smiles he sputtered... "Ja, Ja, yes I mean, I am Emanuel Bach.... Don't look so *erstaunt*, I mean so surprised! I hear my music so little these days that

*The opening measures of the Rondo in B Minor are reproduced here with the kind permission of The Arthur P. Schmidt Co., Inc., owners of the copyright.

A "Conversation" With Carl Philipp Emanuel Bach



C. P. E. Bach

by GUY MAIER

"Above all, lose no opportunity to hear artistic singing. In this way pianists learn to think in terms of song. Indeed, it is a good practice to sing instrumental melodies—make up your own texts—in order to reach an understanding of their true message.

such sympathetic performances of some of my clavier pieces just compel me to look in and listen. You see I wrote more than 200 clavier pieces and about 50 concertos. I thought many of them were pretty good, but I guess I was too hopeful.... Ho, ho, ho! !!" (He all but doubled up with mirth.) "I suppose though that I should not have spent so many years as musician to the court of Frederick the Great. You know my father, who was my only teacher disapproved of this; but I enjoyed myself enormously. I've had much experience as an accompanist even tho' Frederick kept us all (the court orchestra, I mean) to a very limited repertoire—only about 300 concertos.

"I never regret those accompanying years, especially playing for all the great singers of my time. Do you pianists nowadays realize that the whole approach to good playing performance is greatly aided and simplified by the supplementary study of voice and by listening closely to fine singers? Then, when you play accompaniments for them the best compliment you can get is, 'He accompanies with discretion.' This means that with extreme modesty you try to assist those you accompany—even tho' your powers may at times outstrip theirs. You allow them to predominate, you put yourself in agreement with the aims of the performer and seek to advance the message of the composer. You employ every possible nuance of performance and accompaniment, but are not lavish with your artistry, only using it sparingly for good effect. Yes, a 'discreet' accompanist must have a fine musical soul, full of great understanding and good will.

"That was what I liked about your playing just now of my Rondo. A musician cannot move others unless he too is moved. He must feel all the effects that he hopes to arouse in his audience. The revealing of his own mood will stimulate a like mood in the listener. In lively, joyous passages, the executant must put himself into the appropriate humor. Above all, he must make sure that he assumes the emotion which the composer intended. Those who maintain that all this can be accomplished without gesture will retract their words when, owing to their own insensibility, they find themselves obliged to sit like a statue before their instrument. Fitting expressions help the listener to understand our meaning. Often a composer will learn to his astonishment that there is more in his music than he had ever known or believed! A good, expressive performance can, in fact, improve and gain praise for even an average composition.

"As to touch, there are many who play stickily as if they had glue between their fingers. They hold notes too long. Others, to correct this, leave the keys too soon, as if they burned. Both are wrong! Midway between these extremes is best."

Here I interrupted the maestro by asking, "Mr. Bach, in your day all performers were excellent sight readers, weren't they?"... "Of course without fluent reading, nothing can be accomplished. In order to become well orientated at the keyboard and to make easier the acquisition of sight-reading skill, I used to make it a practice to play memorized pieces in the dark."

"And how about (Continued on Page 56)

TEACHER'S ROUNDTABLE



MAURICE DUMESNIL, Mus.
Doc. discusses *Pieces for Boys*,
Group Piano Teaching, and
Music for Left Hand.

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

MUSIC FOR THE LEFT HAND

"There is a Suite for left hand alone by Max Reger, published by Universal Edition, Vienna, and probably obtainable through Associated Music Publishers.

It contains a little Fugue in three parts, and the difficulty is well within the grasp of the better amateur pianist. It is quite suitable for recital or concert purposes."

Thanks to René Frank of Fort Wayne, Ind., for the information. The repertoire for left hand alone is very small and the addition of some numbers by such a composer as Reger is surely a valuable one.

BOYS' PIECES

My studio is located near a public school and I have many boys among my pupils. They take especially to pieces that are breezy, rhythmic, and of a lively character. Would you please give me some titles? I would appreciate it very much.

(Mrs.) A. L. W., Iowa

You are right! Boys will never have to be forced to the piano if they are given pieces that are brilliant and full of life. Of course, their musical diet has to be varied, but next to what is good for them it is wise to assign things that they will thoroughly enjoy. Besides, it's not impossible to combine pleasure with usefulness. I suggest the following; grades 1½ to 3:

Ball Game by Hubert Tillery (Schroeder and Gunther).

Goliwog Parade by Eula Ashworth Lindfors (Willis Music Co.).

Clown Capers by Eula Ashworth Lindfors (Mills Music, Inc.).

Railroad Tune by Sidney Sukeonig (Alec Templeton, Inc.).

Tumbling Clowns by Evangeline Lehman (G. Schirmer).

Morning Canter by Evangeline Lehman (Theodore Presser).

Cake Walk Tune by Opal Louise Hayes (Schroeder and Gunther).

Fire Dance by James Francis Cooke (Theodore Presser).

Yankee Shuffle by Anna Christensen (Mills Music, Inc.).

Dress Parade by Anna Christensen (Theodore Presser).

Sailors Hornpipe by Leopold Wolfsohn (Leopold Wolfsohn Editions).

Rhapsody in Scales by Mark Nevin (Schroeder and Gunther).

Balinese Dance by Mark Nevin (Schroeder and Gunther).

I am sure your boys will enjoy the above list, and . . . so will your girls, eventually. Let them all go to it with gusto!

GROUP PIANO TEACHING

I am teaching in a city where there are many, many children who would like to study but cannot pay for individual lessons. So I would like to organize group teaching. What is the way to teach a group; where could I obtain the necessary information; what material ought I to use? I find joy in teaching and the results I achieve give me a lot of confidence; however, I have no idea whatsoever about group teaching. If you could help me in this it would mean very much to me at present.

L. L., Colombia, S. A.

Group teaching is steadily gaining ground and its popularity is well justified for it allows many young people to embark upon the study of music, who otherwise would have no means to do so. It also leads to the discovery of unusual talent, susceptible of greater accomplishments later on. For these reasons I strongly encourage you to proceed with your project and I feel sure you will reap a large artistic and even material reward from the undertaking. As to the requirements, the organization, and the materials, I asked a distinguished expert in the matter, Nellie McCarty of the Roosevelt College of Chicago, to map out a plan for private piano teachers

wishing to do group teaching. Here it is:

1. The requirements for good group piano teaching are the same as those for good piano instruction.

2. The final test is two-fold—do the students enjoy music, and are they learning to play musically?

3. If the answers are in the affirmative it is because the teacher

a. Is well grounded in music herself.

b. Can diagnose the situation in hand and meet the immediate need.

c. Has a firm conviction, based on her own experience, as to what should be taught, how it should be taught and, most important, when it is wise to teach a principle.

d. Knows children, their growth levels, and handles them psychologically rather than logically from her point of view.

e. Is well equipped with quantities of material suitable for children, and all of it "good music."

4. The "PLUS" part of this good teacher's equipment is her knowledge of conducting a group in such a manner that each student is working the entire class period—each learning from others, each contributing to the whole.

(A five minute private lesson for each in a room of eight or ten children is not a class lesson.)

5. This requires a highly specialized skill—best obtained in one of the Piano Workshops offered in various parts of the country—followed by experience.

6. A teacher would do well to look up the book, "The Teacher's First Manual" (Oxford Piano Course), in the library, and glean something of the scope of class teaching in particular. The book is focussed on the Oxford Piano Course of Piano Instruction, but the content is generally applicable.

Many creative teachers feel they do not

(Continued on Page 55)

QUESTIONS AND ANSWERS



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

I WANT TO BE A COLLEGE MUSIC TEACHER

I am interested in preparing myself to teach piano and other musical subjects in some good college or university. What sort of qualifications does a university consider when employing an instructor in music? And how does one go about it to get such a position—important friends, teachers' agencies, or personal letters to the heads of music departments?

Mrs. M. H.

To be considered for a music position in a college you ought, first of all, to be a good all-round musician; second, to be expert in the particular phase of music you wish to teach; third, have a good general education in fields other than music so that you may be able to mingle with faculty members in other departments; fourth, have a genuine interest in teaching all sorts of students—those who have but little talent as well as the brilliant ones; and finally, some sort of a degree—preferably a Master's or a Doctor's.

As for securing a position, all three of the things you mention are considered to be entirely legitimate and in good taste, and my advice would be to make use of them all.

K. G.

WHAT ABOUT LISTENING TO RECORDINGS?

(1) What is the correct metronome marking for Intermezzo Op. 119, No. 3 by Brahms?

(2) Do you think it is a good idea to listen to recordings when working out interpretations of compositions?

Mrs. A. B. S., Mississippi

(1) This composition is played at a variety of tempi by different performers. This discrepancy is really caused by the marking Brahms gave, "Grazioso e giocoso." Some performers put more emphasis on the "grazioso" and play the piece in a rather deliberate fashion; others emphasize the "giocoso" and adopt a relatively fast rate.

For my own taste ♩ = 100 is a good speed. A steady, metronomic rate must not, however, be maintained throughout. Flexibility and grace must be the marks of this piece, not rigidity.

(2) Much can be gained by listening to the performances of great artists on recordings. But one must not slavishly imitate their performances. Each artist has his own peculiar qualities which may be right for him but for no other performer. There are several good recordings of this Intermezzo, and I would suggest that you listen to all of them to get your general ideas of interpretation, and then if one of them appeals to you more than the others, use that one somewhat as a basis for your own interpretation.

R. A. M.

TOO MUCH MECHANICS?

I have been teaching for three years, and each year my problems become more numerous and my doubts and fears about being a good teacher increase. I am a graduate of a well-known music school, have done a great deal of accompanying, and now I am a wife and mother who is doing quite a bit of teaching after school and on Saturdays.

My greatest difficulty is that my students hate to practice scales and other technical work. I try to give them a variety of things such as a scale or arpeggio, a study, a piece from their method book. During this

time each one is also working on some classical or modern piece. They also do some work in a writing book, and I have them practice sight-reading. I find that most of my pupils do not practice more than the required half-hour a day because they have so many other things to do. Am I expecting too much or too little, and what suggestions have you for the improvement of my teaching?

Mrs. C. K.

You are right—children are too busy these days, and there is too much competition. But the world of today is the only one available just now, so all of us—teachers, pupils, and even editors—have to do the best we can to spread out the time and energy so wisely that we shall have fairly balanced lives.

I believe you are a good teacher, but I am guessing that you emphasize the mechanical side of piano playing to such an extent that your pupils don't get enough of the thrill of the beauty of music itself. It is necessary, of course, to work at mechanics in order that the final result of one's playing may be more satisfying because it approximates perfection. But practically all of your pupils will use music only avocationally, and it is my opinion that children ought to be able to get a certain amount of musical satisfaction from the very first lesson on, and if the teacher is wise he will hold back on the mechanics of playing until the pupil himself begins to realize that in order to make the music sound really beautiful it must be perfect, and that in order to make it perfect one must work on mechanics. This should answer your question about scales, but I ought to add that one should be able to play scales evenly, correctly, and beautifully.

In addition to the above I suggest that you give each of your pupils—even the most elementary ones—a piece that is not in the method book. Children get tired of practicing out of the same old book all the time, just as they would tire of the same sort of food at every meal, so the wise teacher familiarizes himself with a great number of different pieces, most of them in the early grades; and sometimes he plays two or three of these for the pupils and asks him which one he would like to try to learn. What I have written will not answer all of your questions nor solve all of your problems, but I hope it has helped you at least a little.

K. G.

The Problem of Practicing

Various phases
of this
troublesome question
are discussed here
in considerable detail.



by ALEXANDER McCURDY

A PROBLEM faced by many young musicians nowadays, to judge by letters which turn up frequently in my mail, can be stated as follows: "I want to become an organist. How and where can I practice?"

That is a good question, which I was asking in some perplexity myself not too many years ago. It is a problem peculiar to the study of the pipe organ. Vocalists to practice need only a tuning-fork and a quiet room. The violinist tucks his instrument under his arm, the piccolo player slips his piccolo in an inside pocket. Even the bulky double-bass can be transported; and you can always find a piano somewhere.

But the pipe organ, a huge, complex installation representing an investment running into many thousands of dollars, is another story. Vestrymen and music committees sometimes feel this expensive instrument should not be entrusted to the hands of an unskilled beginner. They accordingly lay down the rule that the organ is to be used by the choirmaster only. Colleges and conservatories pass similar rulings limiting the use of an instrument to the head of the organ department. (A student might be allowed to play one recital on the organ during his four-year course.) Donors sometimes include a restriction of this sort in their deed of gift.

Yet the student must practice somehow if he is to master the instrument. A certain amount of work can be done at the piano; but this is mostly of a preparatory sort. The real work of learning organ-playing technique must be done at the organ. Its light action and different response compel piano-trained fingers to learn new skills. And no one ever learned to play the pedals away

from an organ-bench.

If we are to have a supply of organists for tomorrow, we must begin teaching them today. And in addition to teaching them, we must find some way for them to practice what they have learned.

Admittedly, with the best of intentions it is not always easy to find a solution. In all liturgical churches it is next to impossible to use the organ for practice or for more than a part of a rehearsal. In addition to the fact that the church is always open for prayer, there are services at least three times a day.

In such churches, however, the doors are closed for cleaning one or two nights a week. The cleaning takes several hours and at that time it is possible to get in a little practice at the console, even though vacuum cleaners are producing what sounds like a slightly flat cipher on low G-sharp. Many an organist has mastered his instrument to vacuum cleaner accompaniment.

In this case the difficulty lies in the nature of the church service itself. Since this was the purpose for which the church was founded, it quite properly takes precedence over everything else.

No one can reasonably complain if the church's usage makes practice difficult. I have, however, less patience with difficulties artificially created by vestrymen or music committees.

These worthy gentlemen are acting on unimpeachable motives. They believe, especially in the case of a large, elaborate installation, that their instrument is too valuable to be entrusted to an unskilled novice. I will not quarrel with them; I will merely state it as my conviction, based on many

years of first-hand observation, that the only way in which a student can inflict serious, irreparable damage to a pipe organ is to carve his initials on it with a pen-knife.

Just as an automobile deteriorates faster in dead storage than when it is being driven, so a pipe organ may suffer more damage from being under-played than over-played.

In at least one church in the East, the organ is unused in the summer. Heat and humidity do their work, metal rusts, electrical contacts corrode and in the fall it takes a crew of experienced repairmen several days to get the instrument in shape to play a simple Sunday service.

At the opposite extreme is a music school at which pipe organs are used literally twenty-four hours a day. Students arrange their schedules so as to be able to practice from midnight, say, to 2 A. M., or from 2 to 4, or 4 to 6, and so on, right around the clock. The result is that, although some are forced to practice at odd hours, no student suffers from lack of practice opportunities.

It goes without saying that the pipe organs at this school get hard usage. An organ-builder, when told of the scheme, gave it as his opinion that the instruments would have to be junked and replaced every three years.

That was more than twenty years ago, and all the instruments are working well today. It is true that the pedals have to be re-capped about every two years, and new contacts for the pedal keys have to be installed rather frequently. Otherwise the instruments are in (Continued on Page 62)

(The American violinist, Louis Kaufman, has done considerable research into the music of Antonio Vivaldi and Giuseppe Torelli. With his talented pianist wife, Annette, he has written the following article which appeared originally in the British magazine "The Strad," from which it is reprinted with the kind permission of the publisher.—Ed. Note)

SEVERAL years ago Dame Sybil Thorndike was quoted as saying "An actor can never despise another human being, because an actor has to be ready to be any sort of person. You cannot leave anybody out." Slightly modified this same idea applies to the relationship of performing artists to composers of music. Certainly artistic re-evaluations are constantly being made by each generation and the artistic judgments of one period are almost invariably overturned by the following era. Even the great Johann Sebastian Bach's music was considered of slight import following his death, and almost two hundred years of neglect passed by until the young Mendelssohn's admiration for, and presentation of the B minor Mass began the reversal of that disregard into the almost universal praise and acclamation of our time.

The enchanting music of Don Antonio Vivaldi has suffered a strange neglect in a rather similar way, and for an almost equally long period. It is only in the post-war years that musicians and music lovers have had the opportunity of once again hearing Vivaldi's music in its original state, without the so-called "benefits" of arrangements and transcriptions.

Mr. Dubourg's popular book "The Violin" describes Vivaldi's music as being "full of sound and fury, signifying nothing." He adds, "Of the pieces styled his solos, it has been critically remarked that they are extremely tame and rapid, while the characteristic of his Concertos is a singular wildness and irregularity, in which he oftentimes transgresses the bounds both of melody and modulation. Though in some of his compositions, the harmony and the artful contexture of the parts is their least merit, there is one (the 11th of his first twelve Concertos) which is esteemed a solid and masterly composition, and is an evidence that the writer possessed a greater portion of skill and learning than his works in general discover. To account for the singularity of Vivaldi's style, it should be observed that he had been witness to the dull imitations of Corelli that prevailed among the masters of his time; and that, for the sake of variety, he unfortunately adopted a style which had little but novelty to recommend it."

The history of music as well as the history of the plastic arts consistently shows that art swings back and forth from simple to complex forms. Sometimes for long periods the forms develop from one har-



Don Antonio Vivaldi,
Sketched by Ghezzi, 1723

"Re-discovering" Vivaldi and Torelli

by Annette and Louis Kaufman

monic and rhythmic complexity to another, and larger groups are marshalled, which in the case of music employs many more performers. Then the reaction begins again and part of the elaborate counterpoint and technique is discarded and the clear colours of a fresh palette serve as a starting point, which before long leads again to a "new" and more romantic approach.

In our opinion Vivaldi was part of such a change over in taste and artistic aims, for he certainly did not lack the technique or knowledge of the contrapuntal devices of the great Flemish composers who had obtained the musical posts at the courts and churches of Italy and imposed their music upon that beautiful peninsula for over two hundred years before Vivaldi arrived on the 18th century scene. He obviously desired to sing in an unfettered way in his musical forms and enjoy the play of varied and racy rhythms boldly stated rather than the steady drone of continual counterpoints which obscured the rhythmic vitality he desired.

He undoubtedly agreed with the precepts of George Philip Telemann, one of his German contemporaries who said, "He who can be understood by many does better than someone who writes only for a small number." Then Telemann continued, "It is nec-

essary to be easily understood by all and music should not be a difficult and occult science, a sort of 'black magic.'"

Grove's Dictionary of Music and Musicians (American 1911 Edition) begins to re-assess Vivaldi in a rather more sympathetic manner—"Vivaldi in fact mistook the facility of an expert performer (and as such he had few rivals among contemporaries) for the creative faculty, which he possessed but in a limited degree. His real distinction lies in his application of this mastery to the development of the concerto. It is thus that we find in Germany their influence on Benda and Quantz and the best proof of their sterling merits is given by the attraction which they exercised upon Sebastian Bach, who arranged sixteen of them for the clavier and four for the organ and developed (sic) one into a colossal concerto for four claviers and a quartet of strings."

In studying and performing the twelve concertos which comprise Vivaldi's Op. III "L'Estro Armonico" for the BBC Third Programme in January of 1953 from the original Amsterdam edition of 1703, which is made up of 4 concertos for 4 violinists, 4 concertos for 2 violinists assisted by solo cello and 4 concertos for one violinist, we discovered (Continued on Page 52)



Roberta Peters and Cesare Valletti
in "The Barber of Seville."

Victoria de los Angeles as Mimi in "La Bohème."



Telecasting the Metropolitan Opera

Many details had to be worked out
in the preparations for the precedent-shattering
opening night presentation of the Metropolitan Opera Association.

by Rose Heylbut

FOR THE FIRST time in its history, the Metropolitan Opera allowed traditional lighting and staging to be altered when the opening night of the 1954-55 season was telecast to theatres throughout the country. The telecast was made by Theatre Network Television, Inc. (known to the trade by the not-unstartling name of TNT), which took a full year to prepare for the important entertainment event according to the company's individual philosophy of special-occasion telecasting.

TNT telecasting differs radically from home TV, where viewers have a simultaneous choice of several channels, any of which can be switched on or off at will, and all of which intend their offerings to be seen at close range, and enlivened by a variety of close shots, odd shots, and trick shots. TNT telecasts over a closed circuit available only to subscriber-theatres, and uses a large screen which is not only considerably larger than home TV screens, but than those of most motion picture theatres. This makes possible the panoramic size and depth necessary to the faithful transmission of actual stage production. And the illusion of witnessing actual stage production is the basis of this type of telecasting.

Closed-circuit telecastings are available to theatres only. Subscribing houses pay for the attraction and, in turn, charge admission by ticket. All of this is held to induce larger psychological participation, on the part of TV audiences, than obtains in the case of specially slanted shows or "canned" films on home television.

Nathan L. Halpern, President of TNT, states that the aim of closed-circuit telecasting is to enable people to feel that they are actually present at the event. "We feel that the most effective use of television," Mr. Halpern tells you, "is to transport special audiences, in a maximum of spectacle enjoyment. What we actually transport, of course, is not people but electrical impulses; but by duplicating the actual event as closely as possible, we heighten the pleasure of group participation. Metropolitan Opera has, of course, been telecast on home TV. However, it was found that, apart from the prohibitive cost (which involves network time as well as regular production costs), the performance was never seen by audiences of theatre group size. Small groups of people gathered before the small screens of their home TV sets, and their reactions were limited to the talk that goes on in one's living room.

In December of 1952, the first closed-circuit telecast of Metropolitan Opera took place (the opera was "Carmen"), with altogether astonishing results. First, there was the dress-up-and-go-out feeling of actual theatre participation. Even before the performance began, there was the buzz and excitement of *being there* which is so great a part of theatre enjoyment. And as the opera got under way, applause rang out in the theatres and, during the intermissions, foyer discussions added to the feeling of actual theatre.

"It is this, precisely, which we want above all else to accomplish. Working with cameras and sound reproducers we are, of course, in a position to go backstage, under the stage, into the throats of the singers—all of which is exactly what we want to avoid. Our purpose is to give opera-lovers all over the country the same effects enjoyed by those seated in the 'Met.' We try neither to improve on grand opera nor to make it less grand and more intimate; we wish simply to recreate the form as it is, essentially in terms of the theatre."

Thus, the opening night of the opera was telecast without tricks and without switches of the four (Continued on Page 61)

Serenade

from String Quartet, No. 17, in F Major

FRANZ JOSEPH HAYDN, Op. 3, No. 5

Arranged by Henry Levine

Andante cantabile (♩ = 100)

PIANO

The musical score is written for piano and consists of a single melodic line. It begins with a tempo marking of 'Andante cantabile' and a metronome indication of '♩ = 100'. The score is marked 'PIANO' and includes various dynamics such as *mp*, *p*, *mf*, *dim.*, and *mf*. The melody is characterized by flowing eighth and sixteenth notes, often beamed together. There are several fingerings indicated by numbers 1 through 5. The score is arranged in a single system with a grand staff (treble and bass clefs).

From "Themes from Great Chamber Music," compiled and arranged by Henry Levine. [410-41027]

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ETUDE—JANUARY 1955

ETUDE—JANUARY 1955

a tempo

mf *poco rit.* *mp*

poco rall.

Little Humoresque

VLADIMIR VOLKOFF
 Edited by Alfred Mirovitch

Grazioso (♩ = 80)

Senza Pedale

Etude in G

JOHANN WILHELM HÄSSLER (1747-1822)
Edited by Alfred Mirovitch

Vivo

PIANO

p *cresc.* *f* *a tempo* *poco rit. p* *cresc.* *f ff*

From "Command of The Keyboard," Vol. II, compiled and edited by Alfred Mirovitch. [410-41041]
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Etude in A minor

JOHANN NEPOMUCK HUMMEL (1778-1837)
Edited by Alfred Mirovitch

Allegro

PIANO

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

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Rondino

JOHANN WILHELM HÄSSLER (1747-1822)
Edited by Alfred Mirovitch

Allegro giocoso (♩=126-♩=92)

PIANO

Senza Pedale

f

mf

Fine

p

cresc.

mf

p

p sub.

f

f

p rall.

f

pp

D. C. al Fine

Quick March*

VLADIMIR KOSSENKO

Tempo di Marcia (♩=80-96)

PIANO

f

mf

ff

p

cresc.

ff

The Cuckoo*

HELEN GNESSIN

Andantino (♩=104)

PIANO

p

cantabile

a tempo

poco rit.

mf

cantabile

pp L.H.

p

pp

Fantasia on Greensleeves.

(Adapted from the opera "Sir John in Love")

Arranged for piano by
R. VAUGHAN WILLIAMS

Lento

PIANO

pp

Lento moderato

p

pp

cantabile

p

pp

Last time to Coda ⊕

p cantabile

p

Allegretto

fpp

p

p

pp

pp

cresc.

f > p

rall.

Lento

p

D. S. al Coda

CODA

p cantabile

ppp

March SECONDO

GEORGE FREDERICK HANDEL
(1685-1759)
Arr. by L. J. Beer

Moderato (♩ = 120)

The musical score for the second part of the March is written for piano and bass. It begins with a *mf* dynamic and a tempo marking of *Moderato* (♩ = 120). The piece is in D major and 2/4 time. The score consists of six systems of music. The first system has a key signature change to D major. The second system features a *f* dynamic. The third system includes a *p* dynamic and a repeat sign. The fourth system is marked *PRIMO* and *p*. The fifth system has a *mf* dynamic. The sixth system ends with a *cresc.* marking and a *f* dynamic.

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

GEORGE FREDERICK HANDEL
(1685-1759)
Arr. by L. J. Beer

Moderato (♩ = 120)

The musical score for the first part of the March is written for piano and bass. It begins with a *mf* dynamic and a tempo marking of *Moderato* (♩ = 120). The piece is in D major and 2/4 time. The score consists of six systems of music. The first system has a key signature change to D major. The second system features a *f* dynamic. The third system includes a *p* dynamic and a repeat sign. The fourth system is marked *PRIMO* and *p*. The fifth system has a *mf* dynamic. The sixth system ends with a *cresc.* marking and a *f* dynamic.

Aria Hallelujah, Stärk' und Macht

Hallelujah, Strength and Might
for Violino Solo; Tenor

from Cantata No. 29

JOHANN SEBASTIAN BACH

Hammond Registration
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MANUALS

PEDAL

(♩ = 76)

Sw. 65

Ped. 52

Gt. [B] 5

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Beautiful Blue Danube
(Waltz)

JOHANN STRAUSS
Arr. by Carl Webber

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No. 110-40340
Grade 2

Sparkling Fireflies

WILLIAM FICHANDLER

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Fast Fingers

ELIZABETH OLDENBURG

Allegro ($\text{♩} = 100$)

PIANO

⌈ Last time only

rit. *Fine*

D.C. al Fine

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Shenandoah Valley Tune

EVERETT STEVENS

Moderately (like a folk-song)

PIANO

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ETUDE - JANUARY 1961

Grade 24

March

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

Tempo giusto ($\text{♩} = 126$)

PIANO

Senza Ped.

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Prelude in C

Grade 2

JOHANN FRIEDRICH REICHARDT (1752-1814)
 Edited by Alfred Mirovitch (1752 - 1814)

Allegretto scherzando (♩ = 76 - 84)

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Come, Holy Ghost, God and Lord!

JOHANN WALTHER (1496-1570)
 Edited by Karlheinz and Irene Funk

Komm, Heiliger Geist, Herr Gott
 Martin Luther - Tr., Composite

(♩ = 72)

VOICE RANGES
 SOPRANO

ALTO

TENOR

BASS

PIANO
 For rehearsal only

THE STUDY OF THE CLARINET

(Continued from Page 19)

into the mouth. (This will vary slightly with certain students; some will require more, others, less.)

3. Rest the upper teeth upon the top of the mouthpiece.

4. Draw the lips back into a smiling position and close them firmly around the mouthpiece so that no air can escape.

5. Draw the muscles of the chin down and point the jaw downward—as if saying "who;" i.e., make the chin as long and pointed as possible. The common faulty habit of permitting the chin muscles to pull upward when starting the tone is a chronic one among young students of the clarinet and should not be tolerated, particularly since the production of a good tone is dependent upon the "long chin." Close attention to this phase of embouchure training is of paramount importance.

The above five-point embouchure presentation will do much toward the establishment of proper embouchure habits and the production of good tone quality.

Another technique for the development of proper tone quality is the *legato* rather than the *staccato* approach to clarinet playing. If the beginner will be taught to sustain the tone, he will immediately learn to maintain the proper embouchure and, of equal importance, he will from the very beginning sense, feel, and establish a cantando, sostenuto style of playing. Another desirable feature of the *legato* approach is that it will aid in developing proper breathing habits and control.

On the other hand, the *staccato* approach tends to disturb the embouchure setting and thus retards its correct formation. Another point for consideration is the usual distortion of tone, and the tension and rigidity of throat muscles when using the tongue on short staccato attacks, especially in the preliminary stages of the student's training. As we know, relaxation is of extreme importance to all musicians and particularly to clarinetists, whose problems due to the register key, open holes, reed, mouthpiece, and other mechanical features of the clarinet require absolute control and relaxation at all times.

Concept is another important requisite for the production of a beautiful tone. This requires keen, active, and careful listening as well as daily association with the desired tone. It is here that the student's ear, mind, and physical responses are of primary importance, for it is his aural and physical sensations that will eventually enable him to produce the tones he has conceived.

The teacher must be assured that his students are associated daily with the "best in clarinet tone." It has been said: "A man is known by

the company he keeps;" likewise, we may add: "A musician is known by the *tone* he keeps." The student clarinetist is greatly influenced and often inspired by the tones produced for him rather than by his own efforts. Hence, demonstrations by the teacher should be frequent; the instructor should also play *with* the student in the performance of soli and duets at every possible opportunity. There is no better way to develop the proper concept, appreciation and discrimination for the desired tone.

Other factors which are certain to affect the tone of the clarinet are the quality of the instrument and its care. Too frequently our young student clarinetists are the victims of inferior instruments. Often such clarinets are so imperfect in their constructional design and dimensions that not even our finest professional clarinetists could or would perform upon them.

Secondly, there is the problem of maintenance and care. In our school bands and orchestras, the majority of the clarinetists are endeavoring to play upon instruments that are badly in need of repairs. The pads are worn and leak; the mechanism is out of alignment; keys are corroded; the mouthpiece is warped or chipped; and its bore dimensions are faulty. Yet, thousands of students are to be found attempting to produce tones of fine musical quality upon just such instruments.

The Clarinet Mouthpiece

One of the greatest assets to the production of a beautiful clarinet tone is the proper clarinet mouthpiece; likewise, one of the major obstacles to tone is an inaccurate, inferior mouthpiece. In my annual pilgrimage to various state clinics, contests, and concerts, I come in contact with hundreds of aspiring young clarinetists. It is most unfortunate to find the vast majority playing upon mouthpieces that are incapable of producing a proper clarinet tone.

The problem of the mouthpiece has always been a complex and controversial one. As in the case of the clarinet reed, there are many theories advanced and experimentations being made; however, to date, no one seems to have the answer to the problem. Perhaps the major difficulty lies in the fact that no two individuals have identical embouchures. They differ in dento-facial structure, oral cavities, jaw and lip formation, and muscular tension, endurance, and strength.

This variance would seem therefore to account for the necessity of various mouthpieces of different lay, facings, and bore dimensions. In view of the necessity for these in-

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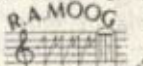
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dividual adaptations, it is only logical to assume that the mouthpiece must be selected for the individual and adapted to his particular dental and physical structures. However, such personal mouthpiece adaptations do not intend to infer that a mouthpiece of specific design must be made available for every individual clarinetist, but rather suggest, that from a wide assortment of various types of mouthpieces, we select the one that with minor alterations will meet the needs of a specific player.

To adapt such a mouthpiece to the individual requires considerable experience, diagnosis, and patience. However, it is imperative to the establishment of correct tone production and a phase of teaching tech-

niques that is essential to the proper playing habits of the elementary or most advanced player.

As we admire the beautiful tone quality and superb performances of such eminent clarinetists as Daniel Bonade, Kalman Bloch, Augustin Duques, Napoleon Germinara, and Gino Cioffi, we may be certain that all factors leading to the production of a beautiful tone have been thoroughly mastered. We may also be certain that these superb artists tolerate nothing short of perfection and that they are constantly in search of the perfect reed and mouthpiece.

In the February issue of THE ETUDE, we shall discuss the selection of the clarinet, the proper mouthpiece, and clarinet reed.

THE CHALLENGING NEW YEAR

(Continued from Page 16)

resolution is fortified by keeping it to oneself and not discussing it with others. The idea is not new. John Selden (1584-1654), English scholar, lawyer, writer, orientalist and mystic, many of whose books were done in Latin, is responsible for the statement, "Never tell your resolution before hand." From his study of oriental cults he believed that a resolution is a private and personal matter and that it is weakened by discussing it with others. This thought, right or wrong, has been introduced in proprietary "oriental" courses as a kind of grand arcum, with the idea that talking about what you have resolved to do tends to dissipate the resolve. We must remember however, that secretive people are by no means always successful.

Another consideration concerning resolutions aimed to accomplish a specific purpose is that one should always select a goal which will bring one the greatest possible happiness and satisfaction. If it is in the direction of self-improvement, leading to his spiritual advancement, if it is a determination to make your daily accomplishments more helpful to your fellowmen, you will find that

the results will be ennobling to yourself, and lead you to higher levels of attainment.

May the coming New Year bring to all ETUDE friends boundless joys and blessings. The look ahead is always intriguing to ambitious students, teachers and artists. This New Year's Eve is no moment for dark reflections of past shortcomings, but for gratitude for a fresh opportunity, a fresh start for a new day. Horatio Nelson Powers presents this thought in his stimulating poem "The New Year"—

"A flower unblown; a look ahead;
A tree with fruit unharvested;
A path untrod; a house whose
rooms
Lack yet the heart's divine per-
fumes;
A landscape whose wide border
lies
In silent shade 'neath silent
skies;
A wondrous fountain yet un-
sealed;
A casket with its gifts con-
cealed.
This is the year that for you
waits,
Beyond tomorrow's mystic
gates. THE END

WE MUST FIND THE ANSWER

(Continued from Page 20)

infallible indicator of the individual habits or concept of tonality, both in speaking and in singing. Take, for example, the vowel "Ah," when detached from words and used to express a variety of moods, notably an intense degree of joy or of sorrow merely by tonal inflection, and we begin to appreciate the effectiveness of the voice as a means of producing "Audible Thought."

Under these and similar circumstances, the individual, if sincere, is naturally wholly unconscious of tonal quality. The same is true of other "Characters of Sound" such as the "M" in *me* (minus the "e") which, even today is used pretty well the world over to express "yes," "no," a sense of great delight or of deep regret, etc., again merely by tonal inflection. A serious study of these

and other examples of one's own choosing should prove both helpful and revealing.

The inspiring and highly satisfactory definition of singing as "glorified speech" could come only from one whose appreciation of the true significance of the glorious art of song had reached the perfect state; hence, the perfect definition.

We must recognize that this qualification implies absolute tonal freedom in the projection of any and all vocal sounds in any given language, both vowel and consonant. Now, how can we best define our "Prove All Things" approach to the study of tonal freedom, realizing as we do that the choicest rhetoric or the finest phraseology to be found in the English language cannot convey to a satisfactory degree what "Glorified Speech" sounds like? Perhaps the first, and certainly one of the most important things to state is that we no longer regard either vowels or vocal consonant sounds as "letters." They are, even from the standpoint of origin, "characters" of sound or "symbols" which, when arranged according to the established rules governing the construction of any language, become "words."

A clear concept of the difference

between our customary pronunciation and the characterization of the individual vocal sounds regardless of continuity is, of course, absolutely necessary in this particular phase of our analysis because it represents the difference between thinking in terms of "Voice" production as "Thought" production.

This may sound a bit vague at first, but we can assure anyone who is really interested that a careful examination of the facts involved will prove a rewarding experience. We state frankly, and without fear of any provable contradiction, that tonal freedom is the inevitable result of the complete absence of any muscular restriction of the throat, and that the complete absence of any throat restriction is the direct result of the complete absence of the customary pronunciation of sounds or words. Here, the importance of being able to effectively demonstrate to the student what "Glorified Speech" or "Audible Thought" production sounds like is self-evident. The process consists of just plain common sense, and it works!

You may wish to ask, "What about 'Voice Placement,' 'Tone Placement,' 'Chest Register,' 'Middle Register,' (Continued on Page 61)

PROGRAM BUILDING: PART 2

(Continued from Page 17)

1800, Group III could be given over to music of the Romantic period and Group V to folksong literature. If, at this particular concert, romantic music had been used in Group III, then for the next program contemporary music could be employed at that point. If Group V had revolved around music of the British Isles, then the next concert could feature music of the Continent. It may be that the conductor would prefer to include a variety of folksongs within a group rather than to restrict himself to the music of a single country or national unit. If such a plan is contemplated, the coverage should be reasonably wide and the problem of contrast should be properly considered.

Group IV, which had been suggested as an effective point for soloist or small ensemble, in either case vocal or instrumental, could be devoted to contemporary music or to music of the Romantic period again but contrasted in style and mood to the music of Group III.

When either Group II or IV is devoted to instrumental music, solo or ensemble, the matter of contrast becomes less of a problem than when these groups consist of vocal music. The mere shift in timbre, from vocal to instrumental color, provides great contrast in itself. However, this literature should still be as carefully selected from the standpoint of musical content as that of the remain-

der of the program. Within itself, this group should have some scheme of organization, either (1) music from a single period, contrasted in some manner to the choral music preceding and following even if from the same historical period, or (2) a sequence of items from various periods bearing some chronological and stylistic continuity within the group.

In a three-group program, as outlined in Part One, Group I could consist of Renaissance or baroque music, Group II of classic or romantic, Group III of contemporary music or folksong. The next succeeding program could concentrate on periods not included in the earlier concert.

The essential point to keep in mind is that no matter what chronological materials are utilized and no matter how they are combined they must be so arranged that the concert provides interest and contrast combined with some thread of continuity. The program may be chronologically sequential, that is, begin with compositions from so-called earlier periods and proceed through the concert down to the modern day, or groups may each be chronologically sequential in themselves, proceeding from early to later styles within the same group. The latter plan is rather more difficult to follow but can be employed effectively if certain considerations are held

in mind. One of the chief of these is the matter of key relationships. Too many works revolving around the same key center will produce monotony, while a sequence of compositions remote and unrelated in key will usually produce an equally unsatisfactory result. It is here that a knowledge of music theory is indispensable. To provide adequate variety in key feeling and yet sufficient cohesiveness within the series of individual items to hold the program together demands thorough knowledge of harmonic structure.

Within the individual group, it is not usually effective to place works of a later day preceding those of earlier periods. It appears customarily desirable to place a Renaissance composition, for example, before a romantic piece rather than after it. The ear seems to take more kindly to a succession where contemporary dissonances follow rather than precede the harmonies of the classic school.

An important factor to be kept in mind in evolving any program is that of rhythmic relationships. There should be enough variety in pattern and pace to hold the interest of both singers and audience, yet not so many and such abrupt changes that the program becomes disorganized. There should be a sense of rhythmic progression, set in motion with the first note and maintaining a quality of rhythmic continuity until the end.

In the final analysis, the one basic consideration to all program building is the provision of variety and contrast within a frame of continuity.

(The next article to appear in the February issue of ETUDE will deal with "Thematic Schemes.")

THE NATIONAL GUILD OF PIANO TEACHERS

(Continued from Page 14)

entry in the Guild auditions; the International Pianist's Guild, newly formed to keep pianists playing throughout their lives by appropriate annual recognition for playing a recital a year; and Piano Hobbyists of the World, who seek to let the world know that there is no finer all-weather lifetime hobby anyone can choose for his own lasting pleasure than piano-playing.

The Guild publishes the Guild Annual, the only book in the world in which the achievements of the piano students of a nation are represented, showing as it does the names and teachers of the thousands who have won top honors or received Guild Diploma recognition. The Guild Roster is another annual publication wherein occur the names and addresses of all Guild members from coast to coast. The Guild Syllabus, the Guild Teacher's Bible (so-called), guides the Guild member in preparing his pupils properly for entry in the Guild's annual "track-

meet for piano pupils," the National Piano Playing Auditions.

But the most popular of all Guild publications is the Guild family newspaper, "Piano Guild Notes," published monthly, which seeks to let Guild members know one another better, to give them a chance to express their views on helpful subjects, and to afford them publicity on a national scope, which is undoubtedly one of the piano teacher's prime needs.

The Guild's chief project is still the annual National Piano Playing Auditions, in which 57 varieties of goals are set up for piano pupils of all ages and stages of advancement, the slow and the gifted, to seek to achieve. The original plan has been so much improved through the 25 years of its life that it but little resembles the first affair at Hardin-Simmons University in 1929. Another annual Guild event is the Guild Composition Test in which pupils of

Guild members may submit for grading and rewards their own original compositions. The final project of each year though is the International Piano Recording Festival wherein all pupils who have made the equivalent of 90 or above in the spring auditions may submit recordings of their playing and win gold and bronze medals and cash prizes, 854 of these in 1954, ranging from \$1500 to \$5, and totaling more than \$16,000.00 Guild members who have entered 20 or more pupils in the spring auditions also are rewarded, receiving cash prizes exactly equal to the amount given their pupils. The most outstanding winners of cash prizes the past two years were the classes of Rosina Lhévinne of the Juilliard School of Music in New York, who received collectively \$5,220.00, and Silvio Scionti's pupils of North Texas State College, Denton, Texas, who have in 1952 and 1953 received a total of \$4,998.00 in Guild awards.

The latest plan instigated by the Guild to help piano teachers and their pupils nationwide has been the wording of a petition to the Superintendents of Public Instruction from coast to coast urging them to provide for applied music study with private music teachers of their communities with recognized school credit.

Thus the National Guild of Piano Teachers, but a tiny acorn of an idea 25 years ago, has grown into a mighty oak whose strength and influence gathered through its quarter century of service to piano teachers, their patrons, and pupils nationwide continues its efforts to stress pleasure in piano playing as its goal and its guide the Golden Rule, while impressing through countrywide publicity of its members' achievements the proven fact that piano-playing is an ideal, all weather, lifetime hobby for everyone, and that it can be a respected profession. THE END

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MUSIC FESTIVALS WITH SPECIAL STRESS ON STRINGS

(Continued from Page 15)

tone quality. The music played included an Adagio by Tartini and a Suite by Purcell, both arranged by Mr. Van den Berg. Also an Andante from the Schubert A minor String Quartet and "Frontier Sketches" by Drake University's Francis J. Pyle gave the romantic and contemporary touch to the music studied.

The day's schedule included the full orchestra from 9:00 to 11:30 a.m. From 1:00 to 3:00 p.m. all sections were broken down into groups of about 25 or 30 each, and under the sectional rehearsal leadership of a symphony musician-teacher many of the boys and girls had their first instrumental instruction from a first class artist-teacher. At 3:15 all sections were re-assembled into the full string orchestra and for the next half hour came the dress rehearsal—what a difference in sound the two hour sectional rehearsals had made! At 4:00 p.m. the day's work was consummated in a special concert for the parents who had come to witness the accomplishment of this happy and never to be forgotten day for the 1,200 youthful string players.

On Tuesday a similar festival was held for 250 high school string players from the city and county of St. Louis, with the St. Louis Orchestra men repeating their sectional demonstrations, on a far higher level, of course, due to the greater degree of skill possible from more advanced high school performers. This string orchestra included 95 first violins, 95 second violins, 25 violas, 35 celli and 30 basses.

WICHITA, KANSAS

During National Music Week on alternate years, a gigantic All-City Music Festival is held in Wichita featuring Chorus, Band and Orchestra. In this report only the orchestral aspect will be described although all three phases were equally successful. The two High Schools combined to furnish a perfectly balanced 112-piece orchestra—excellent performers, in fine balance. Sixteen first violins, 20 second violins, 15 violas (every one a fine performer—there is no dearth of violists in this Kansas community), 12 celli, 12 basses, 6 flutes, 3 oboes, 3 clarinets, one bass clarinet, 3 bassoons, 5 horns, 4 trumpets, 4 trombones, one tuba and 5 percussion players. The program included Brahms'—Academic Festival Overture, Wagner's—excerpts from "Die Meistersinger" and Don Gillis'—January, February March.

The nine Junior High Schools—called Intermediate Schools (7-8 grades only) rehearsed on Monday and Tuesday with their concert on Tuesday evening. The Junior High Orchestra played the Overture to

Rosamunde by Schubert-Weaver, Two Bach Airs arranged by Whitney, and On The Trail, Grofé-Herfurth. The finale of the High School Program included a chorus of 1,200 singing *God of Our Fathers* with a splendid orchestral accompaniment.

LONG BEACH, CALIFORNIA

A Junior High School Orchestra and Band Festival has developed over the past eight years in Long Beach to the extent that this past season, its eighth consecutive year, it was divided into a two-day festival. On the first Friday in June, all ten of the Junior Highs sent their bands, and on the second Friday all of the orchestras appeared in a Junior High Orchestra festival. The unique feature of this festival was that all the students playing in the orchestra programs attended, together with training orchestra members from each school to make up the audience. Principals and music teachers also with these youthful players heard every orchestra in the system. No ratings are given but a general discussion concerning how to improve and what has been accomplished during the year in orchestral progress is looked forward to by the teachers and school administrators as an opportunity for a friendly exchange of ideas.

ALL-STATE ORCHESTRAS

The Utah All-State Orchestra meeting in Salt Lake City in early October, rehearsing diligently Wednesday evening, all day Thursday and Friday, and playing a wonderful concert in the Mormon Tabernacle to an overflow audience of Utah Educators in their Annual State Meeting, was typical of many groups organized for this purpose. That All-State group will not soon forget the thrilling moments when the concert closed with the combined 450 voice chorus and orchestra presenting *A Mighty Fortress Is Our God*.

The Illinois All-State Orchestra met on Thanksgiving evening on the campus of the University of Illinois, rehearsing all day Friday and Saturday morning with the excellent section coaches from the University of Illinois School of Music faculty. All of the music on the concert played on Saturday afternoon in the Illini Gym by the chorus, bands and orchestra was taped to be re-broadcast after the players had returned to their homes. In March this same orchestra was re-assembled and appeared as a featured group thrilling the great audience that attended the MENC Conference program in the Chicago Civic Opera House.

GUNNISON, COLORADO

The Western State Music Camp

Symphony Orchestra represents still another outstanding orchestral development. Here on the western slope of a Colorado Mountain Campus for two weeks was assembled an orchestra of 109 high school players from fifteen states as a part of this great Music Camp. But 35 players were native to Colorado, all the rest had come from 14 neighboring states. The progress made by this orchestra during the past four summers has been remarkable. Each year has brought new features and added attractions for its members and more prestige to the camp. The musical results this past season were of a higher caliber than ever due to the addition of a coach with a full hour each day for sectional rehearsals for each of the five string sections.

Their program at the end of 10 busy days included the Frescobaldi-Kindler—Toccata, Mozart's—Symphony No. 12, Elsa's Procession To The Cathedral from Richard Wagner's "Lohengrin." String orchestra music by both Sibelius and George McKay and orchestral accompaniments for several trumpet solos played by the famous New York trumpet soloist, James F. Burke. Younger orchestra members especially enjoyed LeRoy Anderson's

The Typewriter, featuring the Music Camp secretary, Eleanor Anderson, as solo typist.

There is no lack of interest in, nor support for, these successful orchestra festivals that have been here described. A real lack and need, however, does exist for qualified orchestra teachers and leaders who possess the drive, the know how and the courage to go into new areas and build interest and support for a similar type of music festival in these new communities. An orchestra festival which will give music students, parents, school officials and entire communities a true picture of the real value that can be derived from such a project in their home community is a most urgent need in many parts of America. It is most sincerely hoped that this sampling of only a few of the high spots that have developed successful orchestra festivals will be helpful in stimulating many music teachers to attempt similar motivation in their communities. Fine classroom work by music groups can culminate in just such a music festival if plans are started early in the year and the stressing of orchestral accomplishments can result as a by-product in the spring festival.

THE END

MAGNETIC TAPE RECORDING

(Continued from Page 10)

wartime wire specimens, and about 2,000 cycles more than the very best phonographs of pre-World War II vintage.

The German tape recorder, unlike American wire styles, could be easily edited or "dubbed." Under the regulations of international law, the patents were picked up by the U. S. Alien Property Custodian, and any American firm that wished could copy it.

For some strange reasons, none of the titans in the recording industry even touched the new apparatus for commercial purposes. Instead, three small organizations did almost all of the developmental work.

Bing Crosby must get credit for giving tape recording its first push as far as the "big time" is concerned. The story is that he thoroughly disliked spending his dinner period in a Hollywood studio so that listeners in the East could tune in on a live radio performance at ten p.m. He asked if his show could be recorded for later broadcast. An attempt was made by ABC but cutting and editing difficulties showed unsatisfactory results.

Then Crosby learned that an engineer named Jack Mullins had designed an Americanized version of the German Magnetophone. The singer sent for the engineer, who demonstrated that he could do a

first-rate show on tape. Crosby was so impressed with the result that he had the radio network record his shows thereafter on tape for later playback, and with excellent results. Other programs followed suit.

Ever since, tape recording has been breaking into one field after another. In 1953, it was a \$68.5 million industry, 80 per cent higher than in 1952. The year 1954 is expected to top the \$120 million mark, and sales executives in this field expect it to hit the \$200 million mark by 1956.

It would be hard to find another technological innovation that has spread so widely and so rapidly in such a short period of time. Virtually all of the sound tracks used on motion pictures today are magnetic tape recordings. Today all commercial recording companies use magnetic tape as the medium of the original "master" recording. They re-record to the disc later. In the old days radio network executives almost had apoplexy when anyone mentioned the possibility of broadcasting an important program from a disc transcription. But thanks to magnetic tape, today many of the biggest programs are put on magnetic tape for coast-to-coast broadcasting, and listeners can tell the difference from a live presentation.

(Continued on Page 58)

THE GRAND YOUNG MAN OF ENGLISH MUSIC

(Continued from Page 9)

metaphor) showed which way the wind was blowing. Within four years, he had prepared another couple of blasts. But Britain failed to hear one of them, or get the full effect of the other, against the noisier blasts of World War I.

The latter was his London Symphony. In the same way as he was to give Britain its first genuine native opera of modern times, he gave it one of its first native symphonies. Here was the sound and spirit of contemporary London to the core, and its effect endures not only for Londoners of a later age, but for men of other lands. London got its first chance to hear the final revised version of the work inspired by the great city after the war in 1918.

Vaughan Williams served in the Balkans and France during the war, and after demobilization became a Professor of Composition at the R.C.M. The inter-war years saw the development of his interests in a variety of unusual and conventional musical forms, with an increasing drift towards the orchestral and dramatic. In 1923, he visited the United States for the Norfolk Festival in Connecticut and again in October 1932. That year he gave a series of lectures under the Mary Flexner lectureship at Bryn Mawr College, Pennsylvania, partly illustrated by the Students choir, and in which he made his views on the National element in music well known.

Three years later, his Symphony in F Minor startled audiences again, this time with the incredible pugnacity and agitation of the work. Critics have seen in it a true reflection of the agitated and pugnacious times which Europe was experiencing in the 1930's. It is quite conceivable that Vaughan Williams, like most artists, is and was influenced by the world mood and events as they concerned him, but he has never allowed them to dominate him or to lead him into composing works which will accord with the anticipated fashions or sentiments of the public.

When Britain was plunged into war in 1939, Vaughan Williams was 67. With his redoubtable list of achievements, he would have been quite justified in resting on his laurels and calling it a day. But his inability to contribute significantly to the war effort left him restless and dissatisfied. There seemed to be no particular outlet, until a day when Muir Mathieson approached him with a proposition. Mathieson is Britain's, and probably the world's, leading champion of the art of film background music who has directly or indirectly encouraged the cream of Britain's composers—Arthur Bliss, Benjamin Britten, William Walton,

Bax and others—to contribute their talents to the screen. He suggested that Vaughan Williams try his hand at composing for British film which, by that time, were struggling out of their customary doldrums to become a positive factor of the war effort. The movie "49th Parallel" was being filmed out in North America. On its completion, Vaughan Williams contributed, in his 70th year, a score at his first attempt in this medium as masterly as any that had preceded or has since followed it anywhere on sound track.

The war years produced his lyrical 5th Symphony and Oboe Concerto, and within three more years his 6th Symphony was ready to provoke widespread discussion and argument throughout the musical world. One realizes the inadequacy of adjectives in trying to describe and compare these symphonies. In their output and quality, Vaughan Williams is in a class of his own in the 20th century, and, in this respect, it is not possible to speak of any other composer in the same breath, apart from Sibelius.

The post-war period began when he was approaching 75 years of age and then, almost as though he felt he had been playing about in the past, he really got down to composing. After the Sixth Symphony came his latest opera, the stirring "Pilgrim's Progress," based on Bunyan's world-famous allegory.

Then his music to the film "Scott of the Antarctic" which imparted a dignity and nobility to a subject already highly endowed with these qualities; and which commission inspired his seventh and latest symphony "The Antarctic"—to the general astonishment, especially of the many who had always regarded the motion picture as a sort of base and debilitating medium of activity.

"Who wants the English composer?" wrote Vaughan Williams in an amusing, if slightly wistful, article some forty years ago. Least of all the English, was part of his answer. And he is the English composer who has helped so much to change all that—by writing music unambiguously national, without being nationalistic, and folk-song without being folksy in spirit. We await with deep interest the opus of his 90th birthday.

THE END

* "49th Parallel" shown in U.S.A. as "The Invaders."

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REDISCOVERING VIVALDI AND TORELLI

(Continued from Page 25)

hat Bach had not developed or changed at all any of Vivaldi's writing when he transcribed the 10th concerto of this series for 4 harpsichords. Our own opinion is that Bach's transcription suffers in comparison with the original conception of Vivaldi for the sonorous overtones of the four violins when they play unisons or arpeggio passages gives a radiance and life to the work which is sadly lacking in the more prosaic sound of 4 harpsichords. Incidentally, the four harpsichords sound infinitely better than the cold tones of four pianos on which our predecessors enjoyed hearing this arrangement. The singing quality of the violins is also lost in the adagios when their melodies are heard on the dryly plucked strings of the harpsichords.

The later violin concertos, such as the Op. VIII "Il Cimento dell'Armonia e dell'Invenzione" (the conflict between Harmony and Invention)—the first four concertos of this Opus are the famed "Four Seasons"; and the Op. IX "La Cetra" (the Lyre) are greatly influenced by Vivaldi's operatic experience; for when he composed these great works, each of which consists of twelve concertos, he had already written most of his thirty-eight operas as well as numerous cantatas and other instrumental works. Both Op. VIII and Op. IX are a mine of melodic and harmonic ideas and rhythmic invention, with the most extraordinary virtuoso passages for the soloist. Vivaldi uses the trick of "scordatura" (mis-tuning the violin) in two concertos of the Op. IX in a most imaginative way, which undoubtedly influenced later violinists, such as Paganini, who dazzled his audience with his so-called "innovation" of scordatura. It is known that Paganini spent much time in studying the "early" Italian violin music and without doubt drew on much of the technical and rhythmic inspiration of "Il Prete Rosso" (the Red Priest), as Vivaldi was called during his lifetime.

All music lovers who have heard the inspired vocal writing of Vivaldi's choral works, such as the "Beatus Vir" and the "Gloria" Mass, will concur that he was not only an outstanding creator of instrumental music.

It is now becoming apparent to the general public as well as contemporary musicologists that Vivaldi contributed generously to the art of music in many fields, as well as providing his fellow violinists with approximately 280 solo concertos and another 120 or so of double concertos for violin, cello, gamba, and even wood-wind instruments. It was not merely by chance that Vivaldi counted among his admirers such distinguished contemporaries as Bach, Handel, Quantz, and many others. Mr. Dubourg's "The Violin"

Violin Questions

By HAROLD BERKLEY

A German Factory Product

Mrs. S. G. K., Kansas. I am sorry to have to say so, but there is little doubt that your violins are both of German factory origin, and certainly not worth more than \$100 apiece—if, indeed, they are worth that much. The tell-tale line, "Made in Germany," is a sure sign that the instrument so labeled is a factory product made for export, and worth very little. What the actual value of the violins may be, no one can say without examining them.

In Appreciation

H. R. L., California. Thank you very much for sending me Mr. Aschow's name. It will be a pleasure to refer to him when occasion requires.

The Klotz Family

J. S. B., Pennsylvania. Klotz (or Klotz) was the name of a very large family of violin and cello makers in Mittenwald, Germany. Several of them were named Joseph, but which of these made your violin I have no way of knowing. The best-known Joseph was born in 1743, thirteen years after the date in your violin, and his violins have sold for as much as \$350. There is always the possibility that the label in your instrument may be a fake. Klotz violins were much sought after at one time, and many unscrupulous copyists made free use of the name.

Perhaps a Reader Can Help

A. R. B., England. I am so sorry, but I can glean no information about

abruptly dismisses Torelli's music in one sentence: "The names of Torelli, Valentini and the elder Veracini, may be dismissed with a brief mention: because, though of eminence in their day, they are not connected with any very marked influence on the art; and the published works which they have given to the world have long since attained a dormant state."

A scholar closer to our time is Van der Straeten who shows in the paragraph which we quote about Torelli in his book "The Romance of the Fiddle" that he had not heard the works he describes:

"Bassani left Bologna in 1685 for Ferrara, and in the following year Guiseppi Torelli was appointed 'Suonatore di Violetta' (viola-player) at San Petronio. This artist was the first to write violin concertos which in reality were nothing but sonatas (sic!). In the concerti grossi, however, he made the distinction between solo instruments and orchestral in-

a book entitled "Wie übe ich Solo," by Mensotti. Perhaps some of our readers can give information about it.

A Shoulder Rest

L. R. R., New Jersey. For information regarding the Bishart Shoulder Balance, you should write to Mr. William Khoury, 27 Summer Street, Torrington, Conn.

From Far Away Egypt

O. P., Egypt. Thank you very much for your long and most interesting account of musical activities in Egypt. Good music is the international ambassador of good will, and the more of it that is made in the various countries, the greater the chance that the brotherhood of man will prevail. There were two makers of the Testore family named Carlo—Carlo Giuseppe and Carlo Antonio. The first of these died in 1711, the second died after 1764—he could have. But, from the fact that a middle name is given on your label, I agree with your teacher in thinking the violin is a good copy. I hope you continue to have pleasure from your violin playing for a long time to come, for you are evidently a true amateur—you love the instrument.

A Careful Appraisal Needed

M. M., New York. If your violin, labeled Vincent Panormo, is genuine, it could be worth as much as \$2,000, but even the most experienced expert cannot testify to the genuineness or otherwise of a violin without examining it carefully.

struments (ripieni). The free and bold development of his passages shown still more clearly in his concertos for one solo violin with a companion of two violins, viola, violone (bass) and arciliuto (lute) and harpsichord (organ). They show a distinct leaning toward the virtuoso element, and point out as the predecessor of Vivaldi to his followers."

It is always stimulating to read new ideas and to change one's opinions, and we are fortunate to have a time when it is possible to do this early music and judge it by experience rather than hearsay. Torelli's name has remained in music books and dictionaries almost for the reason that he has been considered to be the inventor of the solo concerto by generations of musicians and musicologists, and earlier concertos have yet been found to dispute this belief. However, his real claim to mention lies (Continued on Page 53)

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

I have two questions regarding the first of the EIGHTEEN LARGE CHORALES, Bach, edited by Riemschneider. (1) What is the origin of the hymn? (2) Which stops would be most suitable for playing it? I presume it would be played throughout on the Great and Pedal. Our organ is a Baldwin electronic with the following stops: GREAT—Bourdon 16', Open Diapason 8', Melodia 8', Dulciana 8', Trumpet 8', Octave 4', Violin 4', Clarion 4', Sw. to Gr. 8', SWELL—Violin Diapason 8', Salicional 8', Stopped Flute 8', Trompette 8', Clarinet 8', French Horn 8', Oboe 8', Vox Humana 8', Flute 4', Salicet 4', Dolce Cornet, PEDAL—Open Diapason 16', Dulciana 16', Bourdon 16', Cello 8', Flute 8', Gr. to Ped. 8'.

—Which stops would be proper for congregational singing? Our church has a seating capacity of about 300.
Sr. M. S.—So. Dak.

(1) The melody and hymn is Luther's version of "Veni Sancte Spiritus," published as an anonymous melody in 1524. (2) Instead of playing throughout on the Great, it would be better to play the melody (or counter melodies) on one manual and the accompaniment on the other manual. Try playing the upper staff on the Swell, and the second staff on Great, using Melodia on the Great for the solo and Stopped Flute, Salicet and Dolce Cornet on Swell for accompaniment. Bourdon 16' in the Pedal. For something louder you could use the Open Diapason on Great for the solo parts and Violin Diapason on Swell for accompaniment, adding the Flute 8' to the Bourdon you already have on the Pedal. Other combinations could be worked out easily by a little experimentation, keeping in mind that the solo part should be either a little louder or of a different tone color from the accompaniment, so that the melody would always stand out distinctly, but not too obtrusively. For congregational singing we will suggest three groupings, soft, medium and loud. For soft try Melodia and Violina on Great, Clarinet and Salicet on Swell (coupled to Great), and Bourdon on Pedal. For medium, use Melodia and Octave on Great; Stopped Flute, French Horn, Flute 4', Dolce Cornet on Swell, coupled to Great, and Flute 8' added to Bourdon on Pedal. For loud use Open Diapason and Octave on Great;

Violin Diapason, Salicional, Trompette, Flute 4', Salicet, Dolce Cornet on Swell, coupled to Great, and Open Diapason 16' and Cello 8' for Pedal. In a general way, the devotional type of hymn could be announced on the soft set-up, and played for the congregation on the medium. The more festive or praise hymns could be announced on the medium group and played for the congregation on the loud. These are, of course, only outline suggestions.

We have purchased a Connsonata electronic organ, Spinnet model. Please suggest books for a beginner who has had several years of piano. The music written especially for the Connsonata is too advanced for us.
Mrs. H. M.—Wash.

We are not sure whether by "spinnet" model you have in mind the single manual instrument with foot pedals just on the left side, or whether it is the smaller of the two manual instruments with foot pedals all the way across, but not the full set of thirty-two. If it is the single manual organ, we suggest using music written for the reed organ on two staves; this music frequently has small notes added in under the regular bass notes which could be played on the foot pedals. If no such notes appear, the foot pedals could simply double on the bass notes as far as they lie within the range of the pedals. Regular pipe organ music would in most cases require two or more manuals for proper rendition, but this music could be used for the two manual and pedal Connsonatas. The publishers of this magazine will be glad to send you on approval several collections for either style, and by way of recommendation we mention the following: For reed organ—Classic and Modern Gems, One Hundred Voluntaries, Presser Two Staff Organ Book, Reed Organ Selections. For pipe organ—Chapel Organist, Peery; Organ Melodies, Landon; Organ Musings, Peery; Organ Vistas. To acquire the most effective use of the stops on either type organ, we suggest plenty of experimenting. Take each individual stop, find out its pitch and tone quality; then try combining one stop with another; then several different stops gradually, and you will learn in a comparatively short time just how to get the most effective results.
THE END

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Junior Etude

EDITED BY ELIZABETH A. GEST

Junior Etude Questionnaire

FIVE YEARS ago Junior Etude conducted a Questionnaire and it brought a fine response. Some of you may remember it, but, being five years ago, many of you who were Junior Etuders then have since become seniors, and others who were quite young then have since become Juniors. So—here is another questionnaire.

You see, we would like to meet every one of you and hear about your musical activities, your likes and dislikes, your brothers and sisters, your schools, hobbies, etc. However, that being an impossibility, the next best thing is to meet you through the questionnaire. Don't you think so, too?

This month the Junior Etude is asking you *all*, (whether you read this page regularly or just sometimes) to fill in the questionnaire and return it as soon as you can. If you live in the United States or Canada, try to do it before the first of February. If you live in other countries, try to do it before the first of March (a longer time for longer mail journeys).

Your Christmas activities being over, you can surely spare ten minutes to check off your answers to the questions in the little squares. Then, copy on a piece of paper, the correct number of the question with the correct letter of the little square or line. That is all you have to do, but do be careful about numbering and lettering each answer correctly so the results can be tabulated accurately and reported in a later issue. If you check more than one answer for a question, check the additional letters also.

Remember to include your name, age and address and mail to Junior Etude Office, Bryn Mawr, Pennsylvania.

We will be waiting to hear from you.

1. Do you take music lessons? (a) Yes ☐; (b) piano ☐; (c) violin ☐; (d) what other instrument.....; (e) no ☐.
2. How long have you taken lessons? (a); (b) no ☐.
3. Do you practice regularly? (a) (Half-hour ☐; (b) hour ☐; (c) more than an hour ☐; (d) not regularly.
4. Do you ever compose music? (a) Yes ☐; (b) no ☐.
5. Do you read JUNIORETUDE? (a) Regularly ☐; (b) sometimes ☐.
6. What do you like best in JUNIORETUDE? (a) Stories ☐; (b) articles ☐; (c) playlets ☐; (d) quizzes ☐; (e) games ☐; (f) poetry ☐; (g) essay contests ☐; (h) puzzle contests ☐; (i) original composition contests ☐; (j) drawing contests ☐; (k) original poetry contests ☐; (l) kodak contests ☐; (m) Letter Box ☐.
7. Do you enter the JUNIORETUDE contests? (a) Regularly ☐; (b) sometimes ☐; (c) no ☐; (d) will henceforth ☐.
8. Have you ever been a contest winner? (a) Yes ☐; (b) no ☐.
9. Have you ever been included in the Honorable Mention list? (a) Yes ☐; (b) no ☐.
10. Do you comply with the "Project of the Month"? (a) Regularly ☐; (b) sometimes ☐; (c) no ☐.
11. Have you ever written to the Letter Box? (a) Yes ☐; (b) no ☐.
12. Have you ever replied to any letters in the Letter Box? (a) Yes ☐; (b) no ☐.
13. Do you take part in any of

- your school music-organizations? (a) Yes ☐; (b) orchestra ☐; (c) band ☐; (d) chorus ☐; (e) what other groups; (f) no ☐.
14. Do you sing or play in your Church or Sunday School groups or choirs? (a) Yes ☐; (b) no ☐.
15. Do you belong to a Junior Music Club? (a) Yes ☐; (b) how many members in the club; (c) no ☐.
16. Do you want to become a professional musician? (a) Yes ☐; (b) concert artist ☐; (c) teacher ☐; (d) choir director ☐; (e) church organist ☐; (f) church soloist ☐; (g) choral conductor ☐; (h) symphony conductor ☐; (i) band

- conductor ☐; (j) member of orchestra ☐; (k) member of band ☐; (l) composer ☐; (m) no ☐.
17. Do other members of your family play instruments? (a) Yes ☐; (b) what instruments; (c) no ☐.
18. Do you study piano (or other instrument) in school ☐ or with private teacher ☐.
19. What are your hobbies?
20. Do you live in a city? (a) ☐; (b) in a town ☐; (c) in the country ☐.
- Don't forget your Name Age..... Address

MUSI-CALLINGS Game

By Ida M. Pardue

Can you name the "calling," or profession or job which belongs in the blank space in the titles given below? The player who completes the list correctly first is the winner.

1. In the Hall of the Mountain

-; 2. The's Hymn; 3. Jones; 4. The of Pezance; 5. Parade of the Woods; 6. The in the Dell; 7. The Lass Who Loved a; 8. the Spanish; 9. Rhapsody; 10. The Pearl.....

Answers on next page

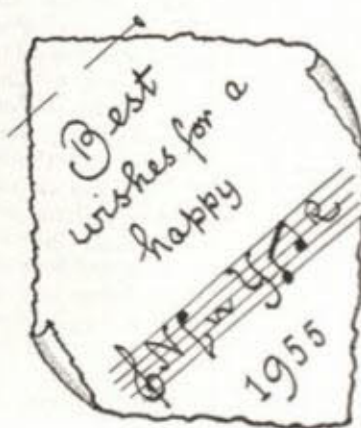
A WISH

by A. S. Smith

I hope I can be a musician, (But now, I have only begun); I'll play the piano with ease, then, And I'll have a great deal of fun.

When I have become a musician, And know many pieces to play, I'll try to bring pleasure to some one By making sweet music each day.

And when I am called a musician I'll play for the whole world to hear; And happier still, I'll bring music To quiet all sorrow and fear.



The TRIAL BALANCE

by Gertrude Greenhalgh Walker

"Dad," said Gary, entering his father's study, "I heard you say you had to look over the 'trial balance' before you went to the office this morning. What is that?"

"Well, Gary, that is one of the most important factors in any business. It is a complete summary of the month's business, and it shows us everything we own, what is owed to us, and what we owe, and it must balance to the last penny."

"Well, it must be a trouble to get that up every month. And I think we musicians might do so once in a while, too. It would show the weak spots in our scales and arpeggios, and the lack of musical history; it would show that we pay too much attention to light waltz music and not memorizing enough of the worth-while classics."

"Yes, son, a trial balance would be a good idea. And the best thing about it is that it would show the splendid things you have accomplished, too, such as keeping good rhythm, getting into the school orchestra, improving your pedaling, etc. You will find good business methods are excellent for musicians, too."

NO CONTEST THIS MONTH

RESULTS of AUGUST POETRY CONTEST

"Music in Summer"

Prize Winners

Class A, Esther Mitchell (Age 17), Oklahoma
Class B, Sharon Lee Wilkey (Age 13), California

tied with

Class B, Frank Stearns, (Age 13), Massachusetts
Class C, Linda Jean Ellington, (Age 9), Kansas

Special Honorable Mention
Bruce Brown

Honorable Mention

(In alphabetical order)

Gordon Abshire, Gail Acher, Edna Banks, Barbara Betty, Toni Brackman, Jay Chambers, Patricia Kay Childs, Alberta Cuthbert, Oriel Donald, Jean Edwards, Marian Ford, Bert Fuchs, Floyd Grant, Joan Gordon, Elroy Hickman, Marjorie Holmes, Earl Ives, Austin Johns, Verna Leffel, Lucille Moyer, Ingrid Norquest, Vivian Opydyke, Edwina Porter, Evelyn Ribson, Marcia Prince, Jackie Russel, Sylvia Spencer, Irene Thomas, Kay Vollbrecht, Judy Waters.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 8 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

I play the piano and shall take an examination this year. I am very much interested in music and would like to receive letters from Junior Etude readers.

Robin Lim Kok Wah (Age 9), Malaya

I find Junior Etude very interesting. I have been taking piano lessons over a year and I enjoy it very much. I think it is wonderful to be able to play the piano or other instrument. I would like to hear from other readers.

Beth Grimes (Age 11), Alabama

Dear Junior Etude:

I have studied piano for seven years and cello for three and play in our school orchestra. My younger brother also loves music and plays the French horn. Aside from music my hobbies are reading and pen-pals and I would like to hear from other readers.

Karen Peterson (Age 13), New York

PROJECT for the MONTH

Answer and mail your Junior Etude Questionnaire in January, if you can! or as soon as you can in February.

Answers to Musi-Callings

1. King; 2. Marine's; 3. Emperor; 4. Pirates; 5. Soldiers; 6. Farmer; 7. Soldier; 8. Cavalier; 9. Cowboy; 10. Fishers.



Juniors of Altamont, Kansas, in costume playlet about Schubert, Don Rasmussen, Max Godfrey, Robert Grogan, Larry Traxson, Harold Duvall, Marl Winters, Dola May Ferguson, Virginia Martin. (Age 13 to 17)

THE TEACHER'S ROUNDTABLE

(Continued from Page 22)

wish to be confined to any specific course, because there is such a wealth of literature in the piano field.

I wish to thank Nellie McCarty for this interesting contribution. There is no doubt that the principles involved in group teaching are exactly the same as those directing individual lessons. But it remains for the group teacher to "feel her way," to find out how to keep her young pupils interested, how to bestow her interest and attention to all of them alike, in short to keep the flame burning so their eagerness will never dwindle but instead develop and insure their constant progress.

REDISCOVERING VIVALDI AND TORELLI

(Continued from Page 52)

in the quality of his violin concertos, for he reveals in his Op. VIII, which we studied carefully for a series of performances for the BBC Third Programme on January 11, 12, 27 and 28, 1954, a most amazing melodic gift and a mastery of instrumental part writing in the tutti passages which must have greatly influenced Albinoni and Vivaldi. His first movements are vigorous, and rhythmically varied, his adagios full of noble lyric expression (which is still related to the vocal line of Monteverde) that frequently contain rather archaic modal harmonic effects.

The bariloques of the solo passages show that his violin technique was already at a very healthy stage of development. These passages are accompanied only by solo cello and continuo instruments (harpsichord and lute, or sometimes both) and are only thought to be typical because Torelli set the pattern for such passages. His music has an elegance and nobility of thought which reflect his reputation among his contemporaries as a learned, fanciful, talkative, and yet modest and agreeable man.

In the light of the recent revelation of the true musical worth of Vivaldi and Torelli we can confidently look forward to further musical "surprises" and re-evaluations with the re-discovery of many personalities now still resting in obscurity as a result of neglect and lack of knowledge of their music in actual performance; for it is only through the living contact of hearing and playing any music that sound evaluation can be made. THE END

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A "CONVERSATION" WITH C. P. E. BACH

(Continued from Page 21)

the importance of cultivating good habits of fingering?" I asked. "Ah, that is one of the most important and most neglected skills. In our day we used to make students spend hours practicing examples of fingering shapes in sequence fashion . . . all kinds of fingering patterns, hands separately and together. A simple example is that opening motive in the Rondo . . . the student would play it sequentially in the key, or with modulations, somewhat like this" . . .



"Correct employment of the fingers is inseparably related to the whole art of performance. More is lost through poor fingering than can be replaced by all conceivable artistry and good taste. Facility itself hinges on it. The average performer with well-trained fingering will best the greatest musician with poor fingering.

"In reading, always arch your fingers and keep the thumb relaxed. Those who play with flat, extended fingers suffer because the lengths of the flat fingers are too far removed from the thumb, which should always remain as close as possible to the hand. If the student understands the correct principles of fingering and does not make unnecessary arm movements, he will play the most difficult things so that the motion of his hands will be barely noticeable."

Here I interrupted again: "I have

been studying your wonderful book, 'Essay on the True Art of Playing Keyboard Instruments,' and after 200 years (wasn't it published in 1753?) I find it more 'modern' in its technical and musical guidance than any books we have had since. . . . 'Oh, dear, oh dear, that book!' I thought everyone had forgotten it. Tires me to exhaustion just to think about it! . . . Now I must be off. Many thanks for playing my little compositions. Glad I'm not dependent on royalties from their sale. To starve to death. Auf Wiedersehen! . . . and with that he disappeared.

The "Essay on the True Art of Playing Keyboard Instruments" is a very great book. Just for curiosity I asked 47 pianists and teachers, young and old, whether they knew the book and had studied it. Startling result: 8 had heard of it, two had "dipped into" it. The rest were in total ignorance of this important volume which was the outstanding "method" book for 100 years, and is the basis and foundation for subsequent works by Clementi, Cramer, Hummel, etc. It is indispensable for every pianist—and also for every musician, singer, violinist, conductor. All of the above "conversation" of C. P. E. Bach is quoted from various parts of this book. An admirable edition in English is at last available, published by W. W. Norton, translated and edited by William J. Mitchell.

(ETUDE acknowledges the courtesy of W. W. Norton Co., publishers and owners of the copyright of the "Essay on the True Art of Playing Keyboard Instruments," in granting permission to make the foregoing rather lengthy quotations from this volume.—Ed. Note.)

THE END

A UNIQUE CLAIM TO FAME

(Continued from Page 12)

it gained nationwide attention for its periodic broadcasts on a national network. Now, the symphony is composed of 60 musicians representing both "town and gown," but mostly university students and faculty, and is directed by Dr. Edmund Cykler, who in addition to his other duties also directs the new semi-professional Eugene Civic Orchestra.

Next of the three permanent symphony orchestras came the Junior Symphony, organized in 1935 by Mrs. C. A. Horton who has been its guiding light ever since. Present director is Byron Miller, music director for the Eugene schools. Musicians are recruited from the Eugene-Springfield area junior and senior high schools, with ages ranging from 10 through 18. Three or four concerts are given each year, with one or two "on the road." The vigorous

young musicians rehearse at least 52 hours each school year. Financial support comes from the Junior Symphony Society, with sustaining memberships, and from concert receipts.

For its spring concert of 1950 (March 30), the Junior Symphony mixed classical and popular numbers—from Kern to Saint-Saëns. The "pops," in symphonic arrangement, were *Smoke Gets in Your Eyes*, and *Make Believe*. For the third consecutive year a ballet was staged by 25 students of Eugene Skarjinsky, former Premier Ballerina of the Vienna Opera Company, now living in Springfield, Oregon, with her husband, who is a worker at the Weyerhaeuser Timber Company until he learns English well enough to return to his profession of business consultant. (The Skarjinskies were refugees from

the Red Revolution.) The ballet was from the fifth act of Gounod's "Faust."

Many of the musicians from the Junior Symphony graduate to the other two adult groups. In fact, some of the older youngsters wanted to play also with the new semi-professional organization, but a "no-raiding" agreement was reached.

Eugene's newest symphony, The Eugene Community Orchestra, Inc., was conceived at a luncheon in 1952; it formally was organized and incorporated the first week of January, 1954, and gave its first concert February 1, after only four rehearsals, playing Wagner, Haydn, Verdi and Rimsky-Korsakov to an audience of 1,200. Soloist was Miss Exine Anderson, voice instructor at the University of Oregon School of Music, who received some of her training at the Metropolitan Opera Company in New York while getting her Master's degree in music from Columbia University (1945). She has appeared with the Toscanini Orchestra, and on radio on the Telephone Hour and Firestone Hour.

At intermission a plea for public support was made by a "pitch man with a Ph.D.," Dr. Frederick M. Hunter, honorary chancellor of the State Board of Higher Education, who said: "I have come to do a bit of boasting. The Eugene-Springfield area has become a metropolitan area, proud of its 'firsts.'" He listed five, including "Lumber Capital of the World," then said: "Now we have a challenge for another first. Here's 'Exhibit A' (he gestured toward the orchestra). We can add a sixth if this fine orchestra is accepted. Think what it means to our cultural life . . . and sign the pledge cards at the doors when you leave."

Approximately 1,000 pledges were received, promising to purchase two seats for five concerts, at only \$1 each. In addition a number of townspeople have supplied \$100 or more as patrons, assuring the success of this third symphony in a city of about 40,000.

Among the other music groups which have won recognition outside the state are the Eugene Gleemen, the Mu Phi Epsilon Alumnae String Quintet, and the chipper Octogenarian Quartet.

The Gleemen were organized in 1926, and still have several of the charter members lifting their voices in song as the group travels around the Pacific Coast, directed by Dr. Kratt.

Three years ago they introduced a song that has had enthusiastic acceptance across the country: *The Bullwacker's Song*, words by W. F. G. Thacher, music by Dr. Milton Dieterich.

Early in 1954 the Alumnae Quintet, composed of Author Gwendolyn Hayden (Really Truly stories for children), Mrs. Kathryn Asay, Mrs. Molly Hardin, Mrs. Constance El-

kins, and Mrs. Roberta Lathrop, traveled the 100 miles to the Oregon Coast for a visit with famed composer, Ernest Bloch, then returned to present an all-Bloch concert, with the author himself joining in the applause.

The Octogenarian Quartet is a unique group in this area, if not in the entire country. The members expand that territory; call themselves the "World's Oldest Male Quartet," and joke that if their ages were laid end to end they'd extend back before the Pilgrim fathers . . . to 1611, in fact, for their ages total 343 years.

The group, now a member of SPEBSQSA, was organized in 1949 by basso Frank I. Terpin, who then was a mere 81. Other members are: F. L. Cook, 88, baritone; George N. McLean, 85, tenor; and John H. Starr, tenor, the "youngster" at only 83. Of the original quartet there have been only two replacements in five years; one by death, the other by resignation. Several men are on the waiting list . . . waiting until they're 80 . . . and for an opening. The accompanist is Mrs. S. E. Stevens, age discreetly unspecified.

Other music groups in this immediate area include: University Singers of 50 voices; Choral Union; Women's Choral Club of Eugene, with 80 voices; Eugene park and recreation district band; Treble Clef Singers of Springfield; Annual Church Choir Festival; Eugene Chapter, American Guild of Organists (second in Oregon); the Bach Society of 36 instruments and voices from both "town and gown," and, of course, several barber shop groups, including the Cascade Chapter Chorus which won fourth place in national competition in Detroit in 1953.

In addition to these homegrown groups, residents of this area turn out by the thousands to hear seven concerts a season sponsored by the Civic Music Association the past 32 years, and presenting the greatest in the music world. Marian Anderson, in 1952, drew the record SRO audience of 7,000. People began lining up outside the University of Oregon basketball court at 6 p.m. for the 8 p.m. concert, many of them munching on sandwiches as a substitute for dinner.

All tickets (prices of \$6.15 a season for adults and \$3.08 for students haven't changed—except for tax—in 32 years) are general admission, so the logger or the catskinner just in from the woods has an equal chance with the more formally attired lumber broker at the front-row seats.

But once the music starts—in any of Eugene's many concert halls—and rises to the tops of the most towering of the Douglas fir trees, personal appearance counts for nothing; submerged in the universal enjoyment of the esthetic.

THE END



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(Continued from Page 13)

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MAGNETIC TAPE RECORDING

(Continued from Page 50)

In the world of education and teaching, tape recording seems to be doing what radio promised to do but failed. Tape can put music and great teachers into every classroom, and as often as they are needed.

Perhaps the biggest use of tape in music study is for student self-evaluation. The high school orchestra may be off-pitch in certain portions of the number they are playing. If a tape recording is made, members of the orchestra or band can hear themselves when they are "flattening" or "fluffing" certain parts.

Choral groups working on poetry or music selections can utilize recordings for self-appraisal and for obtaining greater unison very effectively. At the beginning of a semester, a high school glee-club can be taped on some standard numbers, and toward the end of the semester, these can be played for self-appraisal and to show the progress made during the term.

One high school music director reported that he used tape to good advantage by recording the accompaniment to a choral work. This tape was played to accompany the various sections of a chorus. In other words, one accompanist was able to do the job for several sections of a choral group.

Playing musical instruments in ensembles is another skill to which tapes may contribute. Music students who have an urge to play solo parts with a big orchestra but could scarcely hope to do so, often do so vicariously on tape. Some concerns market special "Add-a-Part" tapes, in which professional recordings with one instrument missing are available for students of piano, violin and a few other instruments.

When duet performers cannot get together to practice, they can still work together by means of tape recordings. Soloists can improve memorizing by joining in and playing along with their own recorded performances. Arrangements, renditions and instrumental balance may similarly be studied and improved by members of school bands and small ensembles.

In teaching individual children a musical instrument, tape recordings have much to offer. New instrumentalists can hear themselves as others hear them. Interpretation, tone and technique may all be judged in self-appraisals, so that practicing may be guided accordingly. Recordings of best performances may be kept for reference purposes, as repertoire is changed and later reviewed.

In a whole host of miscellaneous activities ranging from junior high school through college where rhythm of one type or another plays a rôle, dance music and rhythms may be recorded in the school and used

over and over again. Recordings may be made in whatever tempo may be required for the rhythmic or dance instruction situation involved.

Educational sound recording on magnetic tape has reached such wide use today in America that it is sometimes referred to as "The Fourth 'R'" (Recording).

At latest count, almost forty states are building or have in existence libraries of tapes used for teaching in the schools. Among subjects ideally adapted for magnetic tape instruction is music appreciation.

We come now to the other great use of magnetic tape in the field of music—commercially recording music of all types.

Up to the present time, the home tape recorder has been a device used chiefly by hobbyists and high-fidelity fans. It now promises to become a full-fledged challenger of the record business.

One of the giants in the disc record field has just put on sale its first reels of music on magnetic tape (June 1954). The 17 tape recordings range from Brahms to Gershwin, play about as long as a 12-inch LP record and sell for \$11 to \$15. The earliest reports from music stores throughout the country (August 1954) indicates a brisk demand for these offerings. Of course, no one expects pre-recorded tape to supplant all disc recordings right away. It is not too practical for short, popular melodies and songs. But for classical music, magnetic tape is so far out ahead there is hardly any comparison. It records sound more faithfully, it does not wear out, and has no needle scratch.

"One of the great advantages of tape recording is due to the fact that a recorded tape may be played literally hundreds of times with no loss in quality, or the identical tape may be used for re-recording whenever desired," this writer was told by Donald Carl Hoefler, one of the leading sound engineers of New York. "When the magnetic tape is to be used again, previous sound patterns are removed only a fraction of a second before the new sound pattern is recorded."

The boundaries of applications of magnetic tapes have not been established as yet. Doubtless in the future you will not only be able to buy pre-recorded audiotapes, but visual tapes as well. This pre-recorded medium of the future may well provide you the opera or symphony of your choice for reproduction right in your living room through a mechanism built into your television set, and tri-dimensional also, no doubt.

In the years ahead, magnetic tape recording promises to be what is most serious experts now term it with reference to music, a "new dimension" of that field. THE END

don't just let go with what you happen to feel at that moment. Rather, you subordinate your feelings to the demands of the period and style of the music you are singing. For this, of course, you need languages—without pedantic of accent—and a knowledge of what the various times and styles represent. And for this, one needs the services of a good, knowledgeable coach who is experienced in the various styles and traditions. Generally speaking, German Lieder requires the help of a Lieder coach; Italian operas need an Italian opera coach, while the French repertoire is best taught by its own specialist. Yet here again, the best coach gives you nothing—you must seize upon your own effects through his guidance.

At this point, a most important step is not to make the mistake of accepting every song or rôle offered you. Sing only what you are ready for and turn down everything else! I did not sing *Rigoletto* before my eighth season at the Metropolitan. The rôle was offered me earlier, and I longed to sing it, but felt myself emotionally unready for it. When I finally did begin to prepare it, my voice had become naturally darker and larger, giving out naturally tones and colors which, three years before, I would have had to force.

As to actual stage work, no one can tell you exactly how to bring a part to life. You learn the part, the period and style to which it belongs; you go over details with your coach; you accept direction from your stage director—and all of this together can be no more than a stimulus to your own inner powers. The gift must be there; the best that outside influences can do is to spark it into flame. My two firm rules for the stage are, first: never to try to outdo my colleagues but always to try to outdo myself; and, secondly, to make everything in my performance subservient to the voice itself.

There is a great temptation, once stage work begins, to learn a rôle and then to stick it into a mental pigeon-hole while one concentrates on acting, fencing, costumes, make-up, appearance, etc. This won't do! Remember that the great violinist first practices his scales and only then allows himself to attend to his clothes, his notices, his secondary activities. The singer should do the same. Nothing must deflect his attention from the needs of his voice, its care, its development.

Along about this time of his progress, the earnest young singer thinks about earning money. My advice is this: once you are sure of the use of your voice, any musically worthy engagement provides good experience. The points to remember are that you must be certain of yourself,

and that your singing must remain musical.

When the voice is "set," any kind of musical experience is valuable; the thing to remember is the point I made earlier, about knowing when you are ready for what. Don't rush into offers simply because they are made; don't force your voice for an engagement you're not ready for; avoid stupid mistakes, such as letting go your good basic training for the sake of some "popular" style, or taking every job that comes along, regardless. All you do in your future career depends on the soundness of that first basic training, and the integrity with which you yourself keep faith with it. In this regard, I like to compare the singer with those British actors who get their first stage training in a Shakespearean company. There, they learn purity of diction, elegance of gesture and style, all the countless details that belong to great performance. After they have had this training, they may go on to modern farces, or film comedies, or anything at all; but the basis is there, they build on it, and their lighter work is all the better for it. In the same way, the singer brings his own training to what he does; he mustn't be taken over by each new medium he enters.

There is still another point in a singer's development. As he learns to use his voice, and masters languages and styles, he must also learn life. This does not mean a wild plunge into excesses! What it does mean is that everything that happens to him, good and bad, must be taken in, considered, filtered through his personality so that he becomes more mature by reason of having passed through it. I've made my share of mistakes! When I forsook the opera for the chance of making a film, I was deeply unhappy and set about rectifying my error as soon as I could. During the time I was out of the opera, I used to go every night, as a spectator, and wish myself back. The experience was a painful one, but it had the good effect of teaching me what is really important to me. And that, precisely, is part of one's development. Everything that comes your way is a part of experience, and it rests with you yourself to determine how to take experience.

When you hear that an artist has developed, it means that, as a student, he has absorbed correct singing techniques and that, upon that basis, he has gone on adding skills, knowledge, self-testing, with the same eager and devoted care he applied to his work when he was a student. That is the only road to development, and development is the only road to artistry.

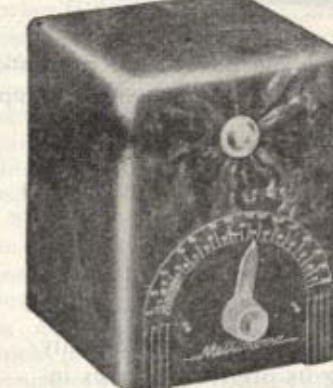
THE END



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ETUDE—JANUARY 1955

TELECASTING METROPOLITAN OPERA

(Continued from Page 26)

cameras which served as the eyes of more than 100,000 viewers. In addition to the four cameras inside the great auditorium—two on the orchestra level and two in the Diamond Horseshoe—four others were placed so as to cover the celebrity-packed intermission crowds at Sherry's Lounge, and the entrance of the fashionable first night audience.

The fixed cameras do more than transmit actual theatre across the country. In the 1952 closed-circuit telecast of "Carmen," the opera management was made aware of production details which had escaped attention during all the painstaking rehearsals. The kinescopic version of the Boys' Chorus in the First Act revealed bits of deportment on the part of the youthful singers—tiny luggings in the line of march, etc.—which were caught and cleared up in time for the performance itself. Thus, the prime factors in closed-circuit telecasting are wider audience participation in the actual theatrical format, and sharper details of artistic production.

The technical preparation for this type of telecasting varies from that of home TV. Whereas home TV is essentially intimate, TNT envisages its set-up as theatre. This calls for more intensive lighting, as well as for the placing of the banks of lights from the point of view of picture quality. Again, certain stage actions are modified so that all the gestures of all the singing-actors come within camera range. These modifications are slight in themselves, and in no wise interfere with traditional plot continuity. At most they consist in

moving the principals a few feet, one way or another, for perfect picture values. If, for instance, Mme. Milanov or Miss Peters would normally occupy a certain position on stage, they may be asked to come a bit forward so as to stand in a better light which, in turn, assures a better picture. Costumes and make-up are also geared to the needs of TV. In general, make-up is heavier for the stage than for televised reproduction, with the result that the opening night audience within the Metropolitan auditorium saw a more delicate blooming of cheeks and eyebrows.

With the Metropolitan's opening night set for November 8, the TNT engineers began their rehearsals early in October. Camera and lighting directors attended all rehearsals, directing them along with the regular operatic stage directors, and making a careful plot of light charts. The TV director sat in a special control room, following the proceedings on a TV screen, making known his approvals, disapprovals, and suggestions through audio intercommunication, so that the stage performance might conform to TV needs. Detailed analyses of lights, stage directions, and scenery positions were drawn up for the separate acts of the four operas presented.

The November 8 opening marked the first time in Metropolitan annals that excerpts from several operas were given rather than one full-length opera. This unprecedented move was made to demonstrate to the vast TNT cross-country audience the wide scope and variety of Metro-

politan Opera productions. The opening night program consisted of the Prologue from "Pagliacci," Act I of "La Bohème," Act II of "The Barber of Seville," and Act I, Scene I and Act II of "Aida," featuring such noted artists as Victoria de los Angeles, Zinka Milanov, Roberta Peters, Blanche Thebom, Fernando Corena, Mario del Monaco, Jerome Hines, Robert Merrill, Richard Tucker, and Leonard Warren.

While paying full respect to the demands of visual and musical authenticity, the telecast continued the illusion of really being there by giving attention to the social note which invariably accompanies the opening of the opera. In many cities, the telecast performance was taken over as a benefit for civic or musical charity; in others, it was sponsored by some large business or utility. The local audiences made a formal affair of it and found themselves enjoying two sets of intermission excitements. A portion of the Metropolitan Opera intervals was telecast as part of the show, complete with its full measure of fashion and celebrity, after which the local theatres had their own intermissions with local duplications of between-act strolling and chatting.

The general reaction to the opening night telecast was, not that new and mechanical forces had been let loose on opera, but that Metropolitan Opera viewers, all of them enjoying the excitement of personal participation in grand opera as it is, had been increased several hundred-thousand-fold.

THE END

WE MUST FIND THE ANSWER

(Continued from Page 48)

"Upper Register," "Open Tones," "Covered Tones," etc.?" The answer is that these and all other instances of erroneous terminology will "fold their tents like Arabs, and as silently steal away."

In order to establish a feasible and dependable premise for vowel assignment, we find it necessary to cancel completely the custom of assigning more than one basic character of sound to any one given vowel. This requires the elimination of "I" and "U" as vowels. Though they are still listed as vowels, they have long been recognized as diphthongs or compounds (I = ah-ih and U = e-oo). This leaves us with exactly four pure vowel sounds, A, O, E and OO. Of the four languages most familiar to the singing profession (English, French, German and Italian), only the English fails to list the vowel "Ah" in the alphabet.

Therefore, we propose to borrow or adopt this much needed or much used vowel in order that we may avoid the confusing custom of assigning more than one character of sound to any one given vowel. "Ah," remains ah, retaining its true identity, as do each of the other vowels. By this simple procedure, we establish a definite and permanent classification as follows: Ah-a-o-e-oo and their modifications, Aw-eh-uh-ih and ü.

This gives us exactly ten vowel sounds which, when sounded as required or indicated by Glorified Speech, will suffice for the effective formation and projection of every word listed in any standard dictionary. They are: Ah, as in far, and aw, as in fall; a, as in they, and eh, as in there; o, as in more, and uh, as in must; e, as in thee, and ih, as in this; oo, as in fool, and u, as in full, relatively charted thus:

Basic vowels—Ah-a-o-e-oo
Modifications—Aw-eh-uh-ih-ü

It must be remembered that when these individual characters of sound are correctly produced they are equally singable throughout the entire range and are equally rich or beautiful in tonal quality, never under any circumstances losing their identity. Furthermore, they do not have the slightest tinge of affectation. In fact, due to their more pleasing quality, they sound quite familiar at all times and, in addition, they serve to correct many erroneous pronunciations in various word groups, which will be illustrated later on.

The wisest counsel we have ever had in this particular is to be found in the old Italian saying, "He who opens his mouth will never sing." Implying, of course, effectively. While it is true that the vowel "Ah"

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can be sounded with the prescribed "inch-and-a-half" opening of the mouth and that the "e" can be sounded with all of the front teeth on display, it is equally true that these conditions preclude the possibility of producing a truly expressive or richly resonant tonality. In both instances the natural contour of the face is completely lost, and the histrionic aspect of a statement rendered impossible. In correct singing the facial expression is always in complete harmony with the sentiment expressed, in exactly the same manner as is the case in the performance of the greatest Shakespearean actor. This is true because the correct intonation or characterization of the ten vowels requires only tongue action and precludes, in fact, forbids any action of the lips or lower jaw whatsoever.

Realizing that this latter statement places us right in the very middle of one of the most controversial phases of the claims and counterclaims among singing teachers, let us proceed to prove our contentions by a process which will enable each fair minded individual to draw his own conclusions, based on experiments which he can clearly comprehend. The simplicity of the following procedure must not be overlooked if a successful attempt at finding the truth of the matter is to be realized. Here we go:

(Continued on Page 64)

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THE PROBLEM OF PRACTICING

(Continued from Page 24)

much better shape than others I could name, which are used for possibly two or three hours a week.

After all, there is not much about a pipe organ which will, literally speaking, "wear out." I think it is safe to say that the leather pouches in the instrument will disintegrate faster from disuse than they would if used reasonably and regularly. Organ pipes are made of wood and metal and are practically indestructible. Churches in Germany, England and the Scandinavian countries, to say nothing of Mexico and South America, have pipes which are still serviceable after centuries of use. Franklin said that "the used key is always bright," and so is the used electro-pneumatic contact. If unused it is liable to corrode, whereas frequent use ensures a good metal-to-metal contact, essential for closing the electrical circuit.

Some churches have large, elaborate installations—possibly larger than they need—and cannot afford to have the instruments played longer than the absolute minimum time needed by the organist to get up his hymns, offertories and anthems. This, of course, is regrettable. In such a case the student might be able to reach an agreement whereby he repays part or all the extra expense incurred by his practicing.

Someone has asked whether or not it injures a pipe organ to be subjected to extreme heat and cold. I suppose that depends on how you define "injury." Extreme cold injures an instrument's tone by mak-

ing it sound pretty well out of tune, just as extreme heat puts it out of tune in the opposite direction. As far as permanent damage is concerned, there is no doubt that it really won't hurt a pipe organ to be in a cold church. Unheated, for the most part, are European cathedrals, in some of which organs have been playing for a long, long time.

Whether or not extreme cold is injurious to the organist is another story. I must say that it is hard to practice in cold churches; but who of us has not had to do it at some time or other, possibly being thankful for the opportunity to familiarize ourselves with that particular instrument? I know organists who practice regularly, wearing overshoes, an overcoat and a pair of gloves with the fingers cut off, in the bitter cold of a Canadian winter.

What some people will go through in order to learn to play the organ is fabulous. I wish that to ministers, music committees, deans and others having control of pipe organs could be tactfully conveyed the idea that when an organ is used regularly for teaching and practice it is actually beneficial to the instrument and of inestimable help to everyone—the church, the organist, the teacher and, most of all, the students. It is the latter whom we must especially consider; if organ-playing is to survive we must have a supply of fresh organists, filled with fresh enthusiasm, and qualified to do a good job, coming along at all times.

THE END

WE LIKE PIANO PARTIES

(Continued from Page 11)

remarks will avoid much jealous bickering.

Each child should have two or three short pieces ready to play, but should perform only one at a time; holding the others in reserve keeps both the child and his relatives and friends alert waiting for the next one. And, of course, every one looks forward to the special creative treat at the end, and the discussion to follow.

The attitude of the teacher in charge can, of course, make or break any such occasion. The basic thing to remember here is that music in all its phases, including public performances, should serve the needs of the students rather than the needs, commercial or otherwise, of the teacher. Music teachers should teach not only because they love music but more especially because they love to teach music, and because they want to motivate their students similarly. It is good for teachers to be artists,

to be good performers, but it is even more important for them to be artists in the art of teaching. When they resent the necessity of having to teach they are not good teachers and ought either to change their attitudes or else to change their professions. It's a real challenge; you can't teach well if you approach your work from a purely selfish point of view.

Which is another way of saying: Don't feel constrained to apologize for the quality of any child's performance, on the theory that otherwise your audience will think you're not a competent teacher because you can't recognize what's good or what isn't. It's a teacher's primary duty to think first of the effect of all actions and remarks on the development of the particular child involved; all urging toward the shining goal must be gentle and spring from kindly intent to be effective. Good teaching practice will be recognized as such by those who count: and

even if that weren't so, the teacher's own integrity should demand it.

Always have something good to say about the player, even though you may need all your ingenuity to find something meritorious worth remarking on in the performance. And never, but never, "bawl out" your pupils in public (as I've heard done no more than one sad occasion); if the program for whatever reason was really bad it's always possible to say something like "we'll all do better next time"—thereby making clear that you do have high standards, but indicating that you have full confidence in your students to meet them. Under no circumstances use the cover of informality to single any one out to scold individually. It's really amazing how the young people will respond to considerate treatment; they'll really go all out the next time to do you proud!

During the performances ask each player some simple question about his piece; let the children explain in their own words what a sonatina is, what a tarantelle is, and the like. The presupposition is that as you assign new pieces you make all such distinctions clear, and always present a body of relevant data which is absorbed through sufficient repetition. But don't rehearse this question-and-answer business; keep it spontaneous if you want it to be impressive.

One essential for a successful piano party is to keep it moving fast and toward an early ending. When it's over audience and participants alike should have the feeling that it was all too short. Two hours are more than sufficient for the outside dimensions—including piano performances, playlet and discussion period; you'll find the appetite really whetted for more and people flocking back for the next party. Once in a while it does no harm to cushion the abrupt feeling of any early end with a bit of light refreshments designed mainly to speed the departing guests on their way; a basket of fruit or cookies or lollipops at the door for distribution as they depart can do much to hasten yet lighten the sweet sorrow of parting. Those who would like to indulge in further discussion can then be encouraged to arrange for private interviews.

A good device for awakening the anticipation that makes for a feeling of fast motion is to schedule a little original playlet as the second feature of your piano party, directly after the last performance. It's good to use musical skits that make the children want to practice—and such material can best be achieved by having the pupils themselves work out presentations about whatever problem is engaging their attention at the moment. And it's good to

present them in their own language—though the teacher must not shirk the task of typing out the parts, correcting the grammar and the spelling, and such incidentals. Our pupils are really all exhibitionists at heart (as who isn't); they love to perform, especially their own things. Let each one, or sometimes several in collaboration, write a play; try out each play—and let the children themselves decide which to do for the piano parties. Plays can give a group focus. Piano teachers so often fail to realize that children have no focus—something to make them want to go to the piano, to make them want to be part of the group. The piano parties in themselves are an excellent focus; the focus could be duets, or improvisation, or sight-reading—all three of which make for excellent variation in performance fare.

When you open the discussion period be sure to tell your students what a wonderful time they had performing. That's an old propaganda trick—keep repeating it and they'll believe you; and when they believe you, in this instance at least what they believe will be the truth. Keep the discussion on a fairly general level, so no child will feel singled out for particular criticism. If a mother wants to know how much and in what manner her child should practice, let one of the other children give the details of proper procedure. Without any special comment from you it will be clear to both the asking parent and the parent of the answering child whether past practicing has been done properly and what future amends should be made. Actual individual problems are best handled individually; but there's a lot to be gained in both knowledge and awakened interest in a general discussion of the type of music that was played, the aims of music lessons altogether, the supplementary methods whereby the home can nurture the love for music that it is your business to instill, and the like.

We love our piano parties. In contradistinction to formal recitals they are such fun, there is nothing to dread, that the children prepare for them eagerly. From the teacher's point of view the continual state of preparation makes for ever greater and happier progress; the numerous occasions for performance stimulate the interest of the parents and of whatever friends they may bring along to hear junior—and the friends may bring along their own children, to whom the informal and enjoyable program may prove a lodestone. Which may be another way of saying that virtue can be its own reward!

THE END

• Love your instrument, but do not worship it as the finest and most beautiful that exists! Remember that there are other instruments no less beautiful; remember also that there are such things as singers; that in music for orchestra and voices music finds its highest expression.
—Robert Schumann

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WE MUST FIND THE ANSWER

(Continued from Page 61)

Close your mouth, with the teeth loosely together. Then (marking well the rearranged continuity of the vowels), whisper rather enthusiastically and without any break, Ah-a-o-e-oo. Repeat several times, making sure that there is no lip or lower jaw movement. Now, repeat in exactly the same manner audibly, as if making a statement; that is to say, without any break in the tonality, as if Ah-a-o-e-oo were one word. Repeat until you have convinced yourself with your own equipment that it can be done. Proceed further by now allowing the teeth to be parted as they are in a natural mode of conversation, then repeat as if making an important statement, still minus any lip or lower jaw action, remembering to avoid any break in the tonality. This will, in all likelihood, be a bit awkward and somewhat puzzling at first, due to the strong influence of habit or custom

of speech. However, a persevering effort, carefully observing the procedure, will soon bring surprising results.

The next step is to sound the vowels in exactly the same manner, on pitch, on any note within easy range. Usually the medium low notes are most effective. Gradually developed until this simple feat can be performed with ease from pianissimo to full voice, it will soon become apparent that the intonation of the vowels in this manner is the one and only way to insure uniform and absolute tonal freedom throughout the entire singing range, regardless of the vowel sung or sounded. Fortunately, the veracity of this claim can be easily and convincingly demonstrated. (Part two of this valuable and informative discussion will appear in the February ETUDE.—Ed.)

THE END

NEW RECORDS

(Continued from Page 18)

Remington Records. All for the price of one standard LP, for instance, you get a 12-inch record with the complete Viotti concerto on one side, piano accompaniment alone on the other side, the violin part specially edited and fingered, the piano part, and an eight-page "practice guide" with preparatory exercises. Other releases offer similar aid for teaching materials from Beriot, Hubay, Raff, Accolay, Seitz and Ortmans. (Remington YV-1)

Berlioz: Te Deum
Important record premières are not common in this seventh year of the long-playing disc, but here is a genuinely important disc debut. One of the greatest of nineteenth century choral works has been given a stunning recording by English forces under the direction of Sir Thomas Beecham. The Royal Philharmonic Orchestra, London Philharmonic Choir, Dulwich College Boys Choir, Alexander Young, tenor, and Dennis Vaughan, organist, inspired by Sir Thomas, have done full justice to Berlioz' magnificent *Te Deum*. Columbia's engineers were equal to the challenge of composer and conductor. (Columbia ML 4897)

Handel: Messiah
A *Messiah* to live with—warm, loving, free from any hint of boredom—is the new Angel record-production. Guided by Sir Malcolm Sargent, a picked choir of one hundred from the Huddersfield Choral Society, the Liverpool Philharmonic Orchestra, Ernest Cooper,

organist, and Elsie Morrison, Marjorie Thomas, Richard Lewis and Norman Walker, soloists, have recorded with sincere feeling a fairly-complete *Messiah*. While the omission of two airs, two choruses, two recitatives and a duet is important, the result is a set with 3 discs in contrast to the usual four and a corresponding reduction in price. Sir Adrian Boult's recent London recording (LLA 19) will satisfy those whose prime considerations are poise and dignity, but Sir Malcolm's soloists are superior and his approach more traditional. (Angel 3510C)

Mozart: Concerto in A Major for Clarinet and Orchestra, K. 622
Brahms: Trio in A Minor for Clarinet, Cello and Piano, Op. 114

Reginald Kell merits no loss of confidence as one of the world's finest clarinetists because his latest recording of the Mozart concerto is disappointing. Compared with the old RCA Victor album (DM-708) made by Kell with the London Philharmonic Orchestra conducted by Sir Malcolm Sargent, Decca's recent release is marred by a gentility too pronounced for the score, and annoying studio echo, and an orchestra (The Zimble Sinfonietta) that plays like a dream walking. The Brahms trio is better on all counts. (Decca DL 9732)

Songs of Stephen Foster
Fourteen Foster songs sung *a cappella* by the Roger Wagner Choral will delight many a listener. Arranged simply in campfire style, the

songs America loves best are sung with honest enthusiasm that belies the choral skill involved. (Capitol P8267)

Mozart: Masonic Music

With the 200th anniversary of Mozart's birth occurring next year, valuable anniversary recordings may be expected. This one is labelled "Mozart Jubilee Edition 1956." Mozart's devotion to Masonry is better known than much of the music inspired by this devotion. Epic's collection includes *Masonic Funeral Music* (K. 477), and three cantatas written for Masonic occasions, Koehel listings 429, 471 and 623. The recording orchestra is the Vienna Symphony, the chorus the Vienna Chamber Choir, the soloists Rudolf Christ and Erich Majkut, tenors, and Walter Berry, bass. Bernhard Paumgartner provides sincere leadership. Except for annoying pre- and post-echoes, recording is good. (Epic LC 3062)

Bach: The Well-Tempered Clavier, Book II, Nos. 17-24

At 75 Wanda Landowska has completed what she calls her "last will and testament," the recording on her beloved Pleyel harpsichord of all 48 preludes and fugues from Bach's *Well-Tempered Clavier*. Begun at her Lakeville, Connecticut, home in 1949, the recording project was completed in April 1954. "The daily bread of piano students," as Robert Schumann called these preludes and fugues, is made unusually attractive by Mme. Landowska's intelligent, faithful performances. (RCA Victor LM-1820)

I Musici Concert

Perhaps *I Musici*, Italy's famed chamber orchestra, is playing in your community this season, offering the first opportunity most Americans have had to hear the ensemble other than on Angel records. To coincide with the first American tour, Angel has released its third *I Musici* disc, this one containing works by Rossini, Galuppi, Tartini and Marcello. The twelve young musicians who compose the orchestra are devoting their efforts to furthering the revival of Italian instrumental music of the 17th and 18th centuries. Their latest disc is a worthy sampling of an un-hackneyed and completely charming repertoire. (Angel 35086)

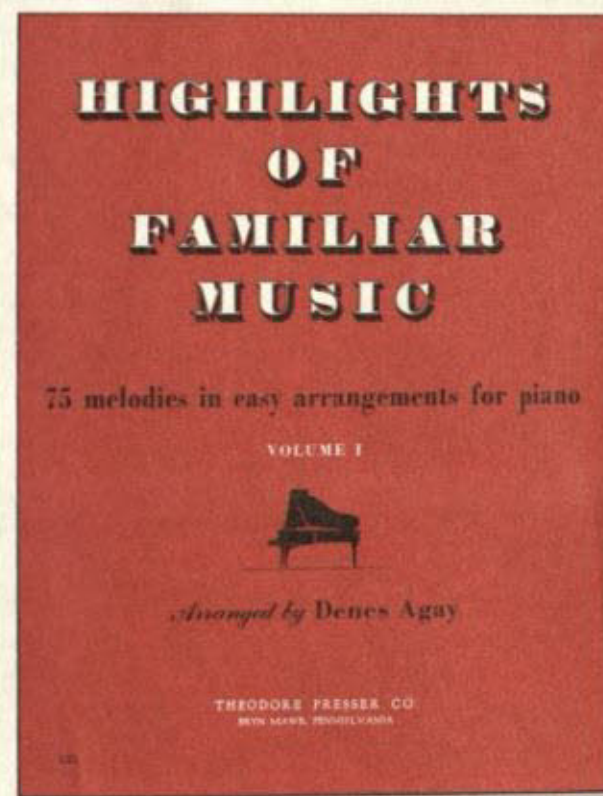
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THE END

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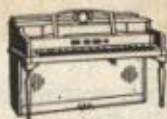
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