

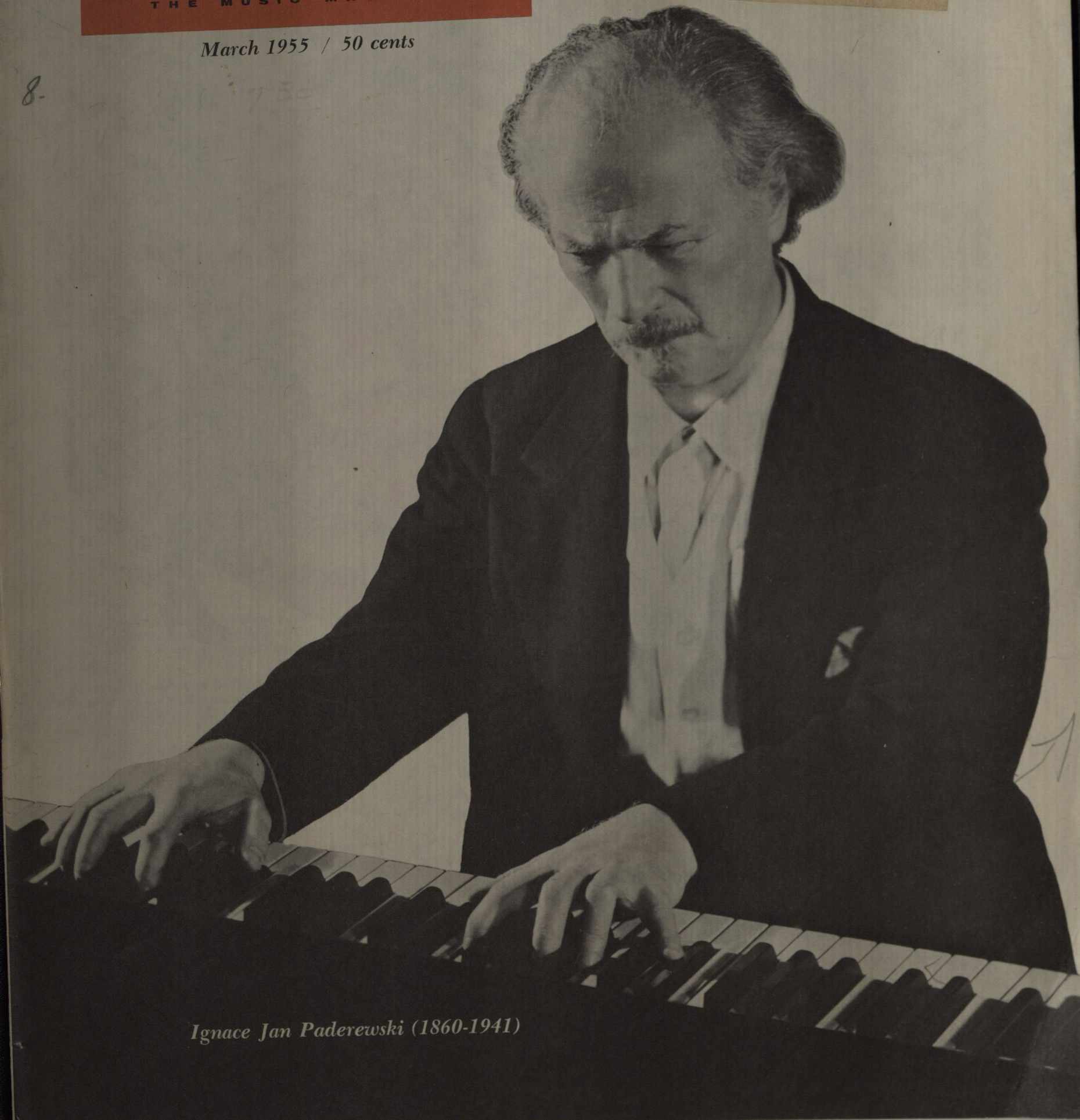
ETUDE

THE MUSIC MAGAZINE

March 1955 / 50 cents

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THE WORLD OF

Music

Dr. Karl Geiringer, professor of history and theory of music of the school of fine and applied arts in Boston University, was elected president of The American Musicological Society at the annual meeting of the Society held at Ann Arbor, Michigan, in December. Dr. Geiringer, a distinguished musicologist, has just had his latest book released from the publishers—"The Bach Family, Seven Generations of Creative Genius."

The National Federation of Music Clubs has commissioned Paul Creston to write an overture to open the program on April 24, during the 28th Biennial Convention of the Federation in Miami, Florida. The Convention will run from April 20 to 30. Mr. Creston was selected for this commission by the National Association for American Composers and Conductors, at the request of the National Federation of Music Clubs.

Mrs. James Francis Cooke, wife of the president of the Presser Foundation and the editor emeritus of ETUDE, died at Bala-Cynwyd, a suburb of Philadelphia, on December 19. The former Betsy Eleanor Beckwith, Mrs. Cooke had been a voice teacher and singer in New York City. In 1907 she came to Philadelphia when Dr. Cooke was appointed editor of ETUDE. She had appeared as soloist with the New York Symphony Orchestra under Walter Damrosch. In later years Mrs. Cooke devoted her time and talents to painting. She was a member of the Matinee Musical Club of Philadelphia, the Daughters of the American Revolution, the Pennsylvania Society of New England Women, the Daughters of Founders and Patriots, and the Magna Charta Dames.

Caracas, Venezuela, recently put itself on the musical map of the present by staging a successful festival of orchestral works by contemporary Latin-American composers. The programs continued over a period of two and a half weeks, during which some forty symphonic works of composers from seven Latin American countries were performed by the Orquesta Sinfonica Venezuela in a series of 8 concerts. The participating conductors were Heitor Villa-Lobos, Carlos Chavez, Juan José Castro and Rios Reyna.

The tenth annual Midwestern Conference on School Vocal and Instrumental Music, sponsored jointly by the University of Michigan School of Music, the Michigan Music Educators Association, the Michigan School Vocal Association and the Michigan School Band and Orchestra Association, was held at Ann Arbor, January 7 and 8. Virgil Thomson, American composer and critic, delivered the principal address. Among the leading educators in the school instrumental field who participated were Joseph Leeder, Ohio State University; Leslie Ball, University of Toronto; Walter Purdy, University of Houston; Frank W. Hill, president of the American String Teachers Association; Marvin Rabin, conductor of the Central Ken-

tucky Youth Orchestra; and Florian F. Mueller, of the faculty of University of Michigan.

Frederick C. Schreiber, Vienna born New York composer, is the winner of the cash award of \$1,000 in the first contest of the Artist Advisory Council of Chicago. The winning work is entitled Concerto Grosso, for Four Solo instruments, Coloratura Soprano and Orchestra. Fritz Reiner, conductor of the Chicago Symphony, who selected the work, will give it a first performance on March 3-4. The soprano soloist for the premiere will be Barbara Gibson.

The American Music Conference has recently issued a detailed compilation of facts and figures on the musical activity in America. The report makes highly interesting reading. It is especially significant in pointing up the tremendous activity in the various phases of the music field. For instance, as of November 1954, it is estimated that 19,300,000 people in America play the piano, with second place (surprisingly enough) going to players of the guitar who number 4,000,000; violin and other strings next with 3,000,000 players and wood-wind fourth with 2,050,000 players. In 1954, of the 7,500,000 children playing musical instruments, it is estimated that almost half are studying piano. The record industry's report is revealing. Classical record sales are now about \$60 million a year and account for 30% of the dollar volume of the disc industry. It is estimated that there are more than 500,000 music teachers in the country. Of these, about 300,000 teach piano. Community orchestras are springing up all over the country. Early in 1954 there were more than 1,000 symphony orchestras, with one-third of these being in cities of 50,000 or less.

Dr. Francis L. York, composer, lecturer, writer, editor, former ETUDE contributor, died at Detroit, Michigan, on January 13, at the age of 93. Dr. York was head of the Detroit Conservatory of Music from 1902 to 1952. He was organist at the St. Louis Exposition in 1904. He wrote many magazine articles on musical subjects, some of which appeared in past issues of ETUDE.

Alexander Hilsberg, former concert master and associate conductor of The Philadelphia Orchestra, and since 1952 conductor and music director of the New Orleans Symphony Orchestra, has had his contract extended for a three-year period. This means that he will continue as conductor of the New Orleans Symphony until 1958. The orchestra season has also been extended from 22 to 25 weeks.

The Aspen (Colorado) Festival, which runs this season from June 27 to September 4, will be under the management of a group of musicians, including Mack Harrell, Szymon Goldberg, Rudolf Firkusny, Reginald Kell, Darius Milhaud, the New Music String Quartet and others. This group has engaged

(Continued on Page 7)

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Musical Oddities

By NICOLAS SLONIMSKY

RIMSKY-KORSAKOV possessed a very vivid association between colors and keys. Here is the table of colors for major keys as set down by his friend and biographer Yastrebtzev:

- C: white
- D-flat: dark and warm
- D: golden, bright
- E-flat: dark and somber
- E: dark blue, nocturnal
- F: bright green
- F-sharp: gray-green
- G: golden brown
- A-flat: violet
- A: roseate, youthful, springlike
- B-flat: dark but strong
- B: steely dark.

Among minor keys, only C minor and C-sharp minor had definite hues in Rimsky-Korsakov's scheme: C minor was golden-yellow, and C-sharp minor was purple red.

That C major was white to Rimsky-Korsakov will occasion no surprise. Most musicians associate the C major scale with white for the obvious reason that it is played on white keys. Other associations are personal. Particularly strong was Rimsky-Korsakov's psychological connection between A Major and Spring. When he played his opera "The Snow Maiden" from manuscript for his friends, Balakirev, who was present, suggested transposing the introduction a tone higher. Rimsky-Korsakov rejected this suggestion without further discussion because the theme of Spring would have turned out in B Major instead of the youthful and vernal key of A.

It was said about Sophie Arnould, the French opera star of the second half of the eighteenth century: "No singer ever merited the claque more than she!"

Sophie Arnould's career was brief. Soon after her first brilliant success she developed some difficulties with her voice. As one music lover remarked: "Sophie has the most beautiful asthma I ever heard."

She retired in 1778 with a munificent pension of two thou-

sand francs. The circumstance that she was a favorite of the Court of Louis XVI made her a suspect after the Revolution. A committee of citizens was sent to search her apartment. At the entrance she noticed a bust of Sophie Arnould as Iphigenia. They mistook it for a sculpture of Marat, the revolutionary martyr, saluted and left.

OSCAR HAMMERSTEIN was undoubtedly the most famous impresario in the history of the American theater. Born in Germany about mid-nineteenth century, he ran away from home and landed in America with no other possessions than a cheap violin. He found work in a Southern cigar factory and later published a tobacco trade journal. Then the lure of the theater took him to New York and soon he began renting old theaters and building new ones. He boldly entered competition with the Metropolitan Opera House, and even though he lost out in the end, he sold out his own opera company to the Met for an impressive sum of \$1,200,000.

Unlike other managers of musical entertainment, Hammerstein was blessed with a gift for popular music and verse. He was also a virulent critic of other theatrical productions. He loudly disparaged a musical medley "Venus" produced in New York in 1893, much to the displeasure of Gus Kerker who contributed the musical score for the show. "Hammerstein had no right to criticize my production," declared Kerker, "for he can't write a line of music or verse." "Not so," shouted Hammerstein, "and I wager \$100 that I can write a musical comedy within 48 hours."

Kerker accepted the challenge. Hammerstein was placed in a locked room with a piano and plenty of music paper. Food was handed over to him through a transom window. Hammerstein labored and labored, and at the ex-

piration of the 48 hours, emerged from his place of detention with a vocal score entitled "The Koh-i-noor." The cast of characters included a diamond dealer named Kohn who announces to all and sundry:

My precious stone is safely hidden;
My rivals all feel rather sore.
A million dollars I've been bidden
For my great diamond Koh-i-noor.

Another character in Hammerstein's operetta was the "organ grinder to the Queen" named Querquer (an obvious travesty on the name of Gus Kerker) who is sentenced to prison for two years for writing a very bad operatic medley. The "48-hour opera" as the newspapers called Hammerstein's tour de force, was produced in New York on October 24, 1893. The critics found the musical score passable and the doggerel awful. But in fairness they agreed that Hammerstein had won his bet.

The story of Hammerstein's production reached England. Sir Arthur Sullivan was amused and cabled Hammerstein from London: "I hereby challenge you to enter a race with me for the comic opera. I propose that the wager be \$5,000." Sullivan added a blank invitation to any other composer, professional or amateur, to enter this competition and suggested that the winning opera be staged at Madison Square Garden. History is silent as to the ultimate disposition of Sullivan's offer, but it is certain that no public contest was held between Hammerstein and the famous Britisher at Madison Square Garden or at any other place.

A young musician complained to Brahms of his poverty which made it a problem even to buy manuscript paper. Brahms silently went to his cabinet, and extracted the original draft of his Requiem. "Look at this manuscript," he said. "You will see that the music paper is of different brands and shapes. I could not afford to buy a lot of paper all at once."

Kit Clark, one of Stephen Foster's friends, reported a little-known episode of Foster's life in *Dramatic News* of May 1893: "A few weeks before his death, Foster and myself spent an evening together at a variety theater located at 444 Broadway. After the performance I went with him to his modest little room on Hester Street

near the Bowery, and as he sat upon his bed, he sang in a tender voice, but with deep pathos that rare song, *Hard Times Come Again No More*. It was the last time I saw Stephen Foster. But I have often thought how very sad it was that the man who was forever singing of home and loved ones had no better place than this to call home, and hardly a friend in the great city where he constantly sang of love, love, and only love."

A young soprano asked Brahms to let her sing some of his less known songs. "Take some posthumous ones," replied Brahms, "and no one will know them."

FEMINISM in musical composition is still a cause that needs its suffragettes. True, musical ladies have created some dainty piano miniatures and some very appealing songs, but not many among them have written full-fledged symphonies. Mrs. Beach wrote a Gaelic Symphony that had performances in Europe and America; Dame Ethel Smyth of England wrote symphonies and operas. Among forgotten women composers is Aline Hundt, pupil of Liszt. She conducted her Symphony in G Minor in Berlin in the spring of 1871; some of her orchestral pieces were published. Then there was Jeanne Louise Farrenc whose name has been saved from oblivion through her famous compilation *Trésor des Pianistes*, which she began in 1861. She composed two symphonies which were performed at the Paris Conservatory where she had taught for many years.

The world record for composition, publication, and performance of feminine symphonies belongs to the contemporary Polish composer Grazyna Bacewicz. She was born in 1913 and studied in Warsaw and in Paris. She gave concerts in Europe as violinist; she conducted her own works. She wrote 4 symphonies and 4 violin concertos; her Fourth String Quartet received First Prize at the International Competition in Liège. Most of her works have been published. Perhaps the most remarkable quality of the music by Grazyna Bacewicz is that she writes mostly absolute music, without reliance on literary associations. This constitutes a definite break in the feminist musical tradition, the mainstay of which has always been programmatic music.

THE END

Coming in ETUDE for April

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An interview with Herva Nelli
Secured by Gunnar Askund

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Xaver Scharwenka: A Great Artist and Teacher

by A. M. Henderson

The author of this article studied with Scharwenka at the Klindworth-Scharwenka Conservatory in Berlin for two years and recalls in this article some of the important facets of the great pedagog's teaching procedures.

Music in the Little Red Schoolhouse

by Thomas Annett

The author of this article is chairman of the music department of Wisconsin State College at La Crosse, Wisconsin, and he has made a thorough study of the music teaching activities in the smaller schools throughout the nation.

Birthday Bells for Bell—The Bell Telephone Celebrates 15 years on the Air

by Rose Heylbut

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Magic for Molly

by Celia Saunders

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A Place in the Sun for the Accompanist

An interview with Emanuel Bay
Secured by LeRoy V. Brant

Emanuel Bay has been for twenty years the accompanist for Jascha Heifetz. He has definite ideas about accompanying, and through the pen of Mr. Brant, he gives out with extremely valuable pointers.

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BOOKSHELF

By DALE ANDERSON

Paganini
by Renée de Saussine

Paganini was born in the court
or alley of the Black Cat in Genoa,
"that quarter in the Italian city
reeking with filth, fear and devil-
ilry." Your reviewer once visited
the birthplace of Christopher Col-
umbus, near that of Paganini, and
counted fourteen cats in the court-
yard. "The Black Cat," however,
is singularly significant of the
quasi-demonical career of the most
extraordinary of all violinists, who
was aptly described by one of his
contemporaries thus: "There is
something in his appearance so
supernatural that one looks for a
glimpse of a cloven hoof or an
angel's wing."

Here we have a remarkably in-
teresting book, the result of long
research by a distinguished French
violin virtuoso, Renée de Saussine
(pupil of Ysaye, Thibaud and Pro-
kofieff), who has also made a repu-
tation as a novelist. In fact, apart
from being a biography, the book
has a kind of charm and literary
interest and just the kind of reader
interest that one finds in a volume
selected for vacation reading.

Paganini, born in a hovel in
1782, soared like a meteor over
Europe until 1834 when he retired
a very rich man. He died in Nice
in 1840. His technique was prodigi-
ous, according to the unanimous
opinion of all critics. He explored
the possibilities of his instrument
and is credited with so many tonal
innovations (double-stops, left-
hand pizzicato, staccato, harmon-
ics, etc.), that violin performance
made an immense advance. His ac-
complishments produced a deep
impression upon Rossini, Doni-
zetti, Berlioz, Schumann, Liszt,
Chopin, Brahms and others and
influenced their art.

From his sixteenth year, Paga-
nini became incredibly dissolute
and dissipated. He was a notorious
gambler and his life was marked
by many scandalous romances. He
was a marvelous violin genius and
probably the most famous of all
virtuosi in music, but he was not
above stooping to tricks of show-
manship in none too good taste.

Paganini made huge money but scattered it mostly
his vices. He died of tuberculosis
a comparatively poor man in
his old age.

Renée de Saussine realized the
vivid nature of her subject and
has produced a book which is li-
kely to become as permanent as
of the great romances.
McGraw-Hill Book Co., Inc. \$4.00

Music Therapy
by Edward Podolsky, M. D.

The subject of music therapy
historically ages old, but it has
received more serious attention
the last fifty years. Dr. Podolsky
has collected and edited in this
book some thirty-three articles
upon music therapy by the writers
who have given the most attention
to the subject. He has also re-
sacked literature upon this subject.
He has himself written some sev-
teen papers upon the subject, most
of which have been published in
ETUDE.

Although opinions upon the
method of employment of music
in therapy are still in a state of
flux, particularly in the matter of
individual dosage which is still
very nebulous, Dr. Podolsky's book
does indicate the advances that
have been made. The book is one
which should be very useful to any
one interested in the subject.
Philosophical Library \$6.00

Your Singing Potential
by George Kester

A thought-provoking pamphlet
which the student, the teacher and
the singer will find productive of
new and stimulating ideas. The
author says in his first chapter:
"You will understand how useless
it will be to consciously control the
network of muscles around the
vocal cords or the cords them-
selves, since these muscles work in-
voluntarily and perform their du-
ties best when left alone." The
writer has made an objective of
taking the mystery out of fine na-
tural voice production, and has
produced a very unconventional
booklet.
The William-Frederick Press \$1.00

ETUDE—MARCH 1955

World of Music

(Continued from Page 3)

Hans Schwieger as general musical di-
rector. He will be in charge of both the
Institute and the festival.

Herbert von Karajan, noted Aus-
trian conductor who is making his first
appearance in this country as conductor
of the Berlin Philharmonic, replacing
the late Wilhelm Furtwaengler, will also
conduct the Philharmonia Orchestra of
London when it makes its first American
tour next fall. The Berlin Philharmonic's
tour opens on February 27 in Washing-
ton, D. C., and will close in New York
on April 1.

The complete collection of the
manuscript works of Charles E. Ives,
noted American composer, have been
given by his widow to Yale University.
The collection includes all of Ives' manu-
script music as well as a considerable
body of memorabilia, books, press clip-
pings, printed music and other items.
The announcement of the gift came as
a part of Yale's Centennial of Music
Instruction which began last November

5. The Ives collection will be brought
to Yale early next fall and will be
housed in a special "Ives Room" in the
new Music Library in Sprague Me-
morial Hall. Ives, who died in May,
1954, close to his 80th birthday, was a
Yale graduate, having received a Yale
B. A. in 1898.

The eighth annual Mid-West Na-
tional Band Clinic, held in Chicago last
December 15-18, proved to be one of
the best attended in recent years. Mu-
sic educators were present from all parts
of the United States and Canada. A
highlight of the three-day programs was
a concert by the internationally-famous
U. S. Air Force Band from Washington,
D. C., conducted by Colonel George
Howard. Another top notch event was
the concert given by the Band of the
Royal Canadian Air Force Training
Command, Flying Officer C. O. Hunt,
Bandmaster. A total of 14 clinics were
held, these being conducted by some of
the leading authorities in the school and
college band field.

Musical News Items from Abroad

The Israel Philharmonic Orchestra
has had a full schedule this past season
and is now about to embark on a spring
tour of Europe. An outstanding event
of the season was a concert version of
Mozart's "Don Giovanni," with eight
vocalists from Italy singing the principal
roles. The Tel Aviv Chamber Chorus also
participated. Heinz Freudenthal, one of
the visiting conductors from Sweden, had
as his soloist, the eminent cellist, Gregor
Piatigorsky, who appeared fifteen times
to crowded houses. He also gave a pro-
gram of chamber music with his pianist
and accompanist, Ralph Berkowitz.

England's musical season has in-
cluded first performances of works by
two native composers: a choral work,

"The Hound of Heaven" by Maurice
Jacobson, and the Sixth Symphony by
Edmund Rubbra. The first named work
is a setting of a poem by Francis Thomp-
son. It was presented in Birmingham
by the City of Birmingham Choir and
Symphony Orchestra. Rubbra's Sixth
Symphony, which critics acclaim as his
best, was played by the B. B. C. Sym-
phony Orchestra, conducted by Sir Mal-
colm Sargent.

The Danish State Radio has com-
missioned one of its native composers,
Vagn Holmboe, to write a symphony
commemorating Denmark's liberation
from the Germans. The work is to be
performed on May 4, the tenth anni-
versary of the liberation.

COMPETITIONS (For details, write to sponsor listed)

- Capital University Chapel Choir Conductors' Guild annual anthem com-
petition. Open to all composers. Closing date September 1, 1955. Details
from Everett W. Mehrey, Contest Chairman, Mees Conservatory, Capital
University, Columbus 9, Ohio.
- National Federation of Music Clubs Thirteenth Annual Young Composers
Contest. First and second prizes in two different classifications. Closing date
March 25, 1955. Details from The National Federation of Music Clubs Head-
quarters, 445 W. 23rd St., New York 11, New York.
- Composition contest for wind and percussion instruments. Sponsored by
The National Association of College Wind and Percussion Instructors. Dead-
line for submitting entries, March 15, 1955. Details from William H. Stub-
bins, Composition Competition Chairman, School of Music, University of
Michigan, Ann Arbor, Michigan.
- American Guild of Organists National Open competition in Organ playing
for all organists not over 25 years of age on January 1, 1955. Details from
American Guild of Organists, National Headquarters, 630 Fifth Avenue, New
York 20, N. Y.
- Contest to secure in one individual the perfect composite talents to qualify
for the rôle of *Carmen*. Candidates must excell in acting, singing and danc-
ing. No closing date announced. Details from The International Music News
Syndicate, 30 N. LaSalle Street, Chicago 2, Illinois.
- Kosciuszko Foundation. Two Chopin scholarship awards of \$1,000 each for
a composer and for a pianist. Deadline for filing applications March 1. De-
tails from the Kosciuszko Foundation, 15 East 65th Street, New York 21, N. Y.

ETUDE—MARCH 1955

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Grove's Dictionary of Music and Musicians

Fifth Edition

Edited by ERIC BLOM

Reviewed by GEORGE ROCHBERG

ONE contemplates the new Grove's with some amazement and wonder; for it must have taken considerable courage, lots of time, and certainly more than adequate financial resources to undertake so complete and, as far as possible, up-to-the-minute revision of the old "Grove's Dictionary of Music and Musicians." In this time of gimmicks, speed and the easy dollar, the accomplishment of a mammoth project requiring among other things the, by now, old-fashioned virtue of sheer patience in the face of a long drawn-out period of hard work is wholly admirable. The new edition which was seven years in the making according to its editor, Eric Blom, is clear evidence of the kind of patience which can form a careful plan and proceed toward its fulfillment. It was time, of course, that the revision be undertaken; for the very size of the new and fifth edition is ample evidence that all kinds of musical activity have been flourishing during the first half of the twentieth century. A mass of valuable new information has been included, categories, not present in the older editions added, and old articles revised where either the facts or new points of view warranted changes. A thoroughly comprehensive evaluation of the new edition would have to come from a group of reviewer-scholars who, by a careful comparison of the earlier editions with the new one and by checking the technical, scholarly and historical information against specialized sources, would probably arrive at critical results far more compatible with the stature of the revision than this single reviewer can do presently with only the third edition (1927, reprinted 1953) to go by. Nevertheless, as insufficient as the present tools may be for a total evaluation, certain aspects are capable of at least a preliminary judgment.

We should mention first the difference in physical size. While girth is generally deplored in human beings whose tissues relax

with age, in Grove's it is entirely welcome; for the new edition has grown to nine fat volumes (compare with third edition—five usual sized volumes plus a supplement). The cause for the gain in portliness lies in the addition of some 5,000 new entries which include more than 250 long articles on subjects never covered in previous editions. While we are still discussing the physical aspect of the new edition, this is a good place to mention the typographical improvements. It was evidently decided that the old plates would not do for the new edition, and as a result the entire dictionary was re-set. A wise decision, this made it possible to work out better page layouts and to aid the researcher in finding a name or term more readily by setting main headings in bold face type (compare with third edition where main headings were set in upper case and consequently difficult to find quickly). The music cuts, color plates, charts, diagrams, etc., are all attractive and help to enrich the visual quality of the edition.

This reviewer was curious to see what effect twentieth century musicological research may have had on the new edition. So he turned to such headings as came to mind: *Chanson*, *Ars Antique*, *Ars Nova*, *Baroque*. The *Chanson*, a product of French polyphonic genius of the 14th century, is treated generously with plenty of music cuts. It was difficult to find out anything about the *Chanson* in the third edition because it was cross-referenced as "see song, subsection France" and was merely part of a general historical survey. In the present article it stands on its own as an authentic musical form of the period of Machaut. *Ars antiqua* and *ars nova*, musicological designations for two periods in early European polyphonic development, are not mentioned at all in the third edition; they are given in the new one. It is important that a dictionary of the scope of Grove's contains such information.

(Continued on Page 47)

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Jan Smeterlin

The Question of Touch

Words of wisdom concerning this

all-important subject from one of the

foremost of present-day piano virtuosi.

From an interview with Jan Smeterlin

Secured by Rose Heylbut

DURING my recent tour of Australia, one of the critics was kind enough to speak of my "Chopin touch" and this reference immediately set off a most interesting discussion. It was conducted in the press—the Australians are eager participants in questions of this sort—and a surprisingly large number of people wrote letters of opinion and query. What is a Chopin touch? What, for that matter, is touch? Since keyboard tone is directly produced by hammers on strings and only indirectly by the human hand, do variations of touch really exist, or are they illusion? I took no part in the discussion, being fairly occupied at the time with playing five different programs in nine days; but the subject gave me food for thought.

While the pianist is well aware that keyboard tone is a matter of hammers and strings, he regards it in a light not colored exclusively by physical science. According to the physicist's theory, piano tone, which originates in percussive action, should always sound the same. The pianist knows

that it does not; he knows that touch does, indeed, exist and that it can hardly be called an illusion since five different pianists will produce five quite different qualities of touch (or tone), all clearly recognizable to audiences the world over. To the pianist, touch is physical tone so individualized as to express personal concepts of music. His great question is, not does touch exist, but does he know how to control his own touch so as to express exactly what he wishes to express at every moment of playing?

How can touch be controlled? Well, the first step is to come away from the keyboard; leave pianistic problems alone for a while, and think out how you wish a work to sound. Think about it note by note, phrase by phrase. In second place, think out ways of achieving that sound. Presently, then, you will see that the desired result flows from not one touch but from many different kinds of touch and tone, each of them independently planned, and all of them blended to produce a varied continuity of music.

By this I mean a very simple thing: a tone—a single one—expresses very little. What makes music is the relationship of tones, to each other, and to the musical plan one has in mind. *Touch* resolves itself into *legato* touch, *staccato* touch, singing-tone touch, *leggiero*-tone touch. All of them—and many more—are needed for the expression of music.

The so-called illusion of individual touch is due to several things. First there is the dynamic approach, which differs greatly according to whether one plays a *legato cantilena*, or a rapid passage. In the singing melodic parts, no two notes should sound in exactly the same way. Each successive tone of the phrase should be varied by a slight *crescendo*, or *decrescendo*—even a tiny *ritardando* (but this should come only after the peak of the phrase, never before). The *leggiero* touch is exactly the opposite of the *cantilena*; it is more mechanical, and brings out all tones with equal precision and equal dynamics. A good way to practice swift passage work is to keep all notes of equal volume, and then to reduce the volume still keeping all the notes dynamically equal.

The position of the fingers is important in securing variations of touch. Always keeping arm and wrist free, *legato* tone is best achieved with flat fingers which do not strike down on the keys but, rather, slide, or glide, forwards upon them. *Staccato* tone, on the other hand, requires curved fingers; it is struck down on to the keys and becomes lighter in proportion as the fingers are held nearer the keys. I do not agree with the theory that the best *staccato* is played from a good distance above the keys; on the contrary, the closer you are, the quicker the key goes down and comes up again, and the lighter the tone.

Singing tone (generally, but not always, in the right hand) should be regarded in relation to accompaniment tone (generally, but not always, in the left). The playing of a complete phrase is really an imitation of two other musical media: the right hand tries to sing like a voice, while the left tries to sound like an accompanying instrument. Each hand, therefore, has its own finger positions, its own touch, its own means of approaching its desired result. The great sin is to play all notes alike, so that they sound like a machine.

In speaking of the production of touches and tones, I must stress the most important point of all; namely, that mechanical knowledge of the keyboard means little unless one knows exactly the kind of tone desired at any given moment of music. And one must know this in advance, before attempting to produce the tone. Actually, then, touch begins in the mind, in the heart, in the musical consciousness. It cannot possibly be mastered through piano practice alone. One learns tone (Continued on Page 21)

The National Association of Schools of Music

*Its important place
in the American music field*

by HARRISON KELLER

WITH the general if belated recognition and acceptance of music as one of the important humanities, administrators in higher education have, historically speaking, moved promptly in most colleges and universities to put their music departments on a basis comparable to their other major educational divisions.

Perhaps it is time to consider in a general way what major influences brought about this tremendous development in music and music study during these brief thirty years. As this period coincides exactly with the existence of the National Association of Schools of Music, the implication seems clear that this Association has had a major part in this development and it is this dominant influence which we propose to consider here.

To estimate and evaluate all the causes for the present intense and widespread interest in music would be difficult, if not impossible, for this involves the enormous impact which radio, recordings, and television have had on the listening public. We shall try to confine this discussion to a survey of the development of music study and its subsequent influence on the musical life of America.

To measure progress in educational methods, it becomes necessary to recall the conditions which existed generally three or four decades ago. Then, only a few colleges offered music courses and none granted a professional music degree. The curriculum for such "majors" was musically scanty and even where the courses were presented by fine scholars, it became a problem to have such earned credits accepted by other institutions. This was particularly true of the so-called conservatory type of institution which offered a three or four-year program including some academic subjects as well as an intensive training in both theoretical and applied music, and leading to some form of diploma or certificate.

Many of these schools were notably suc-

cessful and produced some of our fine musicians, both performers and teachers, achieving thereby national recognition for leadership in music study. Regardless of the quality of this conservatory training, certain of these schools found themselves faced with the seemingly impossible problem of establishing credit which would be acceptable for transfer to liberal arts colleges and universities.

I can do no better than quote from an article written earlier by the Secretary of the National Association of Schools of Music, Dr. Burnet C. Tuthill, who has served continuously in this office since its inception. "In October of 1924, twenty-two schools gathered in Pittsburgh and adopted a constitution and set of by-laws. The publicity about this meeting reached the music directors of the colleges through the music press, and as they had problems of their own—different ones to be sure—they asked to join our deliberations and were welcomed. After four years of preparation, standards for the Bachelor of Music degree were set up and agreed to by all present. There were then forty schools represented, half of them independent conservatories, and half, colleges."

The European system was one which divorced music study from other educational procedures and contained music study within an academy where liberal arts subjects were not required and not even offered. The meeting in Pittsburgh thirty years ago took a step which then seemed radical and has since proved sound: it departed from the European pattern and joined the teaching of music with other academic disciplines.

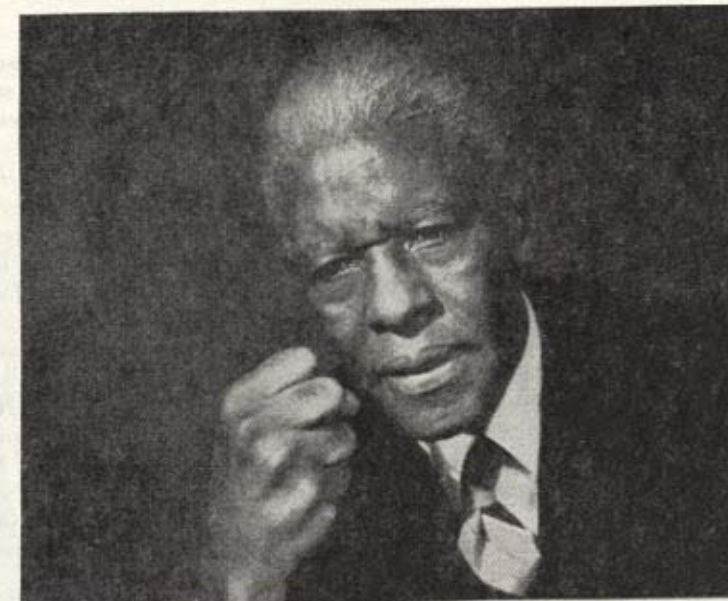
This European system was one of passing along great and old traditions by eminent artists and scholars who through the years trained some of our greatest musicians, both creative and performing, by inspirational precept and example. Tradition, however, does not always hand down accu-

rate information. For example, in the case of music history, much that was false crept into the picture. Celebrated performers often took liberties with and felt privileged to change the original texts, which resulted in distorted published editions long accepted as authentic versions. Only when the trained music scholar entered the field of research did we get a clear picture of the musical past. The present interest of music scholars in musicology is playing an ever increasingly important rôle in correcting, uncovering, and interpreting much valuable information which is so constructive and necessary in the understanding of musical styles.

NASM was fortunate in having as leaders such men as Kenneth Bradley, Harold L. Butler, Earl V. Moore, Howard Hanson, Donald M. Swarthout, and Price Doyle, who served as successive presidents, and who not only had firm convictions but also had courage, wisdom, and the ability to convince the administrators in institutions of higher education that music was not entertainment but rather a vital part of life. From that it followed that the study of music in all its phases was as necessary as that of any of the other humanities.

A great victory for music in America was won when many of the heads of colleges and universities recognized the fact that the development of performance skills was not only a valid educational discipline but also that music on the printed page was a dead language until brought to life by the skilled performer. Some few colleges and universities have confined their departments to training in music composition, theory, and history, often on purely a cultural basis, offering no credits in applied music. I might add that such students are encouraged to develop ability in musical performance but they must find this training elsewhere and the time and energy must be stolen from what is often a full

(Continued on Page 62)



Roland Hayes, noted Negro tenor

*A truly remarkable expounding
of the background and development
of the religious vocal music
of the American Negro.*

Interpretation of the Religious Folk-Songs of the American Negro

by William L. Dawson

THE RELIGIOUS folk-songs of the American Negro have steadily grown in popular favor since they first were presented to the public by the Jubilee Singers of Fisk University in 1871. Today they are heard in various renderings in churches, concert halls, on the radio and television circuits throughout the world. From the beginning, their deep spirituality and their unerring expression of profound religious experiences have stirred the hearts of men and women of every race and nationality regardless of diversities of speech and musical background.

Because of their unique appeal, the Negro religious folk-songs have been subjected to a wide range of treatment at the hands of amateur and professional musicians who have undertaken to correct what were thought to be crudities, and make them conform to conventional musical designs, with results which oftentimes have obscured their inspired beauty and done violence to their inherent reverence.

Negro religious folk-songs, as is true of all folk-songs, are group expressions. They express the emotions and experiences of the Negro slave in the United States. They involve no individual composer or poet. To interpret them properly, one must become familiar with the conditions and circumstances which gave birth to them. It

William L. Dawson, an authority on American Negro music, is director of the Department of Music of Tuskegee Institute in Alabama.

is equally important to study the characteristics of the music itself, to catch the mood and feel of it, in order to express adequately the sentiments that it embodies.

Removed as we are from the times and conditions which gave birth to this music, it is impossible to sense the mood expressed in their melodies and natural harmonies or to grasp the form and content of their words without first becoming familiar with the background of their creation. They have sometimes been called "sorrow songs" because they reflect the cruelties suffered at the hands of masters and overseers, and the agonies and torment of soul which these cruelties produced.

Two passages taken from ante-bellum archives will give the reader some idea of what American slavery meant to the black man, introduced here to give vividness and authenticity to this analysis of the meaning of religious folk-music of the Negro, popularly called "spirituals." One is taken from an Act of the Legislature of South Carolina in 1741, apparently intended to put a curb on the torturing of slaves: "In case any person shall willfully cut out the tongue, put out the eye, castrate, or cruelly scald, burn, or deprive any slave of any limb or member, or shall inflict any other cruel punishment other than by whipping or beating with a horsewhip, cowskin, switch, or small stick, or by putting irons on, or confining or imprisoning such slave, every such person shall, for every such offense,

forfeit the sum of one hundred pounds, current money." The second passage is taken from an address by Henry Berry before the House of Delegates of Virginia in 1832: "Pass as severe laws as you will to keep these unfortunate creatures in ignorance, it is in vain, unless you can extinguish the spark of intellect which God has given them. Let any man who advocates slavery, examine the system of laws that we have adopted toward these creatures, and he may shed a tear upon that, and would to God, sir, the memory of it might thus be blotted out forever. Sir, we have, as far as possible closed every avenue by which light might enter their minds; we have only to go one step further to extinguish the capacity to see the light, and our work would be completed; they would then be reduced to the level of the beast of the field, and we should be safe; and I am not certain that we would not do it if we could find out the necessary process—and that under the plea of necessity."

These excerpts give deep and poignant meaning to the words of the "spiritual" familiar to most Americans, *Nobody Knows de Trouble I See*. With such a background, we marvel at the lack of a single word of hate in the religious folk-songs of the Negro! In the midst of inhumanity, he sang: "Lord, I want to be a Christian. I want to be like Jesus." In these songs one can hear the "cry" for deliverance and freedom (Continued on Page 58)

My First Meeting with Bartók



Personal notes on the character of the great Hungarian composer-pianist—a chapter from a forthcoming book publication

by Andor Foldes

I MET Béla Bartók for the first time in 1929 on a balmy Spring evening in the big studio of the Hungarian radio station in Budapest. I was a little over fifteen then, shy and timid—what you might call an introvert. I studied piano under Ernest von Dohnányi at the Royal Hungarian Franz Liszt Academy of Music and one of my colleagues was Lajos Hernadi, a former pupil of Bartók. Bartók and Hernadi were to play a four-hand recital at the studio and I was to turn pages for them.

I had already known Bartók's diminutive figure, his almost grotesque way of walking from the concert platform (he always entered the stage gingerly, with small and fast steps). Bartók, the composer wasn't a stranger to me either. I remembered distinctly the world première of his "Dance Suite" which was composed in 1923 for the 50th anniversary of the unification of Buda and Pest into the capital city of Budapest. For this historic occasion the city of Budapest commissioned the three best-known composers of Hungary to write festive works to commemorate the event. The three works, thus written, were Dohnányi's "Ruralia Hungarica" (a not too significant work, almost never performed today), Kodály's monumental "Psalmus Hungaricus" (one of the best Hungarian choral works of our century), and Bartók's wonderfully congenial "Dance Suite" with its barbaric, almost atavistic rhythms. In a festive concert of the Hungarian Philharmonic Orchestra, these works were first performed under the baton of Dohnányi, who was then conductor in chief of this venerable body of musicians.

As a ten-year-old child, I certainly didn't get much out of Bartók's "Dance Suite," which was decidedly way above my head in those days. But the little man with the deep-blue eyes, earnestly acknowledging the none-too-great success of his latest work with a few quick, rather stiff bows, made an indelible impression on me.

There was something strange, almost forbidding about this man. His slight, bird-like figure had, despite the obvious modesty inherent in his behavior, a great deal of dignity about it. He commanded respect in everybody who saw him or met him. No matter whether you liked the music he wrote, whether you professed to understand his compositions or not—you had to respect Bartók, the man.

There were all sorts of rumors going around in the musical circles of Budapest those days. Bartók was not popular among the many professors of the Royal Hungarian Franz Liszt Academy of Music, to whom belonged such personalities as Eugen Hubay, the famous violin virtuoso and founder of the Hubay school of violinists, and the composers Kodály, Dohnányi and Leo Weiner among others. He was much too severe, much too self-conscious, much too retiring. But his own pupils who knew him better and had daily contact with him, went

all out for him. As a professor of piano he was very demanding, very severe. He was not content with anything less than perfection, especially rhythmically. He also insisted that his students should thoroughly analyze all works which they studied from every point of view. He never taught composition—he didn't believe in teaching it. But from the way he taught the interpretation of Bach's piano works or the Beethoven Sonatas one could learn more about musical forms than many a young and aspiring composer was able to pick up by studying harmony and counterpoint with other teachers of the Music Academy. The Academy was chuck-full of "masters" at the time, as most teachers insisted that they be called by that title. Bartók was an exception.

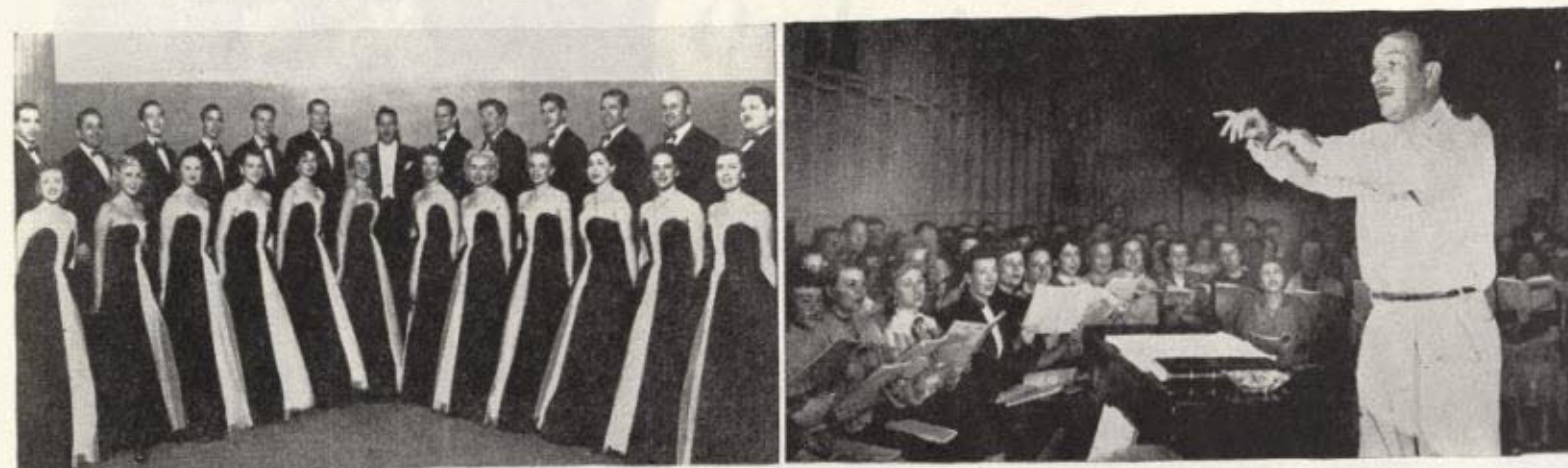
"Mr. Professor," or "Professor Bartók," was the only title the great composer ever kept. It seemed there was something in the word "professor"—this rather cool and academic word—that rather appealed to Bartók.

Every once-in-awhile Professor Bartók gave himself to writing letters—letters of protest against this or that, against some injustice which he wasn't able to stomach. One of the old doormen at the Music Academy—well informed of all goings on—characterized the situation aptly: "Professor Bartók," he told me somewhat aghast one morning, "keeps writing letters and all the gentlemen at the Academy keep scratching their heads. . . ."

Apparently Bartók did not "belong" to the "gentlemen." He came seldom to academic meetings and had few friends among his colleagues. Perhaps his only real friend and confidante was Zoltán Kodály, with whom he shared his great love and passion of folk-song collecting. Of the two, Bartók was definitely the more active, the more passionate, I'd almost say, the more dramatic personality. There is a characteristic story about Bartók and Kodály which sheds light on their respective temperaments. It tells of the yearly visit the two composers paid to the old and staid music publisher of Hungary, Rozsavolgyi and Company, in order to receive their accounting of the year. Bartók, it seems, was in the habit of putting up a big fight with the publisher, trying to prove that the company cheated both of them out of their meager royalties. While this went on and Bartók (who was much the smaller and more fragile of the two) kept pounding the table, the tall, lanky, bearded Kodály stood silently a step or two behind Bartók. After each particularly strong outburst Bartók would turn to Kodály: "Am I right Zoltán?" "Yes, Béla," came the reticent answer. After having said all there was to say, Bartók, carrying his friend Kodály in tow, left the premises proudly.

One of those famous letters, which Bartók wrote and which the "other gentlemen" were unable to (Continued on Page 49)

A Chorale that's Different



The Roger Wagner Chorale in formal concert dress. (R.) Perfection is the goal in all rehearsals

The unique story of the Roger

Wagner Chorale of Los Angeles, California, which

has established an international reputation for itself.

by Roy N. Kunkle

ROGER WAGNER, born in France, where his father was organist at Dijon Cathedral, was moved to Los Angeles, California at the age of seven when his father accepted a church job in that city. The boy sang in the choir until the time his voice began to change and then returned to his native country to carry on his musical training. Coming back to California in 1937, he joined the music staff at M-G-M studios and was appointed Director of Music at the Church of St. Joseph. He is now recognized as an outstanding authority on Catholic music of the Medieval and Renaissance periods and three years ago received his Doctor of Music degree from the University of Montreal for his thesis on the Masses of Josquin de Prés. He was also supervisor of youth choruses for the Bureau of Music of the city of Los Angeles for seven years.

He initiated his Chorale as a group of twelve madrigal singers eight years ago, gradually building it to its present proportions and attaining a repertory ranging from Palestrina to Hindemith and from Bach to Gershwin. Made up of young men and women between the ages of 20 to 30, the Chorale received awards for the best a cappella recording in 1952 from the Saturday Review of Literature and the New York Times.

Mr. Wagner is probably the only person in the country who keeps sixteen singers under personal contract. They receive a

weekly salary whether they sing or not. In the last few years, for special concerts of large works, he has augmented his group to 200 singers, using his own Chorale as the nucleus. The Chorale has sung under the direction of many famous musicians, including: Sir William Walton, British composer, here from London to conduct his "Belshazzar's Feast"; Otto Klemperer for Beethoven's Symphony No. 9, also honoring the 1,000th concert in the Hollywood Bowl; and Alfred Wallenstein conducting Missa Solemnis by Beethoven and several other works. Other major choral works the Chorale has performed are: The Verdi Requiem; Bach's St. John's Passion; Honegger's "King David"; Ravel's "Daphnis et Chloe No. 2"; the Schubert Mass in E-flat; "Romeo and Juliet" by Berlioz; Bach's Christmas Oratorio; the Brahms' Requiem; Mahler's 2nd and 3rd Symphonies; and the "Passing of King Arthur" by Warren.

Recordings by this group include: Palestrina's Missa Papae Marcelli, Brahms' Liebeslieder Waltzes, Villa-Lobos' Impressions of Brazil, Faure's Requiem, and an album of Stephen Foster.

The impulse to perform contemporary music is not often felt by choral societies. Therefore, much credit goes to the Chorale for its furtherance of music by living composers such as Hindemith, Peter Jona Korn, Villa-Lobos, Elinor Remick Warren, Honegger, Walton, and Lukas Foss.

From 1946 to the present, Mr. Wagner has kept an accurate record of all the singers he has auditioned for his various ventures, and the results form an interesting commentary on the average singer. Of the 2,353 professional singers he has auditioned, he has been able to accept a mere 281 for classical work. Out of the entire number only 32 were able to meet the triple demands of classical, popular and commercial work. Mr. Wagner during those eight years has also listened to 6,787 amateurs who do not make their living primarily by singing and found only 362 acceptable for what he calls "first class choral work." The major deficiency of these singers, according to him, is the lack of ability to read music. And although solfège instruction which aims at training the ear is fairly widespread, vast numbers of the singers auditioned could not even sing the simple intervals of a fourth or fifth upon request.

"They are all conscious of tone production, consider themselves soloists, and 90% of their repertoire consists of what they call standard compositions, mostly Victor Herbert," stated Mr. Wagner. "They lack any kind of major choral experience, which is as important to a singer as orchestral and ensemble playing is to an instrumentalist."

As for the solution of choral problems in general, Mr. Wagner believes that the day of the (Continued on Page 63)

The activities of this summer music camp are typical of those carried on in many similar music sessions.



Milo Hovey, of Butler University, with a group of young students.

The Eastern Music Camp

by Leo J. Dvorak

I WISH to thank you for the wonderful time I had at camp. I certainly don't believe there is another camp anywhere that does for the students what the Eastern Music Camp does," writes a camper of the summer of 1954. This response is typical of the enthusiastic reaction of students who attend each and every music camp all over the nation. High school students like their summer vacations and the music students of the public schools tremendously enjoy music camps. Apparently the inherent value of musical study reaches the souls of these children, and in spite of the hard work which attends any worth-while musical enterprise, they thoroughly enjoy themselves.

It would be nice to think that the Eastern Music Camp enjoys some special mark of distinction as remarked by the student in the statement in the preceding paragraph. If such distinction could be granted, it might be made in view of the general objective of the camp. This objective simply means that music must be integrated into the general pattern of education. The pro-

gram in music follows the usual emphasis of other music camps, but in addition, a period is set aside each day for a schedule of special classes in the career interests of the students. An interest survey is made upon arrival of these high school students, and visitations are provided to other college departments for survey inventories. About 86 per cent of the students this past summer expressed interest in fields other than that of music. These included home economics, art speech, dramatics, business education, sciences, social sciences, geography, industrial arts and physical education.

The students' indication of an interest in music as a career also is given special attention. Seminars in voice, piano, the orchestral and band instruments, and in the teaching of music as a profession are organized. It may be interesting to note that not always the best music students, from the standpoint of proficiency on an instrument, are interested in a career of music but, of course, many of the most skilled have already charted their future

vocation as that of music.

Through the integrated program, the college proposes to provide experiences from which ideals, attitudes and personal growth may be realized and which may consequently be reflected into their school and community. It must be emphasized that the Eastern Music Camp offers vacation-learning-collegiate knowledges and satisfactions which can enlarge the horizons of the participants.

Eastern Illinois State College has tried to meet the challenge to education by projecting the Music Camp as a field service to the area in which it serves. One of the foremost problems today has to do with bridging the gap in the education program of the public school which is broken by the summer vacation. There was a time when the vacation was important because the children provided a labor force for the rural community during the harvest seasons. Today, conditions have changed, and the farm no longer needs the help of these children. Neither are there jobs available for all the (Continued on Page 21)



Dr. George Westcott, Eastern Camp band director, conducting a rehearsal.

Cornet section of 1954 camp in special rehearsal.



Common Sense Planning for the School Orchestra



Junior High School Orchestra of 104 students from 30 different schools in Southern California in annual combined concert.

The school orchestra is "an almost indispensable medium in the development of highest quality emotional health for boys and girls of all ages."

by Ralph E. Rush

WHAT is the real reason for a school offering orchestra as a part of its curriculum? Why should administrators, parents and music teachers provide for student participation in the school's orchestral group? How anxious are boys and girls to become members of the school's orchestra? These and several other questions of practical and functional value should be answered when planning for orchestral activities in any school. If there is a positive and healthy philosophy back of this enterprise, the answer to all questions of this type must be in terms of what is most important for the boys and girls who are to participate.

A little careful research will reveal that from the very beginning of the school orchestra movement in this country, the wise leaders had included in their planning and concept of orchestras for youth, the true reason for requesting this type of activity in the school program. Their reasons from the start, and beliefs that are just as valid today, were based on these four basic claims: (1) Boys and girls enjoy sharing the cultural heritage which an intimate association with orchestra and orchestral literature provides, and they feel privileged when they are able to help their friends, non-members of the orchestra, to become acquainted with the traditions and cultural

experiences associated with orchestral understanding.

(2) Youth becomes enthusiastic and highly rewarded with the experiences provided by participation in an orchestra, when after long hours of individual and group practice, they result in providing each member with the feeling of importance as a contributing member to a thrilling and exciting performance. Such experiences satisfy a basic human need—that of assuming important responsibilities and being rewarded with the joy of success by gaining the approval of their friends and leader for a job well done.

(3) Youthful members of the group with ambition and creative drive are provided excellent leadership rôles by participation in the varied activities of a fine orchestra.

(4) Boys and girls enjoy the social opportunities and development and the prestige value provided by belonging to an orchestra with a good reputation in its school community.

Although these purposes and reasons satisfy youth, often they do not impress the adults who make the decisions about scheduling classes in the school's program. Does not a common sense attitude point to the fact that the place of the orchestra in the school program should center around the needs of the youthful participants both

emotionally and mentally as well as physically? Most adult planners are aware of the physical needs of youth and all will concede that normal healthful living is a much hoped for outcome of a good school program, but do these same adults place an equally important emphasis on the emotional and mental health of their youth? Physical and mental health are both promoted by participation in a good orchestra, but the very nature of music, the language of the emotions, makes the orchestra, with its rich heritage running the complete gamut of human emotions, an almost indispensable medium in the development of highest quality emotional health for boys and girls of all ages.

Children, youth and young adults will be eager to play in first rate orchestras, school officials and parents will be overzealous to provide such opportunities for their students, and the true purpose of an orchestral offering as a part of the curriculum comes into true focus when the objectives of a functional nature are made clear for the orchestra in any community. Outcomes of such objectives should result in the following developments for every participant and most active listeners of the program:

(1) A serious interest in and love for the best (Continued on Page 56)

The Immortality of Melody

An Editorial

by JAMES FRANCIS COOKE

MAN'S BID for immortality is as normal as his fight for life itself. He wants his name and his work to be remembered as long as possible after his passing. The Pharaohs of Egypt sought to do this by erecting conspicuous monuments in which they were interred for their last journey. The great Pyramid of Cheops covers thirteen acres and is 482 feet high. But the Egyptian monarchs were merely following their predecessors for ages, who in many oriental dynasties tried to make known to a future civilization how great and important they were.

The immortality of a song is quite a different thing. It did not call for years of effort, measureless materials and the labor of thousands of slaves. It is an ethereal thing and may be as fragile as a wild flower. Yet melodies born of the soul when they are fine, last for centuries and reach the hearts and minds of succeeding generations. Recently when returning from an automobile trip the writer passed a car filled with young men and young women singing at the top of their befuddled voices. "We won't get home until morning." Whether the car ever reached its destination or not, the writer will never know. But there is one thing certain. The tune sung to this "salute to alcohol" is not likely to stop for centuries, as it has lived for centuries. It is called *Malbrouk* and even the most piercing musicologist has not yet been able to tell where it originated. They do know, however, that it was sung in French at the time when John Churchill Marlborough, First Duke of Marlborough, was trampling down the French in Flanders (circa 1764). The tune was then known as "Malbrouk's s'en va-t-en guerre" (Marlborough is off to the wars). The melody itself is believed to be very much more ancient. It is said that it was sung by the Crusaders on their trips to the Holy Land where the melody is still heard. It was a

favorite tune of Marie Antoinette in 1780 when its venerable popularity was greatly revived. *Malbrouk* is only one instance of the remarkable vitality of a melody. Sir Winston Churchill, Britain's man of iron, he of the Marlborough line, may well be proud of this tenacious tune.

Some melodies repeat themselves in whole or in part through the centuries. Whole sections or little motifs from folksong themes have been appropriated by important composers who made them into larger compositions. Brahms in his *Academic Festival Overture* introduced two German college songs. Where do these melodies come from in the first place? No one knows. Certainly the ones that endure through the ages are not made to order. Inspiration is the greatest factor. The real composer hears themes when he least expects them. They may come in a dream, in an airplane, in a coffee house, in a cathedral or in the smile of a child.

Schubert found that precious themes came to him in the most unaccountable manner. The writer was seated one day at a table in a little wine garden in Grinzing, on the outskirts of Vienna, together with the famous Austrian music publisher, Dr. Emil Hertzka, and the Bohemian concert violinist, Franz Drdla (composer of the lovely theme *Serenade*), when Drdla said: "This is a holy spot to me. Here on this table Franz Schubert wrote, on the back of a *Speisekarte* (menu) the theme of *Hark, Hark the Lark* and many other songs, and here I wrote my *Serenade*." We doubted the identification of that particular table, but it was an historical fact that Schubert did find many of his loveliest themes in that spot.

The writer has talked with scores of well known composers, here and abroad, and no worthy master can say that he has deliberately "made up" an enduring tune by some fanciful or mathematical formula as

a cook follows a recipe in making a new confection or a chemist works out a new chemical in the laboratory. Inspiration is the greatest factor; every composer knows this. He also knows that a beautiful theme may come to very unsophisticated and little trained individuals. The writer knows of one very successful composer of concert songs who "played by ear" and had no technical knowledge of music. He was a successful lawyer. When he came to the publisher's office and played a new composition, an amanuensis took it down. The songs sold by the thousands. They were well balanced in form, but the marvel of it was that the harmony was instinctively correct, including the cadences.

Even pagan Caesar realized the nature of inspiration. He wrote, "No man was ever great without some portions of divine inspiration." (*Nemo vir magnus sine aliquo aflatu divini umquam fuit.*) Emerson understood this "divine aflatus" and said this of inspiration: "We cannot carry on and make it consecutive. One day there is no electricity in the air, and the next the world bristles with sparks like a cat's back."

Some composers get ideas for melodies while improvising. DePachman once told the writer that he thought that Chopin must have gotten many in that way because of the great spontaneity of his melodic flow. Rudolf Friml, once a piano virtuoso, whose scores of intoxicating tunes have delighted the world for the last fifty years, used to entertain his friends by holding up four fingers of his hand and demanding: "Strike four tones on the piano." After someone had struck four keys he would rush up to the keyboard and extend them into a sixteen measure waltz or march, employing his highly trained knowledge of rhythm, harmony and counterpoint. Some of these improvised sketches he worked into compositions from which he received money returns running (Continued on Page 58)

Program Building



Part Four:

Radio

Presentations

by George Howerton

WHILE the following discussion deals mainly with radio programs, it may, at the same time, provide suggestions applicable to other types of performance. Many conductors have made effective use of descriptive material or narration in the development of program continuity. In general, the technique is usually modeled upon that employed in the radio studio with a thread of narration or description provided by speaking voice or sometimes by printed program notes.

It was not too many years ago that the Music Educators National Conference undertook a series of special broadcasts in cooperation with the National Broadcasting Company, presenting various types of school music groups in performance. At the time of the inauguration of the series the attention of the Conference members was specifically directed to the development of what was called a unified program for broadcasting purposes. The stimulus to action at that time was a growing awareness of the necessity for greater skill in the building of programs than had been employed in the past. The individual largely responsible for this direction of attention was Judith Waller, Educational Director of the National Broadcasting Company. The first program of this type was presented under the direction of Mabelle Glenn, at that time Supervisor of Music in the Kansas City Schools.

It was observable in this series that the matter could be approached from two different points. (1) One could start with the music and from it attempt to develop a continuity, or (2) he could settle upon a thematic idea first and then select music accordingly. It depends somewhat on where the emphasis is to be placed, that is, whether the highlight is to be thrown upon the music with the spoken continuity intended to amplify and make it more meaningful, or whether the narration is accorded chief importance with the music intended to under-

score the dramatic values. As an example of a program built around the music, that is, with the continuity resulting from the music itself, one may cite a program presented by the Elmhurst College Men's Glee Club of Elmhurst, Illinois, under the direction of Waldemar Hille. The music was a selection of "American folk songs and spirituals chosen for their social implications and significance." Mr. Hille used three different groups of compositions. The first was composed of songs from the Ozark Mountain region; the second was made up of Negro spirituals; and the third was selected from the songs of the South, using tunes of the Old Harp Singers or the Shaped Note Singers as they are sometimes called. This broadcast illustrates that type of program in which the continuity is used to provide a running commentary on music which sometimes has already been selected and even rehearsed before the continuity is written. By using this approach one can often build a broadcast program from music already in the repertoire. This is a point to be particularly kept in mind when an opportunity for a broadcast may suddenly be presented without adequate time to select and prepare a program especially for the occasion.

There is another type of program in which the continuity functions not as a running commentary but as a dramatization of one sort or another. It may be the recounting of some historical event; it may be an adventure from the life of some local or legendary hero; it may be a recasting of some old folk tale; it may possibly take the form of the story involved in the writing of some well-known composition. The latter was the idea used by Miss Glenn in that afore-mentioned "first program" which stood as an early experiment in the direction of unified broadcasts. In this case, a part of the program revolved around a dramatization of the writing of a Stephen Foster song. William Knuth of San Fran-

cisco used the writing of *The Star Spangled Banner* to serve as the basis of the continuity. In this instance, the story was a dramatization of the life of Francis Scott Key, with particular emphasis on the incident leading to the writing of the song.

There is, to continue, a type of program in which the basic idea is developed first and the music is chosen so that it will highlight or emphasize important points in the narrative or description. For this kind of program original music is often provided although in many instances it is possible to select composed works which will fit into the general scheme. Such a program was the one presented by students from San Francisco State College at San Francisco, again under the direction of William Knuth. The theme chosen was "American Unity Through Music," with the broadcast continuity built around the place of music; first, in the home; second, in the school; third, in the church; and fourth, in the community. Music in the community was shown first against the background of industry, next in the setting of agriculture, and finally as a community recreational expression. Leading musical themes were taken in part from standard works and were in part the original work of students. In addition, entire compositions from the standard repertoire were used through the broadcast in places where they were appropriate to the idea of the script. One of the most interesting features of this broadcast was the employment of a musical background throughout the continuity. This not only pointed up the highlights of the continuity but it served to tie the whole program together and to give it a feeling of unity and continuous flow of thought.

A favorite topic suitable for use in a radio script is one dealing with some aspect of the local geographical territory. It is sometimes a comment on local or regional habits and customs; it may concern itself with some (Continued on Page 57)

New Records

Reviewed by
PAUL N. ELBIN



Dr. Paul N. Elbin

IT WAS something of a shock to learn that a friend has decided not to buy a much-wanted phonograph because somebody has told him that pre-recorded tape will soon replace music-on-disc.

Since records of the disc type have been with us more than half a century, it is not surprising that something different should at last appear. But if there is a single disinterested expert who believes that tape will replace discs for the average music lover, I have yet to discover him.

To be sure, magnetic tape is capable of reproducing musical sounds with tonal fidelity and absence of extraneous noise beyond the capabilities of the typical commercial disc. You may expect the "hi-fi" fraternity to pay more attention to music on tape in the future than in the past.

Audio engineers will find their ambitions realized most completely on tape. The hobbyist will tend for a time to find greater satisfaction from tape than discs. Moreover, pre-recorded tape will fill the bill where long periods of uninterrupted recorded music is desired.

But there are good reasons for going ahead with the purchase of whatever equipment you prefer for the playing of discs. If your choice is an assembled "hi-fi" outfit, you have really not decided against tape, since you can always add a component unit for playing tapes through your wide-range amplifier and speaker.

Whatever kind of disc-player you select, you can justify your choice with these considerations:

1. The recorded library of the world's great music, as well as the popular music of the day, is on discs. Compared with the titles available on discs, music on pre-recorded tape is at present infinitesimal in quantity.

2. For the average music lover, discs are easier to handle than tapes. Tapes have to be threaded. Sometimes they break and have to be spliced. Sometimes they spill over the floor and have to be rewound. Sometimes there is an accident in managing the controls and everything is erased. Besides, there is no fool-proof way of designating on tape where the second movement of a symphony, for instance, begins or ends.

3. And there's the matter of cost. Granted that tapes may decline in cost with greater production, is the gap ever likely to be closed? Today a pre-recorded tape containing a concerto or symphony costs \$14.95, while the same performance is sold by the same company on disc for \$3.98.

4. A further factor is the question as to how high is the "hi-fi" in most homes where recorded music is enjoyed. The best tapes are superior to the best discs. But unless these tapes are played on equipment that will reveal the difference, they have no advantage.

All this has little or nothing to do with the million-plus Americans who have bought tape recorders. These recorders were bought, in most cases, because somebody wanted to hear himself speak, sing, or play an instrument. As teaching and learning

devices, tape recorders are unmatched.

My feeling is that the market for pre-recorded tape will not be primarily among the present owners of tape recorders. We owners bought our recorders for other purposes than the playing of "bought" music. We have no prejudice against music on tape. We'll buy plenty of tape—but we'll make our own recordings.

When we want to hear Rubinstein or Serkin, that's another matter. For most of us, the disc-record meets the need ideally.

Beethoven: *String Quartets Nos. 1-6, Op. 18*

Angel has commissioned the Hungarian Quartet to record all the Beethoven quartets. The first six, opus 18, are available now, and they will warm your heart. There's nothing dainty, nothing scholarly, about the music as it flows from the four Hungarians. But there's no doubt that they make music! Reproduction is flawless. An inside pocket holds complete scores and analytical notes. (Angel 3512C)

The Golden Age of Brass

Boston's Unicorn Records can be credited with a worthy addition to the meagre collection of brass ensemble music. Roger Voisin's handling of his eight-man group is notable for clear, unforced tone, precise intonation, and artistic subtlety. One side is devoted to German brass music; the other side is divided between music for brass from Italy and England. Gabrielli is the earliest composer, Bach the latest. Reproduction is excellent. (Unicorn 1003)

Schubert: *Symphony No. 1 in D Major* *Symphony No. 2 in B-Flat Major*

These symphonies from Schubert's teens are superficial compared with the "Unfinished" and the great C Major. But they reflect the world of beauty in which Schubert dwelt all his life, and as played by Sir Thomas Beecham and the Royal Philharmonic Orchestra they have strong appeal for the lover of Haydn and Mozart as well as Schubert. (Columbia ML 4903)

Greek Folksongs

Irma Kolassi's strong mezzo-soprano voice and André Collard's well-controlled piano offer something unusual in vocal recordings. Eight Greek folksongs, filled with love, spring, lambs, dancing and kisses are sung beautifully by one born to the idiom. (London LD 9147)

World Library of Folk and Primitive Music

The first 14 one-disc volumes of Columbia's encyclopedic project under the above title indicate not only an ambitious but a thoroughly successful effort. Under the expert direction of Alan Lomax, Columbia plans eventually to release 30 to 40 volumes containing careful samplings of the world's folk and primitive music. Among volumes currently available are those for Scotland, England, Ireland, France, French Africa, (Continued on page 47)

BASIC concepts of oboe playing (and these apply to all wind instruments) are tone, technique, breathing, phrasing and musicianship.

These must be taught simultaneously with the aim of developing a complete oboist with complete control of the instrument. We will go further—the instrument must be an extension of the player.

Let us examine the basic concepts mentioned in order. Oboe tone depends upon three things; namely, the instrument, the embouchure and the reed. Without an instrument of correct bore and accurate placing of tone holes, the greatest oboist is completely helpless. Glittering keys and silver do not make the perfect instrument, rather one upon which all scales can be played in tune and upon which all notes can be played both in *piano* and *forte* with an even sound.

The good player will produce his own quality of tone upon the instrument he has at hand and with the reed he has at hand. We can only try to show a student what constitutes the production of a good tone.

The principles of the oboe embouchure have been well established, but I should like to repeat them: both lips should cover the teeth, the lower lip serving as a cushion for the reed; no air pockets between gums and lips or in the cheeks; no stretching of lips, rather a natural position of the mouth; pressure or "bite" to be applied in the middle of the reed; the reed should be felt vibrating between the lips at all times; the pressure applied will vary with the note being played, the higher notes requiring more energy and pressure than the lower ones. When playing the higher notes, more of the reed is taken into the mouth.

The tone is begun by removing the tongue from the end of the reed with the syllable "tah." The tone is stopped by contracting the lips at the moment of release.

Control of the breath naturally plays an important part in tone production, but this will be explained in a later paragraph.

Reeds are surely important in good tone production—the reed should be scraped evenly and should play both upper and lower notes without great effort. Many reeds are made which will do one but not the

FLORIAN F. MUELLER, M. Mus.

Born in Bay City, Michigan. Graduate of the American Conservatory, Chicago. Studied oboe with Alfred Barthel; theory and composition with Arthur Olaf Andersen; conducting with Albert Coates. First oboe, Sousa's Band (1929). For the past twenty-five years, first oboe in the Chicago Symphony Orchestra. Conductor of the Roosevelt College Symphony Orchestra, in Chicago (1945-1953); Associate Professor of Theory and Chairman of Department of Wind Instruments at Roosevelt College (1946-1954). Since September 1954, Lecturer of Oboe and Wind Instruments at the University of Michigan.



Florian F. Mueller

Oboe Teaching

The oboe, one of the smallest instruments in the band

and orchestra, is at the same time one of the most

important. Here are pertinent facts

concerning how to play it.

by Florian F. Mueller

other. Some are made which require great force of breath to produce the sound. Neither seems suitable.

The word technique must not be made a synonym for speed; mere uncontrolled velocity is not true technique. We must broaden the term to include evenness of fingering and intonation at all speeds.

Breathing and tone production are closely allied. We must breathe from the diaphragm, not too deeply since the opening in the oboe reed is very small. The breath must come evenly and smoothly, more or less breath as we need to play *forte* or *piano*. We must blow *through* the instrument at all times and the throat must be open as well. When playing the high notes, the breath must actually be focused to the roof of the mouth in order to support the intonation properly.

We must breathe with the phrases and after tied notes. Many students play as long as they can, and until they are completely breathless. This is quite wrong as we have found that most pupils commit errors when they breathe improperly. At some breathing pauses we must inhale and at others, exhale, as the oboist always has

too much air in his lungs.

The breath has an important part in a clean attack. Tones or phrases can be begun easily and properly if we breathe *in rhythm* on the beat *before* the beginning of the note or phrase. Taking a full breath and then waiting to begin to play can only lead to a choked and uncertain attack and a feeling of frustration for the player.

Agile and even fingering is an absolute necessity for successful oboe playing. The old idea that good technicians (note eaters, they are sometimes called) cannot be good musicians is surely a false one. A good technician must be able to play at all speeds, in rhythm at all times, in tune at all times, with good control of tone, and with good musicality.

The problem of intonation must be thought of separately. Everyone with a good ear can be taught to play in tune—a person with a bad ear will never play in tune. One important principle holds true: hear the note you are going to play and hear it accurately.

An apt student will soon learn the proper tension for (Continued on Page 48)

We Must Find the Answer!

by LOUIS SHENK

Part three of this very
enlightening discussion takes up

Orthoepy, word classification and vocal

and not vocal consonants.

THE CONFLICTING opinions among "The Doctors" regarding the correct pronunciation of two key words, "English language," are, in all probability the result of the widely varied customs of speech, both in England and in America.

In Great Britain the standard pronunciation is "eng-lish lang-gwage." In America the pronunciation as indicated in Webster's "New International" dictionary prevails, which is "ing-lish lang-gwidge." The Funk and Wagnal's "New Standard" lists both words in exactly the same manner, then moves the hyphen and gives us "in-glish lan-gwage or gwidge." We find an almost endless list of words or syllables ending in "ng" as long, long-ing, long-eth, long-er, sing, sing-ing, sing-er, etc. The oddity which now appears is that we always sound the "ng" whenever it is listed, then, for no apparent reason we add the unwritten "g" as in go. Thus English, though correctly listed, suddenly includes this "g" in the second syllable when "lish" becomes "glish" and "uage" becomes "gwidge." An additional oddity is our practice of sounding "eng" in English and England and their variations as "ing": "Ing-lish" and "Ing-land," etc. These represent the only instances I have found in which we are instructed to sound "eng" as "ing."

Now, whereas we pronounce sing-er exactly as it is listed (sing-uh-r), in ling-er the unwritten "g" again makes its appearance (ling-g-uh-r). If sing-uh-r is correct, then why not ling-uh-r? Or, if we insist on ling-g-uh-r, then why not sing-g-uh-r?

What a boon it would be to the student of English if we were to adopt the highly standardized German system of pronouncing words (almost without exception) as they are spelled. In the German, "Englisch" and "England" are pronounced, or sounded, "eng-lish" and "eng-lah-na." Doesn't that make sense? Try repeating "The Eng-lish

lang-uage" several times, in all seriousness, then do the same with "The Ing-lish lang-gwidge" and note how quickly your own common sense will approve a long overdue correction. This "Orthoepic error" deserves serious consideration, both in its relation to word formation and word classification. Perhaps this will help us to realize more fully the subtlety of custom of speech and the strength of the "cable" called habit.

We must necessarily differentiate between speaking and singing. In speaking, it may be said that we pronounce words, whereas in singing we sound them, and each word becomes in fact "a sentence of sounds."

Word Classification

Let us again list the vowels in order to make sure we have them clearly in mind as we proceed.

Basic—	Ah	—	a	—	o
	Of	—	they	—	though
	e	—	oo		
	feel	—	fool		
Modified—	Aw	—	eh	—	uh
	Or	—	there	—	thus
	ih	—	ü		
	fill	—	full		

First, a brief classification of words in the various vowel groups ending in m, n or ng. Even the rather troublesome "ah" groups fall into line without any difficulty once we have attained the "no throat restriction" state. Thus, when we sing "ah" as in Psalm (s-ah-m), from (fr-ah-m), am (ah-m), man (m-ah-n), than (th-ah-n), gong (g-ah-ng), sang (s-ah-ng), etc., making sure that we observe the rule of producing each vocal sound wholly independently of the sound which follows (without any break in tonality), the customary nasal twang will have vanished, and we hear instead a pleasing tonality, making the entire

list of words or syllables included in this category both more intelligible and far more meaningful. The "ah" in words like God, glad, are, as, was, etc., is obvious. Applying the same principle, the remaining vowel groups present no problem whatsoever, as "aw" in warm (oo-aw-rm), warn (oo-aw-rn), gone (g-aw-n), song (s-aw-ng); "a" as in name (n-a-m), vain (v-a-n), reign (r-a-n); "eh" as in them (th-eh-m), then (the-eh-n); "o" in home (h-o-m), moan (m-o-n); "uh" in come (k-uh-m), run (r-uh-n), sung (s-uh-ng); "e" in gleam (gl-e-m), seen (s-e-n), scene (s-e-n); "ih" in hymn (h-ih-m), win (oo-ih-n), sing (s-ih-ng); "oo" in room (r-oo-m), soon (s-oo-n), etc.

Words or syllables ending in consonants other than the m, n or ng, fall into the various groups so naturally that a listing seems unnecessary; as,

ah	—	aw	—	a	—	eh	—	o
not	—	ought,	—	may	—	met,	—	no
uh	—	e	—	ih	—	oo	—	ü
nut,	—	see	—	sip,	—	pool	—	pull, etc.

A tabulation of the number of monosyllables contained in these word groups would be a sizable task indeed. Now, some examples in two or more syllable words. Father (Fa-th-uh-r), rather (r-ah-th-uh-r), bother (b-ah-th-uh-r), evil (e-v-ih-l), evening (e-v-n-ih-ng), eventide (e-v-eh-n-t-ah-ih-d), Heaven (h-eh-v-eh-n) not h-eh-v-uh-n; given (g-ih-v-eh-n), righteous (r-ah-ih-t-e-uh-s) not rah-ih-ch-uh-s; gracious (gr-a-sh-uh-s), bounteous (b-ah-oo-n-t-e-uh-s), euphony (e-oo-f-o-n-ih), eulogize (e-oo-l-o-g-ah-ih-z), harmony (h-ah-r-m-o-n-ih), harmonious (h-ah-r-m-o-n-ih-uh-s), communion (k-ah-m-m-e-oo-n-ih-uh-n), conclusively (k-ah-n-k-l-oo-s-ih-v-l-ih), idiosyncrasy (ih-d-ih-o-s-ih-n-kr-a-s-ih), simultaneously (s-ah-ih-m-uh-l-t-a-n-e-uh-s-l-ih).

This will, I think, serve as a clue in word analysis and (Continued on Page 51)

THE QUESTION OF TOUCH

(Continued from Page 9)

from other instruments, from the orchestra, most of all from singers.

Good vocal tone teaches you phrasing, breathing, the effect of resonant sonorities; you can learn it only from a singer, preferably of the Italian school of bel canto. Orchestral tone teaches you color, variations of quality; the kinds of effects which can be produced, those which you can duplicate on the piano, and those which you can only hope to approximate in intention. You also learn the nature of polyphonic sound, thus helping yourself to avoid the despicable error of breaking chords in a way that gives to inner notes an emphasis they should not have. All the various qualities and possibilities of tone should be studied as earnestly as one practices facility—even more earnestly, perhaps! Only in this way can the pianist come to know the precise kind of tone he wants to produce—unless he knows it, he can hardly hope to express it.

Touch is also affected by timing—which opens the important question of rhythm. Here I should like to stress the vital distinction between rhythm and time. Time is the easier to grasp. It is indicated in the signature, and consists in the more or less mechanical beating of one, two, three, etc. It must be learned, certainly; but too strict an adherence to time kills the more important quality of rhythm. Here we have something more subtle than time-beating. Rhythm is the finding and asserting of the inner pulse, or heartbeat, of each composition. It is achieved within the framework of the time signature, but permits of far greater freedom. Rhythm, actually, is freedom! All waltzes, for instance, are timed so that three quarter-tones fall within each measure; yet no two waltzes are exactly the same in inner rhythm. To prove this, you need only consider the hideous error it would be to play all sixteen waltzes of Brahms (Opus 39) in exactly the same strict one-two-three beat. No one can tell you how to find the inner rhythm of a work; a musical nature will grasp it instinctively, knowing that freedom of rhythm within the framework of set time is one of the chief elements of music-making. And in feeling our way towards the inner rhythm of a work, we find that it helps us to discover the right touch.

Touch becomes "right" when it brings forth the right tone at precisely the right rhythmic moment—not a second too soon, not a second too late. The curved finger, striking down from above the note, produces a kind of nervous energy which affects timing and consequently tone; the flat finger, sliding on to the key, produces different timing and different tone. And these are the things

one must think out! It is more necessary to experiment with qualities of tone than to work at thirds, sixths, octaves, and leaps which, at best, can do no more than help you draw forth the tones you have (or should have!) in your mind.

Pedaling offers another rich field for experimentation. We know, of course, that correct pedaling means putting down a fresh pedal with each change of chord. But see what happens! You hear a vocal tone which swells as it vibrates (as in a spinning of tone), and you wish to duplicate it on the piano. You can't do it by exerting pressure on the key—once the key has been put down, there's nothing more you can do with it. You can approximate the desired effect, though, by putting the pedal down immediately after the note has been struck. Again, suppose you want your tones to sound like an organ. You would get the result by putting down the pedal after striking the chord. In a series of chords, you would achieve an accumulation of harmonies (also some dissonances) which would give a good approximation of organ tone, even though you wouldn't be following the "correct" rule of the pedal. The only answer is, to know the kind of tone you want, and to experiment till you find it.

Normal piano tone needs color and variation. The pianist must breathe his phrases, as the singer does, and his playing must reflect this. As for the "Chopin touch," which began our discussion, if there is any such thing, it would never grow out of a rigid, chartable method. Rather, it would stand as the audible result of one's entire feeling for Chopin. We know, of course, that Chopin's dynamics would always be more delicate than those of Beethoven or Brahms. We would try to express at least a measure of the elegance that was part of Chopin's epoch in general and of his nature in particular. We would be alert for his characteristic contrasts which balance singing melody with rapid passage work (like coloratura singing), and would try to adjust tone to the demands of each. Beyond that, though, we would simply have to think about Chopin, and express our thoughts in the best way possible.

On the whole, then, I believe that, for the musician, values of touch not only exist, but form a vital part of musical expression. Individualities of touch (which are no illusion!) result from far more complicated matters than a mere putting down of keys. Touch depends on the relation of one note to another until the phrase has been fulfilled. Then you begin again with the following phrases until the composition has been fulfilled. Then you carry over

to other works until your musical ideals are fulfilled—and that never happens. You keep on trying anyway.

Summing up, it seems to me that individual touch may be produced by four factors:

A) Position of the fingers (flat or curved), influencing both the variety and the volume of tone produced by each separate finger. (I like to call this "the orchestration of the fingers.")

B) Timing within a phrase of successive notes.

C) Attack on the keys by the fingers, whether from above or from

close by.

D) Sustaining tone, either by hand (one note held while the other fingers move) or by pedals.

Most of all, though, touch and tone depend on something no one can tell you—your own grasp of the music, presupposing an advance mental picture of what you want before you produce a sound, combined with your own willingness to experiment until you come as close to this mental concept as you possibly can. Once you think in these terms, you are not merely practicing a piano lesson; you are working at music. You will find it helpful! THE END

THE EASTERN MUSIC CAMP

(Continued from Page 14)

summer vacationers in the cities. Many agencies such as the Church, Girl and Boy scouts, and others are providing summer experiences. Educational institutions are assuming their responsibility. Many colleges over the nation are providing opportunities for summer study in art, dramatics, the dance, baton twirling, music and in other areas. Eastern has joined the movement by extending a program in music education.

The camp program at Eastern centers about the band and chorus, because these are the organizations which are most common in the area. The student selects the group of his interest and is given a week's concentration in that activity. Sectional rehearsals under the guidance of specialists precede each day's general rehearsal. Guest conductors are brought in to direct the large group. These guest conductors are chosen for their scholarship, musicianship and their interest in the educational growth of children. Each rehearsal period is presumed to be a learning experience in music, social development and in particular, in group attitudes. The musical experience is secondary only to the possibilities of growth and educational development.

The project at Eastern, although deemed a camp, is largely located on the campus. All the campus buildings and facilities are made available to the high school student. However, a huge tent is rented and set up on the South campus for all of the musical group activities. Consequently, a camp atmosphere prevails for much of the work program. The campers dress for the out-of-doors and physical comfort is the prevailing rule.

Mention has been made of musical and educational experiences. Another phase of the program is the recreational opportunities. Most all of the activities of vacation camps are provided. Swimming, tennis, golf, dancing, picnics, archery, soft-ball and hiking are included. All these activities are supervised by the col-

lege staff in recreation.

One of the most important aspects of the Eastern Music Camp experience is that of living in the college dormitories, very much in the same way as the college student. Many students find this very encouraging for their prospective college career, because many of them are fearful of college life. The camp convinced many that college is not as formidable as they supposed. Many, as a result, are encouraged toward higher education. It seems that this fact in itself is sufficient to justify the music camp as a project for any college.

Many extra benefits accrue to the college campus as a result of the presence of the high school campers. Of particular effect is the tone given to the campus itself. The energy, vigor, enthusiasm and spirit of the campers are infectious to the hoary atmosphere which is common to all colleges. The counselors are all upper classmen or graduate students and they receive a first hand experience in working with young people. College classes come for observation purposes and they all profit by this visitation. The music staff of the college re-appraises its courses of study in view of the needs of teacher preparation.

In summary, institutions of higher learning must enlarge their campus programs to include services to the areas in which they serve, and especially they should be aware of needs and interests of the young people. The Music Camp must give real musical satisfactions so as to realize the inherent mission of music. The Camp must integrate music into a program of general education so that real life situations are evident. And last, the Camp experience should give an introduction into collegiate living so as to encourage each student towards higher education. Only under such circumstances can a college, and in particular a state supported institution, justify a project on its campus such as a Music Camp. THE END

TEACHER'S ROUNDTABLE



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

MAURICE DUMESNIL, Mus. Doc. discusses again, in considerable detail, his views on this important matter of Solfeggio.

HAIL SOLFEGGIO!

In the "Letters to the Editor" column of the December 1954 issue of ETUDE, under the title "Articles," the following lines appeared:

"Teacher's Roundtable" with its emphasis on Solfeggio emphasized the European approach which seems to assume that every piano student will become a professional musician. Very few parents want their children to become professional musicians. But all parents want their children to enjoy the enriching influence of music. Probably music educators should work out an approach that will lay a groundwork of musical understanding similar to the way in which reading and writing are taught. No school teacher teaches all children to read and write as if they were going to be professional journalists and writers, yet the few that do make their living from writing might profit from a study of semantics in their early years. The comparison with the European professional approach seems obvious. We seem to need some common sense in fitting music education into every day life and activities."

I have indeed published several paragraphs—May 1949, May 1952, January 1953—under the same title as the present one, and I will continue to do so because in my mind Solfeggio is a capital factor in bringing to all students a proper musical foundation regardless of future plans and whether they are headed for a professional

career or simply the enjoyment of music as amateurs.

What is Solfeggio, in the first place? Here I will quote the distinguished theorist Charles Lagourgue, author of a "Complete Treatise of Transposition," which is probably the finest ever written on the subject:

"The endeavor to apply speed to Art in general and Music in particular has proved a sad failure; commercialism, modernized short-cuts mixed with old-fashioned, inadequate methods, many systems to save exertion of thinking, are handicapping the musicality of the Nation. Solfeggio, still the only real basis for musicianship, has been smothered and its importance minimized by those who fear what they ignore and do not want to know; and while we have given up candle-light and stage coaches, we are still trying to make musicians with a so-called movable-do-method, an anti-musical device excellent to prevent anyone from becoming a musician.

"Solfeggio is: sight reading pursued to a degree undreamed of by those who have never inquired into it," Mr. Lagourgue continues. "It is ear-training insuring a perfect memory of tones, intervals, keys, and understanding of the most complicated rhythms. It includes the fundamentals of music, necessary to the amateur who wants to be thorough, and absolutely indispensable to the professional musician. It is the straight road to the finished artistic stage, a straight road without changes or turns."

This being said, let us return to the statements contained in the "Articles" paragraph, as they need more elaboration.

In my opinion there are no different approaches to music study. There is no European approach, no American approach, no German approach, no Italian approach, nor any others from anywhere. Music is universal. It may have a different flavor according to nationalities, but basically its frame work is the same and theoretically its tuition is identical. But

there is one thing which is of paramount importance—anywhere at any time—and this is "correctness." Disregarding the sound principles of Solfeggio only leads to musical illiteracy. Why do so many students ignore values, clip rests, or play unsteadily? Simply because they lack the real, exact knowledge of rhythmic and note values. Thus they play at the music, instead of playing the music.

Should there be any classifications in standards of performance? Of course not. Why shouldn't an amateur play correctly, accurately, even if his technic is limited and his ambition goes no farther than the pleasant drawing-room pieces of the fourth and fifth grades? Such an amateur does not have to pursue Solfeggio into its higher developments nor get into the fields of Harmony, Counterpoint, and Fugue as do those who want to become composers, conductors, or high class instrumentalists. But any amateur, and those who listen to him, will derive greater enjoyment from his playing if—thanks to a workable knowledge of Solfeggio—it is well balanced instead of being erratic.

I do not know of any public schools using different methods for teaching reading and writing to children according to future prospects and whether they wish to enter a writing career, or anything else. Children, as far as I know, are taught the alphabet and the grammar which in music correspond to Solfeggio. They are taught to speak a language free from mistakes, and not to "murder the King's English." There is nothing strictly "professional" in this, only an endeavor toward what is good. The same applies to music study.

And finally, still using the same comparison: how do you like it when you hear such speech as "we was—he ain't—I seen—it don't—she don't know nothing," and other barbarisms? Or their equivalent in musical performance?

I don't. Who does?

Hail Solfeggio!

THE END

QUESTIONS AND ANSWERS

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



WHEN SHOULD A METRONOME BE USED?

I have a student who plays music of about Grade 1½ and whose mother thinks he ought to be using a metronome. But there are no metronome marks in his music, and in these early grades I think it is enough if the pupil gets the feel of the rhythm. Will you give me your opinion and also tell me at what point a pupil should begin to study scales?

Mrs. A. M.

The metronome is primarily used for finding out the correct tempo of a composition, and it is to be used only incidentally for keeping a steady tempo and other such items. In the case of the early grades the music is so simple that no metronome mark is needed, and as for having these beginners use a metronome to "keep the time right," I myself believe this to be a harmful procedure. So your plan of trying to help the pupil get the "feel of the rhythm" is not only simpler but more sound in a pedagogical sense. However, when a pupil comes to the point where he needs to measure his progress in rapid scale passages, or to find out the exact tempo that the composer or the editor thinks is appropriate, then by all means have him use a metronome part of the time so that he himself may know exactly what he is doing so far as speed is concerned.

As for scales, it is good to have fairly elementary pupils learn to play the major and minor scales at least through four sharps and four flats. This is not so much because they need them for technical proficiency but in order to learn the key signatures thoroughly and to be able to transpose their little pieces into other keys. Later

on, when they come to the point of studying sonatas, sonatas, and other material which has much passage work in it, the practice of scales (to a limited extent) is helpful in achieving mechanical efficiency. But I personally disapprove of the common practice of telling a pupil to practice scales for so many minutes every day, and I suggest that this intensive scale study be postponed until the pupil has need for better scale playing in the compositions he is trying to perform.

K. G.

WILL DOUBLING ON A SAXOPHONE HARM MY FLUTE EMBOUCHURE?

I am a high school student who has been playing the flute for a little over two years. In our dance band we need a few more tenor saxophones, but there is some difference of opinion as to whether doubling on saxophone would harm my flute embouchure. Will you tell me what you think?

Miss J. T.

My knowledge of the wood-wind instruments is mostly theoretical, so I have asked by friend Professor George Waln, of Oberlin Conservatory of Music, for his opinion, and this is what he says: "My opinion is that proper handling of the saxophone, and not too much emphasis on it at the cost of the flute, would in no way injure the flute embouchure. The student might experience some lack of flexibility in her embouchure control for a few minutes immediately after making the change from saxophone to flute, but this would be temporary." I am sure your dance-band director will be happy to read Professor Waln's advice, but I feel

like warning you that the sort of music that is played by most dance bands may have a more injurious effect on your musical taste than the harm that may or may not be done to your flute embouchure; so I echo my friend's advice—Don't over do the saxophone!

K. G.

ABOUT THE PITCH OF AN OLD PIANO

I have a fine old grand piano which until a year or two has always been kept tuned and in good condition. But recently when I had a piano tuner come to work on it he said he had a very hard time getting it up to standard pitch, that he would have to tune it again within six months, and that I ought to have it tuned several times a year. All this costs a great deal of money, and since I am only an amateur pianist I should like your advice as to what to do.

M. B., California

My own piano happens to be over fifty years old, so I can sympathize with you. But I don't agree with your tuner! If a piano is to be used to accompany a wood-wind instrument it has to be up to standard pitch because it is not practical to tune a wood-wind. But if it is used merely for accompanying a voice or for home playing, then it is not absolutely necessary to pull it up to standard pitch—in fact, such an attempt may even result in broken strings—and additional expense. My own piano is more than a quarter-step below standard, but because it is not used to accompany wood-wind instruments, no one notices the fact that it is slightly below standard. It is kept in tune with itself, and because I do not happen to be cursed with what is called "absolute pitch" it serves me very well.

My suggestion is that you ask the tuner to come again in the spring when the weather has settled, and that you tell him to take some note like Middle C as the normal pitch of the instrument and put the entire gamut in tune with itself. Probably you ought to have your piano tuned twice a year—each time after the weather is settled; but I have no sympathy with trying to put an old piano—which was probably built in the first place on the basis of International Pitch—up to the slightly higher pitch (called "Philharmonic") which is now considered to be standard.

K. G.

Consoles and Gadgets



by ALEXANDER McCURDY

THE CONSOLE of a big, well-equipped modern pipe organ is surpassed in complexity, perhaps, only by the master-control panel of a radio network. The advent of the electric action freed organists and builders alike from the limitations of the tracker action, in which every stop added to the ensemble made the keys harder to push down. Nowadays an electric spark does the work formerly accomplished by the sliding levers of the tracker action, and the keyboard offers the same easy response to the organist's touch whether he is playing pianissimo on the Salicional or with the impressive fortissimo of the full organ.

There is in consequence no mechanical limitation to hamper the ingenuity of builders in developing all sorts of helps for the player, both on large and small instruments. Couplers, pistons, crescendo and sforzando pedals are only a beginning. Robert Hope-Jones, in developing his console, gave us double touch on the manuals, pizzicato touch, double touch pistons, suitable bass and double touch suitable bass.

As for pistons, it is nothing out of the ordinary nowadays to have more pistons than stops. On some large installations there may be as many as fifty general pistons, each capable of bringing into action a pre-selected combination of stops at the touch of a fingertip. (One could wish that these pistons always worked as advertised, and could be counted upon infallibly when the organist desires a complete change of registration. Actually the piston is a temperamental piece of machinery which must be kept in first-class repair to have any degree of reliability.)

The attribute of reliability is one of the most desirable features for any instrument. Some organists may prefer the stop-key console, while others prefer draw-knobs; but all desire a console which works properly.

Yet, when everything is in good repair, is it not fascinating to experiment with the gadgets of a well-designed console? One can spend hours going over each stop individually and collectively, watching the pistons and other "mechanicals" change registrations with almost magical ease.

And when two or three organists are gathered around a console, the result is what has been irreverently called a "jam session." We (I admit I am a frequent offender) take turns at the manuals, admiring, criticizing, comparing, and asking the resident organist: "What would you do differently if you were building this organ over again?" The answer to this question can lead to ramifications that go on until the wee hours of the morning.

Such discussions, interesting and stimulating as they are, fail to take into account what ought to be the prime function of the instrument, that of making music.

It is the old story of becoming preoccupied with mechanical details of performance to the point of forgetting musical values. This is a point of view to be expected of a gadget-minded society in a mechanistic age; but its fallaciousness is constantly being demonstrated. One has only to hear the virtuosity so much in evidence today, the young violinists who can play the entire works of Paganini but whose playing strikes their hearers as cold and mechanical, to realize that technique is not the whole story. Musical values must

No matter how
many mechanical aids
are found on a pipe
organ, unless a real
musician is at the
console, they mean little
as regards music making.

always be considered first.

From the organist's standpoint, what is the good of double touch pistons, double touch action, general pistons by the score, a gorgeous big installation, elegant placement, perfect acoustics, exquisitely voiced tone and a superabundance of playing technique, if all these ingredients do not add up to music?

I like to think of something I once heard from Mr. G. Donald Harrison of the Aeolian-Skinner Company. Mr. Harrison, a bold and fearless innovator, has never hesitated to use gadgets when these simplified the task of the organist or made the instrument more effective. But Mr. Harrison told me that the question he keeps uppermost in mind when designing and building instruments is this: "Can one play music on this organ?" The answer should be obvious.

Several of my friends have high-fidelity outfits. The sound which comes from these instruments is impressive, especially when one compares it with what even the best record-players sounded like only a few years ago. But it never seems to be quite good enough to suit the hi-fi extremists. They fume and fret incessantly over "matched impedances" and "intermodulation distortion." They are constantly playing test records to make sure their machine is reproducing every frequency from 16 to 15,000 cycles. If the set "peaks" at 4,000 cycles they are miserably unhappy, no matter how well it plays "Pictures at an Exhibition." They are constantly twiddling with dials, cutting back the treble, boosting bass, turning the volume up and down. The one thing they will not do is sit down and (Continued on Page 64)

Helpful information
on this and other problems

by HAROLD BERKLEY

easily determined by examination of the time-signature.

When to Teach Mozart

"... But the question I really want to ask you concerns Mozart: Is it really wise to give Mozart Sonatas and Concertos to children not yet in their teens? I was given the G and A Concertos and several Sonatas between the ages of twelve and fourteen. I had the technique to play the notes, but I did not understand the music, and grew to hate it. I was approaching thirty before I began to appreciate Mozart... (and) really do feel that my late appreciation was due to my early training. I should be glad to have your thoughts on this matter."

Miss L. F., Connecticut

Your opinion seems to be that most students have Mozart given to them too early in their development, and I must say that I heartily agree with you. Many teachers seem to assign a Mozart Sonata or Concerto as soon as the pupil is within reaching distance of the necessary technique—piano teachers and violin teachers are alike in this—trusting to the composition to provide the material for acquiring the requisite technique. This has never seemed to me the right approach. I have always felt that a worthy piece of music should not be used as a technical exercise, but rather that technique should be acquired in études and exercises and applied in concertos and sonatas.

We know that the music of Mozart is the most difficult of all to play well, and almost every musician will say that he realizes this more and more as he grows older. It is small wonder, then, that only the exceptionally gifted student can do justice to it. There is about this music a deceptively childlike (certainly not childish!) quality that requires a certain degree of maturity to understand and appreciate. This maturity may be intuitive, but it must be there. Too many pupils, piano as well as violin, are given Mozart before they are mentally and emotionally advanced enough to appreciate the beauty of the style. Such pupils, especially if they have technical difficulties with the music, will often develop a resentment against it. And such a resentment can last (Continued on Page 64)

A Question of Triplets or Duplets



"Perhaps you will be kind enough to help me with this difficulty. In the G minor Sonata of Tartini, the second movement is in three-quarter time (Example A). I would naturally be inclined to "pair" the eighth notes in the early measures. But I have a recording by a famous artist who plays this movement as though it were written in six-eight time, making triplets of the eighth notes until he comes to measure 25, when he begins to pair them. If one plays them as he does, the pianist has difficulty. Personally, I do not understand why they are tripled. Can you explain this paradox?"

R. M. P., Pennsylvania



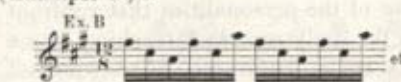
There is not a single reason why these measures should be played as triplets, but there are plenty of good reasons why they should be played as duplets.

The deciding factor is the number of beats in each measure. In this case there are three; therefore, the six eighths must be grouped as three pairs of two notes in order that each measure may have the right number of beats. If triplets are played, the measure would have two beats only.

Of course, the bowing tends to make measures 2, 3, 4, and others of the same pattern sound like triplets unless counter-measures are taken to prevent it. This is quite easy—one has only to stress slightly the third eighth (2nd beat) of these doubtful measures, and the listener will hear the eighths as duplets.

The recording you mention cannot be taken as authoritative. It was probably made when the artist had an off day, for he was known to have not infrequent rhythmic aberrations.

This question of the correct rhythm for sextolets confuses many people, although there is really no need for confusion if the problem is approached with logical thought. Take a study such as the 8th of the 24 Caprices of Rode. It is written in sextolets sixteenths, four groups to the measure. The pattern of the first few measures (Example B):



looks as though it should be played in triplets—the recurrent F sharps give weight to this—and the thoughtless player will go ahead and play beautiful triplets. But this gives only eight eighths to the measure, and the time-signature calls for twelve. The only way to provide the necessary number of eighths is to play the sixteenths in duple rhythm.

Then there is the famous passage in the first movement of the Bruch G minor Concerto (Example C):



These sextolets must obviously be phrased as triplets, otherwise there would be ten eighths in the measure instead of eight—the correct number in four-quarter rhythm. Yet, many young players persist in playing them as duplets and, although they keep accurate time, the effect is to retard the rhythmic flow.

The same principle holds good for the thirty-second-note sextolets in the slow movement of the same concerto. These, too, must be played as triplets. Many other instances might be cited, but the foregoing examples should be enough to show that the rhythmic patterns of sextolets can be

The Call to Teach.

"The gifted teacher gives far
more of himself than the pupil
bargained for in paying his
fee for lessons."

by BERNARD KIRSHBAUM

DO YOU TEACH piano as a means of making a living, or do you belong to the far less number of men and women who live to teach? They are so constituted that teaching is as natural to them as breathing. Their aptitude is so high that they would be misfits in most other occupations or professions. One might say they were born to teach and when the call came, responded to it as the religious man does to the voice of God.

The outstanding qualities in such teachers are intangible, being dependent on degree of insight into the psychological make-up of pupils, of sympathy with their efforts, of patience with their immature groping, and of comprehension of how to go about meeting the problems every lesson hour brings. None of this is observable in concrete terms. The highest type of teaching is spiritual and not open to objective measurement. Does your work fall within this category?

Far too much teaching is done according to set methods covering every year's work up the ladder of pianistic advancement. Every pupil covers the same material as all other pupils of a given grade of work. This type of teaching is tangible as it is mainly judged on the material each pupil masters. Pupils are rated simply on how well they master the given work. Failure to master the assignments is taken for granted as a sign of lack of talent. The stigma, "No talent," can thus be used as a cover up for incompetent teaching where no results are forthcoming with a set method. Not all children will do equally well with an identical set of books and pieces, but talent is too often judged on this basis.

It takes judgment, born of insight, to determine what to avoid and what to give each particular pupil. Judgment determines procedure at the lessons. Treating all pupils

alike shows a lack of ability to distinguish the essential differences in personalities. Such a lack hinders the teacher from doing the most effective work. Insight is an in-born trait which may be strengthened by psychological and pedagogical courses. Where the trait is lacking, such courses cannot develop it.

Sympathy with the efforts of those who come for instruction is the gateway through which the teacher comes to some understanding of the personalities that confront him in the daily round of teaching. Some teachers are so engrossed in showing off the superior merit of their "methods" as to lose the touch of sympathy with the efforts of others. Interest then tends to be centered in covering a definite assignment and the pupil's inclination and ability becomes of secondary importance.

Sympathetic teaching is not measurable in objective, scientific terms. But there is a factor about all teachers that is tangible and subject to objective evaluation. It is their background.

A good background contains more than years given to piano study and public performance. It contains elements of an all round musical education which stamps one as possessing musicianship. Diplomas from leading conservatories, and degrees from colleges, will testify to such study. Yet more is needed to avoid drifting into an attitude of indifference to the world outside of music. It implies a wide range of reading on matters of cultural value such as religion, philosophy, science, psychology, art, and education. All of these subjects deepen and broaden the understanding and sympathy with the aspirations and strivings of human beings, including the students who come to us for guidance.

The cement that fuses these elements of the background into the personality of the teacher are ideals and goals in life. Love

of one's fellowmen and the ideal of being of service to others are the deepest forces for lasting happiness in a career as piano teacher. These are developed by a good upbringing and an environment that reveals mankind to be worthy of love and kindness. Teaching solely for the money to be had from it does not promise much genuine pleasure as the years continue to pass. Exclusive concern with this factor is the root of boredom with piano teaching as a profession. One who lives to teach holds fast to the ideal of serving others through music.

This, in turn, develops creative power to meet the problems of individual students. The great teacher instinctively senses the creative opportunities in his work. He continuously attempts to plan the lesson assignments to the individual's personality and power of understanding. This often involves a departure from a set course of instruction.

Creative work is essentially one of molding a given personality toward ideals, goals, and objectives that make the problems involved in playing the piano meaningful and worthwhile of mastering. Where the teacher's own ideals, goals, and objectives are purely commercial, very little can be done along this line of guidance.

Teaching of this kind is indirect at its best. Direct effort to mold personality will meet with strong resistance, for no one likes to feel that someone is prying into his inner being. We must, in fact, drop the word, teach, when talking about shaping up personality for effective work at the piano.

The proper term now is influence. The type of person the teacher is gradually permeates the pupil according to his sensitivity, and he comes to strive to be like-wise in some manner. This form of education results simply by being in the presence of another who is interested in our welfare. Parents have a very strong influence on their children over and above what education they strive to impart, simply by their constant presence. Their very attitudes and habits often have more effect on the lives of their children than anything they directly attempt in the way of instruction. So it is with the piano teacher. His ideals, enthusiasms, seriousness of purpose, love for music, and sincerity have a culminating effect on his pupils as time goes on.

To one who looks upon the rôle of the piano teacher as simply one of telling and showing others how to play the piano, the above discussion will appear meaningless and a waste of time. But considering the number of students who start to take lessons and drop out before accomplishing very much, (Continued on Page 59)

No. 110-26927

Grade 6

Passepied

ALEC TEMPLETON

Allegro moderato (♩ = 84)

PIANO

p sempre legato

Ped. ad lib.

poco cresc.

dim.

p

poco cresc.

dim.

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No. 110-40384
Grade 3

Finger Tricks

ELIZABETH OLDENBURG

Allegro $\text{♩} = 152$

PIANO

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D. C. al Fine

JOSEF HAYDN
Edited by Cotta

(♩=108)

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major or A minor. The tempo is marked 'Piano' (P). The first system includes a first ending (I.) and a second ending (II.). The second system includes a first ending (I.) and a second ending (II.). The third system includes a first ending (I.) and a second ending (II.). The fourth system includes a first ending (I.) and a second ending (II.). The fifth system includes a first ending (I.) and a second ending (II.). The notation is written in a clear, legible style, with various musical notations including notes, rests, and dynamic markings. The page is numbered '1' in the bottom right corner.

30

ETUDE-MARCH 1955

a tempo

a tempo

f *mf* *f* *p*

pp *f* *p*

TRIO.

p

II.

f

III.

p

p

a) *b)* *c) like b)*

Menuetto D.C.

Menuetto D. C.

ETUDE-MARCH 1955

Phantoms' Frolic

STANFORD KING

Allegro

PIANO

fz brillante

mp

fz

mp

f

mp

pp

mp

fz

dim.

mf

fz

dim.

mf

fz

sfz

pp

mp

f

sf

sf

No. 110-40321
Grade 3½

Lullaby

WILLSON OSBORNE

Andante sostenuto (♩ = 63)

PIANO

con tenerezza

mp cantabile

Ped. simile

L.H. R.H.

p

Arioso

JOHANN SEBASTIAN BACH
arr. by Denes Agay

Moderately slow

p

Ped. simile

p

cresc.

mf

p

Ped. simile

poco rit.

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

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Waltz

(From "Die Fledermaus")

JOHANN STRAUSS
arr. by Denes Agay

Moderate, but vigorous waltz tempo

f

a tempo

poco rit.

mf

ff

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

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Enraptured I Gaze*

FRANCIS HOPKINSON (1787-1791)
Arr. by Denes AgayModerately slow ($\text{♩} = 68$)
(With a gentle, singing tone)

PIANO

The score for 'Enraptured I Gaze' is written for piano in 3/4 time. It consists of three systems of music. The first system starts with a mezzo-piano (mp) dynamic. The second system includes a mezzo-forte (mf) dynamic and a forte (f) dynamic. The third system ends with a piano (p) dynamic and a 'poco rit.' (poco ritardando) marking. The piece features intricate fingerings and a gentle, singing tone.

Fuguing Tune*

("When Jesus Wept")

WILLIAM BILLINGS (1746-1800)
Arr. by Denes AgaySlowly ($\text{♩} = 66$)
(Sadly, like a chant)

PIANO

The score for 'Fuguing Tune' is written for piano in 3/4 time. It consists of three systems of music. The first system starts with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system ends with a piano (p) dynamic and a 'Ped. simile' marking. The piece features a slow, chanting quality with intricate fingerings.

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

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One Sunny Day

(for Two Pianos, 4 hands)

BERYL JOYNER

Moderato ($\text{♩} = \text{ca } 54$)

PIANO I

PIANO II

The score for 'One Sunny Day' is written for two pianos (4 hands) in 3/4 time. It consists of three systems of music. The first system starts with a mezzo-forte (mf) dynamic. The second system includes a mezzo-piano (mp) dynamic. The third system ends with a piano (p) dynamic. The piece features a moderate tempo with intricate fingerings and a gentle, singing tone.

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Sometimes I Feel like a Motherless Chile

Traditional Negro Spiritual
Arr. by CLARENCE CAMERON WHITE

[illegible]

From "Forty Negro Spirituals," compiled and arranged by C.C. White. [411-40028]
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ETUDE - MARCH 1955

home. — 3. Some-times I feel like a
 moan-in' dove, Some-times I feel like a moan-in' dove, A
 long ways from home, — A long ways from home. True be-liev-er, true be-liev-er, A
 long ways from home, — A long ways from home.

ETUDE MARCH 1955

Vater unser im Himmelreich

(Chorale Prelude)

SAMUEL SCHEIDT

Manuals

Pedal

Scherzando

JOHANN FRIEDRICH REICHARDT (1752-1814)

Edited by Alfred Mirovitch

Grade 2

Un poco presto (♩ = 120 - 132)

p

Senza Ped.

mf

p

cresc.

mf

f

p

cresc.

sf

sf

f

sf

p sub.

p

From "The Church Organist's Golden Treasury," edited by C. E. Pfatteicher and A. T. Davison. [433-41005]

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

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Grade 2

March

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

(♩ = 112 - 126)

f *senza Ped.* *cresc.* *f* *mp* *f*

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Grade 2½

Morris Dance

Anonymous (17th century)
Edited by Alfred Mirovitch

Somewhat lazily (♩ = 69-76)

f *mp* *p* *ff* *rit.*

From "Command of The Keyboard," Vol. I, compiled and edited by Alfred Mirovitch. [410-41040]
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No. 110-40845
Grade 1

Call of the Canyon

GEORGE FREDERICK McKAY

Moderato pastorale

p *f* *rit.* *a tempo* *p* *dim.*

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(Continued from Page 3)

Curiosity about the treatment accorded the old masters about whom no new information was likely to have been found led me to compare articles on the Bach family. There appears to be no fundamental difference in the article by Terry in the third edition and the same article in the new one. A few sentences have been touched up at most. One does notice, however, that great care has been taken to give a better picture of the Bach family tree (called in Grove's: "Pedigree Table of Bach Family"). In the third edition, dates of progenitors and children of J. S. Bach are confined to either birth (in only a few cases) or death—both are not given; in the fifth edition, a real effort was evidently made to ascertain the exact dates of birth and death; and where the former was not known a "?" takes the place of the date—or if the date is questionable, it is given as, for example, "1674?" (This is true of all dates throughout the dictionary as Blom has taken care to point out in his exceptionally lucid preface.) What the new Grove's has done to improve this article on the Bach family (and articles on all major composers) is to add a bibliography listing important articles and books in all languages and a list of works. Consequently, Wilhelm Friedemann, Johann Christian and Carl Philip Emanuel, all sons of J. S., are treated to more space than they previously enjoyed. The catalogue of works by J. S. himself occupies eleven pages of small type!

It is gratifying to observe that the contemporary scene is treated so fully and apparently without prejudice or favor. There are unusually sensitive articles on Bartók, Hindemith, Stravinsky and Schoenberg. With the passage of time, these giants of our century have come into clearer focus. While it is premature to fully evaluate their individual contributions to musical art, it is still possible to appreciate their uniqueness and to prize them for that very quality—as Grove's appears to do. I searched in vain for an article on twelve-tone music or atonality in the third edition (1927: too early for a real discussion of this direction), and found only vague, meaningless references. However, in the new edition there is a splendid survey of both the historical and technical aspects of twelve-tone composition (by Humphrey Searle), in which we read for the first time something about the manner in which Joseph Hauer, who arrived at his 12-tone method independently of Schoenberg, approaches the problem. Alban Berg and Anton von Webern also come in for their share of just appraisal under separate biographical articles. In the last volume under "Appendix II, addenda and corrigenda," there ap-

pears an article on *musique concrete*, one of the latest phenomena in electronic music, having its origins in Paris, 1948.

Eric Blom explained carefully in his preface that the new Grove's was an "English" dictionary even though its intention was encyclopedic and international in scope. Despite this slant, the dictionary gives ample space to American composers of our time, both the older and younger generations. Among those appearing in the new addition are Milton Babbitt, Samuel Barber, Elliott Carter, Aaron Copland, Henry Cowell, Ulysses Kay, Roy Harris, Irving Fine, George Antheil, Virgil Thomson, Vincent Persichetti, Bernard Rogers, John Cage, Otto Luening and many others. One should remark at this point that Blom states that inclusion in the Grove's is not tantamount to receiving a "certificate of greatness." It will be interesting to see when Grove's is revised again in 1980 or thereabouts, who among the newer composers listed (whether from America or other countries) will either emerge as artists of genuine stature or fall by the wayside. One thing is certain, however: those who think that the golden age of creative activity died with Bach and Beethoven may have to re-evaluate their own position if they take the trouble to read the articles on contemporary music and composers. Despite the insecurities which have plagued our century in the form of wars, revolutions, depressions, famines, etc., the creative spirit still moves man to write music. Grove's gives the evidence, if not of the value of this activity, at least of the extent and fact of its existence.

At the end of volume nine there is an interesting appendix which lists under chronological dates the names of artists of all kinds who were contemporary with important musicians. This makes it possible to form some idea of who was working in the various media at the time, say, Monteverdi was alive and helps to suggest to the curious reader the line of further investigation about a period, or style, or an individual musician.

It goes without saying that the earlier editions are now obsolete. Everyone connected with making the new Grove's is deserving of high praise for a first class job of book making. A special commendation to Eric Blom for a superlative job of editing.

St. Martin's Press
\$127.50 (9 Volumes complete)

• It is no empty phrase (no matter how often we hear it repeated) that music begins where spoken language ends.
—Ferdinand Hiller (1811-1885)

(Continued from Page 18)

British East Africa, Japan, India, Spain, Venezuela and Yugoslavia. Though Lomax and his helpers have done some of the recording, the *Library* is a sound-anthology chosen from the world's finest collections of folk music. (Columbia SL 204-217)

Verdi: Arias

Capitol's presentation of Robert Weede's baritone voice in a recital of Verdi arias is especially welcome since this artist is not well represented on records. Beautifully recorded and well accompanied by the Concert Arts Orchestra conducted by Nicholas Rescigno, Weede sings eight familiar Verdi arias. *Di Provenza il mar*, probably his best number, shows how pleasing his voice is when not pushed beyond its natural tessitura. (Capitol P-8279)

Britten: Folksongs

Benjamin Britten's effective settings for nine folksongs of the British Isles are set forth by a London 10-inch disc in which the composer serves as pianist and Peter Pears, tenor, as soloist. *The Ash Grove, The Sally Gardens, Oliver Cromwell, Sweet Polly Oliver* are among the varied program. Pears' flexible voice is capable of diverse effects, all of them good. (London LD 9136)

Bach: Violin Concertos in A Minor and E Major

Jascha Heifetz, playing with his usual sort of breathless beauty, is combined on this disc with the Los Angeles Philharmonic Orchestra playing somewhat bluntly and heavily. Studio acoustics serve the soloist well but the orchestra poorly. (RCA Victor LM 1818)

Brahms: Concerto No. 1 in D Minor, Op. 15

For unabashed athleticism in the grand manner of piano playing this performance by Artur Schnabel and the Chicago Symphony under Fritz Reiner takes the prize. Since the brilliance of the playing is coupled with the brilliance of RCA Victor's latest "Orthophonic" sound, this disc is something special. (RCA Victor LM 1831)

Vives: Doña Francisquita

Amadeo Vives' popular zarzuela (Spanish comic opera) is on two discs in a spirited performance conducted by Ataúlfo Argenta leading a cast of Spanish soloists, the Grand Symphony Orchestra and the Chamber Chorus of the *Orfeon Donostiarra de San Sebastian*. The first of London's new international series, this release is clearly aimed at Spanish-speaking countries; but enjoyment of the gala music will have no geographical limits. (London TW 91005/6)

THE END

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(Continued from Page 19)

each note and will learn to "reach" for the note to be played and play it with precision.

As to phrasing, we refer to the dictionary definition: "the proper emphasis of the tones within the phrase." However, the fundamentals of musical form must be explained to the student as well as the emphasis necessary to dynamics, slurring, staccato, and articulations of various kinds.

Musicianship is defined as the mastery of music. Under this heading we must include all the qualities we have already mentioned and add a few others. The musician must know his craft and his art. The teacher must impart not only his knowledge of rhythms, scales, and sounds but must project his own enthusiasm and devotion for music to the student.

At this point, the principles to be taught should be repeated—they are inter-dependent; they must be taught simultaneously—they are tone, technique, breathing, phrasing, and musicianship.

We now take up the means of obtaining control of the elements of oboe playing, again in the order discussed above.

Control of tone is best obtained by carefully practicing long tones and slow intervals. If a vibrato is to be added, and this is desirable, it must be carefully timed and handled. A satisfactory speed seems to be between five and one-half and seven movements per second, symmetrical to a given tone. In other words, about four vibrations between 84 and 92 on the metronome. This should be thoroughly worked out regardless of the method used in producing vibrato.

The tone must be clear, even, and pleasant on all notes, low and high. The connection between tones should be smooth and managed with the embouchure. Step-wise progressions are fairly easy, but the wider the interval, the more care is needed.

The piano should be full and not pinched. Breath control is again called into play. The throat must be opened fully as when the syllable "ah" is used—the "ee" and "oo" patterns tend to constrict the tone and distort intonation.

Steadiness and flexibility of embouchure are also developed by slow and patient practice. One cannot have a good tone without the proper embouchure. As the lips strengthen, the tone will improve. The cheek muscles are also called upon to perform an important part in supporting the lips—again, they will toughen with practice.

Breath control is very difficult to achieve. The student will find that he can play for a very long time without breathing. The danger of this practice is this: dead air accu-

mulates in the lungs, producing the effect of strangulation and leading to errors in fingering and articulation. May I repeat, *breathe with the phrase*, every two bars and certainly every four bars of moderate 4/4 time.

Scales are the basis of all technical facility. Scales—major, minor, chromatic, whole tone, pentatonic; scales in thirds, in fourths; scales in dupe and triple rhythm; scales in staccato and legato and in all articulations. Scales are the basis of our musical and technical system and they must be taught and learned, and learned *thoroughly*.

In addition we must teach certain studies which are fundamental—Barret, the Sellner Duets, Ferling's 48 Etudes, and the 25 Etudes of Hugot-Bryant. These will provide a player with the technique of a virtuoso. There are, of course, many other works which are necessary, but I consider those listed above basic to any college course.

Concerti like the Handel and Cimarosa, as well as other solos, are good "technique builders." These must not be neglected.

Again, let me repeat, all notes must be played with a pleasant quality of tone and with true intonation, whatever the speed. One must be able to hear the next note to be played regardless of the harmonic background. The oboist who can do this has real control.

A practical knowledge of musical theory is necessary for proper phrasing and emphasis. Cadences and dynamics should be emphasized as well as the proper means of retarding and accelerating.

In teaching absolute beginners, it is well to have a definite plan of procedure. First, the embouchure must be explained and illustrated. Then the student should attempt to play the first notes. I have found that the low G is the best note with which to begin. From there we can go upward to B and downward to D until the student is used to the primary notes of the instrument.

After this, the easy major scales and simple studies and tunes can be added. The teacher must guide the student's control carefully. With good practicing habits and practical guidance, any talented boy or girl can become a satisfactory oboe player; the one with extra talent plus an adequate and intelligent application can become an artist.

It seems wise now to list some common faults that a teacher may find in his students. The first of these is not faulty embouchure, but faulty breathing. Embouchure comes next, then fingering. Many students, in their anxiety to be correct with their fingerings, clench the oboe so hard that they become completely muscle-



Because it shows the oboe hand position and the embouchure so graphically, we are reproducing in this miniature form the entire photograph from which the print for the cover of the February ETUDE was made. The player is Leonard Arner of the St. Louis Symphony Orchestra.

bound. This is wrong—the fingers must close the tone holes and cover the keys, no more.

Another bad habit is the tendency to end all phrases with a *crescendo* and the desire to play all notes with a hard, dry *staccato*.

Others refuse to learn to move the fingers with precision. The fingers must move together without being snapped down and up.

To attain what has been discussed so far, a practical study system is imperative. To many students, "practicing" is an aimless wandering up and down the instrument or endless and thoughtless repetition. These do not achieve results. Practicing must be planned and carried through like any other operation. We know what the essentials are; the next thing is to achieve them.

First of all, for the moderately advanced student, one hour per day is an absolute minimum. Second, the time must be budgeted so that no essentials are missed. The beginner must stress long tones, scales, and breathing. The more advanced student, who has developed his tone and breath control, must concentrate on technique and solo playing. For the beginning child or adult who has never played the oboe, twenty to thirty minutes should be sufficient; however, after three or four weeks, an hour should be attempted. Also, the more advanced student should practice one and a half to two hours per day.

THE END

THE COVER FOR THIS MONTH

ETUDE's cover for this month shows a striking photograph of the immortal Jan Paderewski, noted for his interpretations of the music of Chopin, with all its tonal demands on the artist. Paderewski was a master of the subtleties of touch and his hand position on the keyboard is graphically illustrated in this—one of the last portraits taken of the great master. Its use as a cover subject is by courtesy of Steinway & Sons.

MY FIRST MEETING WITH BARTÓK

(Continued from Page 12)

answer, was the one he addressed to the committee in charge of distributing the famous Greguss-Prize. This prize, perhaps best comparable to our own Pulitzer Prize, was given in succession every year to a composer, a writer, a painter, a sculptor, an actor or an architect. So every sixth year a composer was to be awarded. After all other composers of Hungary had already been given this coveted prize, the arch-conservative committee had no choice left—Bartók had to receive the award. But they didn't want to let him off with it quite so easily. So they decided that instead

of giving him the Prize for a work composed during the last six years (which was the original stipulation in the rules of the Award), they gave it to Bartók on the strength of his Orchestral Suite, Opus 3—a work written more than 25 years earlier, which by no means represented the mature composer at his best. Bartók was infuriated. He took it as a calculated slap in the face and his answer, refusing to accept the prize for such an early and no more representative work, was printed prominently on the front pages of every newspaper in Budapest. "It would

be sad indeed," wrote Bartók, "if since my early youth I wouldn't have written anything worth while." If such were the case, he argued, it would be best perhaps, if they'd give the Award to somebody more deserving than himself. Bartók came out with a positive suggestion. He recommended Kodály instead of himself and finished his stinging letter with a sentence, which became the motto of many a Bartók-admirer for years to come: "As for myself I have no desire to accept the Greguss Award—dead or alive."

The Committee had no statement to make after receiving Bartók's letter. No composer was awarded with the Greguss Prize that year and a

great silence prevailed concerning the matter. Many a name whose owner did get the award has been forgotten long since. The name of Béla Bartók shines more with each day and his letter is not forgotten.

On another occasion Bartók did an even more daring thing. Admiral Nicholas Horthy, then Regent of Hungary, decided to establish a new award to be given to the "best minds of Hungary." It was to be called the Corvin Decoration, so named after one of the best known kings of Hungary. There were 72 such decorations, 12 bigger ones for the "really great" and 60 smaller, for the stars of second rank.

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Continued from Page 49

Dohnanyi, both favorites of the Hungarian government of those days, were in line for one of the 12 big awards. But Horthy had no love for the daring and free work of Bartók. Hence, it seemed inevitable that he should be presented with one of the 60 smaller decorations; and so Bartók's name appeared at the bottom of the long Corvin Award list.

On a sunny morning, 71 of the best-known Hungarian artists, academicians and other members of the country's spiritual "elite," marched to the Regent's Castle on the left bank of the Danube to receive their decorations from the hands of Horthy himself. One by one, their names were called out in the pompous reception room of the Burg. They had to step forward and accept the decoration from the hands of Nicholas Horthy. The name of Béla Bartók was read out aloud, too, in due time and the Regent stood there with the decoration in his hand, waiting for the composer to step out like all the others to accept the plaque. But nobody moved. No person stepped out of the line to get his share in the glory. Bartók simply didn't show up for the occasion. The Regent placed the plaque back into its case and nobody ever spoke of the affair anymore. There was no mention of it in any of the Hungarian newspapers. It was unthinkable to report on the case—but those in the know spread the news and laughed about it for weeks to come, chalking the matter off as another of the silent triumphs of Professor Bartók.

Such was the situation in the year of 1929, when Bartók shook my hands for the first time in one of the studios of Radio Budapest. To me, it was an unforgettable moment. I looked into his eyes, which reflected a strange mixture of childish naiveté and utter seriousness. Also, I had the feeling that those eyes had an uncanny X-ray quality—they pierced through me, and uncovered my innermost feelings and thoughts.

There was great simplicity as well as a certain finality in his voice as he asked me, instead of the usual "How do you do?": "Do you know the works which we're going to play tonight?"

No, I didn't know them and I had to confess my ignorance. It was impossible for me to lie to this man. I felt he would find out instantly if I said something that wasn't so.

Bartók didn't seem to mind my not knowing the works.

"You have a great treat in store," he said, and his face softened into an angelic smile. He gave me the music whose pages I was to turn in a few minutes. The sheet of music which I took into my fumbling hands was the F minor "Fantasy," for four hands by Schubert. I was about to make the acquaintance with this great composition under circumstances which I never forgot in all my life since.

Bartók seated himself to the right of Horthy and a few minutes later the broadcast was under way. I listened spellbound. The slight man at the keyboard with the deep-blue eyes played the opening melody of this wonderful piece with such intensity, yet at the same time with a dream-like tone-quality such as I have never heard anybody play before. The sound of the opening statement of the Schubert Fantasy is today still in my ears, as though the concert had taken place only yesterday, and not long decades ago.

While listening eagerly to every note emerging from the keyboard, all sorts of questions passed through my mind—questions to which I could not find satisfactory answers. Was it possible, I wondered, that this man who played every note of the Schubert piece with such loving care as though his life would depend on it, could be such a "rabid" and "unemotional" composer as he was made out to be in the press of those days. How could a man who, as an interpreter of Schubert's music, now showed himself to be so conscientious, so utterly devoted to every dynamic marking and every single note in the printed music, fail to be a very great composer in his own right as well? How could he fail but instill into his own writings some of the love and care he felt for the music of another great genius of yesteryears? Through the interpretation of the F minor Fantasy by Schubert I got my first musical and human insight into the great genius that was Béla Bartók—an insight which deepened with the years that followed into the greatest admiration and a true, human friendship as well.

Bartók and Stravinsky

After the Fantasy of Schubert there followed the "Petite Suite" by Stravinsky and some shorter pieces of Bartók himself (specially transcribed for this occasion by himself). Bartók greatly admired Stravinsky at the time, so much so, that he consciously or subconsciously "borrowed" some of the Russian master's characteristics for certain parts of his own 2nd Piano Concerto—a fact which he himself acknowledged to me one day. This occasion came many years after our first encounter when I studied the Second Piano Concerto for a future performance and asked Bartók's advice about tempi, fingering, etc. Like Molière, who proudly said once, "Je prends mon bien ou je le trouve" (I take things wherever I find them), Bartók wasn't loath to incorporate into his own works some of the best characteristics of other composers. He became interested in "clustertones," for instance, when he first met Henry Cowell and with characteristic modesty asked Cowell's permission to use them in some of his own works. They can be found in many a Bartók piano composition—most notably in *The night's music* of the "Out of doors"

suite as well as in the last movement of the Piano Sonata (1926).

I was so much under the spell of this first, rather chance meeting with Bartók that it took me weeks until I got "back to normal" again. It seemed as though his personality grew on me with each day that passed since we first met. The picture of the small, almost weightless-looking man who played with such glowing intensity didn't seem to fade from my mind and heart with the days, weeks and months to come. I "fell" for Bartók with all the idealism of a sixteen-year-old boy. The impression he left in me was so deep, that soon after my first personal encounter I went to the music shop where I usually purchased my music and asked for one of his shorter piano works. It was the little Sonata in three movements which was

to become the first piece of Bartók I have ever undertaken to study and play. I started learning the piece eagerly, and with much enthusiasm—but not too much understanding, it now seems to me. I mastered the composition within a very short time, however. The Sonata opened the door to the many Bartók works I was to play in subsequent years, and with my playing it my admiration for one of the great musical geniuses of our century began.

With the passing of the years, my fleeting acquaintance with Bartók ripened into one of the great friendships of my life. I am truly thankful for this great friendship for Bartók helped to form me as a human being as well as a musician. Indeed, he helped me to become the artist that God allowed me to be.

THE END

WE MUST FIND THE ANSWER

(Continued from Page 20)

classification. It is advisable to make a phonetical chart of the words of songs until you can read the characters of sound contained in each word as readily as you read this statement.

The most revealing aspect of the extensive search for words which could not be effectively classified with our *ten vowel* chart, is that there simply are none. The natural manner in which the various word groups fall into line is both revealing and gratifying.

Vocal Consonants

Having previously illustrated the idea of a word consisting of "a sentence of sounds," let us further examine a few of the numerous instances in which a word or syllable will end with one or more consonant sounds and the following word or syllable begin with one or more. Read the following phonetical chart and see how easily the texts can be identified.

"Songs My Mother Taught Me," etc.—"Saw-ng-zm-ah-ih m-uh-th-uh-r t-aw-t m-e, ih-nth-uh d-a-zl-aw-ngv-ah-n-ih-sht." Or "Flow Gently, Sweet Afton," etc.—"F-l-o g-eh-nt-l-ih s-oo-e-ah-ft-uh-n, uh-m-uh-ngth-ah-ih GR-c-nBR-a-z." "Drink to Me Only with Thine Eyes," etc.—"DR-ih-ng-k t-oo m-e en-l-ih oo-ih-thth-ah-ih-n-ah-ih-z" and, "B-uh-t m-ah-ih-t ah-ih ah-v-J-o-r-en-eh-kt-ah-r s-ih-p," etc. "One day" —(oo-ah-nd-a), "Sing Me"—(s-ih-ng m-e), "Swing Low"—(s-oo-ih-nl-o), "Come Thou"—(k-uh-mth-ah-oo), etc. From this it will be readily seen how impossible it is to project a text in a "K-ah-n-v-ih-n-s-ih-ng" manner without an intelligent use of the consonants. Here again we must differentiate between speech and song.

Not Vocal Consonants

Because of our neglect or lack of familiarity with these sounds, the *not* vocal consonants present a very defi-

nite problem. Though they cannot be sounded on any given pitch, they are nevertheless of equal importance in word formation and, because of their peculiar qualities, must be given the most serious study.

It is not possible to define in writing the exact manner in which these sounds should be uttered, except that they too must be sounded without restriction and completely independently of the vowel which follows. This applies especially at the beginning of words, as s-ing, s-wing, sp-ring, st-range, sk-ies, f-ear, f-alse, (k) c-ome, c-all, t-oo, t-ake, p-ool, p-ull, etc. The t's, st's, k's, sk's, p's, sp's, kst (as in *cestasy*), and many more strange combinations appear during or at the end of the word formed.

Since the function of the consonants, vocal and not vocal, is to make possible an intelligent and intelligible presentation of any given text, their importance cannot be over-emphasized. When correctly uttered, they simply make possible the projection of a statement with clarity and conviction, and yet without the slightest trace of "Consonant Consciousness," either on the part of the singer or the audience. This, needless to say, requires painstaking practice and its effective application should naturally be demonstrated by the teacher.

In good singing both the singer and the audience are conscious primarily of *literary values*. In this connection it is interesting to note that there has never been any scarcity of good voices.

Gatti-Casazza, illustrious (former) General Manager of the Metropolitan Opera Company, once put it this way: "Voices, yes, glorious voices, but where are the artists?" He recognized that a true singing artist possesses both voice and histrionic ability. (Part four of this article will appear next month.)

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Violin Questions

By HAROLD BERKLEY

Advice On Buying a Violin

B. E. G., Tennessee. All of the three makers you mention produce violins that are well worth \$150.00, in terms of workmanship and tone quality. I cannot recommend one above the others, for they are commercial firms, two of them operating in this country. If I were you I would try to have a specimen of each firm's work at my home at the same time, trying them one after the other for a few days, until you decide which one of the three gives you the greatest aesthetic satisfaction. Don't buy any violin without playing it in your home—where you are accustomed to the acoustics—for at least a week. Any reputable dealer will let you do this. Don't consider buying from a dealer who will not do this for you. And when you have decided and bought the violin, don't think back over your shoulder and wonder if one of the others might have been a better buy. Just try to make the most of the violin you have—the more you try to find out its qualities, the more it will respond to you.

Name and Address Necessary

D. M., New York. I am sorry, but it is an editorial policy of our magazine not to answer letters that have not a full signature and a full address. Yours is an interesting question, and I should like to answer it. I will do so if you will send in the question again, signing your name and giving your street address.

Label Means Nothing

Mrs. H. S., Michigan. No one could possibly tell from a written description whether a violin is of value or not. The label in an instrument is of no use as evidence—unless it says "Made in Germany," for then one knows it is a factory product—for labels are easily faked. Just as easily faked are signs of age on a violin.

Commercial Firms

C. M., North Dakota. Both the makers you name produce instruments that are well worth the price asked for them. They are commercial firms, of course, making violins of different grades. If you are willing to pay \$125.00, I would advise you to go up to \$150.00—you would get a noticeably better violin. And I don't think you could do better anywhere else.

A Russian Violin Dealer

Mrs. S. J., New York. Rubus was a violin dealer in St. Petersburg, Russia, about a hundred years ago. It is not definitely known that he made any violins himself. Most of

the violins bearing his label were made for him, according to his specifications, by one or another of the many German violin factories. They are strangely made—no corners and, generally, the ribs flush with the top and back. These violins have little value today.

An Inexpensive Reproduction

Mrs. I. G. E., New York, and E. L. M., Ohio. I am afraid I must tell you that neither of your violins is likely to be worth very much. A violin bearing a Stradivari and Guarnerius label without the date completed by hand is most likely to be a German or Bohemian factory product worth less than \$100.00. It might even be Japanese, and not worth \$10.00.

Perhaps a Good Factory Made Instrument

A. Z., Connecticut. That carving on the back of the scroll is certain evidence that your friend's violin is not a genuine Strad. The words "Artist Violin" lead me to think that it is of German factory origin and probably not worth \$100.00. You say you are a violinist; if you find that the violin has any good quality of tone, it just might be worth your friend's while to bring or send the instrument to a reputable dealer in New York for appraisal. It is just possible that it may be a better-than-average factory violin.

A Commercial Product

Dr. J. U. T., Maryland. The firm of Neuner & Hornsteiner is one of the largest houses making commercial violins, violas and cellos. Their instruments come in various grades, for which the prices range from about \$35.00 to \$150.00. Although they are mass-produced, some of their better-grade violins show excellent workmanship, and many of them have a surprisingly good quality of tone. Exactly how much your violin is worth no one could say without seeing the instrument.

A Good Low-priced Instrument

Miss R. C. D., Michigan. The firm whose name you found in your violin at one time imported a lot of violins from Czechoslovakia factories. Of their class, they were really good instruments, many of them having a tone far above that which their lowly origin would seem to promise. If, as you say, you bought one of these violins for \$25.00, you should be happy, for it is probably worth four or five times that amount, and the tone quality could easily be worth ten times what you paid for it.

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

Q. Our thirteen year old daughter has studied piano for just over two years, and has practically finished Thompson Grade 4, and a number of supplementary books. If she were to start with the Hammond organ this next year do you think it would interfere with her being just a good pianist, or would you suggest a couple of more years at piano before starting with organ? Also, does the Hammond require years of lessons to be able to play it well?

L. S.—Oreg.

A. There seems to be no reason why a pupil who can play fourth grade music acceptably should not take up the Hammond organ successfully. We believe, however, it would be well to continue with the piano lessons in addition to the Hammond. Besides becoming a fairly accomplished pianist, your daughter will no doubt eventually become interested in the regular pipe organ as well as the Hammond, and a first class basic training in piano will be a big help in the study of both types of organ, and may spell the difference between a mediocre and competent player. It should not take long to master the principles of the Hammond instrument, and once these are learned considerable ability can be attained by regular practice combined with experimentation in the use of the various pre-set keys and draw bars. There are many Hammond methods available covering these points, which may be had from your local dealer.

Our church is thinking of buying a new organ and there has been much controversy over the subject of a pipe or electronic organ. A representative of the (X) Organ Company reported that he could install a pipe organ for around \$8,000, or one for \$5,000 which we could add to as money permitted. What is your opinion of this company? If we choose a pipe organ what do you think of the following specifications (space does not permit listing these specifications)? What would be the approximate cost of such an organ? Would you suggest any additions? Do you know of any representative of the Allen organ in this area? Could you give information regarding stop lists, models, etc.?

J. P.—Iowa

The firm you mention is a reputable one and bears an excellent repu-

tation. The specifications would seem to be quite satisfactory, and should give good results. If any additions are contemplated, how about an Oboe 8' on the Swell; or, this could even take the place of the French Horn. We should hesitate to indicate a probable cost, but suggest that you take the matter up with one or two other responsible organ firms and get definite figures. We are sending you a few names in this connection. We have no way of knowing who the Allen representative would be in your vicinity, but this could be ascertained by writing to the Allen Organ Company, Allentown, Pa. Space does not permit listing the specifications of their several models, but we might mention that the New Model B 2 has 5 stops in the Pedal, 4 in the Swell, 8 on Great, and 12 are listed as "General." Model B-3 has 5 on Pedal (32 notes); 9 on Swell (61 notes); 9 on Great (84 notes). Model B-4 has 9 on Pedal (32 notes); 12 on Swell (61 notes); 9 on Great (84 notes). In addition, the last two are well supplied with couplers.

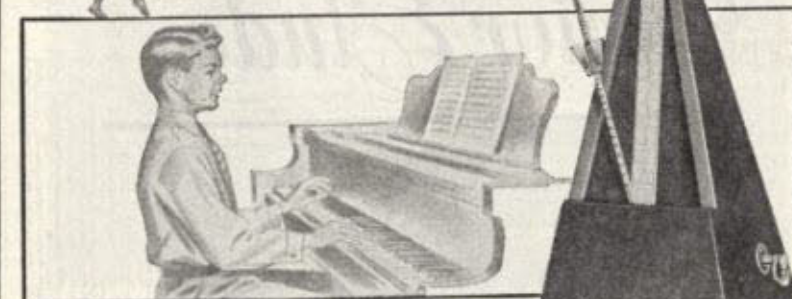
I am an advanced student of piano and years ago played the pipe organ. Now I belong to a small church, and we have a Hammond organ, which looks a little complicated to me. Would you suggest a book which explains its operation?

F. A. M.—Va.

With your previous experience as a pipe organist, you will probably have no trouble at all mastering the Hammond, with its really only seeming complications, undoubtedly referring mostly to the draw-bar system which permits a good deal of latitude in making up your own registrations in addition to those established by the pre-set keys. There are several excellent methods for the Hammond organ on the market which can be obtained at your local music stores, and we might mention as one, "The Hammond Organ," by Stainer and Hallett, really an adaptation of the Stainer Pipe Organ Method to the Hammond instrument. Full information is given as to the operation of both the pre-set keys and the draw bars, together with suggestions regarding the best means of devising combinations which will represent to a fair degree many of the tonal qualities as indicated by the "stops" on the usual pipe organ.



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Junior Etude

EDITED BY ELIZABETH A. GEST

What Is a Key?

by Leonora Sill Ashton

WHAT does the word key mean when used in connection with music? One by one the members of the Musical Quiz Club gave their answers to the question.

"The word key," Nancy began, "means one of those parts of a piano which has the same name as a note on the staff. When we want to sound that note we press down a key—either black or white—which moves a lever with a hammer so that it strikes a string and sounds the tone of that particular note." Ralph added a short comment: "When we say a *natural* key we mean the white keys on the piano."

Charles played the trumpet, so his answer was "In a Keyed Bugle, or a Bugle with Keys, you press down the keys and they measure the air you blow into the bugle and produce the tone."

Betsy's turn came next. "I found that the notes of a scale form a key, but I don't know how to explain it." Betsy's answer leads up to mine," said Hugh. "The word *key* relates to the arrangement of tones which form a certain scale. When we say a piece is in the *KEY* of E-flat major we mean it uses the tones of the scale of E-flat major. And of course we all know that major scales are formed by taking, in ascending succession, two whole-steps, one half-step, three whole-steps, one half-step. We can make such a scale on any black or white key and the first tone of the scale is called the *Keynote*, and gives the scale its name."

"I believe," said Hugh, "such a family of tones is also called a tonality."

"And I read some place that a key means something that opens the way to understanding. So, it seems to me that the scales, in all their different keys, open the way to understanding many things

about music. See what I mean?" "I do," replied Nancy. "I don't see how we could study harmony if we did not understand scales, and I don't think any one could become a good reader without understanding scales and keys."

"And I don't think we can learn to play smoothly unless we know the fingering of all the scales."

"Speaking of all the scales," Harold said, "don't forget there are lots of scales! Twelve majors, twelve harmonic minors, twelve melodic minors, one chromatic, two whole-tone scales, and a few more if you write them on paper, because you can write a scale with the notes of the key of G-flat, and you can write it over again with the notes of the key of F-sharp. They sound alike and are played on the same keys on the piano, but they look very different on the staff."

"Well," commented Betsy, "I still think it's confusing to have the same word for a piece of ivory and



What is a key?

for a family of tones of a scale." "Cheer up," said Hugh. "You'll find that practicing the scales in all their keys opens up the way to understanding music."

Blue Print for the Bass

by Wilburta Moore

HAVE you ever studied harmony? Even just a wee bit of knowledge of this subject will make you feel quite at home with the three most important triads in each key and will enable you to give yourself and your friends lots of fun. These three triads are called the Tonic, the Subdominant and the Dominant, and they are formed on the first tone, the fourth tone and the fifth tone of any scale you select. If you are playing in the key of D-major, these tones would be D (the tonic, or first of the scale), G (the Subdominant, or fourth tone of the scale), and A (the Dominant, or fifth tone of the scale). The triads built on these three tones would be D-F-sharp-A, the Tonic triad; G-B-D, the Subdominant; and A-C-sharp-E, the Dominant, and now you are ready to go.

Play these triads on your keyboard in different positions, also as broken chords and arpeggios, until you feel quite at home with

them, then use them for the ground-floor pattern for an endless number of melodies, such as folk-songs, tunes you learned at school, well-known simple melodies, cowboy tunes, etc. Your ear will tell you when to use each of the triads. As an example, in *Old Folks at Home*, the tonic triad is used until the word *river*, which calls for the subdominant then back to the tonic to the word *a-way*. You will have no trouble working out the remainder of this and some other melodies. Among the many melodies you can easily play on the keyboard, or sing or whistle to these three triads are: Dixie Land, Red River Valley, Yankee Doodle, Old Black Joe, Auld Lang Syne, Turkey in the Straw, Jingle Bells, etc. Even the famous Brahms Lullaby uses only these same three harmonies!

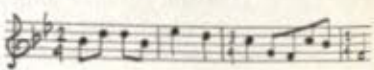
Try these and see if you can find other melodies which use only the tonic, subdominant and dominant triads.

WHO KNOWS THE ANSWERS?

(Keep score: One hundred is perfect)

1. Is a libretto the score used by the conductor of a symphony orchestra or the book of words of an opera? (5 points)
2. How many half-steps are in a minor second? (5 points)
3. Which of the following words relate to music: timbrel, tumbrel, tune, timbre, tundra, tunicate, tunic, tonic? (15 points)
4. Who wrote the short opera, produced several times on television, called "Amahl and the Night Visitors"? (20 points)
5. Which composer's first name was Camille? (5 points)
6. When either a triad or chord is written on the staff does it occupy lines, spaces or both? (10 points)
7. Arrange the following names correctly: Cesar Massenet, Jean Verdi, Guiseppe Sibelius, Jules Franck, Edward Dvorak, Anton Grieg. (5 points)
8. How long is the keyboard of a piano? (20 points)

9. How many sixteenth notes fill one measure in three-eighth time? (5 points)



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

Answers on next page

MY MUSIC HOUSE (For Young Juniorettes)

by Elizabeth Blackburn Martin

A little Music House I drew, it's fun to do such tricks, It helps my daily practice, too, this house of many bricks. For every exercise well done, arpeggios or trills, One brick I color red, just one. For scales or chords or drills. When Teacher saw my house, she said "Work for a perfect score. When every brick is colored red We'll start your repertoire. Hold your ideals very high." (That's what I'll try to do). The Music House helps lots; that's why I hope you'll draw one, too. Let us look forward to the day When every brick is filled. A first recital we can play. Then—won't our friends be thrilled!

PROJECT for the MONTH
Concentrate on beautiful phrasing. Good phrasing is one of the marks of a good musician.

Junior Etude Contest

The Junior Etude will award three attractive prizes this month for correct and neatest answers to the puzzle below. Contest is open to all boys and girls under the age of twenty.

Class A, sixteen to twenty years of age; Class B, 12 to 16; Class C, under 12. Put your name and age-class on upper left corner of paper and your address on upper right corner. Write on one side of paper only. Do not use typewriters and do not have any one make a copy of the work for you. Names of prize winners and list of thirty receiving honorable mention will appear on this page in a later issue of ETUDE.

Topic: Do I prefer sightreading or memorizing?
(Not more than 150 words)

Contest closes March 31. Send entries to Junior Etude, Bryn Mawr, Pa.

RESULTS of November INSTRUMENTAL PUZZLE

A great many answers were received, which must prove that the puzzle was not difficult. In No. 4 a form of musical composition was called for, in which the central letter is N. Many answers used either the word rondo or canon. These are forms of musical composition, but many other answers gave the words, tango, songs, sonnet, canto, minor, nonet, dance, none of which are established forms of musical composition, but as so many contestants evidently thought they

Prize Winners

Class A, Genevieve Jilk (Age 16).
Illinois
Class B, Betty Litman (Age 12).
Canada
Class C, Anne Shontz (Age 11).
Missouri

were, Junior Etude is permitting their use in the Honorable Mention List, but not in the prize-winning group. Honorable mention list next month.

Letter Box

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

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

Dear Junior Etude:

I am a music student in Austria and would like to exchange letters with music students of other countries who play piano and like concerts. I would be very happy if you would publish my letter.

Ingrid Schratzberger (Age 16),
Austria

Dear Junior Etude:

I am taking piano lessons and enjoy music very much. I have been sick with rheumatic fever but piano playing does not make me feel tired as some other things do. I would be glad if any body would write to me.

George Kelley, Jr. (Age 13),
Virginia



See letter above

Dear Junior Etude:

I have taken piano lessons for several years and enjoy it very much, and I also play marimba in our orchestra. My hobbies are skating, baseball, fishing and long bicycle rides. I would enjoy hearing from other Junior Etuders.

Patty Jo Bruggman (Age 12),
California

Answers to Quiz

1. Book of words of opera; 2. one; 3. timbrel (a small, drum-like instrument of olden times), tune, timbre (vocal quality), tonic; 4. Carlo Minotti; Saint-Saëns; 6. if in fundamental position it occupies either lines or spaces; if inverted both must be used; 7. Cesar Franck, Jean Sibelius, Guiseppe Verdi, Jules Massenet, Edward Grieg, Anton Dvorak; 8. four feet; 9. six; 10. Andante from String Quartette by Tchaikowsky.

Dear Junior Etude:
You can't imagine how I look forward to getting my next issue of ETUDE. I would like to correspond with anyone interested in music. I have taken lessons for over ten years; also belong to a chorus and have studied theory and music appreciation. I would like to hear from readers.

Jane C. Forte (Age 17),
Massachusetts

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COMMON SENSE PLANNING FOR THE SCHOOL ORCHESTRA

(Continued from Page 15)

orchestral literature will develop when an orchestra provides special musical assemblies, young people's concerts and special festivals of music, both the performers and non-performers—all types of students in the school should be reached and influenced to better understand and desire more good music.

2. Through this intelligent presentation and understanding of orchestral music, the daily lives of all students will be affected. When good literature is studied and performed, when inspirational rehearsals and effective lessons are experienced, when essential reading and basic listening to recordings become important, then the true meaning and message of music is revealed and becomes an essential part of the daily life of all students in the school. In such a healthy environment it will easily become an accepted pattern for all.

3. Every child, youth and young adult will be given abundant opportunity to develop the skill of playing and the choice of understanding all types of music, in this instance orchestral music, in accordance with his or her inclination and capacity as an individual. When considering this from the orchestral training point of view, it is this writer's belief that such results can best be accomplished by maintaining high standards in the choice of literature and in the quality of performance. When both can be done and at the same time a maximum number of participants be included in the group, then the orchestral program will be approaching the desired ideal.

Other classes both in and out of the music department can rightfully expect the same consideration. Through integration and correlation most classes in an up-to-date school should permit all students to work up to full capacity. In that music course dealing especially with orchestra, it is most certainly one of the desirable outcomes.

To turn to the negative view, common sense planning would demand that the basic purposes for having orchestras in schools should not be (1) to develop social barriers among students by catering only to those students who can afford to pay for lessons and buy the best brands of instruments; (2) to build the director's reputation by winning contests; or (3) to prepare students for a professional career in music (although this may well be a by-product, it can hardly be considered one of the chief aims). Any policy of instruction or administration for the school orchestra which tends to exclude students from participation should be carefully weighed lest one of the major goals for teaching music

in schools be lost. In many instances the orchestra teacher pays lip service to this ideal, yet shows scorn for all forms of "unspecialized" musical activities by refusing to play, orchestral accompaniments for assembly sings, by being too busy to prepare orchestral students for special demonstrations in the science laboratory or other academic classes where this type of contribution is both desirable and helpful to the total school, by neglecting to furnish small chamber music ensembles for home room and other extra-school activities, and by talking down the folk instruments needed so often in the recreational music life of the school. These, to mention but a few ways that the orchestra teacher fails to contribute to the total school program, can be classified as a lack in common sense planning in matters that affect the orchestra.

It should be noted that these lacks have not been suggested as the important aspects of the teaching assignment. All agree that good teachers desire to lift the eyes and ears of their students to horizons that result in love and understanding of the great and beautiful in orchestral literature, but all should also realize that teachers begin where they find their students and go on from there. Many times there may be diamonds in the rough if the leaders are only patient. The teachers of general music classes have a quotation which orchestra teachers might seriously consider, "All kinds of music to bring happiness to all kinds of people."

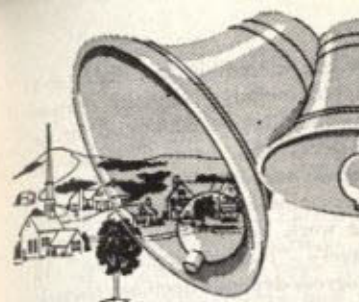
But what should be planned for the gifted and talented music students? Should there be any hesitation to provide for their special abilities? We believe not. On the contrary, every means ought to be expended to provide special activities to enrich and sharpen their skills. True, the public schools are not professional schools, yet no effort should be spared to see that gifted students are working up to capacity and not being allowed to loaf. It does not seem incompatible to recommend that opportunities should be provided for both the average and the gifted in a school orchestra situation. It must be remembered that a gifted and talented performer derives one kind of satisfaction from being just another player in a large group or section, but quite another type of pleasure from being associated in a small selected group with other talented and highly interested students. When the gifted are encouraged to blossom forth in an ensemble or solo capacity, much more can be expected of them than when allowed to reduce to average speed.

The matter of public performance by the orchestra often presents major problems in planning. Whenever both training and performance groups are maintained this problem usually finds a satisfactory solution, but when all beginners and intermediates are scheduled with the more advanced performers, a public concert may become an ordeal which the gifted can hardly endure. If the public concert is considered the show case for the school's best efforts, then certainly the most talented should be in the center of the orchestra planners' creation. Only music that is well prepared and well performed dare be presented as a by-product of the orchestral training program. Good public relations and community support always follow when this principle is used as a guide.

Every orchestral development, be it in elementary school, Junior High, Senior High or College, should attempt to satisfy at least two functions to be most effective and worthwhile. (1) It should provide musical experiences for all the students of the school and serve as a resource for spiritual enrichment and enhance the development of taste and discrimination for all types and styles of orchestral music. If the orchestra provides only for the small group who perform, can it really be justified in the curriculum? The enrichment and cultural service this group can provide for the school as a whole should be one of the chief reasons for its existence in the program. (2) It should, however, also provide special opportunities for the more talented and gifted to make their own special contribution to the total school society. In orchestras of intermediate or advanced grade, literature for sight reading should be available and used with no intent of public performance, but only to help develop a taste for all styles and periods of the great musical heritage that belongs to the orchestra.

Of course, if these opportunities are provided, the school must be prepared to furnish an adequate personnel in the teaching staff, also sufficient school time for class scheduling and a budget to support both. Each of these topics could be expanded into an article on that subject alone; hence, they will only be mentioned at this time. Later in this column each will be developed more fully.

The complete music program, including performance groups for singers and players as well as listeners, has not always been as vitally related to the curriculum as it should have been. Too often it has been considered an extra beyond the school day. Yet, as one writer has recently said, "The music performance groups can serve to bring fresh air to a curriculum which has become stagnant." The place of



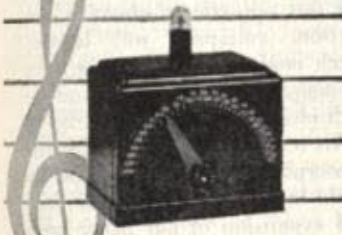
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the orchestra in this complete music program and in the total curriculum is an important one when considering cultural and emotional growth of youth, and when the real reason for offering orchestra, as a part of school work, is correctly understood,

there is little doubt but that the important spot which it merits will be accorded it. Common sense must point to the fact that in planning for the school orchestra, the needs of its performers must be given first consideration. THE END

PROGRAM BUILDING: PART 4

(Continued from Page 17)

local historical event; or it may deal with some local legendary figure.

Robert Choate used something of this approach in a program originating in Spokane, Washington. The theme on this occasion had to do with the opening up of the Pacific Northwest. A portion of the script took for its main idea "Christmas in the Early Northwest" and from that a very easy transition was made to "Christmas in Spokane Today." John Kendel of the Denver schools approached the same idea in a somewhat different fashion when he presented a program devoted to a depiction of "The Spirit of the Rockies." His approach was a development of a feeling for what one may term the "atmosphere" of the region.

A thematic idea centered on some incident in the history of a particular state offers still another possibility. Bernard Regier, at that time Director of the Hutchinson, Kansas, Junior College A Cappella Choir, built the program around the music of the peoples of the early days in Kansas. Music for this broadcast was chosen from Indian sources, from the folk-songs of the West, from Negro spirituals, from the songs of the Civil War period, and from present day compositions of the territory.

Use may be made of some extended literary work as the basis for a radio continuity. L. Bruce Jones and Ruth Klepper Settle of Little Rock, presented a broadcast based on an epic poem, "The Story of Arkansas," by John Gould Fletcher, an Arkansas poet. All of the continuity was taken from the poem and presented in interesting usage of rhymed script throughout an entire program. In this case, the script was, of course, chosen first and the music was so selected that it would emphasize certain ideas in the development of the poem. School people are well aware of the National Educational Association and its publication "The Education of Free Men in American Democracy." It is probable, however, that few persons would think of such a document as basis for a music program. Nevertheless, Ernest Hares, at that time Supervisor of Instrumental Music in the St. Louis schools, utilized an abridgement of this material as thematic idea for a broadcast entitled "Free Men." Mr. Hares also developed a radio presentation entitled "Programme of Praise." The script was built around

the one hundred fiftieth Psalm, showing "The varied conceptions of this Psalm, as used by different religions throughout the world." The music was taken from the Hebrew liturgy, from Gregorian chant usage, from the Lutheran Reformation, and from the spirituals of the American Negro. The broadcast also included the setting of the Psalm by César Franck, and Handel's use of the same textual idea in *The Hallelujah Chorus* from "The Messiah."

Louis Woodson Curtis, formerly Director of Music in the Los Angeles Schools, presented a program of "Music of the Americas." There was an interesting interplay here of contributions from the musical repertoire of various countries of the Western Hemisphere.

Music woven around a patriotic motif was adopted by Chester Francis of Oklahoma City. Dorothy Wassum, at that time director of choral work in the Abraham Lincoln High School of Council Bluffs, Iowa, took for a title, "Spire of Freedom." The centralizing idea was the significance of the church in the life of a nation. Attention was given to the early Jewish temple with its appropriate Hebrew music; to the church of the Middle Ages and the music of the Crusades; to the Gothic cathedral and the compositions of Palestrina; to the Reformation chapel and the Lutheran chorale; to the church of today and its contemporary music.

This article does not by any means indicate all of the possibilities. It does, however, point out a few ideas which have been actually used, and indicates how certain conductors have developed specific thematic ideas.

It should be emphasized that in the desire to develop programs of dramatic interest and continuity one must not lose sight of the music, which, after all, is the most important thing in the program. The main purpose of all our concerts should be to present good music in an interesting manner. Let us have good music in an interesting setting, but let us be sure that the background really is a setting and not the principal element. Let the music be as a character in a drama. Let it speak against the setting; let it not be swallowed up and overwhelmed by the mounting of the scenery.

(The next article to appear in the April issue of ETUDE will deal with staging.—Ed. Note)

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IMMORTALITY OF MELODY

(Continued from Page 16)

into six figures. Friml, however, is in every sense, a thoroughly trained musician and a well qualified composer. His major compositions are by no means mere ephemeral improvisations.

The marvelous simplicity of the themes of Stephen Foster still delight musicians and amaze theorists. Foster rarely got far from the three major chords, tonic, dominant and subdominant. He almost never indulged in chromatic alterations. Yet in four measures he could make a definite melodic impression upon the human mind that was almost indelible. Note *Old Folks at Home*, *Old Kentucky Home*, *Massa's in the Cold*, *Cold Ground*, *Come Where My Love Lies Dreaming*, *Jeannie with the Light Brown Hair*. Practically all of these lovely melodies were written over one hundred years ago. They are simplicity itself, but their influence over people of many lands has resulted in the Stephen Foster Memorial in Pittsburgh, Pennsylvania, the most imposing monument ever erected to any composer.

Moreover, during the period from 1855 to 1955, thousands of works by great masters have been written, many of them by composers whose musical training and technic was infinitely finer than that of the humble American Stephen Foster, who died literally a pauper, in Bellevue Hospital in New York City.

Will the people of the earth discard melodies that have survived centuries in the works of really great masters for music without perceptible melody? On the whole, human appetites vary little through the years. Shakespeare reigns supreme in the drama in our times as he did in 1600, and his three hundred and fifty year old plays are received today on the stage, in the movies and on television with as much interest as the latest Broadway hit.

Many of the masters from Wagner, Schumann, Brahms and Liszt, to Tchaikovsky, Grieg, Debussy, Strauss, Ravel, Puccini and Stravinsky and others, have produced melodies which have that permanent quality leading to immortality. How many of these masters, however, produced wonderful tunes that will last longer than the simple, charming, heart-touching, wholly unsophisticated melodies of Stephen Foster?

When one considers that the tune *Malbrouk* has survived centuries, during which emperors, kings and governments have passed away, and palaces, fortresses, cathedrals and whole cities have been crushed to the earth, and the fond hope of dictators and tyrants have been obliterated, and millions of people have been ground under the Juggernaut of war, one feels an amazing respect

for the incredible immortality of a simple melody. Naturally everyone has the highest admiration for the masters who have developed the technic and consummate skill to employ melodies in epic works, whether the work be the Bach B Minor or Ravel's "Daphne and Chloe." All progress depends upon new research, new experiments, new creations. But is there any law which prohibits beauty, power, strength and magnificent simplicity in art? Must we exchange grandeur for confusion and discord; charm for ugliness; balance for eccentricity; reason for nonsense?

Our modern art galleries seem to most people tragic admission that in our search for change we have been pushed into an abyss of old and abandoned cosmographies. Sometime ago in a European city a group of artists gave an exhibition in which a masterpiece of the great Spanish painter, Velasquez (1599-1660), was surrounded by a number of ultra-modern works of modern extremists. They were largely daubs of color with indeterminable form. Those who saw this *reductio ad absurdum* comparison, collapsed with laughter. Much modern music likewise seems to many a retrogression from the high ideals of the great masters.

Art rests upon a plinth of the great masterpieces of the past and the world looks forward to healthy, normal expansion of our human needs for the future. We can never neglect that simplicity which makes true art akin to the artistic purity of the Greeks.

THE END

THE RELIGIOUS FOLK SONGS OF THE AMERICAN NEGRO

(Continued from Page 11)

which lurks behind every measure, because the Negro literally poured his heart into them!

Besides suffering, slavery brought to the Negro the story of Jesus. In that story the slave found the counterpart of his own tragic experiences and instantly claimed the hero of that epic drama for his own, which gives meaning to the oft-recurring "mah Jesus" in these songs. The slave identified himself with the Savior of all mankind whose travail and triumph became the hope and assurance of his own deliverance. Thus, religion became the medium for expressing the slave's laments and aspirations for physical as well as spiritual release.

Negro religious folk-songs contain the experiences and feelings of a people who suffered much. The

(Continued on Page 61)

THE CALL TO TEACH

(Continued from Page 26)

and those who develop a hatred of music from their experience in studying, it does not appear that telling and showing others how to play is all there is to being a teacher.

And that is very true. The missing element is personality. Unless the teacher has a dynamic personality the pupil derives little motivation to pushing onward from one level to another of the climb toward accomplished performance. An effective personality is revealed in terms of ideals, goals, enthusiasms, seriousness of purpose and sincerity. To top it all, a sense of humor can make the lessons delightful as well as absorbing.

The other element of the gifted teacher, insight, stems from a psychological understanding of the pupil at hand. There are teachers known for their temperamental outbursts or for their extreme kindness. Treating all pupils with biting sarcasm or meekness and kindness is equally wrong. There are pupils who respond only to a scolding or rougher treatment; others are petrified with fear at the slightest hint of irritation. To treat pupils without recognizing these differences in temperament is a sign of lack of talent for the highest type of teaching. To allow pupils to remain as they are confirms this lack. The pupil who only responds to rough treatment must gradually be brought around where he responds to less forceful measures. The pupil who cannot bear a harsh word must be molded so as to be able to stand and welcome constructive criticism.

The development of educational psychology has increased the responsibility of the teacher tremendously. In the past, subject matter was the pivotal point around which all education centered. Every pupil was expected to master a set curriculum in school. Any one studying piano was given a prescribed set of books and pieces to master. The student may not have cared at all for what he was given to do. That was beside the point. If he was to play he would have to master the given work regardless of his interest in it. A great deal of piano teaching is still carried on in this fashion despite its tendency to boredom and gradual withdrawal of all interest in the piano.

Today, psychology makes the student the central point in the learning process around which everything else gravitates. It has been definitely established that where the interest and attitude of the learner are ignored, education is of doubtful value. Education is conceived as a growth based on a felt need to get things straightened out that are of significance to the pupil. This impulse leads to self effort and self education. The finest teaching creates situations in which such effort is encouraged to continue.

Where aptitude for piano playing is lacking, the teacher can do little that is of lasting musical value. It takes some musical sensitivity and talent to profit from the work of a good teacher. Every child cannot successfully study the piano. Some lack factors of co-ordination, of ability to handle complex mental concepts, of imagination, of responsiveness to tonal patterns, or of rhythmical feeling. The tests for musical aptitude like Seashore's and Kwalwasser plainly reveal such deficiencies exist.

But such pupils offer little problem. Their lack of affinity for music study is quickly revealed and their lessons soon halt. The challenging problems come from the talented students who make some progress and then appear to make little headway.

The good teacher would see this in terms of personality conflict. Talent could not advance where conditions in the environment caused inhibitions and frustrations, or where practice lacked concentration through mental laziness. Whatever it was would have to be diagnosed and remedied before further progress could develop. This is the creative work of molding personality for effective musical expression.

The art of piano teaching is bound up with the prevention and removal of personality defects that hinder normal musical development, and it is that aspect of piano study that the born teacher realizes as the crux of the problem in dealing with lack of interest in lessons. The responsibilities and opportunities of the creative teacher are interwoven with the psychological and spiritual factors of modern educational practice. The call to teach is an intuitive grasp of this fact.

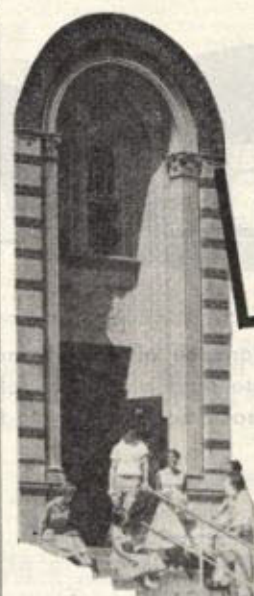
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THE RELIGIOUS FOLK SONGS OF THE AMERICAN NEGRO

(Continued from Page 58)

gamut of human emotions contained in them is extremely wide. We must therefore first seek, by sincere study and insight, the real message of the music itself before we can pass it on to the listener in a manner that he has a right to expect. Whether the singing of this music is alive or lifeless depends, more or less, upon the performer. The executant or the conductor and his singers must keep in mind that music *per se* is invisible, and the notation or symbols we see on the staves and erroneously called music, are but the representation of sound. For this reason, we must first seek the *real* music, its emotional content and the message behind the symbols.

The interpreter of the religious folk-songs of the American Negro should, by study, analysis and reflection, strive to recreate in himself the spiritual motivations of these songs and address their message to the spiritual affinities that dwell deep in the breast of all human beings. In this undertaking, the language of these songs has its own peculiar significance. It is a mistake to think that the dialect of the Negro is only a crude attempt to pronounce Anglo-Saxon words. Careful examination will reveal that instead, it is an instinctive modification of their harsh and guttural sounds to satisfy his natural preference for soft and euphonious vocables characteristic of his native African speech. Instead of the diphthongal "I," the Negro says "ah"; for the sharp-aspirated "th" in "the," he uses "de"; for the final "th" in "with," he says "wid," etc.

One question that frequently arises concerns the correct pronunciation of the word "de" that occurs from time to time in Negro folk-songs. The rules that apply to the pronunciation of standard English ordinarily apply to dialect. Let us consider the word "de." This is the dialect form of the article "the." The rule directs that before words beginning with a vowel sound, "de" is pronounced with the long "e"; before those that begin with a consonant, it takes an intermediate "e" sound. The following example will suffice: "de" East, pronounced "dee" East; "de" West, pronounced "duh" West. But there are no rules of universal application for pronouncing dialect. Letters, after all, are only symbols; and symbols are subject to a wide variety of interpretations, as every linguist knows. A case in point is the English "e" and the continental "e" which are two entirely different sounds. To insure correctness one should study the spoken language of those who are born to it.

We now come to a phase of Negro folk-music which, I believe, poses

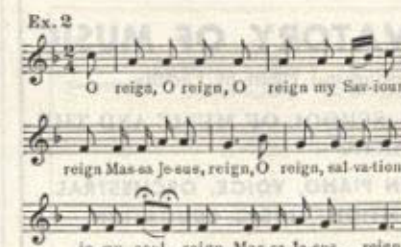
the greatest problem for most people; namely, its rhythm. It is this element that gives this music much of its vitality and significance. Just a cursory study of these melodies will reveal that they are highly syncopated; that is, the regular accent is shifted from the strong part of a measure or beat to a weak part. The *syncopé* within the measure, thus, [J J J] is not difficult to sing or execute; it is the irregularity within the *beats* that is apt to upset things. The following is an example of syncopation occurring within the beats:



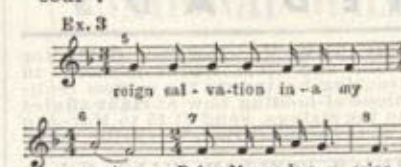
In singing this example, the top line should not be emitted in a mechanical fashion; rather should it be sung in a free and fluid manner while the lower line moves along without interruption. The movement of these two rhythms can be likened to the surface of a stream that is momentarily ruffled by some obstacle while at the same time its undercurrent is continuous.

It is revealed from a study of several early collections of these songs, as well as some recent ones, that the printed notation does not always correspond to the music as sung. One often hears the statement: "No one sings these songs as Negroes sing them." This is true only in part, because much that could be put on paper, rhythmically and otherwise, is omitted in the transcription. It has been observed in many quarters that there are few Negro folk-songs in triple meter. This is true. But, on the other hand, the Negro does something infinitely more interesting. He frequently intersperses the duple meter with a triple. This alternation of duple and triple rhythms is quite characteristic of the indigenous music of West Africa, as I found during my travel and study among a number of tribes on the West Coast of Africa.

Most transcribers of Negro singing seem to be lost when confronted with this mixture of duple and triple rhythms. Instead of writing down the rhythms and meters as they are actually sung, they simply write *pauses* over the notes in question, thus stopping the rhythmic flow completely. Two examples, I think, will suffice to make this clear. The melody of *O Reign, Massa Jesus* is transcribed in this manner:



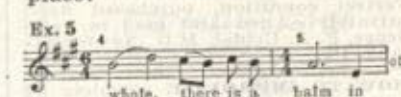
The following is what really happens in the fifth and sixth measures of this melody when a gathering of Negroes sing it without a director to indicate the lingering on the word "soul":



The next example is from *There is a Balm in Gilead*, the fourth measure of which is transcribed thus:



In performance the following takes place:



The following is an example of the alternation of duple and triple meter where there is no involvement of the *femata*:



These examples have been used for the purpose of stating a fundamental principle to follow in singing Negro folk-music; namely: Keep the tempo; do not upset it with spasmodic *retardandi* and *accelerandi*. "Losing" the tempo is irritating to the Negro. As a young man, I performed in several dance bands that played for both "colored dances" and "white dances." At dances for white people, we could play the so-called "symphonic arrangements" of "popular" tunes in which the tempo changed frequently without apparently upsetting the couples. (Were they experiencing the rhythms?) I remember on one occasion we attempted to play one of the same selections for a "colored dance," and immediately an almost concerted howl went up: "Don't mess up' my 'time,' fellows!" The Negro couples were experiencing the rhythms already set in motion and did not want to be denied the pleasure that it gave them. If the tempo were upset, the dancers were no longer free to execute their patterns. So, once the tempo is "set," as a principle, retain it. By "strict tempo" is not meant the mechanical, constrained and "choppy" singing one hears

from time to time, especially when some singers and choirs perform the more animated Negro folk-songs. The singer or conductor should strive for a regular, even tempo with elastic rhythms coming forth in large, flowing waves; otherwise, the singing will be rigid and out of character.

With most peoples, the folk-song is a product of secular life—a sort of *divertissement*. With the Negro slave, who was kept in continuous bondage in this country for nearly three hundred years, and deprived of every medium for mental and emotional expression, the folk-song was his only means of getting relief from pain and frustration. He put into song his miseries, his hopes and desires, and his faith. Into them he put his longing for deliverance.

It cannot be stressed too strongly that these songs should never be sung for the expressed purpose of amusing or even entertaining the hearer. There is nothing humorous in the sentiments expressed by the words or rhythms of the music. True, there are times when the Negro gives an unexpected turn or twist to an idea, but it certainly was not designed for a "laugh." Frequently, male quartets and soloists sing certain Negro folksongs for the sole purpose of making an audience laugh or to lighten up an otherwise "dead" program. One such song is *Scandalize My Name*:

*I met my brother the other day
An' gave him my right hand,
An' just as soon as ever my back
was turned,
He scandalized my name.*

Refrain

*Do you call that religion?
No! No!
Do you call that religion?
No! No!
Do you call that religion?
No! No!
Scandalize my name.*

I have listened to this number sung on many occasions, but only once have I heard its true meaning projected. This single exception was by that great artist and incomparable interpreter of Negro religious folk-songs, Roland Hayes. When Hayes sings this song, he gives it out with such a profound meaning that the answer "No! No!" seems to come from God Himself!

The religious folk-songs of the American Negro are not to be considered lightly. They express the outlet of suppressed emotions and religious fervor; they are the reflection of a deep spiritual experience. The creators of this unique body of song literature seem to have had the spirit of God in their hearts. If the interpreter gives these songs the consideration and study that they require, both he and the hearer are certain to have a rich spiritual reward.

THE END

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THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

(Continued from Page 10)

schedule of academic subjects.

The leaders of NASM gave long and careful study to construct a program which would prepare a musician for a career as composer, performer, or teacher, and one which would qualify him to meet the overall college definition of a scholar, and as such, be acceptable to the large group of schools already in the Association. Attention was given to arranging a proper balance of credits in the appropriate fields—academic (broad general culture), theory (ability to analyze and create), history (the study of contemporary life which surrounded and influenced our great music literature—so important to our understanding of musical styles), applied music (the mastery of a performance skill in order to equip the musician with the ability to project music through some expressive medium).

Beyond all this, it was expected that the individual would understand the place of music in the life of the community and his responsibility for maintaining music standards. In brief—to create, to project, to teach, to inspire. These, then were the objectives it was hoped such a curriculum would achieve, and after several years of observation and experimentation, this general pattern for a Bachelor of Music degree was approved by the Association. Under the supervision and advice of the Commission on Curricula, member schools established programs which conformed to these requirements.

During the succeeding years, well over 200 colleges and universities have become members of the Association and subsequent to the firm establishment of the Bachelor of Music degree, A Graduate Commission was formed to develop a program leading to a Master of Music degree. The same careful attention was given to these problems and again the composite scholarship and intelligence found within the Association was the guiding force in creating what I believe we are justified in calling the American system of musical education.

Some programs leading to a doctorate have been approved, and presently consideration is being further given to this highly controversial and important step. It is my hope that this degree will be offered only by schools staffed with faculties competent of maintaining study at the highest and most appropriate level.

Having received much of my own musical training in European conservatories, German and Russian, and being familiar with the French system as well, I am convinced that we have taken a wise step forward and I can see a gradual change in the pattern of European study, which

I like to think we have influenced.

NASM has also been a powerful influence in stimulating the young composer and in bringing new works to performance. With the constant bombardment of the ear through radio and recordings, the great classics are in danger of being made almost commonplace by sheer repetition. Like other great works of art, they should be made available for all to enjoy, but constant hearing can dull their lustre, particularly for those who through the years have been deeply involved with this literature as their teaching material. More than ever, then, we are in need of the new in music, music of our time expressing the spirit and emotions of this age. We need, above all, fresh sounds to the ear and stimulating ideas for the musical consciousness.

If our schools do their part in searching out and developing the young creative artist, the American public should be open-minded in its reception and should welcome the contemporary. The responsibilities for leadership in this discriminating rôle rest with the symphonic conductor, the concert artist, leaders of the great choral organizations, and the teacher. Many of these are, and more could be, the greatest missionaries for discovering the new, but they often content themselves with the easier method, using only proven literature, mediocre and soporific material.

For those who have had the courage, enterprise, and ability to present programs and even whole festivals devoted entirely to contemporary music, I have the greatest admiration, but I have become convinced that this is not the most successful procedure for acquainting the listening public with new music. It often actually defeats a wide attendance by creating a very special audience—a specific audience—one made up of a limited group of musicians who are already familiar with the contemporary musical idiom. This situation tempts the young composer to write with the hope of winning the approval of this esoteric group who like to consider themselves as rebels but who in reality have become conformists to another pattern. My own philosophy is rather to build programs containing the great works of the past alongside of new works. In this way we expose the general public to the impact of new music, standing so to speak, on its own feet and winning recognition by its merit rather than by the approval of colleagues in this cult of novelty for its own sake.

We need no further proof of this than to cite some of our excellent American composers as examples, such as, to name only a few, Copland,

Hanson, Piston and Schuman, who by their genuine individualism and complete musical integrity have given us works of great originality which are now an important part of an established repertoire.

The major objectives of NASM must be accurately interpreted. In setting up standards of achievement we have no desire to curb or restrict an administration or school in its freedom to develop new ideas, to experiment or to expand its program. Rather we recognize that inspired teaching may rightly reject a status quo philosophy. The prime objective will always be to make certain that every music student receives the opportunity to develop his individual talent to its utmost.

This, then, is the responsibility of our Association—that no member school fail to maintain such educational standards as will produce a musician and scholar qualified to take his place in society as a citizen with a broad cultural background trained in his musical skills and prepared to assume the musical leadership in his community, school, or any other chosen field of activity.

A CHORALE THAT'S DIFFERENT

(Continued from Page 13)

old-time amateur chorus is at an end. "There are too many distractions for people to attend rehearsals regularly, and such units have a tendency to depend entirely upon the old membership for stability—and beautiful choral singing cannot be produced from elderly voices. Yet young people can be interested in choral work. They want a dynamic conductor to keep them interested, and they demand a new repertoire. There is definitely a lack of choral conductors interested in developing new ideas. There is no longer anything to be gained by depending upon the old repertoire or by making choral music a sort of entertainment based on superficial effects. Yet there is little encouragement offered the young choral conductor. How can he make a decent living? If he is lucky he has a church job. If he is particularly lucky he lands a university job. In either case he is limited. About the best he can do is to build a first class organization that will then be taken over and conducted by someone else."

Last year the Chorale presented 21 concerts of Rodgers and Hammerstein music with Edward Arnold as narrator. Immediately following this series of concerts, perhaps the biggest honor that could come to an organization such as this was bestowed upon it when the Chorale was chosen to sing for the Coronation Festivities in London's Royal Festival Hall. Mr. Wagner chose for his program: three excerpts from Berlioz's "Romeo and Juliet" for chorus and orchestra; the Six Chan-

We ask that no mold be contrived to produce such an individual. We do, however, insist that he bear the stamp of excellence. Our concern is not confined solely to the music student at college level, but we recognize and actively defend the right of every American child to have the privilege of early and effective music training. The future of our organization is bright and its strength is still derived from a desire of its members to contribute a mutual service to each other and to music.

As a result of its accomplishment for the cause of music over these past thirty years, the National Commission on Accrediting has designated NASM as the professional association to develop sound co-operative procedures with the six major regional accrediting associations designed to insure the maintenance and development of music training standards in higher education.

This complex and critical task is already well advanced and it is my hope that this program may reach final achievement during my tenure in office.

THE END

sons of Hindemith; the Liebeslieder Waltzes of Brahms; and a portion of the third act of Gluck's "Orfeo" with orchestra and chorus. Nan Meriman was the featured soloist. Following the concert, a London critic wrote, "The first thing that strikes English ears about them is the ease and youthful bloom of their tone; they don't seem, like many choirs, recruited from uncles and aunts, but instead roused the admiration of the most fastidious and spoiled concert-goer. There can be few if any small choirs in the world which can come anywhere near to this Choir's quality in matters of balance, dynamic range, rhythmic precision and accurate chording. We shall always welcome a return visit of Mr. Wagner and his Chorale and thank them for an exhilarating program and a lesson in choral singing by which I hope some of our native choirs profited."

Following this successful concert, they were extended an invitation to sing in the Salle Gaveau in Paris, and still another in the Notre Dame Cathedral in Paris and two last concerts in Holland, namely, Amsterdam and the Hague. These were also received by the critics with enthusiastic approval and the group was assured return engagements in the near future.

Regarding the trend of music in television, Mr. Wagner says, "Television at the present time needs a re-birth of good music. I don't think I realized how much we have turned away from the classical music until I went to Europe with the Chorale

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(Continued from Page 63)

last year. I saw people there plowing the fields and singing the theme from Brahms' Fourth Symphony. In London one day I was riding in a taxi with a friend. He and I were discussing a certain theme from a Prokofiev Symphony. He said it occurred in the second movement. The driver suddenly turned and said, 'Oh, no, it doesn't. It's in the first movement and the melody goes like this.' He then proceeded to sing the theme. I'm afraid we're still an uncultured audience here. We're afraid of anything that is remotely 'long-hair.' We stay away from good music in droves and go on asking for more of the same pop stuff."

When asked why he formed the Chorale, Mr. Wagner replied, "Every Monday evening 200 singers converge on the Chorale studios to do one thing . . . sing. They sing choral masterworks, large and small, and find the experience good. School teachers, salesmen, housewives, executives, factory workers, students, professional musicians and others from all walks of life and from distances up to a hundred miles, come with the one aim of trying to produce fine choral singing. Each has had some musical training, can read music and loves to sing. To them the Chorale is an ideal, as it is to me, and they dedicate themselves to it with an almost unbelievable devotion. Several have changed or even left jobs that continually interfered with rehearsals. This sort of thing naturally calls for whatever best I have to offer.

"It would be presumptuous of me to assume that these intelligent people make such sacrifices out of deference to me alone. The main attraction I have stated. But aside from the quality of the music we perform and our unceasing drive toward perfection, we work hard, accomplish a good deal and manage to have a little fun along the way.

"We have many beliefs in common. We believe music should become a living expression of human emotions and creeds. When we rehearse great works we feel we are truly living through a great experience. We are not concerned with political affiliations or social questions; our interests are purely musical. The Chorale is a heterogeneous mixture of races, colors and creeds who lose sight of any differences in a common endeavor. And one thing in which we unanimously concur is the right of self-expression and the dignity of individuals who make sincere efforts to raise choral art to the highest possible level."

Under Mr. Wagner's inspiring leadership, the Chorale will continue as they have the past eight years to make musical history, and their youthful enthusiasm, together with the fun the singers obviously have, will continue to attract many, many listeners.

THE END

CONSOLES AND GADGETS

(Continued from Page 24)

listen to a beautifully-played piece of music, simply for the music.

Although I do not wish to impede the grand march of progress, or to disparage the really superb tonal qualities of a good hi-fi set, the restless knob-twiddling of high fidelity extremists makes me think wistfully of the days when the record-player's shortcomings were taken for granted and it was customary to let a record play through without stopping.

Now I see in the hi-fi "ham" an exact parallel of the organist who becomes so absorbed in the mechanical complexities of the organ as to lose sight of its potentialities as a music-making instrument. All the vast resources which the skill and ingenuity of organ-builders have placed at the disposal of the player are wasted unless employed for musical ends.

There are in this country great numbers of outstanding installations and not a few which are, by any standard magnificent. But as a music-making instrument none is any better than the player who sits at the console. It rests with us, the organists, as to whether we become absorbed in the mechanics of playing this most fascinating and complex of instruments, or whether we use it as a vehicle of genuine music-making.

THE END

VIOLINIST'S FORUM

(Continued from Page 25)

for years, long after the student is mature and would normally be receptive to the music.

Before studying Mozart Sonatas, the young violinist should be given a thorough grounding in the Sonatas of Corelli, Handel, Tartini, and Vercini. These will give him the taste and musical background necessary for intelligent study of Mozart, and by this time he should have enough technique that the Mozart Sonatas would not pose any serious problems.

No music can do more to cultivate a pupil's taste and sense of style than that of Mozart, but only if he is ready for it. It must be the teacher's responsibility to determine when this psychological moment occurs, for Mozart at the right moment can give a tremendous lift to a student's musical development.

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

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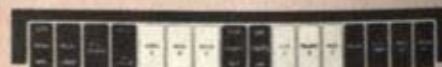


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