

ETUDE

THE MUSIC MAGAZINE

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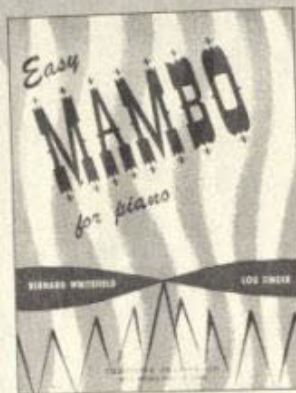
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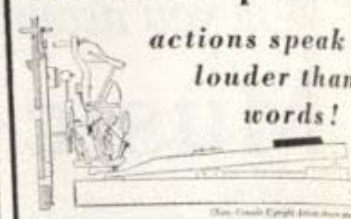
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ETUDE—AUGUST 1955

THE WORLD OF

Music

Camilla Williams, soprano, has been signed by The Vienna State Opera for the title rôle in Gian-Carlo Menotti's "The Saint of Bleecker Street," which will receive its Viennese premiere in mid-September. The first Negro to sing with the Vienna State Opera, Miss Williams made her début in Vienna in the title rôle of "Madama Butterfly," and repeated her performance there within the same month.

The twenty-sixth annual Summer Music Clinic was held at the University of Wisconsin, July 5-23. Hermann Herz, George A. Christopher, James R. Murphy and J. Russell Paxton headed a teaching staff that included some 75 music educators who are authorities in every field of instrumental and vocal music. Over 700 Wisconsin high school musicians attended the Clinic, which offered classes in the fundamentals of music, music appreciation, conducting and composition, group instrumental and vocal lessons, rehearsals and concert performances. The climax of events included a special band concert, a combined orchestra-chorus concert and a grand finale concert. The annual Music Directors Conference, attended by faculty from over 10 states, was held July 21-23. All Wisconsin high school musicians who have completed the ninth grade are eligible to attend the Clinic.

The Cincinnati Conservatory of Music and the College of Music of Cincinnati have merged into a combined school to be known as the College-Conservatory of Music of Cincinnati. The campus of the College-Conservatory will be on the Conservatory's present site. One of the first projects of the College-Conservatory is a combined summer session held this year in conjunction with the University of Cincinnati. The Conservatory was founded in 1867, the College 11 years later.

Ramiro Cortés, a 21-year-old senior at the University of Southern California, has been announced the winner of the First Annual Composition Contest for New Choral Works, sponsored by Kansas Wesleyan University, Salina, Kansas. The winning work, entitled "Song for Chorus," was premiered at a concert by the Kansas Wesleyan University Philharmonic Choir on May 13, as a climax to the First Annual Festival of Contemporary Arts. "Song for Chorus" was chosen by Judge Ingolf Dahl from almost 200 entries from America, Great Britain, France, Holland and Australia.

Death Valley Suite, a work for

band by Ferde Grofé, will be given its world premiere on August 19 by the symphonic band of Western State College of Colorado, at their summer camp in Gunnison. Commissioned by the Death Valley Association in commemoration of the 100th anniversary of the discovery of the area which comprises Death Valley, the work will be performed under the direction of Dr. William D. Revelli, director of the University of Michigan Band. The four movements of the Suite are entitled: *Funeral Mountains*, *'49er Emigrant Train*, *Desert Water Hole*, and *Sand Storm*. Mr. Grofé will be present at the premiere performance.

The Tucson Arizona Boys Chorus, under the direction of Eduardo Caso, began their European tour in London on May 28 with two appearances, a recital and a television broadcast over the BBC. During June and July, they sang approximately 35 concerts in the chief cities of Portugal, Spain, Germany, Sweden, Denmark and Switzerland. Scheduled for a Town Hall recital next February 20, the Chorus consists of 30 boys, aged 10 to 14, and British-born director Caso.

The Royal Danish Festival in Copenhagen, June 26, was heard in a CBS broadcast directed by James Fasset. The Festival broadcast was built around a concert by the Danish State Radio Orchestra and a choral evening in the Christiansborg Castle Church, featuring the Copenhagen Boys' Choir. Also heard was the voice of Denmark's King Frederick IX, who spoke to the children of Denmark on the recent anniversary of the birth of Hans Christian Andersen.

The Hudson River Suite, a new composition by Ferde Grofé, received its premiere performance by the National Symphony, Andre Kostelanetz conducting, on June 25 in Washington, D.C. The four movements of the new Suite are entitled: *The River*, *Hendrik Hudson*, *Rip Van Winkle* and *Albany Night Boat and New York*.

Peter J. Wilhousky, director of music in the New York City schools, received the honorary degree of Doctor of Music from the New York College of Music on June 16, in Town Hall at the 77th Commencement exercises of the school. Mr. Wilhousky, who was assistant to Arturo Toscanini in the preparation of choral performances for NBC Orchestra broadcasts, has been with

(Continued on Page 7)



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Musical Oddities

By NICOLAS SLONIMSKY

ARTHUR NEVIN is fated to be known as brother of Ethelbert Nevin. Yet he deserves a niche of his own in the history of American music. His Indian American opera, "Poia," was the first by an American composer to be produced at the Berlin Opera House. It was presented to the Berlin audience on April 23, 1910, under the direction of no less a person than Dr. Karl Muck. But despite such impressive auspices, Nevin's opera was a complete fiasco. A considerable portion of the public used their large house keys to blow across and produce a deafening hissing noise. Rumors were rife that Nevin had not orchestrated his opera himself, but employed the services of Humperdinck for this purpose. This particular allegation was specifically denied by Humperdinck himself; yet it was repeated in an interview by Putnam Griswold, the American singer, who sang the part of the *Sun God* in the opera. Another rumor had it that the production of the opera was engineered for political reasons by the Crown Prince as a cultural offering to the ex-president, Theodore Roosevelt, who was visiting Germany at the time. A special telephone connection was made between the stage and the Potsdam Palace to enable the Kaiser and the Imperial family to hear the music on earphones.

Nevin's "Poia" had a few performances in Berlin despite the bad press and the ugly attitude of the audience. The score was published, but there were no further stirrings. From the musical standpoint, the opera represents a conventional treatment of an exotic subject, with some Wagnerian chromatics incongruously combined with the pentatonic melodies derived from authentic Indian songs. The libretto deals with the prophet *Poia* of the Blackfeet tribe and various demonic personalities. *Poia* loves the Chief's daughter, but she would not marry him unless he removes a scar that

disfigures his face. *Poia* begs the *Sun God* to help him, and is sent to a sweat house. After a brief eternity there, he gets rid of the scar. Although the *Sun God* offers him the *Four Seasons* for wives, *Poia* is determined to go back to his people. He descends by the Wolf Trail of the Milky Way, and presents himself to the Chief's daughter. She is enchanted by his newly beautiful face, and the two are united in marriage. *Poia* then builds a sweat house like that in the *Sun God's* palace and establishes medical cures among his people. The story was well known among the Blackfeet Indians, and was told to Nevin by their Chief, Mad Wolf.

IN THE HISTORY of musical futility there is no sadder tale than that of Jonathan Ludwig Böhner (1787-1860). At the age of twenty he was welcomed as Mozart Redivivus; he played the piano like a virtuoso and he composed numerous works of all description, which were published and performed, but he was an eccentric, and he lacked genius that is the only excuse for an artist to behave strangely. He was beset by suspicions. He wrote to his publishers complaining that his music was being misappropriated by other composers, and he specifically mentioned that Weber borrowed the second theme from Böhner's Piano Concerto, Opus 8, for the final part of *Agathe's* aria in the second act of "Der Freischütz," which appears also as the last theme in the celebrated overture to Weber's opera. The amazing thing is that this complaint is fully justified! There is complete identity in the three initial measures of "Der Freischütz" theme with Böhner's earlier work, in rhythm as well as melody. The explanation of this coincidence is that Weber had heard a medley of themes by Böhner at a popular

concert and assumed that they were folksongs.

When Böhner was still a young man his friends complained that he indulged in "capers that transgressed the borders of sanity." Gradually Böhner detached himself from society; he became an itinerant musician and traveled on foot all over Germany. In the end, he was so impoverished that he became a common beggar.

It is generally believed that the character of the eccentric artist *Kreisler* in Hoffmann's "Tales" was modeled after Böhner. If so, then Schumann's *Kreisleriana*, too, was a memorial to Johann Ludwig Böhner.

MUSICAL tempers were as short in the last decade of the nineteenth century as moustaches adorning masculine artists were long. Georg Liebling, a pianist well known in the 1890's, was outraged when he read a scurrilous article in a Berlin paper attacking him as a musician and a gentleman. Aroused to fury, he set out forthwith to track down the offender, one Max Löwengard. He prowled in concert halls and in the Berlin taverns, and finally cornered Löwengard in the Groszer Kurfürst Restaurant. "Are you Max Löwengard?" he inquired. "Yes, I am," admitted the critic, without rising from his seat. "I am Georg Liebling," said the pianist, and without further ado struck Löwengard in the face. After the commotion had subsided, Liebling returned to his apartment to await the expected challenge to a duel. But instead, he received a visit from the police and was promptly booked on the charges of assault and battery. He pleaded guilty and was sentenced to two weeks' imprisonment. In the meantime he repented his intemperate action. Several mutual friends went to the victim and asked him to withdraw his complaint. Löwengard was willing, on condition that Liebling would give 500 marks to a poor student at the Berlin Conservatory. To this Liebling readily agreed. But it was too late to settle the quarrel out of court. The wheels of German justice had been set in motion and no private power could stop them. Then Löwengard himself and 35 other Berlin musicians, among them Busoni and Moszkowski, petitioned the Kaiser to quash the sentence. On November 24, 1897, Wilhelm II graciously granted a pardon. Liebling publicly

praised the noble intervention of Max Löwengard, who in turn declared that he had come to the conclusion that his criticism of Liebling was too harsh, and that Liebling was in fact a very fine musician. Relieved, but still badly shaken, Liebling repaired to a resort for a cold water cure.

Hans von Bülow had a very poor memory for faces. A music lover met him at a party and, in a jovial mood, remarked: "I remember your face, Herr Kapellmeister—do you remember mine? We have met before." Hans von Bülow asked him to repeat what he had said, and then exclaimed: "Surely I remember! You came to see me after my concert in Berlin," and he gave the exact date of the event. His interlocutor was amazed. "You see thousands of faces—how on earth could you recognize mine?" "I would not recognize your face even if I had seen you yesterday," replied Hans von Bülow, "but your voice has a Klangfarbe—a tone color—that is unmistakable. That is why I asked you to repeat what you said. The tonal association recalled to my memory the occasion when I heard your voice for the first time."

Leoncavallo, the composer of "Pagliacci," was fond of practical jokes. But on one occasion he was tricked by his own trick. He attended a provincial performance of his famous opera and was highly amused by the ostentatious display of enthusiasm of a fellow next to him who kept exclaiming after every aria: "A masterpiece! A work of matchless originality!" Leoncavallo decided to provoke him into an argument and said: "My dear fellow! I am a musician myself, and I can tell you that the opera is a patchwork of borrowed materials. Didn't you hear Berlioz's 'Cavatina,' and the duet from the first act of Gounod's 'Faust,' not to speak of a lot of second-hand Verdi?"

The argument attracted attention, and Leoncavallo was berated by several listeners for his lack of appreciation of "Pagliacci." Fearing that his identity had been discovered, and convinced that the newspapers would report the incident, Leoncavallo rushed out next morning to buy the early edition. Sure enough, there was a front page story with the spectacular headlines: "Signor Leoncavallo's Own Opinion of 'Pagliacci'—Declares the Opera is Plagiarized from Berlioz, Gounod and Verdi."



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BOOKSHELF

By DALE ANDERSON

Masterworks of the Orchestral Repertoire

by Donald N. Ferguson

Mr. Ferguson may be said to have worked upon this very superior volume for over twenty-five years, because he wrote the annotations for the programs of the Minneapolis Symphony Orchestra for over a quarter of a century. Forty composers are mentioned. One hundred and five compositions by fifty-three masters are included in the volume. Singularly enough, in Mr. Ferguson's selection of 195 masterpieces only Bach (15), Beethoven (20), Brahms (10), Haydn (13), Mozart (15), and Wagner (15) are represented. The more recent composers represented are Ralph Vaughan Williams (4), Igor Stravinsky (4), Richard Strauss (7), Schoenberg (2), Respighi (3), Reger (3), Ravel (7), Rachmaninoff (4), Prokofiev (9), Milhaud (3), Kienek (3), Honegger (1), Kodály (2), Hindemith (3), Grieg (2), Franck (4), de Falla (3), Dvořák (5), Debussy (3), Bloch (2), Bartok (4), Copland (4). Your reviewer has not tried to make a popularity score, but the selections are at least significant of one authority's selection of masterworks. *The University of Minnesota Press* \$7.50

The New Song Fest

Edited by Dick and Beth Best

This collection of "300 Songs—Words and Music" is adapted to the use of the Intercollegiate Outing Club Association. It is composed of college songs and what must be called American folk songs of the class of *The Bulldog on the Bank*, *Shortnin' Bread*, *Camptown Races*, *Polly Wolly Doodle*, *Workin' on the Railroad*, *Old MacDonald*, etc. The melodies are presented like thematics with no accompaniments. Usually in such groups there is the omnipresent, versatile pianist who "can play anything" on the piano or, if need be, on the ukulele, to supply the background. This is the most comprehensive book of its kind your reviewer has seen. *Crown Publishers, Inc.* \$1.75

Ewen's Musical Masterworks

by David Ewen

This comprehensive and voluminous work is a modernized and expanded edition of the author's previous work, "Music for the Millions."

As a reference book and guide for musicians and music lovers in this age of radio, television and recorded music, it will serve to orient those who are not content merely to "listen" to sounds without understanding, as the witty George Bernard Shaw put it, "as though they were in a musical Turkish bath."

Mr. Ewen has included some two hundred and fifty masters in this volume. Each one is given a concise biography, followed by historical annotations of the works by which they are best known, with the author's appraisal of their significant characteristics that form a kind of music Baedeker. One valuable section of the book is that which lists what the author considers the best available records of the masterworks. In one of the appendices is "A Bird's-Eye View of Musical History" which is really a kind of Index to the text itself, so that the masterpieces described may be assigned to their relative positions in the long romance of the art. The volume is one of 740 pages.

Arco Publishing Co. \$4.75

Orchestral Music

The Guide to Long-Playing Records

by Irving Kolodin

Mr. Kolodin's fine training as a musician (he is a graduate of the Institute of Musical Art, New York, 1931), and his subsequent extensive experience as a critic for various leading publications for a quarter of a century qualify him splendidly to select from the myriad of long-playing records reproductions of masterpieces of permanent interest. He has gone through an enormous number of records and picked out those which sounded best to his critical ears, his cultivated taste, and his experienced mind as a musician. This huge list extends alphabetically from Adolphe Adam to Ermanno Wolf-Ferrari and is presented with careful and pertinent annotations on

each record, which make this comprehensive guide a "must" for all long-playing record and hi-fi fans. This book is one of a trilogy including two similar books on long-playing records published by the same firm, the other two being "Vocal Music" by Philip L. Miller, and "Chamber and Solo Instrument Music" by Harold C. Schonberg. The superiority of high-fidelity records over the old fashioned discs is so great that it has revolutionized the entire record business and opened new fields for music lovers. *Alfred A. Knopf, Inc.* \$3.50

Charles Ives and His Music

by Henry Cowell and Sidney Cowell

Acknowledged by modernists and extremists as the most distinctive of the contemporary school of American "composers," Charles Ives stands out very certainly as the most unusual musical individualist since our forefathers rebelled at William Billings' (1746-1800) fuguing tunes.

Ives was born in Danbury, Connecticut, in 1874, and graduated from Yale in 1898. He studied organ with Dudley Buck and theory with Horatio Parker. His father was an organist, teacher and band leader in Danbury, Connecticut. His beginnings in music were to say the least, orthodox. He studied with those noted nineteenth century American composers Dudley Buck (trained at Leipzig), and Horatio Parker (trained at Munich). He occupied excellent organ positions at New Haven, Connecticut; Bloomfield, New Jersey; and New York City from 1887 to 1902. In 1906 he established the insurance business with the famous firm of Ives and Myrick, and succeeded in acquiring a large fortune. (Ives and Myrick was an agency of the Mutual Life Insurance Company of New York which did a business of \$49,000,000 a year in 1929.) Ives retired in 1930 with the decision to devote his life to musical composition. He wrote over two hundred works, a fact which distinguishes him as the foremost of all American musical iconoclasts. There has never been any question as to his conscientious and sincere outlook. So many of his works were so cacophonous that it was assumed that he was following in the paths of European radicals. On the contrary, he states that before 1931 he never saw or heard a work of Schoenberg, Hindemith or Stravinsky. His large means enabled him to ignore any commercial profits and he either subsidized or published himself most of his works. Relatively few people have seen or heard any of the compositions of Charles Ives, and many of those who have look upon them as an incomprehensible hodgepodge of curious noises, but no one questions his musicianship, his patriotic Americanism, or his right to compose what he believed to be best, because he

has underwritten his creations from his own means.

Henry Cowell and Sidney Cowell have written a very fine appraisal of Ives' life which should be in all libraries.

Oxford University Press \$4.50

Seventeen Famous Operas

by Ernest Newman

Few men have written more about opera than Ernest Newman. His four volume life of Richard Wagner stands out as the foremost book in its class. His "More Stories of Famous Operas" and "The Wagner Operas" have been widely read, and now "Seventeen Famous Operas" rounds out the operatic picture of works most likely to continue in the operatic repertory.

Born in Liverpool in 1868, he prepared himself for the Indian Civil Service, but entered business making music his avocation for many years. At the age of 36 he decided to go into music professionally. Newman has some twenty-five books to his credit. He is a perfectionist who writes with great care but none the less always with delightful interest. "Seventeen Famous Operas" contains annotations upon a rather wide range of operas, including "Der Freischütz," "Fidelio," "La Traviata," "Rigoletto," "Don Giovanni," "Salome," "Tosca," "Aida," "Otello," and "Madam Butterfly." *Alfred A. Knopf, Inc.* \$7.50

Orchestration

by Walter Piston

From every standpoint this must be regarded as a momentous book in that the author has handled a very complex subject with unusual clarity and directness. Walter Piston is a composer whose works have been played by many major orchestras and chamber ensembles in the United States and in Europe. He is Professor of Music at Harvard University and he won the Pulitzer Prize in 1948. Three hundred and fifty-two pages are devoted to a most interesting series of descriptions of the use of the instruments and the manner of their employment. He has selected 373 passages from the works of classical and contemporary composers. The second part of the book, "Orchestral Unison," gives an idea of how the orchestral texture is built up. Another section treats Melody and Accompaniment, followed by Secondary Melody, Part Writing, Contrapuntal Texture, Chords, Complex Texture, Orchestration of Melody and other essential subjects. This second half of the book is one of 107 pages and numerous notation examples. Orchestration is the third in a series by Professor Piston. The other two works deal with Harmony and with Counterpoint. *W. W. Norton & Co., Inc.* \$9.00

THE END

World of Music

(Continued from Page 3)

the city school system since 1924, and from 1940 to 1953 held the post of assistant director. In 1936 he organized, and has since conducted, the All-City High School Chorus.

At the opening Guggenheim Memorial Concert on June 17, in Central Park, New York, the Goldman Band gave the first performance of a new arrangement of *The Star Spangled Banner*, by the American composer, Robert Russell Bennett. The new version follows the melodic rhythm suggested by a World War I committee consisting of Walter Damrosch, Wallace Goodrich, Peter W. Dykema, John Alden Carpenter, Frederick Converse, Walter R. Spalding, Hollis Dann, Osbourne McConathy, C. C. Birchard, Carl Engel, William Arms Fisher, Arthur Edward Johnstone and E. W. Newton. The rhythm of the melody—originally an old English drinking song known as *To Anacreon in Heaven*—varies in most arrangements that are used, and the general mistake has been noted of performers who render softly that part of the national anthem which accompanies the words, "Rockets red glare, the bombs bursting in air," contrary to the spirit of the verbal description at this point.

Richard Willis, assistant professor of music at Shorter College in Rome, Georgia, has been awarded the 1955 Joseph H. Beams Prize of \$1,200 by Columbia University for his "Symphony No. 1." The Oklahoma City Symphony premiered the "Symphony No. 1" in 1953, and movements have been performed by the Chattanooga Symphony, the Mobile Symphony and the University of Alabama Symphony. Mr. Willis, a native of Mobile, Alabama, received his Mus. B. degree from the University of Alabama, his master of music degree from the Eastman School of Music, and is at present doing graduate work toward the Ph.D. degree during the summer at Eastman.

The eighth annual Ventnor Summer Music Festival is being held every Tuesday evening on the Ventnor Pier, Ventnor, New Jersey. The following artists are scheduled to appear: August 2, Dolores Wilson, soprano; August 9, Benno and Sylvia Rabinof, violin-piano duo; August 16, Jacob Lateiner, pianist; August 23, Leonard Rose, cellist; August 30, Robert Merrill, baritone.

Daniel Pollack, 20-year-old pianist from Los Angeles, California, has won the sixth annual Chopin scholarship award of \$1,000.00 offered by the Kosciuszko Foundation. The competition was nation-wide and was open to young artists between the

ages of 15 and 21. Judges for the competition included Frank Sheridan and Eugene List, pianists; Igor Buketoff, conductor of the Fort Wayne Philharmonic Orchestra, and Dr. Clarence Adler, musicologist. Mr. Pollack, a student of Rosina Lhevinne, will continue his studies at Juilliard in September. He has also won the newly established Josef Lhevinne memorial scholarship, the YM-YWHA recital award, and his second annual grant-in-aid from the Olga Samaroff Foundation. In March he received the New York State Federation of Music Club's student musician award.

Mrs. Ronald Arthur Dougan of Beloit, Wisconsin, newly-elected president of the National Federation of Music Clubs, was awarded the honorary degree of Doctor of Music on June 5 by her alma mater, MacMurray College, Jacksonville, Illinois. Mrs. Dougan succeeded to the presidency of the Federation after two terms as National Vice President. She has also been vice president of the Central Region, co-ordinator of Departmental Activities, chairman of the National Publications Committee, and was chairman of the Biennial Convention in Salt Lake City in 1951.

The Manhattan School of Music opera workshop presented two operas at the Hunter Playhouse on May 25. World premiere of Boris Koutzen's opera, "The Fatal Oath," and the American premiere of Cimarosa's "Love Triumphant," took place under the conductorship of Hugh Ross. Rose Landver directed and John Brownlee was the producer.

The second Berkshire Folk-Music Festival is being held July 5 through August 13 at Sedgwick Hall, Lenox, Massachusetts. Directors Dr. Charles and Irmgard Carlé have planned ten concerts, including two concerts of New England folk-music; Chinese, Tahitian and Calypso concerts; spirituals and blues. The influence of folk-music on Mozart, Schubert, Schumann and Brahms is to be demonstrated by a "Trio d'Amore." The influence of American jazz on Gershwin's music will be demonstrated by mezzo-soprano Gracita Faulkner. Dancer Juanita De Leon will illustrate Flamenco and the classic dances of Spain. A unique feature of the Festival is the Workshop, which offers 1-6 week courses in the playing of folk-songs, including Flamenco, the technique of arranging accompaniments and experience in ensemble playing.

The tenth Brevard Music Festival will be held throughout August in Brevard, North Carolina. James

Christian Pfohl, founder and music director of the Festival, will conduct an 80-piece orchestra in three week-ends of concerts. Soloists are Thomas Brockman, pianist; Anshel Brusilow, violinist; Richard Cass, pianist; Agnes Davis, soprano; Walter Carlinger, tenor; Andrew White, baritone; Lorne Munroe, cellist; and Grant Johannesen, pianist. Works to be performed include Haydn's "The Seasons," and Bartok's Third Piano Concerto. Sibelius' Violin Concerto will be played in honor of the composer's 90th birthday, and an all-Mozart program will be given to commemorate the 200th anniversary of the composer's birth. The first Concerto Grosso of Ernest Bloch is scheduled in celebration of the composer's 75th year.

The W. W. Kimball Award for the best song written by an American composer has been awarded to Kenneth Lee, since 1935, Music Department Head, Lenoir Rhyne College, Hickory, North Carolina. The contest, sponsored by the Chicago Singing Teachers Guild, was judged by Stella Roberts, Dr. Bernard Dieter and Dr. Arthur Becker. Born in Minnesota in 1912, Mr. Lee earned his B.M. at St. Olaf College and his master's degree at the American Conservatory in Chicago.

The American Symphony Orchestra League has been awarded a grant of \$6,082.00 by the Rockefeller Foundation to study the by-laws and constitutions of symphony orchestras. Having found that the basic legal structures of many orchestras are inadequate, outmoded and impractical, the League plans to incorporate the results of its analysis into proposed model documents and procedures, the reports to be published and made available without cost to symphony orchestras in the U.S.A. and Canada. A drafting committee, composed of persons who have nationally established reputations for leadership with successful non-profit and fiduciary organizations, will be under the supervision of Mrs. Helen M. Thompson, West Virginia, League Executive.

The North Carolina Symphony Orchestra, conducted by Benjamin Swalin, closed its tenth season after playing for 190,000 state citizens. Music was performed free for more than 150,000 children and 40,000 adults, as the orchestra, traveling by chartered bus, gave 114 concerts throughout North Carolina during its 15-week tour. Nine soloists, including Tossy Spivakovsky, Caroline Taylor and Derry Deane, and two choirs, appeared with the symphony. Playing more concerts free to school children than any other orchestra in the nation, the North Carolina Symphony receives an annual state appropriation of \$20,000. This year the orchestra, appearing before the

North Carolina General Assembly, performed in the legislative halls of the state capitol.

Robin Hood Dell in Philadelphia, has presented a notable list of world famous artists in its third free concert season. Guest conductors include Erich Leinsdorf, Alfred Wallenstein, Andre Kostelanetz, Pierre Monteux, Alexander Hilsberg, Julius Rudel, Efrem Kurtz and Vladimir Golschmann. The following artists have appeared in the various programs: Licia Albanese, Roberta Peters, Martha Lipton, Brenda Lewis and Jarmila Novotna, sopranos; Margery Mayer, contralto; Jan Peerce and Kurt Baum, tenors; Richard Torigi, Lester Englander and Robert Merrill, baritones; Rudolf Serkin, Zadel Skolovsky, Rudolf Firkusny, Constance Keene and Alexander Uninsky, pianists; and Erica Morini and Isaac Stern, violinists. Attendance at this 26th season of Robin Hood Dell was again of record breaking proportions.

Dr. Charles Gilbert Spross, noted composer, pianist, organist, teacher, was honored in June upon the completion of twenty-five years as organist-director of the First Congregational Church, Poughkeepsie, New York. In addition to receiving a number of gifts, announcement was made that the church will install a bronze plaque to mark "the Charles Gilbert Spross library, in recognition of 25 years as organist and choir director." Dr. Spross has toured as accompanist with some of the leading vocal and instrumental artists of the past 25 or more years. He is the composer of numerous choral works and songs, including *Will O' the Wisp*.

According to the Newsletter, the very informative 12-page mouthpiece of the American Symphony Orchestra League, Inc., "during the season 1953-54, 32 major orchestras played a total of 2,177 concerts. It is estimated the total number of concerts played by community and college orchestras is around 4,700 per year, giving an estimated total of 6,877 concerts. Assuming the audiences to average 2,000 each for the major symphony concerts and 1,000 each for the community symphony concerts, it is estimated that annual audiences for live symphony concerts total approximately nine million." It is plainly evident that the American people are music minded to a very high degree.

A series of sacred music concerts has been given at Stratford, Ontario, from July 9 to August 6, sponsored by the Canadian Council of Christians and Jews. The concerts have been presented in co-operation with the Stratford Shakespearean Festival. Some of the leading choral groups from churches and synagogues in Canada were active

(Continued on Page 8)

See What's in the September ETUDE

ETUDE in its new and more modern looking format (see announcement on Page 64) will contain a number of outstanding articles from leading figures in the musical world. Here is a brief preview of some of them.

The Messrs. R and H

An interview with Richard Rodgers and Oscar Hammerstein II Secured by Rose Heylbut

Tying in with the beautiful cover picture (a scene from "Oklahoma") to appear on the September issue, will be a most interesting interview with the famous operetta team of Rodgers and Hammerstein, whose film version of "Oklahoma" has set a new high in film musicales. In this interesting story one learns much about the way these two creators work.

Utah's Singing Ambassadors of Good Will

by Lynn Dallin

The famous Salt Lake City Tabernacle Choir is one of the organizations on tour in Europe this summer. This article gives many details of the way the choir is organized, the high standards which must be met by those who are admitted to its ranks, and other interesting highlights connected with the choir's long history.

Carl Sandburg the Musician

by Evelyn Brock Waldrop

Carl Sandburg is perhaps best known in America for his comprehensive works on the life of Abraham Lincoln. However, it is the musician phase of the Sandburg personality which is discussed in this very intriguing article.

Eugène d'Albert Reveals How Liszt Prepared for Scales

by A. M. Henderson

Mr. Henderson tells interesting facts connected with his association with the noted pianist-teacher, Eugène d'Albert. Included with the article will be a special exercise which d'Albert had been given by Franz Liszt—an exercise most valuable in the study of scales.

Music in Tokyo

by Irving Cheyette

Mr. Cheyette, for the past year a Fulbright lecturer in music education at the Tokyo University of Arts, has written for ETUDE a highly colorful story on musical conditions as he found them in Tokyo.

Contemporary Music—An Essential Part of the School Music Program

by Elizabeth Meloy

Miss Meloy, Associate Professor of Music at Ball State Teachers College, Muncie, Indiana, and active in the Music Educators National Conference, presents a well written article on the much-discussed question of the use of contemporary music.

The College Treble Chorus

by Henry E. Busche

The School Choral Department, edited by George Howerton, will present in September a highly valuable article by Professor Busche, conductor of the choir at MacMurray College, Jacksonville, Illinois. He presents solutions of various problems connected with the development of the treble voice choir.

Discipline Improves Your Marching Band

by Edwin W. Jones

The Band Department, edited by William D. Revelli, famous band director of University of Michigan, will have an article in September written by the conductor of the school band at Baxter Springs, Kansas. Mr. Jones discusses various elements which enter into the development of genuine discipline in the marching band.

Trends in Piano Playing

An interview with Benno Moiseiwitsch

Secured by Myles Fellowes

Here is a most excellent analysis of the musical and technical requirements of modern piano playing by one of the foremost of present day piano virtuosos.

The Requirements for an Artistic Career

An interview with Joseph Szigeti

Secured by Harold Berkley

Mr. Szigeti is perhaps the only world-famous violinist who has had also rather extensive teaching experience. The article is crammed full of valuable information and it is almost like having a personal lesson with this great artist.

World of Music

(Continued from Page 7)

participants in the concerts. The program of July 24 was sung by the choir from the Church of St. Mary Magdalene in Toronto, conducted by Healey Willan, and the Beth Tzedec Synagogue choir and cantor, conducted by Gordon Kushnir.

The Louisville Orchestra,

Robert Whitney, conductor, in June presented the world première of a number of works which had been commissioned from various composers. These included "Suite Symphonique," by Bernard Reichel, of Geneva, Switzerland; and "Design for Orchestra," by Ned Roren.

Rochelle Liebling. 15-year-old pianist of Evanston, Illinois, is the winner of the 16th annual Stillman Kelley Scholarship of the National Federation of Music Clubs. Miss Liebling, a pupil of Rudolph Ganz, began her career at the age of five by winning first prize in a contest sponsored by the National Federation of Music Clubs.

"Orfeo," by Monteverdi, will be

the leading operatic work to be performed at the Aspen (Colorado) Festival. It will be presented on August 7, in a new English translation by Edith Braun. The musical version of "Orpheus," to give it its English title, will be Carl Orff's third revision made of the work. Mack Harrell will sing the title rôle while Phyllis Curtin will be the Euridice. Hans Schweiger will be the conductor.

Emory Remington, trombone teacher at Eastman School of Music, Rochester, New York, for the past 32 years, was given a surprise tribute recently in the form of a reunion of his former pupils. They had come from as far away as Omaha, St. Louis, Chicago and Fort Wayne. A number who have gained great fame since their student days with Mr. Remington, were present, including Robert Isle of the United States Marine Band, Lewis Van Haney and Allen Ostrander of the New York Philharmonic-Symphony Orchestra, and Roy Wright, arranger of Radio City Music Hall.

COMPETITIONS (For details, write to sponsor listed)

- Drexel Competition for Composers of Choral Music. For works suited to the talents of the average college choral group, with publication of the winners by Theodore Presser Company on royalty basis. Closing date September 1, 1955. Details from Beta Chapter, Pi Nu Epsilon, c/o Department of Music, Drexel Institute of Technology, Philadelphia 4, Pa.
- Church of the Ascension, N. Y., Ninth Annual Competition. Award of \$100.00 for an anthem suitable for Whitsuntide (Pentecost), with publication of the winning work by H. W. Gray Company, Inc., on royalty basis. Closing date February 1, 1956. Details from Secretary, Anthem Contest, 12 West 11th Street, New York 11, N. Y.
- St. Mark's Episcopal Church (Phila.), competition for a four-part anthem for mixed voices. Award of \$100.00 and publication of winning work by St. Mary's Press, New York. Closing date December 1, 1955. Details from Wesley A. Day, Choirmaster, 1625 Locust Street, Philadelphia 3, Pa.
- The Northern California Harpists' Association eighth annual competition for 1956. Two awards are offered, a cash prize of \$200.00 for a harp solo and a cash prize of \$200.00 for a work for harp as solo in combination with one or more instruments. Closing date December 31, 1955. Details from Yvonne La Mothe, 687 Grizzly Peak Boulevard, Berkeley 8, California. (Continued on Page 59)

B \flat CONTRABASS CLARINETS

The Cover for this Month

The Texas Music Educators Association Convention held recently at Dallas, featured an All-State Festival Band conducted by Dr. William D. Revelli of the University of Michigan and Leonard Falcone of Michigan State University. Through the courtesy of G. Leblanc Corporation, ETUDE is privileged to show on its cover this month a striking photograph of the B \flat Contrabass Clarinet Section of this Texas All-State Band, which attracted a great deal of attention from educators at the convention. More than 200 school musicians and 800 members attended.

The photograph is the work of Jack Beers of the Dallas Morning News.

"I AM THE dean of all male singers who have appeared with the Metropolitan. I do not know if that is an asset or a liability."

Andres Perello de Seguro was fond of that speech. Like the good operatic actor he was, he made the most of it, delivering it with obvious gusto and a chuckle. Perhaps he conveyed the impression that he had said it before. He had, and with justification; it was true.

This handsome elderly man, always impeccably dressed, was a familiar sight at first night musical events during the nineteen forties in Los Angeles. He was one of few surviving personalities of the most glamorous and legendary period in the history of better music in America. His professional colleagues were the fabulous names of international grand opera at the turn of the century and during the two decades which followed.

My first meeting with Seguro was by telephone. I had just signed off my radio program on a Sunday afternoon in 1946. It was a weekly hour of celebrity vocal recordings, taken from my own and other collections available to me in the Southern California area. During the course of the broadcast, reference was made to an undiscovered Caruso record which when found would be a highly prized collector's item. Rumor had it that the great tenor had privately recorded, in extremely limited quantity, the principal bass aria from Puccini's "La Bohème." This unpublished recording was made to commemorate an actual performance at the time the basso singing Colline unexpectedly lost his voice.

With the strains of the program's concluding theme, the telephone light in the control booth notified me that a call was waiting. I picked up the phone, to hear a superbly resonant speaking voice, made further fascinating by an accent which was unmistakably influenced by both Spanish and Italian.

"It is true, you know. I was that basso. I never forget that day in Philadelphia. It is like it happen only yesterday."

With the graciousness which was so much a part of his personality, Seguro invited me to spend an hour with him the following day.

The Seguro home, also the scene of his active teaching career, was located on a corner of Laurel Avenue near Sunset Boulevard in Hollywood. Walking up the steps, I wondered if the illusion of the past would maintain. Happily, it did.

From the first warm greeting at the door until that cordial "a riverderla" an hour later, Seguro seemed glad and actually eager to answer questions about past great

(Mr. Rhines is program director of Los Angeles' Classical Music Station KFAC. His hobby is collecting recordings of great voices. —Ed. note)

days at the Metropolitan. His studio was decorated with photographs of many of his famed contemporaries. A picture of John McCormack, in a heavy silver frame, occupied the place of honor on the piano. On the walls were hung items from Seguro's prized collection of original manuscript scores, signed by such immortal names as Mozart, Rossini, Verdi and Puccini.

He told me sorrowfully that his copy of that precious Caruso recording had been lost years before with the disappearance of a costume trunk. Nevertheless, I was richly rewarded that day in forming an association with a wonderfully warm and friendly man.

He was a raconteur par excellence. Seguro did not simply tell a story. He enacted every part with a change of voice and characterization that swept the years away and momentarily brought to vivid life such now legendary personalities as Jean and Edouard de Reszké, Emma Calvé, David Bispham, Giuseppe Campanari, Emma Eames, Sybil Sanderson, Andreas Dippel, Milka Ternina, and Victor Maurel. He considered Maurel the greatest male singer with whom he had ever appeared, and Lilli Lehmann by far the finest prima donna.

Andres de Seguro, Count of Alza, was a native of Valencia, Spain. He made his singing début at twenty-one at the world famous Liceo Theater in Barcelona. The early years of his career were spent in the great opera houses of Europe and South America, to which he returned after his first season with the Metropolitan during 1901 and 1902. In 1908, he rejoined the company to become a permanent member for twelve years. His repertoire consisted of nineteen rôles during the first year of his appearances in this country. By 1920, he had increased it to forty-five.

During a subsequent conversation at his home, I made a suggestion prompted by regret that I was unable to set down what he said exactly as he said it. I asked him: "Maestro, will you talk with me in a recording studio? I'll ask exactly the same kind of questions, and you answer me just the same way you do here at home."

He proved once again that he was a born showman by hesitating not at all. On that memorable Monday morning shortly before Christmas, 1946, we met at a small recording studio on Cahuenga Boulevard in Hollywood. Seguro was short of patience only once during the entire proceedings, and that was due to his own slip of the tongue while telling the story of Caruso's singing of Colline's aria during the Philadelphia performance. He had said, "I was voiceless—hoarseless." When he heard this during the playback, he snorted in his best operatic manner and declared, "How incredibly stupid. We do it again." So we did it again—and perfectly.

In addition to this intriguing episode, we recorded fifteen minutes of his answers



Golden Age Grandee

Andres de Seguro
recalls past thrills of
the operatic stage

by Howard M. Rhines

Continued from Page 9

to pre-arranged questions. Here, in his own words, with all the charm of his fluent and colorful English preserved, are a few of his comments about the times in which he sang.

When asked his opinion of artistic temperament, he said: "Some of the artists are afflicted with that little—may I call—sickness? I remember one very famous artist, very difficult to deal with: Nellie Melba, the great favorite of the English speaking countries and the queen of the Covent Garden in London. I remember that Nellie Melba always liked to take the first curtain call and maybe the first two calls all alone. She never permitted all the artists, no matter who was in the cast, to take the first call with her. And I remember that in 1913 I was at the Opéra-Comique with Nellie Melba as *Mimi* and John McCormack, then at his prime, as *Rodolfo*. And after the first act, the stage manager came to tell us that Nellie Melba was going to take the first call alone. But John McCormack, very good friend of Nellie Melba, said: 'Oh, pardon me, my friend. Here we are not in London.' And by so saying, we all take the bow."

The recording artist of today works with unbelievably advanced methods in comparison with those of the early days as described by Segurolo.

"Retrospectively looking, they were laughable, the ways by which we made our records. You know, first of all, we had to use those horns, and two or three artists were assigned to a single horn in the same way that two or three instruments in the orchestra were situated. The director of the recording used to place himself—suppose in the case of a duet or trio—back of us, to drive us as if he would be driving a couple of horses. If I had to sing a high note—there, he pull me back! If the other one had to sing a low phrase, a piano phrase—push him near the horn!"

Segurolo's delightful sense of humor was ever ready, but he could be serious too when the occasion demanded. In answer to a request for his evaluation of the standard of vocality among operatic and concert singers of our generation, he had this to say: "I really think, sincerely, that there are today as many good voices as there were in the past. Only that today, the singers, they don't have time to mature their voices and to mature their minds. As soon as a young singer excels in any kind of a little appearance, right away he receives a quantity of alluring propositions from radio companies, from motion pictures, from opera, from concerts. Consequently, it is very difficult to resist those propositions. The young artist begins a premature career, without the necessary preparation vocally, in languages and in the conceptions of the rôles."

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Everyone who has ever
taken part in this form of music making
agrees heartily that

Playing Piano Duets Can Be Fascinating

by DORON K. ANTRIM

PLAYING piano duets can not only be fascinating, it can give the pianist or student indispensable sight reading and ensemble experience. That was first impressed on me some years ago when I visited a music and art center in Bryn Mawr on a Friday evening when the piano duet teams—eight or nine of them—met and played for the fun of it. These team players came from various sections of Philadelphia, adult amateurs, students, for the most part. Some were advanced players, others little more than beginners. Teaming up, they sought separate rooms containing pianos and played to their heart's content. Then they all gathered together for a bit of talk and a bite to eat.

As they assembled in one of the larger studios, I could tell by their excited chatter that the evening had been one of the high points of their week—one had come 30 miles to indulge her hobby. I asked them what they got out of it in addition to pure pleasure.

One of them spoke up. "I was a terrible sight reader," she said, "before I started playing duets here every Friday. Despite the fact that I had taken lessons for a number of years, no provision had been made for sight reading training. As a result, I always refused when asked to accompany a song. After making several attempts and fizzling, I was scared to try again. I couldn't read the simplest music at sight. But things are different now. After playing duets for a year, a new piece doesn't cow me. I look it right in the eye and play it if it is at all within my technical ability. Nor does time give me the trouble it did."

Said another: "My experience here has given me a much wider appreciation of music literature. In duet form, I am able to play so many pieces that would be beyond me otherwise. A difficult piece for two hands, becomes much simpler somehow

when it is arranged for four hand playing."

"Playing duets gives me valuable ensemble experience," said a third. "Since the piano is an instrument of orchestral dimensions and complete in itself, the pianist does not need other players to make satisfactory music. So he often misses out on ensemble experience which every music student needs. When I play one of the Beethoven symphonies arranged for four hands, I feel just as much a part of a symphony orchestra as though I were sitting in one."

One other testimony to the value of duet playing I got before the experience of that evening was over.

"Duet playing certainly helped me through a bad time in my life," a woman confided to me over the coffee cups. "During this time, I was very distraught emotionally, had no peace of mind. I just couldn't get my mind off my trouble."

"One evening a friend coaxed me to play some duets with her. I didn't want to but my friend kept coaxing. I know now that she had something in addition to duet playing in mind."

"We played for over an hour. Then the realization dawned on me suddenly that I hadn't thought of my trouble once. The intense concentration of reading music at sight had kept all extraneous matters out of my mind. As a result, I felt very much refreshed."

"We played duets frequently thereafter. Always it got my mind off my trouble. Then, too, the beauty of the music—we played Beethoven, Brahms, Mozart, Schumann and others—cheered me. I believe this activity more than any other helped lift me out of serious discouragement and despair."

My own experience in this fascinating activity began when I played some easy duets with a neighbor who had just moved to our community. (Continued on Page 46)



Prof. George Stout conducting a demonstration with his studio class at University of Houston.

The World's Largest Piano Class

by Esther Rennick

AT THE University of Houston, Texas, there is a Professor of Music Education, who through many years experience in the field of music and education, became acutely aware of the fact that there is an instinctive reaching out on the part of millions of Americans who love music but are uncertain as to how to approach it. With this awareness came action; the result is the largest piano class in the world.

Professor George Stout, formerly supervisor of the public schools at Baton Rouge, Louisiana, is now at the University which has the distinction of being the first to put an educational television station in operation: Station KUHT—T.V. Channel 8, with classes in many fields which offer college credit.

A pioneer in group instruction and classroom piano, Professor Stout makes a slight difference in terms by defining Keyboard Experience Classes as groups, large or small, working together from simple rote in all keys, gradually adding a little harmony or chording, progressing to note reading of easy arrangements of folk-songs, classics, Christmas carols, current popular hits, symphonic themes, opera melodies and cowboy songs.

Class piano lessons, or group instruction used by thousands of private teachers, often in conjunction with one private lesson a week, follow closely the same procedure. Professor Stout's pupils are limitless in number, and with the exception of three or four students with whom he works in his

T.V. studio during the broadcast, the others are in the little red light above the studio camera.

Recently while attending Professor Stout's first Piano-T.V. workshop and taking part both as pupil and teacher, I felt the impact of the possibility of America becoming a nation of amateur music makers. When this happens there will be a shortage of private teachers and concert artists, because the demand from amateur music makers for both will increase several hundred per cent.

Is this the music teacher's Utopian dream? Not at all. It is the solution to the yen ninety per cent of our people have to learn to "play the piano a little for my own pleasure."

The T.V. piano lessons were originally scheduled for the classroom teacher who often finds herself handicapped by her inability to play a tune or chord a melody in any key.

Employing methods and music used by the elementary classroom teacher, songs from state adopted text books were played and sung in the T.V. classes and simple chord accompaniments were added. This provided the classroom teachers with a vital tool for conducting their public school music program.

The T.V. piano class grew rapidly out of its embryonic stage into the lives of persons in every field of endeavor and age group. The prime purpose now is learning to play the piano mostly for fun.

It would seem that nearly everyone in the Houston, Texas, area is taking piano lessons by television—read about it in this fascinating story.

A Houston surgeon had a piano moved into his office so when detained for late appointments, he wouldn't miss his lesson. Many housewives who "studied piano a little but never did learn to play" have enrolled, as have clerks, stenographers, professors and teen-agers.

College credit is given although most of those enrolled are taking for their own enjoyment. Those working for college credit attend campus classes every two weeks where they are given personal instruction, their progress checked and faults corrected. Those persons who enroll for the home study courses come to the campus once a month to show their progress and receive personal instruction.

It was through these campus sessions that Professor Stout discovered the calibre of his students. Take the Kriegle family as one of many examples. Mr. Carl P. Kriegle is a tool and die maker who loved music but didn't know one note from the other on a piano. He and his daughter, Jeanette, age 7, started their lessons together. Their progress was so wonderful that the two sons and Mrs. Kriegle joined in. Mr. Kriegle performed for our workshop, not only playing arrangements from several books but playing also a melody of his own in which he used I, IV, V, and V7 chords as an accompaniment. Jeanette, whom it was my privilege to teach on a T.V. closed circuit demonstration, is now studying with a private teacher and is an outstanding student. (Continued on Page 45)

The Making of Music

Part two

by RALPH VAUGHAN WILLIAMS

I WISH now to digress a moment to say something about rhythm in poetry. Rhythm is as essential to poetry as it is to music, and as we cannot have rhythm without time in music, so we cannot have poetical rhythm without metre. But the rhythm of poetry is something more than this. Is not the caesura a momentary breaking of the metre for the sake of the larger aspect of rhythm? In poetry there are always two kinds of accent, that supplied by the sense of the passage and that supplied by the nature of the metre. Often these coincide, but sometimes they are at variance, as when the meaning of a passage carries on over the end of a line. There is the well-known story of the little girl who complained to her mother that she did not want her grave to be as little as her bed. She had been singing the words,

*Teach me to live that I may dread
The grave, as little as my bed.*

When she sang it with the tune, it became,
*Teach me to live that I may dread,
The grave as little as my bed.*

Another humorous example of this cross accent is the clown's prologue in *A Midsummer Night's Dream*.

I should like to add one personal experience. I was setting to music one of Gilbert Murray's translations of Euripides, and I came upon these lines:

*Only on them that spurn
Joy, may his anger burn.*²

I pointed out to Professor Murray that if I set the words strictly according to their meaning, it would convert the verse into prose:

*Only on them that spurn joy, may
his anger burn.*

² From *The Bacchae*, II. 425-426, in *The Complete Greek Drama*, ed. by Whitney J. Oates and Eugene O'Neill, Jr. (New York: Random House, 1938) II, 241. By permission of Longmans, Green and Co.

If I set it strictly according to the metre, it would make nonsense of the words:

*Only on them that spurn,
Joy may his anger burn.*

He solved my difficulties by declaiming the lines to me in a manner which I can describe only by musical notation.

Ex 9
On-ly on them that spurn Joy, may his an-ger burn

From the question of rhythm we pass naturally to the question of form, which is, after all, nothing more than rhythm on a large scale. We often hear people say, "I know nothing about musical form, but I like a good tune when I hear it." They do not realise that to appreciate the simplest tune requires a knowledge of form. The physical ear can hear only one sound, or a vertical group of sounds, at a time; the rest is a question of memory, co-ordination, and anticipation. When the first note passes on to the second, the hearer must not only keep the first note in memory, but co-ordinate it with the second, and so on to the third; and occasionally he has to anticipate what is to come. When community singers are learning a new tune, they often get the tune wrong because they anticipate a different note from what actually comes. If we did not have these powers, the simplest tune would be meaningless. To appreciate the "Hammerklavier" Sonata or the Ninth Symphony requires exactly the

same qualities as the appreciation of the simplest tune—such as *The Bluebells of Scotland*, which any child can learn—only to a greater degree. Musical form is not a series of mysteries or trade secrets but is simply the development of a power natural to the human ear and the human mind. To understand a big symphonic work there is no need to look up text books or memorise regulations; one need only develop the qualities of attention, memory, and co-ordination to the utmost. One thing, however, is needful: the whole passage, whether it be a folk tune or a symphony, must grow, organically, from its roots.

This leads us on to the question of form and content. These two words are often taken to mean separate and opposite parts of an artistic structure. We talk about the form of a sonata being good and its content poor; but is not the content poor because the form is bad? And so we go on, ad infinitum. It is the content which settles the form of any organic structure.

What, after all, is good content? Is it not a matter of suitability to its purpose? The opening theme of the "Eroica" Symphony is just an arpeggio, and not original at that, but what a wonderful foundation for a great movement! The famous drum passage at the end of the Scherzo of Beethoven's C-minor Symphony would not, without its context, be evidence of the mind of a great composer; but coming where it does, as a sort of resurrection from the abyss, at the end of the Scherzo, and then building up on those reiterated drum taps into the glorious outburst of the finale, does it not reveal the master mind at work? The theme connected with the Rheingold in Wagner's "Ring" is a little flourish such as any boy bugler might have invented. But coming where it does, its dramatic effect is overwhelming. In all these cases there

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What does the Adjudicator hear in Your School Orchestra?



Francis P. Brady with the award winning Elementary String Ensemble from Burbank, California.

America may well see the day when everyone, layman as well as musician, may listen to orchestras with the critical ears of an adjudicator.

by Ralph E. Rush

WHEN listening to an orchestra did you ever wonder what the seasoned maestro who has trained and developed many, many fine orchestras would be hearing, were he listening in your place? During the spring months, almost every school orchestra worth its salt will appear in at least one type of music festival where an adjudicator's comment sheet will be used to check whether or not those basic factors, which make enlightened listening to an orchestra more enjoyable and understandable, are being achieved. Some discussion of the fundamental qualities that are so necessary to good listening, whether it be for a professionally trained musician, adjudicator or for a lay-consumer-parent, should prove worth while and may bring into better focus just what should be heard when listening to an orchestra. It has often been said that to hear best, one should see through one's ears and hear through one's eyes. This dual capacity of the ears is most certainly important if one is to hear all that is possible when a good orchestra plays. Too often the untrained person will react to music only through what is seen, and will fail to hear what is actually sounding. A careful analysis of festival results may reveal that the students who have performed in the orchestras do not know the factors upon which their performance is

being evaluated. We believe that these students, their parents and any other interested music consumers are entitled to know these facts, so that more careful preparation can be made and so that they can listen more intelligently, not only to their own group, but to other groups as well. We would hope that this might lead to a community, even a nation, of music lovers with the critical ears of an adjudicator.

The first factor usually considered is the tone quality. Is the tone beautiful, is it smooth, does it have richness and is it always under control? Is the tone in balance with other solo voices or sections, is the volume exactly right to give the best musical results? When these factors are in perfect balance the orchestral timbre will be used to bring out the melodies, harmonies or rhythms in a proper blend of color. It should always be true that color is at the very beginning of the conception. This, of course, is where conductors and interpreters differ to some degree, yet a musical tone must be pleasant and in keeping with good taste in any musical idea. The individual tone quality of each individual instrument, of each orchestral choir must be welded into the most interesting and convincing form to balance one against the other, to produce the fascinating and living sound that the composer intended it to be.

The composer's sense of the orchestra as an instrument of wonder and beauty, with all its wealth of tonal resources, its dynamic ranges and infinite variety of colors, should offer an unforgettable experience in listening to both the musician who performs and to all newly awakened auditors. There will be plenty of reason for the widespread belief that the orchestra is one of the true wonders of our musical culture if the conductor emphasizes, and each player gives his best to producing the most beautiful tone possible.

Next and equally important to lovely tone comes intonation as near perfect as possible. It is not enough to tune-up on a single tuning note; every tone by each performer must be in the best tune possible. When this is stressed each day in rehearsal, the results at the festival will be satisfactory. Good intonation must start with the individual, and it should be a constant and regular habit of each performing musician to correct pitch whenever it is off the slightest bit. When each individual is careful, then fine matching of pitch becomes a natural second step, first within each individual section, then within each choir and finally within the entire orchestra. Orchestra directors who start daily rehearsals by playing cadences and chord progressions

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Does This Prediction Still Hold?

An Editorial

by JAMES FRANCIS COOKE

makes every one of us a projectile shot over and over again each day, horizontally and perpendicularly, through the steel and concrete mazes of city life, shot from one intensive job to the next, so that we have hardly time to think.

"Grind! Grind! Grind! The wheels of modern life thunder ahead. Only a human colossus can hope to rise to a commanding position. But the burden will be distributed among thousands of co-workers who must look forward to standing a strain greater than that known in any other period of history. Even the human microbes on the lower levels will find it impossible to escape. Grind! Grind! Grind!"

"What will be the output of this Cyclopean mill? Will man be able to stand such a gigantic strain upon the human brain and nervous system or will he resort to the madness that makes more and more wars and daily expands our insane asylums? Whether he can meet this problem of problems depends upon what normal and helpful means he may employ for relief.

"Music, we are confident, will prove a divine manna in the life of tomorrow. The sociological importance of the trained music teacher becomes greater every day."

When that editorial was written in 1930, the writer was on the S. S. Conte Grande returning from a ten thousand mile trip through Europe, in search of fresh material for ETUDE. The line: "We are all rushing ahead at a speed ten times that of our grandfathers" seems almost silly at this time. "The man in the skies" of 1930 traveling at 150 miles an hour now soars ahead at 600 and more miles. What will be his speed in 1980? Who knows?

In 1930 we were facing five years of the worst depression this country has ever known, followed by a mad world convulsion of Hitlerism and Communism; a variety of wars, cold, tepid and hot, the Second World War, a crater into which a million human souls were tossed, and the Korean catastrophe. Still the cauldron is boiling in many parts of the world. The strain upon man is vastly greater than it was in 1930.

The strong men and women of this day are now ever stressing the great scientific triumphs for peace as well as the com-

elling trend toward religion which is making powerful progress. Man is not naturally a predatory animal whose great aim is to kill his species. We all now know that the monstrous murderous spirit in Europe, which condemned even the innocents to slaughter, terminated in the extinction of those who brought it about.

The prospect for the world at present is astounding. The atomic research based upon destruction and annihilation is now turning gradually toward a ceaseless effort to use the fission of the atom for the benefit of man by means of generating power and through the employment of isotopes in medicine. The millions of dollars devoted to research to defeat disease have made more progress in the last ten years than ever before. The whole world can now turn towards a more optimistic and a more hopeful future. Civilization, however, is still at the crossroads. It can be driven on and on and on to a world of hate, disaster and obliteration, or it can be exalted to a world of brotherly understanding, peace and love. It cannot rise from the destructive stress of modern life unless it has relaxation, repose, inspiration and the soul stimulation of beauty, faith, art and trust in a higher power. Based upon our prophetic editorial of a quarter of a century ago, we believe that music is more indispensable for all men than ever in the salvation of civilization. Again we quote from the editorial of September, 1930:

"Unless human beings take some time for the spiritual regeneration and recuperation such as that which comes from the playing of a musical instrument, the race is in danger.

"Music calms the soul and rests the mind, particularly the music that we make ourselves, which more than any occupation or any sport, snatches one away from beneath the wheels of the Juggernaut of modern life. Civilization today needs music study as it needs bread.

"It is inconceivable that the men and women of tomorrow could exist in the emotional whirlpool of modern life without the rest that comes through self-expression, and particularly through music."

THE END

by George Cavender



University of Michigan Band. Dance step used in Iowa game, October 1954.



George Cavender

The "New Look" for the MARCHING BAND

How the University of Michigan Band has developed the idea of using dance steps in their field maneuvers.

THERE was an era during the development of the marching band, when it sufficed to have the band march down the gridiron while playing a standard march arrangement at a tempo of 128—counter-march, and march back again. This, of course, lacked showmanship and crowd-appeal, and in the early 1900's bands were already forming letters as gridiron tributes to their schools in an effort to win attention and audience-applause. Stationary figure outlines soon followed, and it was but a short step to animation and movement of these formations. With this phase of the evolution of the marching band came the pageant and the large massed-band spectacle.

(Mr. Cavender is assistant conductor of Bands at University of Michigan. Formerly he was head of the Instrumental Music Department of the Ypsilanti, Michigan public schools.—Ed. Note)

Latest in this colorful history and development of the marching band has been the advent of the dance step. Here, as always, when change occurs and a departure is made from the accepted or commonplace, strong opposition was voiced by many members of the profession. Comments ranged from, "It's not dignified!" and, "I'll never ask my band to do that!" to: "What is this?—a marching or dancing band?"

Spontaneous and overwhelming acceptance by gridiron audiences, however, soon drove the skeptics back to their corners, and now the dance step is one of the most popular forms of gridiron entertainment.

Let's examine some of the reasons for this success:

1. It's new and different (this always is a magic formula for securing crowd attention).

2. It's spectacular: new movements, new

formations, new steps and new ideas are possible.

3. The music appeals to most of the audience. Whether we like it or not, the average fan attending a football game has a greater propensity for music that is both relaxing and entertaining than for Bach; and in the entertainment world, our business is to satisfy these desires if we are to remain successful.

4. Dance steps, as a whole, are visible (and what's more important—enjoyable!) from any quarter of the gridiron, whether it be the 50-yard line or the end zone. With a properly conceived dance step, it is not necessary to have a seat on the 50-yard line "to see what the formation is all about."

Glancing over these attributes, it is no wonder the dance step caught the popular fancy and became such a large part of our half-time show.

Not all of us are (Continued on Page 60)

Music, Common Language Among Nations



The Helsinki University Male Chorus, with conductor Martti Turunen.

by LeRoy V. Brant

(Martti Turunen was born in the Karelian capital of Viipuri, Finland, August 11, 1902. His father was also a choral conductor, being a graduate of the Viipuri Academy of Church Music.

He began the study of music at the age of three, the piano being then his instrument. At the age of six he entered the Viipuri Orchestra School, where he studied piano and violin. At the age of 10 he was often called upon to play in a theater orchestra in his home city. During his student days he was a member of the famous chorus he now conducts. He was made permanent conductor of the chorus in 1931, and under his leadership it has sung throughout Europe and America. —Ed. Note)

MUSIC is a common language among nations where a spoken language barrier exists. It can and it does bring about an understanding, at least partial, concerning the emotional lives of such nations. And it seems to us that if people understand each other's emotional lives, even a little, they will understand each other in a political sense."

The speaker was Maestro Martti Turunen, conductor of the Helsinki University Male

Chorus, recently on a goodwill tour of the United States with his 60 singers, appearing in 35 of the leading cities of this country and Canada. He had finished one of the most remarkable rehearsals I had heard in over 50 years of program building and hearing, and we sat in the quiet of one of San Francisco's great hotels and talked of the magical golden bond of music that binds together the hearts of peoples all over the world, even peoples who understand nothing of each other's spoken words. The chorus had flown from Helsinki to New York and thence by air, by train, by auto-bus, from Portland, Maine, to Winnipeg, Canada, to Pasadena, California, and intermediate points, had carried the shining message of the song of peace from our far northern sister republic. These 60 men, most of whom had seen military service, some of whom swung awkwardly onto the stage because of artificial limbs, or alumni of the greatest of all far northern seats of learning, the University of Helsinki. Each and all came to this country at a real sacrifice of time and convenience, singing of the doctrine of all republics, the doctrine of the brotherhood of man. The University

of Helsinki registers 12,000 students, slightly over half male.

Building and Influence of a Chorus

As one of the great choral conductors of the day, the words of Martti Turunen are words for the would-be conductor to hear and heed, if he would succeed in this land of art-wonder. The methods used by Turunen can be used, with minor modifications, in America, and the success which has been Turunen's and his predecessors' can come to a young man in the United States, granted the young man has talent and is willing to work without benefit (or disadvantage) of a clock! Modestly veiling his own burning enthusiasm and genius in the development of the chorus for the past 22 years, Maestro Turunen recited for the benefit of ETUDE readers certain portions of his Litany of Choral Success.

"To form a chorus such as ours it is necessary to have a deep enthusiasm for the project, on the part of the leader and of the singers." (Mr. George Sjoblom of the music staff of The New York Times and leading figure in the Finnish American colony in New York City, acted as interpreter between (Continued on Page 57)

Grieg's Nocturne, Op. 54, No. 4

A Master Lesson

by GUY MAIER



ONE summer, many years ago, I stopped off at a little fjord town in Norway to take tea with Nina Grieg, wife of Edvard, the beloved composer. Frau Grieg, who at the age of 90 still coached singers during the winters in Copenhagen, was a tiny, doll-like and enchanting lady. Her large head of thick, bobbed hair framed two deep blue eyes, one sparkling and darting, the other (an artificial eye) sober and stolid. It was for me a fascinating two hours; this lively, elderly lady telling with great gusto amusing incidents in her life with Edvard, and leaving not the least impression of age or fatigue.

When we began talking of Grieg's compositions, I asked Frau Grieg about an unfamiliar and very powerful work which I had recently found—"Bergliot" was its name—a lengthy epic declamation for baritone voice and symphony orchestra. She replied enthusiastically and told me that the composition had been performed "ages ago" in America by the famous baritones, David Bispham and Herbert Witherspoon. Could I play "Bergliot" for her, she asked?

I hesitated. In the room was an ancient little upright piano, the kind with brass candelabras hanging over both ends—so I played only the last few pages of "Bergliot" for her—the touching Funeral March—during which I declaimed the poignant lines of the lonely peasant mother who, galloping joyously to greet her homecoming soldier son, found that his body was strapped to his horse. His comrades were bringing him back to the farm in stately funeral pace. Then, as Bergliot and her horse turned and stepped slowly in the funeral procession, she sang:

*"Ride slowly—Ride slowly—
For all too soon shall we reach home.
Never again will the dogs
Spring up to greet him—
Now they will only whine and cry.
The horses will prick up their ears,
Whinnying gently for the sound of his
voice;*

*But it will never sound again.
Nor his voice in the hall
Joyously calling to us all—
Ride slowly—ride slowly—
For all too soon shall we reach
home."*

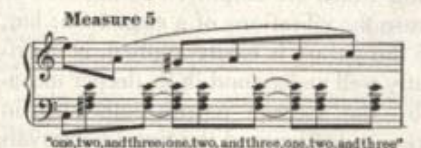
As I finished, Frau Grieg was much moved. Tears flowed unrestrained over the cheek from her "good" eye—"Ach!" she cried, "it is forty years since I have heard this piece. And how Edvard loved it! Now, no one remembers it. *Danke, danke schoen* for playing it to me. Edvard used to play it so often for me, just as he played his Notturmo (Op. 54, No. 4) whenever I asked him. The Nocturne is also such a touching piece. We both loved it very much. Do you play it?"

Then I played the Nocturne which, as you know, has always been a Grieg favorite. Not only does it appeal greatly to young people from 14 to 18 years old, but it offers excellent drill in smooth, lyric two-against-three rhythm. It is also a very subtle, sensitive bit of romanticism. Any fourth-year student will enjoy playing it, and will remember it for the rest of his life. Like some other pieces, once learned this Nocturne seems to "stick." Its quiet warmth, trilling nightingales and exquisite climax delight the hearts of girls and boys alike. I recommend it to teachers who are seeking a not-difficult, slow, songful piece to interest their maturing adolescents.

The Nocturne seems to me a nearly perfect expression of those heavenly June nights in Norway. In summer no one ever wants to go to sleep in Norway because it's never dark! The sun may disappear for an hour at midnight, but always the twilight glow warms up the skies. The boy and his girl wander through the silent country lanes with, alas, no dark corners anywhere. Often, at about one A.M., I have raised the room shade to see a young couple stepping softly along the road in the strange, theatrical light. This, I think, is what Grieg is trying to portray in the

first page of the Nocturne. Guard against playing it too slowly; just a good, moving Andante in a kind of slow waltz time ($J. = 48-54$) like two young people happily walking "on air." Above the triple rhythm let the melody glow ardently and evenly. Be sure that measure four sounds as Grieg devised it to sound—like a tender variation of measure two.

As for that tricky accompaniment: practice the left hand first alone (beginning in measure 5) as you count aloud, thus:



As you count, stress with your voice the word "and," but keep it strictly in time. Then practice the right hand melody alone (from measure 5), again counting aloud as you play the second eighth note on the "and." Then, same practice with the hands together.

This cannot be done smoothly by students unless the student (not the teacher) counts aloud.

As the boy and girl stand under a blossoming tree, a nightingale warbles ecstatically (measures 15-16). Its mate replies even more ardently (measures 18-19). Let the birds take time to trill! Do not hurry them.

The following *Piu Mosso* section gives opportunity for freer and more abandoned playing. Hold to the same metronome speed, $J. = 48-52$. Start it rather slowly and hesitantly (with soft pedal), and thereafter follow Grieg's markings explicitly, especially the *pp* and *ppp* as you accelerate. Again, practice this part for a while with separate hands and with precise fingering as marked—I have five different editions of the Nocturne. All offer good fingerings and Grieg's original markings.

Hold damper pedal as long as possible in the climax (measures 29-32) and make a *rit. molto* in (Continued on Page 63)

An authoritative discussion

of the meaning

and the importance of

Tone Coloring in Singing

by EDITH BIDEAU NORMELLI

(Edith Bideau Normelli has had a wide experience as concert soprano, voice teacher, lecturer and writer. She has appeared with major orchestras and leading choral organizations.—Ed. Note)

AMATEURS and artists in singing and speaking frequently use the term *tone coloring* in describing certain qualities of shading which are employed to increase or decrease the vibrations of a clear tone; but, while the phrase is easily applied, is it sufficiently well understood in its deeper meaning by the average person interested in artistic production and the finest portrayals of dramatic work? In a broad sense, different intensities of wave vibrations may vary or modify the quality, volume and pitch of any tone, but in the act of singing, the individual performer is wholly responsible for all degrees of sound utterance. Therefore, it is vitally important that the singer should acquire a high rate of intelligent understanding in regard to several related subjects governing tone production and tone coloring.

To appreciate thoroughly the more complicated significance of this familiar term, it is advisable to study the background of the technical and physical facts governing both tone and color. Certain basic principles of structure are involved in the two forms of expression and by means of comparison, finer enrichment of emphasis and textual import can be gained for the user in more effective performance.

Following the psychological concepts of tone coloring, the imagination acts in such fashion as to suggest ideas of tones in various degrees of pitch, volume, intensity and quality. This mental process recalls combinations of tones in sequence and melodic form, together with some pre-conceived notion of coloring as we have come to know color and its many combinations through our habits of vision and percep-

tion. Thus, the imagination plays an important part in forming images of acts, movements, rhythm, sound, pitch, duration of time and tone, design, color and form.

Thus, clearly, it is a question of co-ordinating physiological, physical and psychological principles in actual performance in order that the singing tone may be voluntarily improved. Music is made up of a series of tones put together in melodic or patterned form to express thought and action in a logical method.

From the physiological viewpoint, the vocal apparatus creates tones, which is a certain sound or note, by allowing a given amount of breath to pass through the vocal cords in such a process as to cause them to vibrate and to produce sound. The volume and duration of sound is regulated by the amount of breath exhaled to support a given tone. Regular deep breathing habits are essential, and while the amount of breath taken into the lungs at each inspiration is important, yet, the basic factor determining the quality of the resultant tone is made by the equal distribution and control of the exhalation of breath. Any primary series of exercises employing regular, sustained breathing is beneficial in order to facilitate good habits of steady and controlled exhalation of breath.

Relaxed muscles of the body perform their respective functions reflexively throughout a given act of sound production, and any undue constriction of these various sets of muscles may cause disagreeable qualities in the vibration rate and the resultant tone. By means of a series of vocalization exercises and free interchange of vowel and consonant sounds in word combination, easy control of these involved muscles can be acquired, thus establishing stable habits of co-ordination at all times, thereby avoiding serious throat tension. Special attention must be given to the contour of the mouth, the position of the tongue, facial and throat-

muscle reactions. But, over and above all of these physiological elements involved in tone production, individual desire and will power motivate the artist to acquire ease and facility in singing habits and to make research along lines of advanced study as to the underlying principles involved in the singing medium of expression.

Tones may have several distinguishing characteristics, such as: *pitch*, produced by the rate of vibrations per second, determining whether the sound is consonant or dissonant, true or false; *force*, which shows the amplitude or volume of any given tone; *timbre*, which is related to color and quality of tone.

In this analysis of tone color, we are interested mainly in the relationship of quality or timbre of sound, together with gradations of color shadings that may be applicable to tones. Wave vibrations regulating timbre of a tone are determined from the fundamental or fixed pitch, in addition to its series of overtones, consequently making a complete formation, but with complement and harmonious effect. When the physical properties and the vibration rate are not completely in accord and are irregular in duration, the resultant outcome is noise or discordant sound disturbance.

In the human mechanism, all physical elements must be correlated in a systematic and voluntary fashion in order to formulate desired tonal phrases and stable habits of tone-wave vibrations. Through repeated exercise and directed use, the artist may set up an elaborate number of variable sound combinations to enhance the whole gamut of any well modulated voice.

Considering the terminology color: what distinguishing characteristics of the color chart can be related to the tonal art? By means of comparison of the relative properties in both arts, certain constituents in the one can re-enforce the other; thereby the individual (Continued on Page 62)

TEACHER'S ROUNDTABLE



M. Dumesnil at a bookstall on the banks of the Seine in Paris

MAURICE DUMESNIL, Mus. Doc. presents an informative discussion on French Piano Music, Staccato Trouble, Puzzling Notation, For Better Playing and other important matters.

STACCATO TROUBLE

Although I am not a piano teacher, I have had many years of study myself, and I am teaching my daughter, age ten. She is progressing wonderfully well, but has trouble with the staccato. Is there any principle which may be applied and would be helpful? Many thanks for your consideration of my inquiry.

(Mrs.) A. W. S., Nevada

I would say that the best and simple way to overcome this trouble with staccato playing is to devote some minutes, every day, to its study.

I do not know the size of your little daughter's hand or what its reach is, but she surely can stretch to a sixth.

Have her play repeated sixths, E and C, fingers 1-5, and watch carefully that she uses only the wrist, not the fore-arm. The finger tips must be firm in order to avoid "splashing" over near-by keys, but the touch should remain light and crisp. This being secured, the C major scale can be used.

For the practice of individual finger staccato, use DO-RE-MI-FA-SOL. The hand is placed so the finger tips are a fraction of an inch above the keys. The fingers must be curved properly. Then each one comes down—light and crisp, as above—four, six, or eight times. Here no wrist action should be used.

In addition, you will find valuable short staccato etudes in Czerny, Heller and others. But above all: you ought to supervise the practice to make sure that the proper motions are observed. Otherwise it would do no good.

PUZZLING NOTATION

In Debussy's piece The Maid with the flaxen hair, there are some curved lines in the second measure from the end; they

seem to indicate ties, but they are connected to rests preceding the notes, which is a new thing to me. Please explain, and any other help on this composition as to speed, etc., would be appreciated.

(Mrs.) A. D. M., Louisiana

The curved lines indicate that the tone must be carried on to the very end through the damper pedal. Debussy was reluctant to overload his compositions graphically and he took great care to keep his manuscripts very clear. For this reason he sometimes used those curved lines. They really are ties, but since he omitted the repetition of the chords—for the above-mentioned reason—those "baby ties" only extend a short distance and to the rests.

Here's the way to play the last measures: depress the damper pedal on the G-flat major chord, and keep it down all the way to the end while you play the D-flat octave—left hand—than the G-flat octave, right hand.

At the beginning you notice the directive "sans rigueur." This means: play without stiffness in the beats. Start with a little "lingering," then pick up a trifle toward the end of the first measure and the beginning of the second; then, relax at the end of the second. Thus you establish the proper "compensation" which insures flexibility and removes the stiffness to which Debussy objected through his marking.

FRENCH PIANO MUSIC

I am fascinated by modern French piano music and have gone rather extensively into Debussy, Ravel, Milhaud and Poulenc. I would like to know something of the work of men who are not so well known, such as Gabriel Dupont, Florent Schmitt, Charles Koechlin and others. I would like a list of representative compositions by the above and any others that occur to you. My pref-

erence is for the lyric music of a fairly difficult nature but not advanced, bravura composition.

E. V. D., Illinois

Here is a list of lesser known compositions which I think you will enjoy:

"La Maison dans les Dunes," album of 10 pieces, by Gabriel Dupont (Heugel, Paris).

"Musiques Intimes," Florent Schmitt, 2 books (Eschig, Paris).

"L'Almanach aux Images," seven pieces, Gabriel Grovlez (Augener, London).

"Five Sonatines," Ch. Koechlin, published separately (Salabert, New York).

"Impressions et Reflets," suite by Lucien Nivard (Salabert).

"En Languedoc," suite, Déodat de Séverac (Eschig).

Gabriel Fauré Album (Nocturnes, Barcarolles, Improptu, etc.), edited by I. Philipp, G. Schirmer.

All of the above, except the Koechlin, belong to the lyric-romantic school, fairly difficult to perform but not extremely so. Their sensitiveness, charm of harmonies, and atmosphere are most captivating. Koechlin, however, is interesting because during the early part of this century he was a pioneer of the contrapuntal dissonant style which in recent years has found—rightly or wrongly—such wide acceptance.

FOR BETTER PLAYING

Many teachers could get better results from their students if they insisted more forcefully on certain principles which are of great importance during the early years of piano study. I am convinced that many young pupils in Grades II to IV could be improved at once by a few suggestions dealing with details of interpretation.

There is, for instance, the exact observance of values. (Continued on Page 64)

This Matter of Registration

Expert advice

on an all-important

subject with organists

by ALEXANDER McCURDY



A READER asks: "Do you think the use of swell-boxes, celestes, tremolos and Vox Humanas is overdone these days?"

Of course it is. Some organists will go to any lengths for an "effect." Strange combinations of stops are overdone; "cold" ensembles are overdone; the use of the Tierce and the Quint goes beyond all reason.

Like a child with a new toy, the organist, having found his "effect," uses it to death on any and all occasions. The novelty soon becomes commonplace.

Swell-boxes can be an invitation to vulgarity. Used in pipe organs for a great many years, they were discreet and well-behaved until builders began making instruments for theatre use. Here the idea was to build a small unit organ that would sound like the Wanamaker organ with all stops out.

To achieve this, a few sets of pipes were installed in "ice chest" chambers on high wind pressure, which gave them a window-rattling dynamic range. A Tube Mirabilis which sounded like a mild oboe with the swell-box closed would blow the hair off your head with the shutters open.

Some of these organs are still around, and fearsome instruments they are indeed. Expression, like anything else in music, can be overdone. It seems to me that there was a time when the pipe organ became unduly expressive.

The instrument can also become unduly complex. Up to a point, it is a wonderful help to have individually controlled swell-boxes for different manuals. There are

many pipe organs in existence, however, with so many chambers controlled by separate pedals that it would take a centipede to work them.

I am a great believer in having a portion of the instrument unenclosed, if that is possible. Out in the open, with a chance to speak, should be at least the Great; also the Positiv, if the installation is that large.

Recently I played a new organ by a major builder in which the Choir, Great, Swell and Pedal were all enclosed. I would have been quite critical of this arrangement on paper. When I actually played the instrument I found the inherent limitations of the design had been offset by careful placement. The instrument had been so placed that it had excellent opportunity for speech. The installation, while not ideal, had a number of fine points.

On the other hand, I played not long ago a four-manual instrument, also by a major builder, in which the Swell was the only section enclosed. This instrument was located in an unusually large and resonant building. There was a very well thought-out and executed build-up in every division. The resulting tone was a delight to hear; expressive and full of color.

Tone-color is a moot point. Not all people seem to hear tone alike. Without mentioning any names, I can think of several great conductors, well-known composers and excellent performers on other instruments who loathe the sound of the so-called "baroque" organ. This, to an organist, is astonishing.

These same gentlemen will cite as super-

lative and well-nigh perfect examples of the organ-builder's art installations which some of our modern organists would hardly deign to look at. The tone of such instruments tends to be excessively orchestral, or rather, pseudo-orchestral; there is a superfluity of string, flute, erzaehler and other celeste stops.

Here most organists would agree with Dr. Schweitzer, that the diapason and other flue stops constitute the real, original, characteristic organ tone. It is handy to speak of "string" stops as a means of classification; but they do not really sound like stringed instruments, any more than an "oboe" stop sounds like an oboe.

But, while the flue stops are the backbone of pipe organ tone, there is no reason not to use celestes, if they are good celestes. This, unfortunately, is not always the case. Often their sound can be improved through the joint efforts of a patient organist and a patient organ-tuner.

Tremolos should be used with caution. Nothing is more tiresome than the sound of the tremolo in constant use. Then there are tremolos and tremolos. The old-fashioned type of high-pressure tibia tremolo which used to be found in movie palaces is one that needs taming to fit it for polite company. Here, too, the patient organ-tuner can often work wonders.

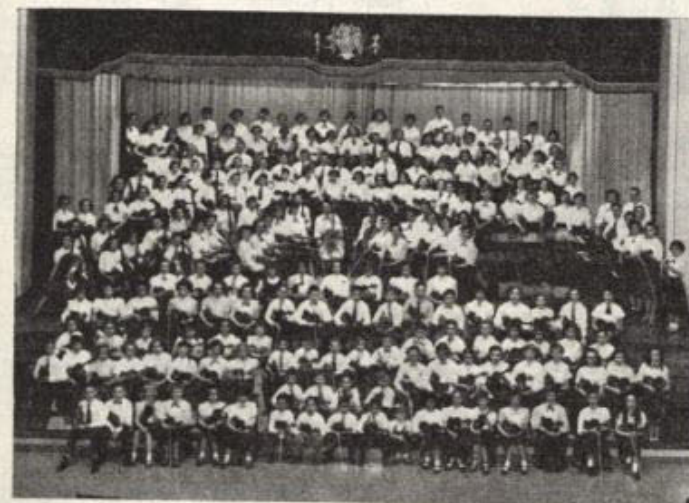
Many people turn up their noses at the Vox Humana as old-fashioned. Personally, I can see no reason not to use it if the sound is good. I sometimes like a Vox Humana, without tremolo, in a trio sonata. I like it, too, in a colorful ensemble of strings, flutes and celestes. The Vox Humana can brighten the tonal texture, if used with restraint.

At various times in this column, it has been suggested that one be conservative in his approach to organ registration; but even conservatism can be overdone. All the instrument's resources should be used. If the player devises a striking, unusual effect, all to the good—provided it is appropriate to the music being performed. I like kaleidoscopic effects as well as anyone else, when they are suited to the musical business at hand. But when they are used for everything—accompaniments, hymns, preludes and postludes—one wishes that the means of getting these effects had never been put on the organ.

The indiscriminate pumping up and down of an expression pedal always makes me think of the push-and-pull effect of playing

(Continued on Page 53)

Let's Have More Strings



Milwaukee Unit, American String Teachers Association, Fifth String Festival, 1954.

(Sister Juliette Marie received her B.A. from Mount Mary College, having majored in piano. Sister Juliette Marie is Publicity Chairman of the Milwaukee Unit of the American String Teachers Association, and is teaching music at Visitation School, Elm Grove, Wisconsin.

Sister M. Romana, Head of the Music Department of the Cardinal Stritch College, has a M. Mus. degree from the Cosmopolitan School of Music, Chicago. At present, Sister Romana is teaching upper division theory and Music Literature courses, in addition to string teaching.—Ed. Note)

IN MANY SCHOOLS and communities the dearth of string players has been the only segment missing in carrying out a well-rounded musical program. There are bands, there are choruses, there are piano students, all in Paul Bunyan size quantities. In state festivals it is not an uncommon occurrence to have a ratio of about twenty-eight sousaphone entries to four violin entries. We could attribute this outlandish proportion to the fallacies that a string instrument is much too difficult for an average child, or that a child would not choose to play a string instrument. We might even reproach the school administration for not giving proper encouragement to the string program. A score of other justifications might

be added to the list, but they would do nothing to change the situation. The real heart of the matter is having enough teachers sufficiently interested and dedicated to devote themselves to the cause of bettering their own string teaching, and of unselfishly working to bring the beauties of string playing to more and more students.

In order to raise the standards of violin teaching and to create more enthusiasm for the string instruments, a number of violin teachers in Milwaukee, Wisconsin, formed a city Unit of the American String Teachers Association, "recognized throughout the professional world as a necessary and vital force unified and dedicated to the promotion of string music." Sister M. Imelda of Alverno College, and Sister M. Noraleen founded the Milwaukee Unit in 1948. Sister M. Noraleen, since transferred to Longwood Academy in Chicago, was its first president, succeeded by Sister M. Imelda, who held the post for four years. At present, Sister M. Romana, head of the music department of the Cardinal Stritch College, is president. Various religious orders are represented among its members: the Sisters of the Divine Saviour, the Sisters of St. Francis of Assisi, the School Sisters of Notre Dame, and the School Sisters of St. Francis. Lay string teachers and some

advanced students who are interested in becoming string teachers are also affiliated with the Milwaukee Unit which numbers thirty-seven members.

In the Fall 1954 issue of "The American String Teacher," the official publication of ASTA, Mr. Paul Rolland its editor, of the University of Illinois, speaks of the Milwaukee Unit as "probably the most active of any ASTA Unit."

The following is an account of the various activities of the Milwaukee Unit. It is given in the hope that others may receive suggestions in revitalizing and enlarging their respective string programs.

String Festival

Once each year a String Festival is held in which each participating school is allowed five minutes performance time. Two short numbers of contrasting nature are usually performed, or one longer number. Students who have a solo well prepared, perform in addition to the various string groups. (Last year the Fifth Annual String Festival was held which saw the participation of over 200 Catholic school children from fourteen schools.) On the Saturday afternoon preceding the performance, a general rehearsal is held, at which the students

(Continued on Page 55)



Sister M. Sylvestra, Program chairman, Milwaukee Unit, ASTA, with pupil Paula Fendryk.

The story of the inspiring work being done by the Milwaukee Unit of American String Teachers Association

by Sister Juliette Marie Parlow and Sister Mary Romana Hertel



DURING the season 1954-55, the Metropolitan Opera broke its strict operatic tradition by presenting the ballet *Vittorio* as a complete performance. Ballet interludes have long been incorporated into familiar operas, as a kind of added attraction during which the singers stand at ease on the stage and look on. Only once before has the "Met" put on an all-ballet production, with no singers involved. That occurred some forty years ago, during the visit of Anna Pavlova. *Vittorio* was mounted in order to make fitting use of the distinguished services of the opera's new prima ballerina, Mia Slavenska.

Slavenska's first international acclaim came in 1936, at the International Dance Olympic in Berlin. Still in her 'teens, she competed with leading ballet stars from fourteen nations, and won first prize, together with a deluge of highly-paid popular offers. Unwilling to participate in any program of less than worthy artistic values, however, Slavenska turned her back on the popular theatres and went to Paris for her concert début in a program composed and choreographed by herself. That same year, she starred in the prize-winning French film, *Ballerina*, now playing in America and still acclaimed as the best ballet picture ever made. After wide tours, she came to the U. S. A. with the Ballet Russe de Monte Carlo. After four successful seasons here, she set herself the task of bringing good ballet to the smaller American cities and organized her own company, touring the U. S. A., Canada, Mexico and South America in one of the longest and most widely acclaimed ballet tours on record. She has appeared with the Ballet Russe, the Ballet Theatre, and the London Festival Ballet; with her own Slavenska-Franklin company, she presented the world première of the ballet for "A Streetcar Named Desire," for the first time creating a dance impression of a modern play.

"But it is not so good," she tells you, "if the little dancers' normal improvement is confused with genius! Then trouble sets in. Children are pushed beyond their capacities and given ideas about careers for which they are not fitted. Dance lessons should be regarded as a sort of gymnastic; if talent is present, it will assert itself without pushing.

"The gymnastic of dance training should be particularly useful to music students who, at some time, have to achieve motion in public, whether on the stage, the recital platform, or in the teacher's studio. First of all, one learns the relaxed control of good posture—head high, shoulders back, back straight, and rib-cage lifted. I may say at once, though, that exercise *alone* won't do too much for you. From the very start, you must contribute something yourself. First, you must understand the function of the muscles involved. Better posture results when you know about the large muscles of the back (which begin under the shoulders and extend around the rib-cage), and put them to conscious use. In second place, you must have a mental picture of what you wish to accomplish. In the case of good posture, you should know in advance just how you wish to look as you stand, walk, seat yourself before an audience. Finally, you must think of yourself as being the person you want to be!

Grade 5

(from Sonata in A \flat)

JOSEPH HAYDN

from "Sonatas for The piano," Vol. I by Joseph Haydn [410-00184]
ETUDE - AUGUST 1955

Adagio

p a) *legatissimo*

cresc.

dim.

p

cresc.

f

mf

dol.

tr *cresc.*

frit. *f* *p*

f *p*

cresc. *mf.*

f *p* *cresc.*

f *p* *rall.*

Hop, Skip and Jump Mambo

B. WHITEFIELD and L. SINGER

Allegretto: giocoso

mf with bounce

5 4 5

5 4 5

f *cresc.*

mf 2

1 1

mf

cresc.

cresc.

f

The Elf Man's Serenade

JESSIE L. GAYNOR

mp

mf

R.H.

L.H.

from "Miniature Melodies" Vol. II by J. L. Gaynor [420-40020]
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 32

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 ETUDE-AUGUST 1955

poco rit.

a tempo

R.H.

L.H.

ETUDE-AUGUST 1955

Mirthful Moments

POLKA

SECONDO

H. ENGELMANN

Tempo di Polka (♩ = 108)

Mirthful Moments

POLKA

PRIMO

H. ENGELMANN

Tempo di Polka (♩ = 108)

SECONDO

Trio

p

Minore

mf

p

D. C.

PRIMO

Trio

p

Minore

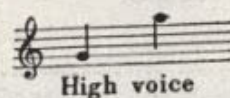
mf

p

D. C.

Grief

WILLIAM GRANT STILL



High voice

Freely (♩ = about 72)

Voice *mf*
Weep-ing an-gel with pin-ions trail-ing And head bowed low in your hands,

Piano *mp*
Do not roll these chords too rapidly

Voice *mp*
Mourn-ing an-gel with heart-strings wail-ing For one who in death's hall stands.

Piano *p* *delicately*
retard slightly
colla voce

Voice *mf a tempo*
Mourn-ing an-gel si-lence your wail-ing And raise your head from your hands.

Piano *mp* *sustained, a tempo*

Voice *a little slower*
Weep-ing an-gel on your pin-ions trail-ing The white dove, prom-ise, stands!

Piano *Do not roll too rapidly*

Fervently (♩ = 66)

Voice *f*
Weep-ing an-gel with pin-ions trail-ing And head bowed low in your hands,

Piano *mf*

Voice
Mourn-ing an-gel with heart-strings wailing For one who in death's hall stands.

Piano

Voice *più f*
Mourn-ing an-gel si-lence your wail-ing And raise your head from your hands.

Piano *retard*

Plaintively (♩ = 60)

Voice *mp*
Weep-ing an-gel on your pin-ions trail-ing The white dove, prom-ise, stands!

Piano *mp* *p* *pp* *retard gradually*

A Little Dance

BERENICE B. BENTLEY

Light as thistle-down; gaily

Musical score for 'A Little Dance' in 3/4 time, key of D major. The score is written for piano with right-hand (R.H.) and left-hand (L.H.) parts. It begins with a melody in the R.H. and a bass line in the L.H. The tempo is marked 'Light as thistle-down; gaily'. The score includes various musical notations such as slurs, fingerings, and dynamics (mf, mp, p, mf). The piece concludes with a final cadence in the R.H. and a sustained bass note in the L.H.

from "Happy Times" by B. B. Bentley [430-41018]
Copyright 1955 by Oliver Ditson Company

*Three Black Swans

(Black Keys)

BERENICE B. BENTLEY

Dreamily; not fast

Musical score for 'Three Black Swans' in 2/4 time, key of B-flat major. The score is written for piano with right-hand (R.H.) and left-hand (L.H.) parts. It begins with a melody in the R.H. and a bass line in the L.H. The tempo is marked 'Dreamily; not fast'. The score includes various musical notations such as slurs, fingerings, and dynamics (mp, p, mf, mp). The piece concludes with a final cadence in the R.H. and a sustained bass note in the L.H.

*Hey! Diddle, Diddle

Nursery Rhyme

Musical score for 'Hey! Diddle, Diddle' in 6/8 time, key of D major. The score is written for piano with right-hand (R.H.) and left-hand (L.H.) parts. It begins with a melody in the R.H. and a bass line in the L.H. The tempo is marked 'Rollicking'. The score includes various musical notations such as slurs, fingerings, and dynamics (mf, p, mp). The piece concludes with a final cadence in the R.H. and a sustained bass note in the L.H.

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(Continued from Page 13)

It is estimated that between three and four thousand persons in the area are learning to have a lot of fun with their hitherto silent keyboards, or their newly purchased pianos, as the genial, beloved Professor Stout says, "Good evening, boys and girls, mother and dad, Uncle Joe and Grandmother. Are you ready for your music lesson? Let's gather around the piano; we're going to learn some new songs."

The spirit of co-operation in this project is amazing. The music stores are open for the sessions and any one may go inside, seat himself at a piano in full view of a large T.V. screen, and take his piano lesson.

The musical scenery back of these lessons is unique in its own right. The three-octave electric keyboard in the background which is operated by a smaller keyboard on the table below, lights the keys to demonstrate the location of single tones, as well as formation of chords, scales, or any combination needed to clarify instruction in rote playing or note reading.

Another keyboard sits on a high table and gives out bell-like tones when Professor Stout accompanies

his studio pupils with a melody as they learn their chords. As the studio pupils play, they make the same kind of mistakes, presumably, that the students at home are making. This gives him an opportunity to clarify, correct and repeat as he goes along with his instructions, thus giving equal opportunity to those who may not catch on as rapidly as the more musical or apt pupil.

Professor Stout has proven that music at any level can be taught efficiently and effectively in groups. The rapid growth of piano class work and keyboard experience classes is a testament to its value; yet, he often runs into perfectionists who believe that music lessons are for the gifted, and that the "classics" only should be taught.

Professor Stout said, "When I was a youngster my teacher said, 'You must *do something* with your music.' Today the wide-awake, progressive teacher says, 'Your music must *do something for you*.' No longer does the understanding teacher frown through Billy's lesson because he has no talent for music. She knows that music is an integral part of normal living."

Billy needs Keyboard Experience with no thought of becoming a second Horowitz, just as he needs to play baseball with no idea of becoming a pitcher for the Brooklyn Dodgers. Because of his Keyboard Experience, Billy will eventually play the piano in his own fashion, buy tickets to concerts and listen to music as a leisure time activity, just as he will attend ball games and root for his home team.

Professor Stout is like the famous minister who became noted for converting every person he met during his extensive traveling. On a recent trip to Venezuela where Professor Stout was invited to set up a T.V. program of piano class lessons on a commercial station in Caracas, he carried along his three-octave keyboard and gave the stewardess lessons going over and returning, just as he does when he travels on train, ship or plane to national meetings of music educators and teachers. He gives free lessons by the wayside to all who will listen, just to show how easy it is to learn and how much enjoyment there is to be had from making one's own music.

His enthusiasm is more contagious

than measles, and lasts much longer, because it has a lasting quality. It has touched the lives of many persons, who sense the vibrant quality of his love for music and his even greater love of sharing it with everyone, and they are spurred to great and still greater efforts to learn to play the piano.

A great number of Professor Stout's T.V. piano class members became so interested that they have started taking private lessons in their own neighborhoods. "They look for teachers," said Professor Stout, "who will continue their class or group instruction because in such groups they lose their timidity and learn a great deal from other members of the class."

The head of a Houston family may be tired from the pressure of a work day and Mother may be weary from the demands of a busy household, but when the cheerful voice and smiling face of Professor Stout comes into the living room with his good-humored and lively music lessons, the atmosphere clears as the family gathers around the piano. "Music," says Alice Lee Humphreys ("Heaven In My Hand," John Knox Press), "should be scattered abroad and gathered up in some way by every creature." Out Texas way, Professor George Stout is scattering music abroad and it is being gathered up by thousands of people.

THE END

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(Continued from Page 10)

Seguro's association with the immortal Caruso went beyond that of two singers working in the same company. They were close friends and made several memorable recordings of concerted numbers from opera. It was undoubtedly this friendship, combined with Caruso's puckish sense of humor, that led to the situation which Seguro described so dramatically. Here again are his exact words: "On a gloomy day of winter, 1915, I wake up in the morning absolutely hoarse—voiceless. Well, I did not know what to do, because that evening I am supposed to sing the rôle of *Colline* in a performance that the Metropolitan was presenting in Philadelphia."

"Then I rush to my throat specialist for a treatment, and later on I went to the station to board the train; the special train that twice a month was taking the Metropolitan Opera Company to Philadelphia for a performance of that organization in that city. As I arrived at the coach, everybody began to laugh and to comment on the state of my voice. I went directly to the drawing room of Enrico Caruso because it was our habit to play a game of poker during the trip. While the other friends were preparing the cards and the chips, Caruso said, 'But how are you going to sing, Andrea? You are so hoarse. How are you going to sing *Vecchia Zimarra*?' So then he said, joking, 'Don't worry. I will sing it for you.' And there, among all his friends, he began to sing in the drawing room *La Vecchia Zimarra*, but, of course, trying to imitate the voice of a basso cantante."

"On our arrival in Philadelphia, Caruso told me: 'Listen, Andrea. Come right away to my dressing room and I will prepare an inhalation for you.' Because, I don't know if you know that Caruso used to travel with a valise with the paraphernalia of inhalators, atomizers and prescriptions. He gave me the inhalation."

"I sang the first act. I sang the second. Not at all well, but at least I filled my rôle. In the third act, *Colline* does not sing. I remain in my dressing room, reading the paper. And when the stage manager come to tell me, 'Seguro, the fourth act, I want to try my voice. Nothing came out. I run to Caruso's dressing room and say, 'Enrico, Enrico—I cannot sing! I am voiceless. What can I do? What can I do?'"

"Caruso say 'wait' to the stage manager. 'Wait—wait for the fourth act. Wait a minute.' And he gave me another inhalation."

"When I went on the stage I could not utter a single tone. I begin to think, 'What are you going to do?' I begin to perspire, think 'here is going to be a scandal.' And then

I had an idea. I took Caruso by the lapel and there in front of the audience I said, 'Enrico, you have to sing for me. What you have done in the drawing room, you are going to do it here.'

"No, I can't. I can't. I don't remember the words. Andrea—don't . . ."

"And when Giorgio Polacco, the conductor of the evening gave the sign for the attack, Caruso start to sing; but not as a tenor—as a basso cantante, with a most beautiful voice that sound like a cello. And this is an experience that I will never forget. I am proud of that hoarseness."

When the time arrived inevitably that he found it necessary to terminate his long singing career, Seguro settled in Southern California. He played in several motion pictures, cast of course as either a music teacher or as a singer. Two of his most notable screen appearances were with John McCormack in "Song of My Heart," and with Grace Moore in "One Night of Love."

During his final years, Seguro's sight grew progressively worse as the result of an automobile accident some years before in Chicago. He adjusted to blindness philosophically, refusing to accept the restricted life of an invalid. His teaching career, an active one for several years, afforded him the opportunity to impart to many young singers the tremendously valuable experience he had acquired in the best possible way.

Countless times during intermissions at concerts, I saw him holding court from his favorite fifth row aisle seat. The ritual of greeting him was always the same. After the customary amenities, I would ask: "And what do you think of tonight's concert, Maestro?" He would tell me in no uncertain terms exactly what was the musical score. On the occasion of Giuseppe de Luca's last concert in Pasadena in 1949, good luck placed me in the seat directly in front of Seguro. After each selection, he leaned forward as the applause subsided to call to my attention in a stage whisper how deftly the sixty-nine year old baritone handled his remarkable vocal resources. There on the stage before me stood Giuseppe de Luca. Seated behind me was Andreas de Seguro. That night was really a record collector's dream come true.

In 1951, with his health failing, Seguro felt the need of returning to his native Spain. Later that year, he and Mrs. Seguro closed their home and sailed to Europe. His widow reports that his return to Barcelona was most gratifying to him. He was greeted warmly and made welcome in no uncertain manner. His arrival in Spain was the

subject of detailed front page newspaper coverage. His last eighteen months, spent among old friends in the city of his birth, were happy and peaceful.

The day before his death he called his beloved Maria to his side, and in a voice which belied his seventy-nine years, sang to her a brief passage from "Madame Butterfly"—"Yours till death comes. . ."

Each time I play his early recording of the *Vi Ravviso* from *Sonnambula*, his favorite of his own records,

THE END

PLAYING PIANO DUETS CAN BE FASCINATING

(Continued from Page 10)

She was about on my level as a sight reader and I had never been a good one. My experience tallied with that of the Bryn Mawr player. I shied from reading music at sight. At various times I had made desultory attempts to improve my sight reading. I waded through stacks of simple music. It was all pretty monotonous and unrewarding. I could see little improvement and didn't make it a habit.

But the first evening we played together, we found it so much fun we set another evening. Our introduction to duet playing was Loeschhorn Op. 51, "Tone Pictures for Beginners." We found these pieces tuneful and they progressively became more difficult. We brought new books and duets to each session thereafter, tracking down duets wherever we could find them. Back issues of *ETUDE* were a prolific source. We bought a number of piano duet albums. It always put an edge on the evening when we had a new book or collection of duets to go through. Sight reading was our main objective. Later we prepared some numbers for presentation at a hobby show.

At the end of a year, we had ranged through a pretty representative amount of piano duet literature, originals and transcriptions. We had a wonderful time and had improved our sight reading abilities surprisingly.

Playing piano duets can be a fascinating hobby. And I know of no other activity for the pianist that yields such profitable dividends. It enables you to correct many weak spots, improve technique, stand on your own feet musically. In addition to bettering sight reading, it gives rhythmic self-reliance and develops ear discrimination, since you must listen to your partner's part, too.

Finding a partner is the first problem. Sometimes you can locate a primo or secundo right in the family. Daughters and sons who play duets with their mothers or fathers invariably make faster progress. Otherwise, another to join you in what was the late George Bernard Shaw's favorite diversion, can be located among neighbors or in the next

I am taken back to those hours with a genial, friendly, worldly man who managed so vividly to recall the glamor of a vanished era. His own comment when he heard this record for the first time in many years was, "Is not so bad."

Regarding his full active life and the pleasure his performances brought to so many audiences in the days before radio and television, we can only say, "Indeed, is not so bad at all."

The piano duet literature is abundant. You can begin at any level of advancement. As you grow in skill, you go on to more difficult pieces. Once you get going, there's adventure ahead. After the flush of your first tries are over, pride tugs at you, and you'll set about rubbing off some of the rough edges. First you strive for a similar quality of touch and tone in both treble and bass. Since the lower notes of the piano are more resonant than the upper, the bass will overpower the treble unless subordinated. To change parts occasionally will help you attain the right balance.

One of you indicates tempo, when to begin, manipulates the damper pedal, counts and otherwise acts as conductor. This is more apparent than real, however. After you have played together for a time, you'll find yourself coming in as one and feeling the piece as one.

I was surprised to find so much original music for four hands. Transcriptions, of course, are good, particularly those of the symphonies. But original four-hand music, especially when written by a master hand, has the virtue of being pianistic. I'll mention some of it first.

We found Leon D'Ouville's "Soirees Musicales," two books of 18 duets each, most engratating and easy to moderately difficult. These are tuneful salon pieces of the best type. The harmonizations are skillfully done and delightful. We liked particularly: *In the Garden* and *The Lake* in the first book, *Spring Song* and *The Mill* in the second. B. Tours wrote a number of easy tuneful four-hand pieces, notably: *Prelude and Romance*. Anton Diabelli's *Five Sonatinas* and *Five Sonatas* are not hard and are interesting to play.

Our favorite album in the easy category is Robert Schumann's "Twelve Pieces for Large and Small Children." All are gems. Among them we like especially, *Garden Melody*, *Twining Wreaths* and *Morning*. And we sign off every session with *Abendlied*. I consider this one of the most beautiful miniatures Schumann ever wrote.

Then there's MacDowell's "Three Poems" and *Moon Pictures*. Other

Here's a thought-provoking discussion on

Why Minor Signatures?

by IDA ELKAN

OFTEN, a fine piano sight reader is startled, and sometimes at a public performance, to suddenly realize that he is reading and playing in a major tonality instead of the minor tonality which the composer had intended. This musician is guided by instinct and the first impulse is to feel the happy major mood.

The tonic of any tonality, major or minor is the establishing tone, which determines the tonality of the composition. (Tonality, tones belonging to a tone, tonic.) The tonic is the "tuning-in tone," which we may liken to a radio station. "Music is the language of our moods in Tonality, Rhythm and Form." These three elements can change the mood of the same tones, depending on their variations. Mozart, in his A Minor Sonata for Piano, starts out in A Minor tonality which expresses a happy mood and later repeats the same theme in C Major, which expresses a sad mood, as I feel it.

The "so called minor scale" is not a scale. The only scale in music, is the diatonic major scale, which is the basis of all musical composition. In order to create original melodies, a composer may alter chromatically any or all the steps of the diatonic major scale. When we alter, by lowering the 3rd and 6th steps of the diatonic major scale a chromatic half step, and start on the same tonic, we create a depressed or fallen mood. We hear the expression "he or she is in very low spirits."

I believe that all compositions should be written with major signatures for major and minor tonalities having the same tonics. The composers then would indicate the altered 3rd and 6th steps of the majors with the proper accidentals. This would then make the reading and playing of minor tonalities almost proof against errors.

Heretofore, one signature has been used for two different tonalities, i.e. Bb is the signature for F major and for D minor, D minor being called

the relative minor of F major. Two or more things or two or more people are related when they have something important in common. F major and D minor have two different tonics, two different dominant seventh chords, two different leading tones.

This old theory of major and relative minor tonalities using the same signature makes it imperative for the piano sight reader and player to interrupt the playing in order to investigate for leading tones and closing chords; the D minor will not close without its leading tone C-sharp. The reader and player again becomes attuned to the D tonic. His impulse is to play in the major mood rather than the minor mood, and he is tempted to play F-sharp instead of F-natural, and he has the feeling that he is playing in D major. When this error has been made, it will not help him to say "excuse me," no more than we can give ourselves consolation for missing the train by only one minute.

This confusion of using 30 signatures for major and minor tonalities can be eliminated by using only 15 major signatures (3 enharmonics). To add to this confusion we have to contend with two different kinds of minors, melodic and harmonic. The minor tonality should be written with the same signature as its real relative major, the major having the same tonic. The harmonic minor which has the same tonic as its real relative major, will also have the same leading tones ascending and descending and the same dominant seventh chords. The harmonic minor stands the test in polyphonic writing. The augmented second which falls between the 6th and 7th steps in the harmonic minor has been called "unmelodic" by singers. Yet, if A-flat-B, the augmented second, were written as G-sharp-B a minor third, the singer will say that it is singable, although it is the same interval as the augmented second. So, to please

the singer, theorists sharpen the 6th and 7th steps ascending in the relative minor and come down according to the relative major. The melodic minor is not a good melody or a good scale. The nature of a good melody demands that tones ascending or descending belong to the same scale or chord. The melodic minor cannot be employed in polyphonic writing, because in ascending its first tetrachord is minor

and its second tetrachord is major. In descending the melodic minor has no tonic or leading tones. Since the melodic minor is unmusical it should not be taught.

In the interest of creating more and better musicians, I recommend that composers adopt the use of 15 major Signatures (3 enharmonics) for all tonalities, major and minor, and add the accidentals when needed for altering the major into minor.

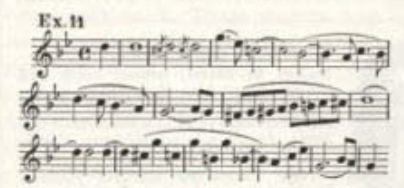
THE MAKING OF MUSIC

(Continued from Page 14)

is organic connection between the whole and the parts. This organic connection can also exist between symphonic themes which have little physical resemblance. The second subject of the finale of Mozart's G-minor Symphony runs as follows:



When it reappears in the recapitulation, it is hardly recognizable, mechanically speaking, as the same theme. But its inevitable rightness in its place and its organic connection with the original idea make it an inevitable development.



Now comes the question of harmony. It is doubtful whether this should count as a fundamental element of music, because, so far as we can make out, primitive music had no harmony but was purely melodic. This is true, so far as we can tell, of the early Greek music. The word *harmonia* does not mean harmony in our sense of the word, but the relation to each other of the notes in the Greek modes. The same is true of the plain-song of the early Christian church, and folk song, at all events in western Europe, was sung without harmonic accompaniment. However, it seems almost impossible that harmony should not have occurred to primitive singers and players, if only by accident. A cithara player must occasionally have twanged two strings at the same time; or if two pipe players happened to be playing at the same time within hearing distance of each other, this must have resulted in harmony, or even counterpoint. Why did not the performers carry on with the good work? The only explanation can be that when they heard the result they disliked it. There is no physical reason why an eighteenth-century composer should not have written the whole of Stravinsky

sky and Schönberg, provided he had the pen and paper. We know as a fact that Stanley, an eighteenth-century English composer, experimented with the whole-tone scale about a hundred years before Debussy. Here are two examples, one from Mozart's Quartet in C major and from Haydn's Prelude to *The Creation*, which anticipate Wagner's *Tristan*.

Introduction to Quartet in C major—Mozart



Representation of chaos in *The Creation*—Haydn



These harmonies were, for these two composers, obviously an experiment; they had no emotional significance for them. For Wagner, an almost identical passage symbolised the height of amorous passion. To Haydn and Mozart they had no such suggestion. When Mozart wanted to be erotic he wrote "Là ci darem."

Now let us look at the obverse of the medal. Debussy's strange atmospheric effects still thrill us, though they are by now the common property of every conservatory student. And when these same students write out bits of Debussy, under the impression that they are composing, their efforts fall dead even before the ink is dry. The moral of all this seems to be that any musical phrase, to be a complete artistic whole, must be the result of a personal emotion.

These, then, are the three elements which go to make up music—melody, rhythm, and harmony. THE END

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Violin Questions

By HAROLD BERKLEY

Violins by Paulus

D. H., California. "Paulus" is the name of a family of violin makers who worked during the 19th century in Markneukirchen, Germany. Albin Ludwig made instruments no worse and not much better than his brothers and his cousins. Their instruments are of the average Saxon type—fairly good workmanship, but generally not outstanding. The usual price range for Paulus violins is between \$75.00 and \$125.00, though an occasional unusually well-made violin has sold for a higher price. What your violin may be worth no one could say without examining it.

A Factory Product

Mrs. C. S., Ontario. As I have had occasion to say many times in these columns, a "Stradivarius" label with the words "Made in Germany" printed on it indicates beyond doubt that the violin in which it reposes is a cheap factory product worth at the very most \$50.00 and probably not half that amount.

The Maker Liebich

Mrs. M. C., Illinois. Johann Gottfried Liebich was the most important member of a large family of violin makers. He was born in 1755 and died in 1824. The business he founded is still carried on by his descendants. His violins are of the Saxon type and the workmanship is generally good, but for some reason they have never sold for a high price. The usual price range is from \$75.00 to \$150.00, though an occasional outstanding specimen has brought a higher price.

Must Be Appraised

T. B., Pennsylvania. Antonio Mariani did some very crude work and some exceptionally fine work, so there is a wide difference in the prices his violins bring. It varies from about \$350 to around \$1200. His label, moreover, is often to be found in violins that he did not make. So no one could appraise your violin without seeing it.

An Obscure Maker

Prof. W. W. C., West Virginia. In the book at my disposal in this remote Maine village, there is no mention of a maker named Johann Michael Gaus. This does not mean that he never existed, but only that he did not make much of a name for himself. No one could say

definitely what your violin is worth without examining the instrument.

Repair the Instruments First

Mrs. T. A. M., Pennsylvania. I would advise you to take your two violins, the guitar, and the mandolin to the nearest musical instrument store to your home. There you could get information about what repairs would be necessary and advice on how best to dispose of the instruments after the repairs had been made.

A Double Bass Method

R. S., Texas. I think you should get the Double Bass Method by O. G. Zimmerman which, I understand, is quite detailed on the subject of bowing.

A Determined Student

Miss D. M., Newfoundland. I certainly do admire your pluck and determination in continuing to practice your violin even though you are an invalid. It seems to me that you have done enough work in the first position, and that you should venture into the third position with the aim of conquering it. However, here are the names of some first position albums that may interest you: First Solos from the Classics, ed. by Samuel Applebaum; Bach, 10 Little Classics, ed. by C. Seely-Brown; Bach for Beginners, ed. by Liepmann; Pupil's First Position Album, published by the A. P. Schmidt Co.; and Ten Sketches by Berkley, published by Carl Fischer, New York. (2) As for the division of your practice time, spend a half hour on bowing—ten minutes each on the Wrist-and-Finger Motion, the Whole Bow Martelé, and the Spun Tone—three-quarters of an hour each on left hand technique and on solos. I shall be happy to hear from you again.

An ETUDE Article

" . . . I have been told that you wrote an article not long ago for the ETUDE in which you discussed the arranging of pupils' recitals and music that could be used. Can you tell me when the article appeared? I think it would be interesting and helpful to me."

Miss R. K., Iowa

The article you refer to was in the issue of ETUDE for last July and was entitled, "Make It Interesting!" You can certainly obtain a copy of that issue from the publishers of the magazine.

THE END

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

Q. I have an old Chase reed organ and would like to learn more about the mechanics of reed organs, so that I could repair reeds, etc. Are there any books or other materials available on the construction of these old reed organs? I would like to learn anything I can about pump organs in general.

M. L.—Wash.

A. There is really little material available on this subject of a practical nature. In Landon's "Reed Organ Method" there is an introductory page devoted to the use of stops, and very condensed information on the tone production and reeds. In "Scientific Piano Tuning and Servicing" by Howe (\$6.00), there is quite a good chapter on servicing reed organs which you will find very useful, and in Fisher's "Piano Tuning, Regulating and Repairing," there is a chapter on reed organ servicing which is fairly good. This book sells at \$2.25, and the Landon Method \$1.25.

In the section of the "Trumpet Tune and Peal" by Purcell, arranged by Harvey Grace (accompanying this inquiry) beginning with the last 8th note of the first given measure marked Gt., what would be your suggestion for registration? Isn't it impossible to play the peal on one manual without the counter melody which starts on the 2nd beat of the second measure on the same manual? What do you think is meant by the "Add to Gt." at the end of the first score?

K. F.—Mont.

Unfortunately you have not given sufficient information about your organ to enable us to be very specific in the matter of registration. Presumably you have chimes, which are normally played from the Great when there are only two manuals, and sometimes from either Great or Choir on a three manual instrument. The evident intent in the playing of this number is to get the most effective use of the chimes, and if you are obliged to use the Great for chimes then the accompanying passages will have to be played on the Swell, since, as you suggest, you cannot very well use other stops in combination with the chimes on the same manual. If you have a Choir manual with chimes, then the chime passages could be played on the

Choir, and the Great used as indicated. You have marked the chime passage in the second measure in red pencil, but this should also include the top A at the end of the first measure. The "Add to Gt." could apply if you are using the Choir for the chimes, but must be disregarded if the chimes are on the Great. The idea is simply to enlarge the general volume a little, but in doing this the chimes must not be smothered. If the Swell is used for the background, then you would simply add to Swell instead of Great. The general plan of registration should be fairly solid (such as Diapason tone, although the Open Diapason may be too heavy), with enough 4 foot and mixtures to give brilliancy without harshness. The Pedal should balance the accompanying manual in general quality and volume, but enough 8 foot should be used to insure these running passages coming through distinctly and cleanly.

I would like to know a few organ stops that could be used with the Bach Prelude and Fugue in C major, Schirmer Edition. Pipe organ chiefly, but also for the Church model Hammond.

C. R. B.—N. J.

We assume the composition you refer to is the one in Volume 2, Schirmer Edition. The registration would be divided into 6 divisions or sections of this work, and for convenience we will list them as follows: Section 1—first 12 measures of the Prelude first time played. Section 2—Same measures but on the repeat. Section 3—Prelude, measures 13 to 28, first time. Section 4—same measures on repeat. Section 5, measures 1 to 16 of Fugue. Section 6, measure 17 to end of Fugue. Now for registration: Section 1, pipe organ—both hands on Swell, using Oboe 8', Salicional 8', Gedeckt 8', Flute 4', Violina 4'; Pedal, Bourdon 16'; Sw. to Ped. couplers. Section 2, both hands on Great, using Melodia 8', Octave 4', Swell to Great coupler. Add Flute 8', to Pedal; keep Swell to Pedal coupler. Section 3—first time both hands on Swell, adding Diapason 8' to previous stops; Bourdon 16' and Flute 8' in Pedal, with Sw. to Ped. coupler. Section 4—both hands on Great, adding Diapason 8' and Gt. to Ped. coupler. Section 5—same as Section 1. Section

6—same as Section 2.

For Hammond organ—Section 1, lower manual E; Section 2, upper manual A; Section 3, lower manual F; Section 4, lower manual G; Section 5, lower manual F; Section 6, lower manual G.

I have studied organ for nearly a year, and have been doing Bach's "Little Preludes and Fugues"; Franck's "Andantino"; Moschetti's transcription of Corelli's "Christmas Concerto." I now need pedal instruction for beginners. Can you give me names of publications which will help me improve my technique? I have been practicing on a Hammond and on an old Hook & Hastings which ciphers in every stop. Could you mention the names of some good books on organ construction? Also the names of collections of the Masters which I could probably handle?

R. E. C.—Iowa

We rather gather that you are studying on your own, without a teacher. If you have a teacher, we recommend his guidance in the selection of proper studies and collections, but in the absence of a teacher we gladly suggest the following: for pedal studies, Dunham's "Pedal Mastery." This and other pedal studies are described in a circular we are sending you, which also lists some excellent collections of organ music which we have indicated with an X. These may be had for examination if desired. About the best work available on organ construction is, "Contemporary American Organ," by the well known authority W. H. Barnes. A revised edition was issued in 1952, which brings it fully up-to-date. You may secure this from the Presser Company in case you wish to purchase (price \$4.75).

THIS MATTER OF REGISTRATION

(Continued from Page 24)

music on a concertina. Legitimately used, the expression pedal is one of the most valuable tools available to the organist. It can be used for accentuation and for an occasional rhythmic beat. It is indispensable for phrasing and for maintaining proper balance between the organ and soloist, choir or congregation.

Occasionally one encounters a player who will not so much as touch an expression pedal in a non-resonant building. Such players often think of themselves as "purists." I admire purity in all its forms; but I cannot help wondering whether this is one of them. Would a painter be a "purist" because he used blue, yellow, and the intermediate shades derived therefrom, but not red? Would a violinist be a purist who did not employ vibrato?

The expressive resource is there; why not use it? THE END

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Junior Etude

EDITED BY ELIZABETH A. GEST

THE BRIDGE of MENDELSSOHN

by Wilma Delton

DIANA, Harold and their cousin Arthur were on their way to a picnic. Arthur was a music teacher, and as they crossed the little bridge leading into the woods Diana remarked, "I have to write a paper about Mendelssohn for our next club-meeting and I don't know what to say."

"I can tell you some things," broke in Harold. "He was born in Germany in 1809 and wrote a fugue when he was seven years old."

"Yes, I know all that but I want something different."

"What about the great place Mendelssohn occupies in musical history?" suggested Arthur. "We



Felix Mendelssohn (1809-1847)

all know that music began among primitive people with rhythm and melody; that is, dance and song. Then, as the years passed composers developed forms for more elaborate music, and more perfect instruments were made. Counterpoint, fugues and suites became very popular, and then the sonata, which was perfected by Haydn, beautifully embellished by Mozart and brought to a mighty climax by Beethoven.

"Mendelssohn loved and revered

these great classic forms and wrote many compositions according to their rules of construction. However, in Beethoven's sonatas, he realized that important changes were taking place in the writing of music, because, while Beethoven wrote in sonata form, he also wrote in freer forms less bound by the rules of the sonata.

"The young composers of that day, Schubert, Schumann, Mendelssohn, Chopin and many others were thrilled with this and turning from the familiar classic forms they wrote short, poetic compositions in various forms such as nocturnes, cradle songs, barcarolles, songs without words, fantasias, pieces inspired by nature, by poetry or stories. Mendelssohn wrote such music, but he was also determined that these new forms should not wholly take the place of the old classic forms with their stirring music. He had great influence in the musical world of his day, as he founded a Conservatory of Music in Leipzig, he was an orchestral composer, traveled a great deal and produced his own oratorios in England. In his compositions he tried to combine the new, glorious freedom of expression Beethoven had brought into being, with the newer ideas which also had value of their own."

"He was really the one who connected the two?" asked Harold.

"Yes, that's more or less what he did. Just as the little bridge over which we entered the woods closes the gap between the road and maze of green in these woods, so Mendelssohn's works more or less join the old and new in musical form."

"Oh, that's interesting," said Helen. "And I am going to name my paper *The Bridge*."

More Results of Essay Contest in March

(Prize Winners and Honorable Mention appeared in July)

Some interesting essays were received about sight reading and memorizing. However—and this is important—many contestants seemed to confuse sight reading with using the notes when playing pieces they had studied, which is not sight reading. Sight reading is playing at first sight something you never saw before.

Some contestants forgot to give their age, or entry class, or both, and such entries were not considered. (Be sure to remember about this the next time.)

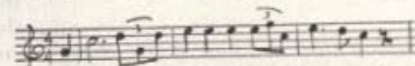
The following quotations are selected from some of the essays received. *Betty Jean Combs* (Maine): When you are sight reading you constantly play new pieces you never saw before, and when I have time I take a music book and sight read. *Mary Carole Curran* (Nebraska): Although it is advantageous to be able to memorize, if you cannot sight read your musical

education is very limited. *Joan Espenschied* (New Jersey): Memorization is a valuable capability but sight reading presents a challenge, and when met, opens up still wider the doors to the world's best music. *Linda Harris* (North Carolina): One who can sight read is always welcome at parties and social gatherings because he can glance at a piece of music and play it at a moment's notice. *Claire Holcomb* (South Carolina): Sight reading affords one a greater variety of music than does memorizing, but as I see it, a pupil should devote time to both. *David Pates* (Minnesota): When a piece is memorized to the degree where the player has absolute confidence, he can give himself over to the mood of the piece. *Terry McGovern* (Montana): My teacher stresses both sight reading and memorizing, therefore I will try to enjoy both.

WHO KNOWS THE ANSWERS

(Keep score. One hundred is perfect)

1. To which class of instruments



does the celesta belong? (5 points)

2. How many half-steps are there from C-double-sharp to B-double flat? (5 points)

3. Which is loudest, f, ff, or mf? (5 points)

4. To what tones are the strings of a guitar tuned? (20 points)

5. What is the time signature of one measure containing four sixteenth-notes, two eighth-notes, four thirty-second-notes and

one dotted quarter-note? (5 points)

6. Was the pianist-composer Stephen Heller (who wrote many of your Etudes) German, Swiss, Hungarian or English by birth? (20 points)

7. Who were the Troubadours? (20 points)

8. What are the letter names in the supertonic triad in the key of E major? (10 points)

9. What major scale uses A-sharp as its sixth tone? (5 points)

10. From what is the theme given with this quiz taken? (10 points)

Answers on next page

Take-a-Look Game

by Helen H. Boileau

Place the following objects on a table and number them. Each can be named by a word used in music. Players walk around table and write the musical answers on paper. The player with the most correct answers in a specified number of minutes is the winner. (Any object not available may be omitted.)

1. a ruler or tape-measure; 2. a necktie; 3. a short message written on paper; 4. a tally card

with numbers written on it; 5. a watch or small clock; 6. an autograph; 7. a door key; 8. a heavy cane; 9. small postal scales or other weighing scale; 10. a piece of string; 11. some tar; 12. a piece of dotted material; 13. a shoe horn or cow horn; 14. a calendar showing the month of March; 15. a bunch of beets.

Answers on next page

JUNIOR ETUDE CONTEST

Junior Etude will award three attractive prizes this month for the best and neatest entries received in the contest.

Class A, 16 to 20 years of age; Class B, 12 to 16; Class C, for Juniors, under 12. Print your name and age on upper left corner of page and print your address on

upper right corner. Names of prize winners and list of thirty receiving honorable mention will appear in a later issue.

Subject: Music In My Life.

Prizes will be mailed in September.

Mail entries to Junior Etude, Bryn Mawr, Pa., by August 31.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8

cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Dear Junior Etude:

We have formed a new club at our school known as the Liszt Accompanist's Club. We meet once a week during the noon hour and include business, social and instructive periods. The purpose of the club is to provide for future piano accompanists for our High School Choirs and to receive instruction in the fine art of accompanying. We study lives of composers, listen to piano recordings, read articles such as appear in ETUDE, give constructive criticism of each others playing and use tape recorder. We hope to hear from other accompanists. We are sending you our picture.

Becky McMahon (Age 13), Pennsylvania

Dear Junior Etude:

I play flute in our High School Band and also take piano and voice lessons. I enjoy music and hope to become a fine musician. Some of my favorite pastimes are swimming, dancing and reading. I would like to hear from other readers.

Vicky Kroeger (13), Iowa

Answers to Who Knows

1. Percussion; 2. seven; 3. ff; 4. E (below bass clef); 5. A, D, G, B, E, spanning two octaves; 6. Hungarian; 7. Poet-musicians of Southern France in the twelfth and thirteenth centuries; 8. 9. f-sharp, a, c-sharp; 10. Triumphant March in Verdi's opera, Aida.

Answers to Take-A-Look

1. measure; 2. tie; 3. note; 4. score; 5. time; 6. signature; 7. key; 8. staff; 9. scale; 10. chord; 11. pitch; 12. dots; 13. horn; 14. March; 15. beets.

Liszt Accompanist's Club, Washington, Pennsylvania



Carol James, Jerry Moreno, Betty Jo Cross, Linda Jane Sorice, Becky McMahon, Nancy Lee Merriweather, (Age 13-14). Mr. J. Richard Nevin, director.

LET'S HAVE MORE STRINGS

(Continued from Page 25)

have an opportunity to hear the entire program. Intense interest registers on the faces of the children as they listen to the various ensembles and soloists. To hear what other youngsters of their own age are doing has proved more inspiring to the children than any number of lectures on the beauty of string music, or on the necessity for practice. The inspiration they receive is evident in the animated way the entire group plays *America the Beautiful* as the grand finale to the program.

A typical String Festival program ranges from folk songs and good arrangements of well known tunes played by beginning ensembles, to classic string music of Vivaldi and Veracini and numbers by American and other contemporary composers, performed by advanced groups and soloists. Some numbers feature a group of violists or cellists playing alone.

The Milwaukee Unit feels that the String Festival is one of its most fruitful undertakings—for both students and teachers. The fact that the auditorium in which the Festival is held is always packed, and the audience most enthusiastic, predicts a brighter future for the cause of strings.

String Club

In order to give its students the ensemble experience they might not otherwise have, the Milwaukee String Unit formed two clubs, which are affiliated also with the Wisconsin Federation of Music Clubs. The Silver Strings Club is composed of high school and college students representing Alverno College, Mount Mary College, Cardinal Stritch College, Mercy High School, St. Mary's Academy, Pius High, Pulaski High and Wisconsin State College. Sister M. Imelda acts as moderator of the group, and Miss Patricia Wojcik is its counsellor and directress. The Silver Strings are frequently called upon to perform for various clubs in the city, and are fast earning a fine reputation for high standards of performance.

The Arco-lins, String Club for grade school children, meets once a month. Besides playing in ensemble, the children study the parts of the violin, its history and mechanics, and each makes his own scrap-book.

Teacher Helps

Perhaps one of the greatest accomplishments of the Milwaukee Unit is the aid it gives the string teachers at each of its monthly meetings. The lack of good teacher training is evidently one of the greatest setbacks in the string program. Many string majors in our colleges are prepared for performance and a professional

(Continued on Page 58)

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VALUES IN BALLET STUDY

(Continued from Page 26)

Posture and grace are largely psychological. If you encourage yourself to feel able, sure, successful, you will convey the impression of these qualities far more readily than if you let yourself feel insecure, dull, shy, and try to right yourself simply by going through technical motions.

"Look into a mirror as you move. There you will see the person other people see. Your advance mental grasp of her needs will enable you to issue directions to the person in the mirror. And keep on watching her as you direct and she responds! Too much mirror practice, however, involves the risk of not being able to work without watching yourself. That is a pitfall for which all dancers must watch. Wise ballet masters alternate practice sessions, letting their pupils work facing the mirror one day, and with their backs to it the next. I remember the extra sense of security it gave me when I could practice pirouettes away from the mirror!

"Once you understand the reason for your work and the physiology involved in it, almost any elementary exercises are helpful—bending from the waist and touching the floor with straight knees; balancing on one foot and pulling a stocking on the other; walking along a straight chalked line. An especially good drill is to balance a book or an empty tray on the head while walking. In Yugoslavia, the peasant women carry their baskets on their heads and all of them have a regal, straight carriage which dancers have to practice to achieve. This exercise is especially good for pianists who all too frequently sit hunched over the keys.

"At no time do you simply move muscles; always you work towards a definite goal in your mind. Thus, the dancer's task is to bridge the gap between thought and activity. The brain conceives what it wants to accomplish; the muscles are capable of accomplishing it. The great point is to make the connection between the two, so that the muscles not only obey the brain, but find a pattern for doing so which can be recognized, charted, and repeated at will. Keeping an open mind helps one to do this. For instance:

"When I was twelve, I was considered an accomplished professional dancer. Desiring further instruction, I went to Vienna with my mother, to audition for Dubois. I went through my full repertoire of techniques; then Dubois said that, while I could do everything, I did it wrong! I was furious and ready to go home. But my mother wouldn't let me. She knew that, at that young age, I could have no theory of dancing; I simply danced. So she bade me hold down my temper. 'Go back,' she said, 'and see if you can't learn what Dubois

means.' I did go back. I worked for a month at nothing but elementary exercises—and suddenly discovered that I could do better things with less effort as a result of the new teaching given me. The same thing happened a second time, when I was already prima ballerina. Again I willingly tore down my techniques, and rebuilt them in greater freedom and flexibility. Had I clung to one fixed way of work, I should have deprived myself of many skills and much pleasure.

"By trying to know what I am doing and to watch out for new means of doing it, I have developed a balance for which dance critics have been kind enough to praise me. I think of it less as balance than as suspension. By exercising equal muscular pull in the four directions in which it is possible to move (up, down, left, right), I become actually suspended at the center of four equal pullings which make it impossible for me to move in one direction more than in another and thus hold me in complete equipoise. The non-dancer need hardly occupy herself with such advanced techniques; still, it is a good thing always to know what you are doing, muscularly speaking, and so to control your movement that you can bring life to the image in your brain. Do you know, for instance, what your muscles are doing when you walk? You will find, I think, that walking depends on the equality of muscular pull that results when the body follows the lead first of one foot and then of the other.

"If some practice in dance routines is good for the musician, the converse is also true; a knowledge of music is essential to the serious dancer. In this respect, I have been fortunate. First, my mother taught me piano at home; then, when I was nine and already launched in my career, I was accepted as Honorary Pupil at the Academy of Music in Zagreb. Such an appointment is considered a great honor; it is valid for one year and then must be renewed on the basis of accomplishment, and I was proud to retain my place for five years. Continuing to major in piano study, I followed the full course in theory, harmony, counterpoint, solfège, and history of music, as far as serious work in composition. I have found that the value of this work is second only to that of my professional training. Obviously, the dancer needs music; and it is enormously helpful to be independently able to work out rhythmic patterns, experiment with phrasings, read through new works, etc.

"And when the dancer works to orchestral accompaniment, she finds a thorough knowledge of music even more valuable! In our profession, there is supposed to exist a kind of

running battle between dancers and conductors, the dancers permitting only what is good for their footwork, and the conductors holding out for purely musical values. My musical training has spared me this warfare. When dancer and conductor can meet on the common ground of musical understanding, tensions cease to exist. The dancer understands the demands of the music, the conductor finds that he is asked for no unmusical effects, and there arises a spirit of harmony which stimulates the entire performance.

"The dancer's early training centers largely around the intelligent grasp of techniques. But as she advances in her work, she is faced with the same problem as the actress—how to make character come to life? My only answer is to become the character. You find out all you can about her from source material; the answers that do not exist, you must think out for yourself—would she do this, or that, you ask yourself; and why? You never just dance a character; you become her, to make her real for the audience. In the Metropolitan Opera ballet *Vittorio*, danced to cleverly assembled ex-

cerpts from early Verdi, my part is the unsympathetic one of a rich, barbaric Spanish princess who comes to marry into a noble Italian family out of ambition. Discovering the Duke to be an old man, however, she manages to kill him and insists on marrying his young grandson, regardless of any human emotion, or of the misery her insistence causes to all concerned. From the moment of my entrance, I must establish that character. I come onstage fluttering a fan—and the way in which I use it, my walk, my expression, must convey to the audience the sort of person I am supposed to be.

"It is interesting for the dancer to have a chance to interpret shadings of character. Most of the traditional classic ballet is concerned chiefly with techniques, and the more or less abstract beauty of motion. The delineation of character is, comparatively, a more recent form. But in any form, the dancer's goal is to express thought and feeling through motion. For this, she needs understanding as well as muscular control. And for this reason, precisely, ballet study can be helpful in any field of expression." THE END

NEW RECORDS

(Continued from Page 18)

Chopin: *Recital*

With each succeeding Chopin release (this is the fourth), Alexander Uninsky increases his stature as one of the most mature Chopin interpreters of our day. Six mazurkas, three nocturnes, the *Fantasia in F minor* and the *Barcarolle in F-sharp minor* comprise his newest Epic disc. Coupled with the striking beauty of Uninsky's virile approach to Chopin is realistic piano reproduction such as has long been sought. (Epic LC-3122)

Mozart: *Quintet in A Major for Clarinet and Strings, K. 581*

If the word amateur really springs from the word for love, it properly applies to this performance by members of the Vienna Octet. The inevitable impression a listener gets is that of five able musicians sitting around making music with no thought of microphones or recording crews. (London LL-1167)

Rachmaninoff: *Symphony No. 3 in A Minor*

Eugene Ormandy and the Philadelphia Orchestra have at last supplied the needed high fidelity recording of this late Rachmaninoff symphony. It would be hard to suggest a detail in which the recording could be improved. The performance presumably follows Rachmaninoff's personal instructions to Mr. Ormandy, instructions which the Philadelphia Orchestra is probably better fitted to follow than any orchestra in the world. (Columbia ML-4961)

Rosenthal: *Offenbachiana*

Manual Rosenthal, French composer-conductor, has not matched his celebrated Offenbach ballet, *Cairi Parisienne*, with this recent Offenbach compilation. But the excellent RIAS Orchestra led by Rosenthal plays smoothly and Remington's low-priced disc boasts fairly good sound. (Remington 199-183)

Vivaldi: *Il cimento dell'armonia e dell'invenzione, Op. 8*

Baroque devotees in general and violinists in particular are freshly indebted to Vox for another *de luxe* album with an LP "first." Vivaldi's "Four Seasons," the opening third of Opus 8, has been recorded several times, but Rolf Reinhardt and the Pro Musica String Orchestra of Stuttgart with Reinhold Barchet, violin, and Helma Elsner, harpsichord, are the first to record all 12 concerti. The sumptuous gray suede album and attractive 30-page booklet are consistent with the high musical merits of this remarkable set. (Vox DL-173, 3 discs)

Brahms: *Neue Liebeslieder Walzer, Op. 65* *Vocal Quartets from Op. 64, 92, 112*

Teachers of singing who are looking for good quartet recital material should hear this disc made under the direction of Nadia Boulanger. The sequel to Brahms' more famous *Liebeslieder*, Op. 52, the *Neue Liebeslieder*, Op. 65, is subtitled

"Waltzes for four voices and piano four hands." Mme. Boulanger and Jean Françaix provide the piano parts for Opus 65 and for the half dozen exquisite vocal quartets on the reverse side of the record. Except for a rather colorless soprano, the quartet is excellent. (Decca DL-9650)

Hugo Wolf *Recital*

Heinz Rehfus, young European baritone, and Hans Willi Hausslein, piano, have enriched the slim stock of Hugo Wolf LP material with a splendid recital on a 10-inch London disc. The *Michelangelo Lieder*, three settings of Eichendorff poems (*Der Freund, Der Musikant, Verschwiegene Liebe*) and two Mörike *Lieder* (*Gesang Weylas and Storchensbotenschaft*) are included. (London LD-9182)

Strauss, Johann: *A Night in Venice*

Otto Ackermann has directed another sparkling record production of

a celebrated Viennese operetta, this one a worthy sequel to his *Merry Widow* and *Land of Smiles*. Elisabeth Schwarzkopf (*Annina*), Nicolai Gedda (*Duke*), Emmy Loose (*Cibolotta*), Erich Kunz (*Caramello*) and Peter Klein (*Pappacoda*) head a splendid cast of soloists working with the Philharmonia Orchestra and Chorus. On practically every point this *Eine Nacht in Venedig* is superior to the Vienna performance released three years ago by Columbia. (Angel 35197, two discs)

Britten: *A Simple Symphony, Op. 4*

Arranged for strings when Britten was 20, the materials for this captivating work were written when the composer was between 9 and 12. London's recording, played by the strings of the New Symphony Orchestra conducted by Eugene Goossens, was supervised by the composer. You've never heard richer recorded string sound than on this 10-inch economy disc. (London LD-9184) THE END

MUSIC, THE COMMON LANGUAGE AMONG NATIONS

(Continued from Page 20)

Maestro Turunen and myself.) Without such enthusiasm such a project must fail. I think this is the first thing that is needed, even before one begins any vocal or choral training at all. Then, one must set up a course of training for voices. I think it is on this point that many choruses fail. In Finland we have adopted a procedure differing considerably from that of most choruses; we give individual voice training to our members, we encourage every man to become a soloist, so far as his ability will permit him, and we find that in the development of the power and beauty of the solo voice we have added greatly to the power and beauty of the chorus. We do not hold with the out-moded idea that it is bad for a solo voice to sing in a chorus; we know the contrary is true. The musicianship that grows from participation in a good chorus is of inestimable advantage to a man or woman in his solo rôles in opera, oratorio, or any other musical activity.

Pointing up this philosophy, the maestro observed that during the past year four of the "YL" (such is the Finnish abbreviation for the Finnish name of the chorus) members won prizes in a nation-wide singing contest. "The feeling for collective singing is no detriment to production of a solo voice," he reiterated.

Male or Mixed Chorus?

The leader who contemplates the organization of a chorus is often confronted with the question of whether he should organize a male or a mixed chorus. Said Maestro Tur-

unen—"The vocal range of the mixed chorus is, of course, much greater than that of the male chorus. The literature for the mixed chorus is infinitely greater. Perhaps a reasonable balance of parts is more easily obtained with mixed voices, although the problem of high tenors is always present in either case. On the other hand, in a male chorus one obtains a degree of masculine power never to be had in a mixed chorus. The mass of tone is more compact, and to that degree more thrilling. If the amount of musical literature available is less, still it is enough; it is probably more than an average male chorus could study in the course of a lifetime."

It should be observed, in this connection, that the program of the "YL" I heard some four hours after my interview with Maestro Turunen was one of the thrilling experiences of a lifetime. Most of the compositions used were written originally for male voices, albeit there were a few arrangements. And every composition used was from the pen of a Finnish composer! Delving into the far greater treasury of song of the combined Western nations, one could come up with a hundred, or a thousand, such programs.

Asked if Finland had some technique for developing the magnificent first tenor section I had just heard in rehearsal, the maestro shook his head, smiled, and observed plainly. "First tenors are just as hard to find in Finland as they are in any other country!" Spartan comfort, I thought, to all of us who lead choruses.

The Maestro feels that benefits

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See special notice on page 64

other than musical ones accrue to the
person who belongs to any chorus.
"Many moral values are to be found
in such membership. The singers
learn the value of discipline, which is
indispensable in any musical organ-
ization. This discipline is carried
into other walks of life, enriching
the one who has learned it. I think
this is true, that often some more or
less pampered individual who has
learned little of discipline, because
he has never been compelled to learn
it, finds that by reason of it he has
at last learned truly to live. Again,
one learns the great value of routine,
learns that by doing the same bene-
ficial things over and over again at
a given time he creates within him-
self correct musical habits. These
habits enrich him for the remainder
of his life, and again such a pro-
cedure is to be observed as benefit-
ing a life outside of its musical as-
pects."

Benefits to the Nation

"The nation is benefited by sing-
ing. One never thinks of any great
public event in Finland un-associated
with singing. Is it not so in every
country, in your country? Our peo-
ple thrill to our patriotic songs sung
by our chorus, and the singers them-
selves are more deeply stirred to love
their country whenever they sing of
our nation's life, history, and heroes."
Having visited Finland myself, I
can bear personal testimony to much
of what Maestro Turunen said. The
Finns are well-nigh fanatical lovers
of their country. They are honest to
a degree. They are artistic in every
fibre of their beings. Their literature
is wonderful, their architecture and
landscaping are things at which to
marvel, and giant Jean Sibelius is
only one of many composers who
wear, as it were, a magic cloak of
sheerest musical inspiration.

The Maestro's Technic

A resumé of Maestro Turunen's
methods at rehearsal should be of
benefit to the man who contemplates
elevation to the podium of a choral
society. I observed him from the rear
of the auditorium, and from the
wings, and I observed him with eyes
trained in more than 40 years of
choral experience as a leader.

First, at rehearsal he permitted
his men to sit. He did not wear them
out by useless standing. However,
the men sat forward in their seats;
they did not permit themselves to
loll.

Second, he insisted upon absolute
discipline. There were no side re-
marks that I could hear. No one
talked except Turunen, save for a
very occasional question, and that
brief.

Third, there was never a question
as to what was to be done. The en-
tire rehearsal was perfectly organ-
ized in the mind of the leader. There
was no—"Well, now, let's try this
and-so." Turunen knew exactly what

needed further rehearsal, and that
need was precisely met.

Fourth, Turunen was complete
master of the score himself. He used
no note of music during the hour-
and-a-half rehearsal. Yet he could
and did sing any part which might
have been mis-sung by any of the
men; he could name the measure
where the chorus should begin or a
soloist should present a lead. In
passing it might be mentioned that
Turunen has an absolute pitch, and
used no pipe to give his singers the
pitch during the entire program, all
of which was a cappella. He sang the
chord, and from the low bass to the
high tenor, for them at the begin-
ning of the composition, a thing I
have never seen done before. And
he would sing any given tone for any
singer or section, at any time during
the rehearsal. This is not for most

conductors, however, since most mu-
sicians possess a sense of relative,
not of absolute, pitch. But the mas-
tery of the score can be attained by
any diligent person.

Fifth, under Turunen the men
sang songs, not mere notes. Every
note and syllable had a dramatic
impact on every member of the
chorus, most of all on the conductor.
Since Turunen himself felt the emo-
tional power of the music, he was
able to make his men feel it. The
emotion flowed from Turunen to the
singers to the audience, and a mag-
nificent and memorable evening was
the result. Men to whom music is
only a series of pleasant sounds
should shun the podium as they
would shun a prison. Men to whom
music is the breath of life, the cata-
lyst of the nation, have a high career
beckoning them. THE END

LET'S HAVE MORE STRINGS

(Continued from Page 55)

career, without receiving any peda-
gogical training or experience. In an
effort to supply for this lack of
teacher training and to supplement
any methods courses already taken,
discussion groups were formed in the
Unit to study and investigate various
problems of string teaching. Intona-
tion, shifting and vibrato were among
the phases minutely studied and dem-
onstrated during the meetings of the
1953-54 school year. No point or
question was considered too elemen-
tary for discussion. For, as has been
the experience of most of us, one
small word or expression may be the
key to the solution of a problem
which some student has been grap-
pling with for years.

At the first meeting of the 1954-55
season, it was decided by practically
unanimous vote that special atten-
tion should be given in this year's
meetings to the study of the various
bowings, beginning with the most
elementary and proceeding to the
more advanced, and to the manner of
teaching them. A leader was selected
to open the discussions and to dem-
onstrate bowings. Unit members each
contribute their share to the discus-
sions, and are free to bring their
violins and take part in the actual
demonstrations, if they wish.

The first discussion centered around
the correct manner of holding the
bow and the following fundamental
bowings: the détaché, slurred bow-
ings and thrown stroke. At successive
meetings the martelé stroke, com-
pound martelé, spiccato, and sau-
tillé bowings were analyzed and care-
fully studied.

Contemporary String Music

Another special project the Mil-
waukee Unit decided upon for the
current year is to acquaint its teach-
ers with contemporary string music,
teaching materials, and to try to in-

fluence publishers to make available
more contemporary music for strings,
especially on the elementary and in-
termediate levels. Though there is a
wealth of good contemporary music
on the easier levels for piano, the
same is not true for violin. The Mil-
waukee Unit feels that children
should be given a taste of contem-
porary music as soon as they are tech-
nically equipped to handle it. If
young children are given this chance,
they early develop a taste for con-
temporary music.

The Contemporary String Music
Committee of the American String
Teachers Association has prepared a
fine List of Contemporary String
Music (1952). In order to acquaint
teachers with this music, selections
from this list as well as later pub-
lications are performed at each meet-
ing, either by students of Unit
members or by the teachers them-
selves. The music is also available
for examination before and after
meetings. Among contemporary com-
posers represented have been Arthur
Benjamin, Ross Lee Finney, Charles
Haubiel, Alexei Haieff, Prokofiev,
Alexandre Tansman, Gretchaninoff,
Stephen Parks, and Frederick Jacobi.

Sister M. Sylvestra of Alverno Col-
lege, the Program Chairman, has
contacted a number of publishers to
let them know that string teachers
are interested in contemporary teach-
ing materials. The replies have been
very favorable, and we can hope for
more teaching material by good con-
temporary composers in the future.
The reference copies of contempo-
rary works sent by these publishers
have been added to the Milwaukee
Unit Library.

Early in its history, the Milwaukee
Unit began a library of materials
which would be available to its mem-
bers and its String Clubs. Through
the efforts of last year's program

chairman, Sister M. Romana, pub-
lishers have sent reference copies of
the latest publications for the Mil-
waukee Unit Library, to acquaint
teachers with new string materials.

The library contains not only
method books, studies, books of
pieces, solos and ensemble materials,
but also film strips on violin, viola,
cello and bass which are constantly
in circulation. The latest addition to
the Milwaukee Unit Library is a set
of the "Young Violinists Editions"
of standard violin literature, espe-
cially edited with practice guides by
Theodore and Alice Pashkus, and
with the accompanying records is-
sued by Remington.

Other Activities

In addition to the activities men-
tioned, reports on string articles from
current periodicals are given at each
meeting. They serve as matter for
discussion, and keep members posted
on latest developments in violin

THE WORLD OF MUSIC

(Continued from Page 8)

• Eleventh Annual George Gershwin Memorial Contest, sponsored by the
George Gershwin Memorial Foundation of B'nai B'rith Victory Lodge, Inc.,
in co-operation with the B'nai B'rith Hillel Foundations. Orchestral com-
position by a young American composer under 30 years of age. Award of
\$1,000 cash and first performance by the New York Philharmonic-Sym-
phony Orchestra. Closing date August 31. Details from B'nai B'rith Hillel
Foundations, 165 West 46th Street, New York City.

• Signa Alpha Iota Third American Music Awards Competition. Cash
prizes of \$300 each to composers of a choral composition for three-part
women's voices and for a vocal solo. Closing date March 1 1956. Details
from Miss Rose Marie Grentzer, Oberlin College, Oberlin, Ohio.

• The Mendelssohn Glee Club, New York City, Fifth Annual Award, for
\$100, for an original chorus for male voices. Closing date September 1, 1955.
For details write The Mendelssohn Glee Club, 154 West 18th Street, New
York 4, N.Y.

• United Temple Chorus Ninth Annual Ernest Bloch Award Competition
for a three-part women's chorus. Award of \$150.00, guaranteed publication
and a premiere performance by the United Temple Chorus at their Spring
Concert. Closing date, November 15, 1955. Details from The United Temple
Chorus, Box 84, Woodmere, New York.

• Choral Composition Contest. Award of \$100 and public performance for
a mixed chorus a cappella for use by high school groups. Closing date
September 6, 1955. Details from Music Department, Stockbridge School,
Interlaken, Massachusetts.

• Anthem contest, sponsored by The General Assembly of The Presby-
terian Church in the U.S.A., in observance of the 250th anniversary of the
founding of the first Presbytery. Award \$250.00. Closing date December 1,
1955. Details from The General Assembly Anthem Contest, Witherspoon
Building, Philadelphia 7, Pa.

• The Society for the Publication of American Music, Inc., 1956 competi-
tion for chamber music works, for not more than six players. Closing date
October 15. Details from Richard Korn, 898 Park Avenue, New York 21, N.Y.

• Arcari Foundation Annual Competition for an original composition for
accordion in the form of a Rondo Capriccioso with orchestral accompani-
ment. Award of \$500.00. Closing date October 15, 1955. Details from Arcari
Foundation, 14 Merion Road, Merion Station, Pa.

• Organ Composition Contest under auspices of the American Guild of
Organists. Award of \$200.00 offered by H. W. Gray Company, Inc., and
publication by this company on royalty basis. Closing date January 1, 1956.
Details from American Guild of Organists, 630 Fifth Avenue, New York
20, N. Y.

• The Friends of Harvey Gaul, Ninth Annual Competition. Award of \$200.00
for a sacred Easter solo, and an award of \$100.00 for the best composition
for harp solo. Closing date December 1, 1955. Details from Mrs. David V.
Murdoch, chairman, The Friends of Harvey Gaul Contest, 315 Shady Avenue,
Pittsburgh 6, Pa.

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THE "NEW LOOK" FOR THE MARCHING BAND

(Continued from Page 19)

choreographers, many of us do not even dance, and so we have steered a devious course around this form of band entertainment.

In the hope that it may help you, and be of some genuine service to your band shows this fall, let us enumerate some of the "do's" and "don'ts" as they relate to dance steps and this special form of entertainment. Also, I will sketch a dance step which your band will be able to do in one of its shows this fall.

To begin with, if you are planning to present a dance such as the tango, the samba, the mambo or some other specialty, go to the best dance instructor available, and take a few private lessons on the special step concerned. This is only natural and logical. We shouldn't attempt to teach the cornet, the violin or the flute without first securing competent instruction ourselves. So it is with a dance step. A word of warning must be injected at this point: do not expect to get all of the actual steps you will use on the field from the dance-instructor. His teaching should serve purely as a guide to the proper interpretation of the step. He realizes few of the problems involved in the actual playing of an instrument while executing a particular step. It is here that your knowledge as an instrumentalist combined with his teachings will bring forth the dance step which is not only possible from the instrumental standpoint, but quite authentic as well.

In the design of the actual steps several factors should be kept in mind:

1. Try to retain as much of the authenticity of the step as is possible.
2. Seek variety in your steps so that interest may be gained.
3. Strive for movement in the design of the dance. Do not have the band doing its routine in one spot on the gridiron.
4. Avoid steps which cause the player to bounce around too much and interfere with proper embouchure control. The old facetious axiom of "at least one foot on the ground at all times" contains a lot of sound advice for the neophyte who is designing his first dance step.
5. Design the steps to fit the musical ideas and rhythms, usually one type of step to each phrase.
6. Simplicity and not complexity should be your keynote. A great number of steps is not only confusing for the eye to follow, but impossible for your instrumentalist to memorize.
7. In designing the steps, have them related, insofar as possible, to the size step the band takes in marching down the field. This will not only help solve many drill prob-

lems, but will be a great aid in correct alignment.

Correct choice of music will have almost as much to do with the success of the dance as the steps themselves. Select music which is rhythmically not too difficult, which has few embellishments and ornamentations in the arrangement, and which is in a relatively easy key. The band will have all it can do with the dancing in most cases, much less having to cope with a poor arrangement. Use clever and well-known popular songs (*Sh-Boom*, as an example of the past season), or well-known "standards" as they are called (*Five Foot Two, Eyes of Blue*, which is used as our example in this article).

FIVE FOOT TWO, EYES OF BLUE
Lyric by Sam Lewis Music by
and Joe Young Ray Henderson



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As a rough rule of thumb, do not attempt to teach more than approximately 60 seconds of dance routine per week, that is, assuming there are other formations and ideas included in your show. Longer and more involved routines should be planned and taught over a longer period of time. Nothing is more disheartening to both you and your bandmen than to have Friday arrive with a routine half-memorized and half-prepared, and then try to do it all in one hectic, frenzied drill-session.

After a great deal of experimentation, we have come to believe that block-band formation, or some basic variation of this formation, is most effective for the presentation of

dance steps. The old idea of "mass in motion" serves to strengthen and give definition to your steps, whereas extended formations tend to dissipate the very idea you are attempting to portray. Dancing in figure-outlines seems highly impractical and should rarely be used, since alignment becomes an immediate and pressing problem and since the figure-outline limits the possibilities of the various steps which may be used.

In drilling the dance step, we generally employ the rote system in the following pattern. First, learn the steps to phrase A, then the steps to phrase B, and then put them both together. Next C, and then A plus B plus C, and so on through the dance. This, we feel, gives a continuity to the learning process and makes for fewer mental lapses once the band is on the field.

The accompanying musical example shows a typical dance routine as we have developed it at Michigan. We hope you find it enjoyable and usable this fall.

LETTER "A"—"cross step"
Execute the "cross step"

a. Cross the left foot over in front of the right and place it alongside of the right foot; then pivot 180 degrees to the right on the balls of both feet.

b. This is done twice, once in the first measure and again in the second measure.

LETTER "B"—"Basic charleston step."

Execute the "basic charleston step"

a. Take one step forward with the right foot, but instead of transferring the weight to the right foot, merely touch the toe to the ground.

b. Return the right foot to its original starting position.

c. Return the left foot to its original starting position alongside the right foot.

LETTER "C"—"march"

March 2½-yards, using eight steps to 5-yards.

LETTER "D"—"march"

March 2½-yards, using eight steps to 5-yards.

LETTER "E"—"side-step to the left."

Execute the side-step to the left.

a. Step 15-inches to the left with the left foot.

b. Bring right foot over to meet the left.

c. Repeat the above sequence.

d. Each step needs 2 counts for execution.

LETTER "F"—"side-step to the right."

a. Reverse the sequence described at letter "E".

LETTER "G"—"basic-charleston."

Execute the basic-charleston step as described at letter "B".

LETTER "H"—"step, forward, back, turn."

Execute the step, forward, back, turn.

a. Step forward 1 regulation-marching stride with the left foot.

b. Step forward 1 regulation step with the right foot, but do not transfer weight to the right foot, merely touch the right toe to the ground.

c. Bring the right foot back to its original starting position.

d. Pivot 180 degrees to the right on the balls of both feet.

e. Use 2 counts to each of the above-mentioned movements.

LETTER "I"—"march."

March 2 steps per measure of music.

a. Use body-and-instrument swing, with the instrument and the body pointing to the left when the left foot is forward, and to the right when the right foot is forward.

LETTER "J"—"march."

Continue marching as above at Letter "I".

LETTER "K"—"march."

Continue marching as above at Letter "I".

LETTER "L"—"freeze."

Execute the "freeze."

a. Bring the left foot alongside the right foot and remain as motionless as possible. This may be varied by having the "freeze" position a "body back-bend" or some position other than the regular stance of attention.

LETTER "M"—"scissors-step" to the right.

Execute the "scissors step" to the right.

a. Cross the left foot over in front of the right foot and place it alongside the right foot on the first two counts. On the second two counts, bring the right foot back alongside the left to normal attention position.

b. Cross the left behind the right foot and place it alongside the right foot on the first two counts. On the second two counts bring the right foot to normal position of attention alongside of the left foot.

LETTER "N"—"scissors-step" to the left.

Execute the scissors-step to the left.

a. Reverse the procedure described at Letter "M". Start the movement back to the left by crossing the right foot over in front of the left foot.

LETTER "O"—"basic-charleston."

Execute the "basic-charleston step" as described at Letter "B".

LETTER "P"—"hold."

Execute the "hold" position.

a. Stop marching.

b. Arch the body back.

c. Point instruments slightly upward on last chord.

This entire routine may then be "capped" by a "hand-salute" to the crowd, a bow, or a "hats-off" routine.

THE END

Music and Housework

*How a busy housewife
found the time to give
music a prominent
place in her life.*

by MARION STRESAU

HOUSEWORK can be a dreary business, especially if it includes the daily work made by a family of six with four vigorous young children. Care of a ten room house, washing, ironing, cooking and the many extra jobs inevitable with four youngsters were fast making me a slave to work I never particularly enjoyed in the first place. To some women such a full life might be pleasant enough, but in my case it was dull routine ruinous to my disposition.

I sometimes wonder what would have become of my life, and the family's, if we hadn't decided to give the two older girls piano lessons. I remember clearly the day the piano arrived—it was an old second hand one badly out of tune but otherwise in good condition. I sat down and amused myself picking out tunes by the one finger method, never having had anything to do with a piano before. It was such fun that I resolved then and there to find a book on teaching myself to play the piano, not seriously I thought but just for a bit for fun. At that point I certainly would have laughed loudly if anyone had told me it was the beginning of an all-enveloping interest that was to become a great driving force in my life. Little did I know what was ahead for me.

After the piano was tuned and the girls happily started on lessons with a delightful teacher, I dashed to a store to get a book I had heard recommended for teaching yourself. I figured if I took it page by page that all I had to do was progress through the last page and then emerge a full fledged pianist. It all seemed so logical and simple until I progressed from page one to page

two. Then I began to see the many factors involved in learning to play the piano. It sounded extremely complicated, but taking it bit by bit it turned out not hard at all but fascinating fun. The process of practice and learning that turned the notes on the page into the familiar melodies I loved held a magical spell over me. Soon I found my days were planned more and more efficiently with the purpose of being able to squeeze in a half hour here and there for practice.

By the time I had advanced to the middle of the book I was finding time for a couple of hours a day at the piano and still getting all the usual housework done in a far more cheerful frame of mind. At this point I had become so interested in learning to play the piano I would usually have a question or two to ask when the girls' teacher came each week. I'll never forget the day she suddenly turned to me after answering my question and said, "If you have the courage to try to learn to play the piano by yourself, I shall give you lessons." I was completely startled at the idea. Somehow I had never considered the possibility of lessons for anyone my age. Lessons were for children and I even remember the feeling of being rather glad I was beyond the schooling years when I realized the practice and study music lessons meant. But suddenly at her unexpected suggestion the idea sounded wonderful and she couldn't have pleased me more if she had been a fairy godmother granting my fondest wish. That was nearly two years ago and I have enjoyed a lesson every week since then—it has become a weekly goal to look forward to. Learning to play

the piano has turned into a hobby, one which affords complete change and relaxation from routine housework and one which is rich in rewards as daily progress is made. By organizing my work I have found time for an hour of practice in the morning and afternoon and more often than not an hour or two in the evenings. After a session at the piano I find my spirits high and energy for work greatly renewed. Perhaps it is that bit of accomplishment that comes each day that gives the pep and zeal to carry through the household tasks.

In any case my disposition has improved markedly and all the family benefits. When the toast has burned black, a glass of milk spilled all over the floor, and Dickey comes running crying with news of a badly skinned knee seconds before the school bus is due; when, in other words, it starts out to be "one of those days" there is nothing so magical to break the spell of an unlucky day as a session at the piano. To sit down and bring forth a few soothing melodies will soon erase tension and calm frayed nerves. An hour alone at the piano after the children leave for school is a stimulating shot in the arm for the beginning of a day. But of course this is not always possible. Often practice is peppered with many little interruptions which I have learned to take in stride. A run down the chromatic scale is apt to be climaxed with tying a shoe or buttoning a dress before the piece can progress with its chords. Many a great piece of music has time out for "Yes, you may go to Johnny's now," or "No, don't eat another bite before supper" in most inappropriate places. But in spite of all the interruptions progress is slow but sure and is the greatest of joys in the making. The children have learned that when I am at the piano I am in a good mood and if they wait patiently at my side till I finish the piece in process they will probably get their question answered cheerfully and often with a hug and kiss thrown in. In fact they have learned this so well that the other day I overheard one say to another, "Wait till Mommy plays the piano then ask her. She'll probably let us do it then."

Music has now become a sort of family hobby. Three of us play the piano and take turns having fun with duets. My husband comes of a musical family and has always had a natural love of music. At present he is engrossed in designing some new type of electrical musical instrument, which is mysterious to me except when it produces the lovely mellowed tones that sound like some kind of wind instrument. In any case we have had lots of fun trying to play together. Neither of us being very proficient at our instrument as yet it probably would sound ter-

(Continued on Page 63)

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TONE COLORING IN SINGING

(Continued from Page 22)

may gain a broader insight into artistic possibilities for dramatic purposes.

Let us consider the properties of color: *hue, value and intensity*. It is understandable that colors must have names which give us a means of identifying them. The three primary colors are yellow, red and blue. All other colors and variations of shades and tints are only a combination or blending of the three standard colors plus gray.

Hue in color refers to the name of any basic color and its complementary shade. For example, yellow blends with red and gray to make all the yellow, orange and brown colors so well given us by the superb shadings in the Autumnal paintings produced by nature in the fall season. Throughout the entire year, nature blends and mixes every color and shade in our color chart in order to emphasize the emotional patterns of life so that our senses become accustomed to the ever changing color scheme.

Value, used in describing light and dark shadings, is common to both music and art, but for this review, value in tone quality is more especially stressed in such words and phrases that may produce warmth or coolness according to the import or meaning of the text. For example, when emitting particles, cooing, melting, glowing and similar sound combinations—these are symbolic of warmth of color; adjectives like dreary, weary, sad, lonely—the tone color is dark and sombre. Again, when one sings the nouns, joy, ecstasy—a stirring, cheery tone is natural because the expression is one of happiness and pleasure; so, the imagination responds to the feeling of exhilaration and the tone coloring changes to agree with the word and thought. One may continue making similar deductions and illustrations as to the qualities of tone color and the accompanying emotional responses in the whole scale of human experience. The study is limitless and refreshing.

The physicists study intensities in color and equally the wave length of tonal vibrations. Scientific procedure seeks to measure, in some form or other, the relative comparisons in shade, volume and quality for more beneficial and artistic effects in music and art. The law of opposites is constantly used in the study of qualities and intensities.

Psychologists, analyzing color, make notations of the sensations upon the eye and the nervous system, and by means of varied measurements, color effects upon the mental reactions can be tabulated and carefully characterized for increased and diversified responses in the individual and group formations. Recent expansive development of colored photography, so widely used in dif-

ferent forms of expression, has added a potent psychological influence upon the attitude of the present generation, so that color and design play an important part in establishing the dramatic meaning in all forms of every day life and action.

The principle of *balance* establishes a state of equality in technical form, design, painting and musical expression. The underlying principle controlling balance, in vocal expression, requires a serious involvement of mental control, will power and selectivity, through choice. While extreme forms in style may be accepted as entertaining, yet the more conservative and well balanced consequence in any line of endeavor is the most valuable for standard tabulations.

Rhythm denotes action and movement in patterns of design, color, musical tone sequences and accented arrangements stressing metrical units in any phase of activity. Through repeated practice and attention to time values, accents and metered phrases, the rhythmical sense of the individual can be cultivated to a high mark of efficiency, so that this element may add a great degree of variety to the otherwise commonplace performance. The value of rhythm and timing is a worthy asset in true artistry.

However, students and styled artists must recognize the concept of emphasis in all forms of expression in thought and action. In this type of reasoning, the power of discriminating and evaluating essential details for marked stressing, involves the application of psychological processes in human experience. Here again, past training, environment, will and association of ideas influence the individual to emphasize whatever may seem to be most important in his line of reasoning and choice. Standards of value and emphasis may vary, but at all times the ultimate aim is to secure good and effective attention.

Tabulating these relative factors in tone and color, how can one distinguish and cultivate tone color?

Accepting the physiological and physical properties governing both tone and color, obviously the most valuable concept is through the psychological approach, emphasizing the sense of hearing and seeing, together with the power of discriminating as to the question of what to hear and how to see those things, which are made real to us through the mental processes.

In singing, the individual should seek to develop a sensitive ear and a state of attention, in order to coordinate the several elements involved in tones produced by the human vocal mechanism and used in artistic presentations. While natural vocal ability may be the accepted cri-

(Continued on Page 63)

terion, nevertheless, until the singer wisely uses a marked degree of intelligence in preparation and performance, the natural talent will not materialize successfully into the finished product.

To prepare fully for the daily use of many tone colorings, it is advantageous to create as many types of expression as one can imagine, associating varied shades and blending of color with the variable possibilities of tone quality, always stressing, through choice, the emphasis and

meaning of the word or text in order to create a dramatic scene with melodic form and sequence.

Truly, the artist must deeply appreciate the vast significance of reasoning and learning in this creative art of singing and tonal expression. By doing so, the standards of musical word-painting may be beneficially improved, and new thoughts along the line of finer interpretation may be within the reach of those persons who desire to be successful.

THE END

MUSIC AND HOUSEWORK

(Continued from Page 61)

rible to anyone but us, but measured by joy in doing it gets a high rating. Sometimes the whole family gets together around the piano. We've worked out the *Marines' Hymn* so three of us can play together on the piano, Daddy on his instrument, and the five and six year olds on drum and cymbals. I sometimes wonder if we'll bring the house down around us with our racket but it is such great fun for us all to play together, and a grand lesson in rhythm for the youngest members. Sometimes we make a family affair of listening to good music on rec-

ords and on the radio. Going together to a concert under the stars this summer was an event greatly enjoyed by all.

For a pastime to include a whole family I can think of few things better than music. Certainly it is a wonderful inspiration to the children taking lessons. For any housewife who feels weighted down with uninspiring routine work I can think of no better antidote than a piano. In itself it is a never ending source of joy and inspiration and as in our case it might well lead to a family hobby.

GRIEG'S NOCTURNE, OP. 54, NO. 4

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measures 31-32. Then, after a silent pause in measure 33—pedal off, hands off—start the reprise of the theme very softly, but let it swing! The secondary climax (measures 44-48) should accelerate a bit and ring out confidently. Thereafter do not *diminuendo* too much. Sing those lovely modulatory dominant seventh chords in measures 52-54 a bit faster. Then again, silence, before the nightingales trill. Let the second bird (measures 59-60) trill and die out as far away as possible—Now silence! Just brush those last chords lightly—and then, I hope, we go to sleep!

At our tea, Frau Grieg told one tale that I must share with you. You know that the Griegs were good friends of Robert and Clara Schumann. Clara had been engaged to go to London to play Beethoven's Emperor Concerto with the London Symphony Orchestra. The Schu-

manns were rather fearful about going to London, so they persuaded Nina and Edvard to accompany them. Frau Grieg looked forward to the trip as a "lark" for them all.

Came the concert—Robert Schumann was in agony, due to his almost pathologic shyness. When it was all over, Clara Schumann triumphantly received British nobility and "Vips" in the artist room. No one paid the slightest attention to the Griegs or to Schumann standing self-consciously in a far corner of the room. Suddenly Clara saw her husband and called him over to meet a Duchess-of-something-or-other. When Robert was presented to the Duchess, she cooed, "Ah, my dear Mistah Schumann, this is a pleasure—and, are you musical, too?"

Frau Grieg's lusty 90-year-old laugh still rings in my ears!

THE END

* * *

• Art is not merely technique, nor merely interpretation, nor merely spiritual content. It is the expression of the artist's entire mind and soul. Only he who encompasses it in its entirety is worthy to be called an artist.

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But the most prominent change you will note will be the new size of ETUDE. September's ETUDE will be 8 1/4" x 11 1/4" rather than the current 9 1/2" x 12". This will make your magazine easier to read, to handle and to store, as well as help it pass through the mail in better condition. Much more color will be used in the future, too.

In 1956 ETUDE will be published ten times per year. The May and June issues will be combined into one, as will the July and August issues. The subscription price will be \$3.50 for ten issues and 40¢ for single copies. All subscriptions at the old price of \$4.00 for twelve issues will be extended so that each subscriber will receive the exact number of issues originally ordered.

Without destroying ETUDE's present personality, the Editor and his staff will do some face lifting and soul stirring and will provide you with a topnotch serious music magazine.

Watch for your new ETUDE in September!

THE TEACHER'S ROUNDTABLE

(Continued from Page 23)

This is much neglected, in the left hand especially. When in a 4/4 measure Mozart wrote a chord on the first beat, followed by two quarter rests, then another chord on the fourth beat, it was obviously because he did not want the first chord to be held down for three beats. Still, quantities of students do just that, and let their hand linger. Other times and if a whole note is written, they do the contrary and leave off instead of holding.

A general tendency is to let the hand fall too heavily on the first note of a phrase. A phrase doesn't always start on the first, strong beat of the measure. So, beware of wrong accents, and watch the "line" of the phrase, and where the inflexions are placed. A singer does that almost naturally because of the breathing. But we get no help at all from the keyboard. A good thing is to sing or hum a phrase, discover the proper phrasing, then reproduce it on the piano. This applies as well to the slow movement of a Clementi Sonata as it does to a Beethoven adagio.

"I lost my place." How often do we hear that! Why does that happen? Because students, as soon as there is a chance, move their hand away from the keyboard. When they have to get again into position, they are caught short and they stumble. Rests should be used to keep a position, or to prepare the next one, as the case may be.

The pedal is often held down too long. Improvement comes immediately if one directs the student to continue using it in the same way, but in shorter touches each time. This removes confusion, and restores clarity.

Much playing lacks color because too little attention is paid to the softer side. Anyone can play "forte," but to play "piano" or "pianissimo" in a controlled manner is much more difficult. The students' playing will at once increase in quality if they are made conscious of what the word "piano" really means.

To fix the tempo of a piece safely, it is wise to regulate it on the most difficult passage first and before starting. This will avoid laboring and ploughing through that difficult passage when getting to it later on. One example: the first movement of the C major Sonata by Mozart (the "little"). Nine students out of ten play the first four measures too fast. Then, at the fifth, they have to slow down thirty per cent, or more, when the sixteenth notes come in.

Students often start playing "before they are ready," seated too far to the right or left, sometimes with their foot on the middle pedal in-

stead of the damper. They should take time, as the concert pianists do. Insecurity in the first measure is apt to ruin the entire performance.

One more suggestion: when a student thinks he or she is practicing slowly, or even very slowly, tell them to practice more slowly still!

There is no end to a list of hints such as the above, on which one should insist lesson after lesson. Some pupils will catch them at once. With others it will take longer. But with rare exceptions better playing will result for all. Let's remember that "Rome wasn't built in one day," and that in piano study the element of patience occupies a place of honor.

Program Making

I am planning to arrange a recital for my best pupil, Betty, who will soon graduate from our High School. How many pieces should she play, half a dozen maybe? I have a trio with her in the center, then a duet with her younger sister, and also a pupil who goes to our college and takes voice. I want Betty to accompany her for one song. Then I have a boy pupil who plays a beautiful baritone horn in a high school band. Can you give me suggestions on how to arrange the program? Also, would you be so kind as to tell me which is the best way to improve myself as a teacher?

(Mrs.) G. H. R., Texas.

It seems to me that the best way to arrange such a program is to concentrate on your star pupil, Betty, and have her play three groups of ten to twelve minutes each; how many pieces is unimportant, what matters is the timing.

You can have the vocalist assist her with a few songs between groups one and two, then the duet or trio between groups two and three. Thus the total length of the program would be fifty to sixty minutes, or with the intervals between groups one hour and a quarter altogether, which is exactly right.

I would have no more items because it would scatter the interest which ought to remain concentrated on Betty. Just leave other contributions for later occasions.

The best way to improve yourself as a teacher: attend a piano workshop or master class by a reliable specialist, whenever there will be one in your vicinity. And read your ETUDE faithfully, for it contains quantities of pedagogic articles, hints to teachers, discussions of controversial subjects, and this not only on pianistic matters but on all others with which every teacher should be familiar.

THE END

• The soul of the performer must speak, through his fingers, to the hearts of his listeners.
—Ignaz Moscheles

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Saviour, More Than Life Doane
Saviour, Thy Dying Love Lowry
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'Tis So Sweet To Trust In Jesus Kirkpatrick

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