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I never dreamed that
I would attend a
PROGRESSIVE SERIES
WORKSHOP

I had heard about Progressive Series appointments
for career private piano teachers, but I just never took
the time to learn how it might be helpful to me. Confi-
dentially I knew their standards were high and I was
a little uneasy about whether I would be accepted, even
though I expressed a desire to be appointed.

But that is all in the past now because for several
years I've had my appointment. My students are thriving
on the most comprehensive music plan ever devised.
There are many advantages which I never suspected
would be mine as a Progressive Series teacher too. Not
only is my work made easier for me but I find more
pleasure in the work I do. I look forward to my summer
visits to the Progressive Series Workshops. I am now
working on my associate certificate which is possible
because Progressive Series Workshops are authorized
sessions held in an accredited music college.

I can take refresher courses and catch up on the
many new teaching ideas and principles that have been
developed by noted pedagogues. Best of all is the fact that
as a Progressive Series teacher, my tuition is paid.

I'd like to suggest that you too investigate the possi-
bility of appointment. You, as a successful career private
piano teacher may find a new world with brighter hori-
zons opening up before you if you do!
Practicing the piano is its own reward

... on a Steinway
WHEN SCHUMANN visited Russia in 1846, it was in the modest capacity of husband of the famous pianist Clara Winkel. In one of her concerts in Russia Clara included a piece by Schumann, but it failed to strike fire. But when she played her own works—a movement from her piano concerto, her "Witches' Dance" and a set of variations—the Russian music stores immediately put the published editions of these pieces on display, and did brisk business with them. Clara Schumann enchanted the Russians with her feminine beauty, as well as with her music. "The Northern Bee," a periodical published in St. Petersburg, said: "Only the dauntless fingers of a woman can put musical beads on a silken thread with such precision."

The following advertisement appeared in a Montana paper in 1890: "WANTED: photographer, dentist, barber or tailor who plays tuba, cornet or bass."

When Hans Richter conducted the Vienna Opera in 1890, the Austrian correspondent of the Paris daily "Le Figaro" noted that Richter conducted Wagner's operas with his right hand, but "Carmen" with his left, and accused Richter of a "illegitimate" conduct of German music. Hans Richter was outraged. He wrote a letter to the editor of "Le Figaro" in which he explained that conducting is a very arduous form of bodily activity and that he had to alternate between his right and left arm to save his energies. He used his right arm for different music, and his left for the more familiar operas by Italian and French composers. He emphasized that he used his left arm also for easy Wagner operas, such as "Rienzi" and "Lohengrin."

Who invented the term Leitmotiv? The honor is usually given to Richard Wagner, who used the term to introduce the thematic cataloguing of Wagner's works, published in 1871. It was not until Twenty years later that the term was adopted in the music world. Wagner characterized the leitmotives appearing in his operas by carefully shaped Leitmotives."

RICHARD OPPENHEIM, German-American musician, founder of the eminent New York City Symphony Orchestra, had great ambitions as a composer. In his early days, he ventured to show one of his scores to Richard Strauss. The master was in a kind mood. He sat down at the piano, and played over the first few pages. Then he stood up and said: "Remarkable! I have rarely seen manuscript paper of such excellent quality. Where do you buy it?"

A month ago, he was a dissatisfied man. Vaguely restless. Wanting something more out of life, he hardly knew what. Perhaps you recognize the feeling, in yourself. And like this man, you may find a new lift, a new adventure in music. Creating it, not just listening to it. Playing it, you, yourself, as the Hammond Organ."

For on the Hammond, it is easy to round tones smooth out faltering fingerwork. Its rich, sustained sound carries your chords, weave exciting patterns of sound into your simplest efforts."

This is the real joy of a Hammond...
Comments on "New" ETUDE
Sir: Congratulations on your new ETUDE. I'm thrilled with its new size and content. I am now giving piano lessons and have found many helpful teaching hints. I hadn't intended to renew my subscription but with your new magazine how can I resist?

Charlene Walker Gilman, Iowa

Sir: Want to congratulate you on your new size of ETUDE. Since I have taken it from about 1911 and have nearly all copies, I think you will agree I am a lover of the ETUDE. I would like more music and not quite so many articles. I enjoy questions and answers. I teach piano and voice and enjoy vocal numbers, too.

Mrs. Leon B. Gay Winter Haven, Fla.

Sir: I don't like the new streamlined ETUDE. I have taken it for many years and have liked it for the music in it. I could use for my pupils, I have it of them. There is excellent new material in it but I do not have time for leisure time for all of that if I have the music and there is so little it now.

Just a word from a long time ETUDE booster who expresses her opinion.

Mrs. V. S. McGrath Moundsville, Min.

Sir: The September ETUDE are today and I am delighted with the new look. Congratulations. Now, I can put music in a loose leaf binder with trimming! It's easier to hold too. I am impressed too with the way the articles have improved in the last 10 years and the top quality music too.

Ruth Bancroft Pasadena, Calif.

Sir: It seems to me that the new ETUDE, while interesting, is not so helpful to the piano teacher trying to reach a broader section of the public, I think you have spread the material too far. I think and have lessened the service to the piano teacher, which used to be, it seemed to me, your main object. I note that you have reduced the piano department from three to one and have also lessened the amount of music. As I have used the magazine chiefly for hints about teaching and for sight reading, and am not especially interested in school music or in articles about playing in instruments such as the accordion. I feel that the magazine will not be as useful to me.

Sarah E. Payne Chicago, III.

Sir: I have been a subscriber to ETUDE for twenty-five years and have always particularly enjoyed the musical compositions. However, in the past year, the vocal selections have been very few, and in the September issue there is nothing for the singer—and after all, the singers are classified sometimes as musicians. I have saved issues of ETUDE through the years, and frequently refer to them for vocal selections. During the past months they are left out. I wonder why?

Mrs. David B. Long Burlington, N. C.

Sir: I have been getting the ETUDE since 1917 and have enjoyed and benefited greatly from its contents. I always looked forward to the day it would come in the mail. I am offering this criticism. The literature is very interesting and instructive; however, I wish to tell you that I miss the string, vocal, organ and ensemble music very much.

Anna M. Valentine Kitchener, Ontario

(For the foregoing letters are but a small sampling of the opinions pro and con expressed by our readers concerning the change recently made in the format and make up of ETUDE. Many of the critical comments concern the reduction in the number of music pages in each issue, a condition made necessary by skyrocketing production costs. However, in response to many requests, and in spite of increasing production costs all along the line, we are planning to increase the number of music pages in each issue. Such conditions permit ETUDE appreciates the valuable suggestions and criticisms of its interested readers, and assures them that every effort is being made to give them an increasing amount of informative, informative and interesting music, etc.)
This spinet rivals many a grand in tone and volume! What's the secret? An exclusive iron... the courtesy of the Philadelphia Museum of Art, where the collection is on exhibition.

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William T. Walters, chairman of RCA and NBC, has announced the formation of the NBC Opera Company. "It will tour America," he said, "presenting operas in English. The tour, to begin in the fall of 1956 for a minimum of eight weeks, will be presented jointly by RCA and NBC. It is planned that performances will be given in major cities in the United States and Eastern Canada." The touring operas will be prepared by Samuel Chotzinoff, producer, and Peter Adler, music and artistic director. "Madame Butterfly" and "The Marriage of Figaro" are the first two operas scheduled for production.

Arthur Honegger suffered a heart attack and died at the age of 63 in Paris, November 27. Composer of "Rugby," "Pacific 231," "King David," "Jouan of Are At the Scaffold" and five symphonies, the Swiss-descended Honegger spent most of his life in France, and associated for a time with the so-called Groupe des Six, a band of young Parians bent on achieving a French post-World War I musical aesthetic. Through his dramatic orchestration and programmatic orchestral music, Honegger's fame almost equalled that of his colleague, Darius Milhaud, and certainly surpassed that of the remaining four composers who comprised Les Six.

The National Symphony will offer five concerts daily to visiting high school students in Washington, from April 27 through May 31. The series, to be known as "Music For Young Americans," will be given in Constitution Hall. Each concert will be an hour long and feature at least one American composition. Tickets for this year are free and interested schools may request them from Ralph Black, Manager, the National Symphony Orchestra, 1779 Massachusetts Avenue, N.W., Washington, D.C. All students of private and parochial schools are welcome.

(Covered on Page 49)

THE COVER THIS MONTH

"Three Musicians" by Pablo Picasso, used as the cover subject on this month's ETUDE is considered an outstanding example of this great contemporary artist's cubist period. The painting is from the Galleria Collection and is presented on our cover through the courtesy of the Philadelphia Museum of Art, where the collection is on exhibition.
**An intriguing account of the inner workings of the most illustrious of the French capital.**

**Inside the PARIS OPERA**

**BY MAURICE DUMENIL.**

WHEN THE AVERAGE tourist reaches Paris, one of the first things he does after checking in at his hotel is to book a seat for the Opéra. Then he goes to the American Express across the street to get his mail, sits at the terrace of the Café de la Paix for a soft drink, and watches the passers-by until the time comes to board one of the Paris-by-Night sight-seeing buses. Perhaps our conductor will take him for a tour of the flood-lighted monument.

The Paris Opéra will always remain the No. 1 attraction in the capital, not only to Ichthyoclin inclined visitors but to the locals, because of its world prestige and the magnificence of its structure. It is by far the largest opera house anywhere, although it seats only two thousand one hundred and sixty-six. But in terms of cubic feet it reaches the enormous figure of slightly over one million and a quarter, or thirteen times the cube of the former Berlin opera house. It can hardly be said that its architecture innovated a style when it was erected from 1860 to 1875. But the decade preceding the Franco-Prussian war was an age of luxury, festivities and financial prosperity. Hence the richness of its decorations, the lavishness of its rare imported marbles, the majesty of its proportions and its general sumptuous appearance, all of which make it rank as the finest specimen of 2nd Empire style.

When our tourist actually goes to the performance, he enters the house through the front arches, the lobby, then goes up the grandiose staircase of honours. During intermissions he will linger in the foyer, which in itself is an art gallery. He will look out onto the superb perspective of the illuminated square and avenues. But meanwhile, let us take him to the rear of the edifice into the small vestibule which is part of the artists’ entrance. The custodian’s office is on one side, and the elderly man sits at his desk, watching the arrivals and exit of everyone, checking on the appointments of visitors and directing them to the proper office or studio. As one stops for a little while in that anteroom one can enjoy a spectacle of rare psychological appeal. Ballerinas rush dancing in, all out of breath and afraid of being late. Choristers, while awaiting their call, tell redundant stories of their past successes in Southern stock companies. Orchestra musicians exchange a few jokes before filing in for the rehearsal. And now, one of the administrators is coming to take us through this fascinating part of the Opéra: the stage and the immense assemblage of studios, offices, stairways, mechanical devices, and all the other things which make the theatre a small community buzzing with activity all day long. It will take several hours, but what an interesting experience!

“Where is the river that flows underneath?”, our average tourist is apt to query. Alas, it is no more, though the legend still persists. True, there was a river, or rather a wide brook on that site centuries ago. It was called the Grange-Bateliere. But it changed its course and disappeared way back in the time of Philip Augustus. However there is water under the Opéra, for an artificial tank measuring 160 feet in both length and width is provided to receive the water from the great sprinklers in case of fire. Should a flood cause an overflow of the sewage ducts this tank is large enough to take care of the surplus.

Next comes the heating system, a sort of receiving and distributing station, since city heat is used. It comes from a plant located at Ivry, seven miles away, through large pipelines installed along the sewers; then it goes to the different parts of the building through smaller pipes. Still in the basement and as we walk along the gallery we notice a bronze plaque bearing an inscription. It marks the place where recordings of great operatic voices were sealed in a vault in 1907, to be brought out in 2007. What will be revealed then, and how will the vocal art of the future compare with the glory of the Golden Age? The records and plaque were the gift of an American opera lover, Alfred Clark.

The next corner shelters the electrical works. The 12,000 volt current is furnished by the City, but an array of powered batteries is kept in readiness for emergencies. Should the current fail they will generate enough power to bring a performance to a close. A wide stairway leads to the main floor and the stage. No elevators at the Opéra?, you might ask. Not for the people, at least, for in 1860 such facilities were unknown. But there are 6,500 steps in the building, so you can go up and down, from anywhere to anywhere. A good exercise, some of the users will remark jokingly as they jump two or three steps at a time. The cage of the stage is of gigantic proportions and I doubt whether there is another one like it in the world: approximately 66 feet deep, which can be increased 56 more by raising the second iron curtain, and 170 feet wide, with 112 at the footlights. The total height soars up to a lofty 294 feet.

Built around the stage on three sides are the dependencies: dressing rooms, directorial and secretariat offices, studios where individual rehearsals are conducted by the “chefs-de-chant”, or coaches. There are six of the latter and each one is a perfect musician who knows the repertoire and can read manuscript scores at sight. A coach seldom rises above that position but there are exceptions, a notable one being Henri Defosse. When Koussevitzky, guest conductor for “Boris Godounov”, was forced out of a rehearsal by the temperamental and infuriated Chaliapin, Defosse took over the orchestra and did such a good job that he was immediately promoted to the conductors’ staff.

Our visit followed with the Little Theatre, used for rehearsals of details, and the Foyer des Chœurs, where choral practice takes place. It was in action and the hundred seats raised around the grand piano were occupied by the mixed chorus. It was splendid work in which disciplined ensemble, fine working-out of shadings, and precision of attacks were in evidence.

At the nearby Foyer de la Danse—the training studio of the corps de ballet—there was also intense activity. It is here that the daily drilling is accomplished faithfully by all alike.

Exterior view of the Opera House

**Lycee Deyde and Michel Renouf of the Opera**

**Gala Performance at the Paris Opera**

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from the stars down to "les petits rats". Did I say "the little rats"? I certainly did, for since time immemorial...

Enesco's favorite, William Kroll, first violinist of the Krall Quartet, arrived. Enesco's (Continued on Page 56)

As to the size, it is the capital factor. The selection is made through auditions. A first prize at the National Conservatory, while being an asset, does not by any means signify a certainty. Signed out the future star undergoes intense competition. There are full rehearsal including chorus and orchestra. This final test determines whether or not his, or her name will be printed on the posters.

When entering the main auditorium one is struck by its magnificence, by its fifteen meters height, and its scalping capacity. It is divided between the orchestra seats with boxes on the sides, the hall being an asset, doesn't by any means signify a certainty. Signed out the future star undergoes intense competition. There are full rehearsal including chorus and orchestra. This final test determines whether or not his, or her name will be printed on the posters.

Music Critics' Workshop in Louisville

One of the aims of the third annual Music Critics Workshop held in Louisville last October was to attempt the formation of a national association of music critics, which could, as a collective body, bring pressure to bear on newspaper editors by way of persuading them to grant more opportunities for reviews and more space to reviewers in the daily press.

On the initiative of New Yorkers Miles Kastendick of the Journal-American, and Paul Lang, of the Herald-Tribune, the thirty-five critics assembled in Louisville from the eastern United States agreed to set up tentative regional associations before attempting a national merger. Mother-group in all, presumably, would be a nucleus of middle-Atlantic states, shoplifted by the New York Critics' Circle.

Another phase of the workshop—and the most telling one, perhaps—consisted of the critics hearing eight Louisvillian-commissioned works played by the Louisville Orchestra under conductor Robert Whitney. Reviews were filed by the critics and discussed, some of them being read into by moderator Donald Windham.

The results were not at all encouraging, for none of the papers read revealed any convincing attempts to describe, much less evaluate, what the critics had heard purely from a musical point of view. In the absence of a keen and unbiased review of the art, the whole effort was to be utterly amiss, and many applause was considered more of a: perfunctory than an attempt to describe the critic's spiritual impression of a new work, in terms of the proper words.

The main conclusion arrived at was that the rudiment of a musical education, of music criticism, was heretofore actually a group of lawyer or engineer who was left to his mind, writing (Continued on Page 56)

GEORGES ENESCO

...as I knew him

A revealing word picture

of a most interesting musical personality.

by Helen L. Kaufmann

THE FIRST TIME I met Enesco, I had an appointment to interview him for a magazine editor who wished me to write an article about him. I had heard him conduct and had admired his conducting; I had heard his violin recitals and admired his playing, so this was more than a routine assignment. Besides, his acquaintance, Sanford Schloss, had promised "You'll love Enesco. Everyone does." And so I did, at first sight.

I was led to his room by the sound of the Bach E major violin sonata, which ceased as I knocked. He opened the door, a portly man with a great earring, sparkling blue eyes, and masses of black hair. He was wearing a baggy coat and unpressed trousers, and his pockets bulged in all directions. Later, he apologized for his appearance, saying, "I look always like a sack of potatoes, my friends say to me. They ask, 'Why can't you dress better?' I say, 'Let me be. I am not an actor. I am not a beautiful lady singing. I am just a man who is working.' He ushered me into his modest hotel sitting-room with a courtly bow. In one corner of the room stood a young man, legs wide apart, working on a clay model of Enesco playing the violin. In the other, a blonde American girl was sitting waiting for him to resume his interrupted playing of the Bach sonata. An Italian violinist on the sofa waited his turn to ask for a copy of Enesco's cadenza to the Brahms Violin Concerto, explaining, in a mixture of Italian and French, that he must have it to play when he played the Concerto, "because it is Brahms." Enesco addressed me in French. "You don't mind if I work while we talk?" he asked. To the strains of Bach and the patting of clay, punctuated by ailes from Enesco to one or the other, I had my interview.

Of course there were those who are new to main reporters at heart, any movement to seek professional status at a level as important to musicians as being an verses analysis would reveal whether or not the basic procedures have been employed to a high degree.

Considering these two aspects of the workshop, we are posed with the funda-

mental dilemma of a group of critics seeking professional solidarity, which is obvious that the degree of expertise and training possessed by particular member is not consonant even approximately to them all. Unlike a national association of music critics, most all have passed bar or medical examinations, these music critics are somewhat more apt to acquire the rudiments of a musical education. Many are part-time critics but perhaps most-time police reporters or single columnists; others, besides the smaller towns, have barely one or two concerts each year, coming from one year to the next; and almost all of the critics present in Louisville from the metropolitan Brahms down to the whistle-stop scribbler, agreed on appreciating and valuing in fact for the fundamental viewpoint of a reporter, Reportage was at a premium.

The who-where-what journalism routine took precedence over objective appraisal or psychological evaluation of music. Many people hear a concert and how many applause was considered more of a perfunctory than an attempt to describe the critic's spiritual impression of a new work, in terms of the proper words. There was not a single ventures actually posted by the composer.

The idea, is to be sure, no dogmatic about taste, especially in criticism, but Occidental music is based on certain historical fundamentals, such as the motley, countertone and the like, and surely this common foundation is accessible to every critic, regardless of his opinions, just as strung start a general knowledge of biology and chemistry, how ever, does not make one an expert in biology and chemistry, does not make one an artist in art, but can be a factor in getting into the spirit of musiccriticism. I recall an evening (Continued on Page 56)

Music in Focus

by James B. Feltes

THEuir memory was phenomenal. I recall an evening when he had played the violin part of the Gounod French Violin Sonata at a concert in the Town Hall in New York. At the party following the concert, some of the guests urged him to play it again. The pianist had gone home, taking his piano part with him. But this didn't disturb Enesco. Turning to his pupil Yehudi Menuhin, he said, "Why don't you play the violin part, Yehudi? I'll play the piano." "From memory?" "From memory." And so he did, playing all three movements of the complicated piano part flawlessly and brilliantly.

Although the violin was his chosen instrument, he played several others equally well. One evening, at my home, he was playing string quartets with some "colleagues." Just as they were about to start Beethoven's Opus 137, Enesco's favorite, William Kroll, first violinist of the Kroll Quartet, arrived. Enesco (Continued on Page 62)
A "PEOPLE'S MUSIC SCHOOL" IN SWEDEN

an interesting story of the schools for adult music education
in this far away land.

by ARTHUR JACOBS

THE ELECTRIC TRAIN connecting the capital city of Oslo and Stockholm crosses from Norway into Sweden, and shortly afterwards stops at Arvika, a small but important industrial town, with its own tradition of craftmanship. A few miles away lies the 'People's Music School', an institution unique even in Sweden, which prides itself on the vigour of its adult education schemes. Swedish musical terminology is a little confusing in English. The well-known 'Folk High Schools' are not, in our sense, high schools but adult educational colleges where residential courses are provided for men and women coming from various jobs. By analogy with this term, the school at Arvika ('Folklära Musikskolan') could be rendered 'Folk Music School'; but since this misleadingly suggests a prime concern with 'folk-music', I have preferred the form used in the heading of this article.

Like many of the Folk High Schools, the People's Music School started under private auspices and later achieved state recognition and state subsidy. It began in the form of occasional music courses organized in 1923. In Valdemar Dahlgren, who had already instituted a Folk High School nearby, later it became, in effect, the music department of this Folk High School. In 1930 it acquired its present premises, Dahlgren retaining the principaship of both (now separate) schools. In 1951 it was brought into the state educational system, but under a constitution unique to itself. Apart from the Royal Academy of Music in Stockholm, it is Sweden's only state musical college.

In 1953, on Dahlgren's retirement, Nils L. Wallin was appointed—at the remarkably early age of twenty-nine—to the position of principal. (Rector is his official title.) He is a scholar, specializing in medieval music, and an experienced teacher, but he had not been previously associated with Dahlgren or the People's Music School. Dahlgren still lives nearby, however, with the title of Rector Emeritus, and still takes an active part in the school's life. The veteran educator and his young successor work in obvious unity.

By academic training, Dahlgren is a classicist and humanist, and the stamp of his mind still lies on the courses at the school. Pupils study literature, and history of culture, as well as the practical and theoretic aspects of music. Dahlgren himself is a passionate example of unceasing zest for knowledge. He is just about to pay his first visit to England (the speaks English fluently and with an exceptionally good accent), and has decided to take further lessons in violin playing. He is seventy-four.

The average age of the pupils at the school is twenty— that is, rather lower than that of pupils at the Folk High Schools. There is a further difference. Courses at the Folk High Schools are aimed simply at developing the pupil and so increasingly indirectly the contribution which he will make to the community in which he lives. At the People's Music School, well over half the pupils come to train as teachers, and the proportion is constantly increasing. Mr. Dahlgren sees this not as a transformation but as the fulfillment of his original plan. It is incidentally noteworthy (as those acquainted with music schools in other countries will agree) that a majority of the pupils are male.

Those training as teachers study for two years. The school's fame has spread, and the majority of pupils come from outside the province of Värmland where the school lies. Admission permits only some sixty pupils, but enough applications are received to double or triple that number. A similar school is in consequence being started in another province. Tuition at Arvika is without fee, and state scholarships of a generous scale are given to pupils to pay for their residential accommodation.

It has its own not inconsiderable musical background. The Royal Conservatoire in Stockholm has flourished since the eighteenth century, (Continued on Page 36)

Music in the Church Service

Part three: Choirloft-Pulpit Relations

by GEORGE HOWERTON

IT HAS been said in an earlier article that the program of church music is valid only when developed within the frame of reference afforded by the worship practices of the particular congregation. In the final analysis the operational patterns for the music program will depend upon the attitude of the pulpit. In those churches where there is a fixed liturgy the exact place of music is at least to a degree predetermined, but in the smaller, more flexible type of liturgy the relative importance depends largely upon the sensitivity of the minister in this respect. That choirmaster is fortunate indeed who is working with an alert to the value of music and interested in its integration in a total worship program. It is all too often true that many times the minister has not had a particularly rich musical experience himself, is not aware of the effect of music in the service, and apparently not particularly interested in its development. He very well may take little interest in the development of the music program, leaving it entirely in the hands of the choirmaster. This is preferable to the situation where, as is now and then the case, the minister dismisses any responsibility and leaves the matter entirely in the hands of the choirmaster.

This is a not desirable situation but it poses the merit of allowing the choirmaster to build a program without undue restriction from the pulpit. This is preferable to the situation where, as is now and then the case, the minister does not know the theme of the sermon or the rest of liturgy as well as the choirmaster in the church, which has been so large a part of the composer's output.

However, the minister well informed trained, he will be more alert to the transformation of music so that it possesses the merit of allowing the choirmaster to build a program without undue restriction from the pulpit. This is preferable to the situation where, as is now and then the case, the minister dismisses any responsibility and leaves the matter entirely in the hands of the choirmaster. A more desirable plan is a conference wherein the choirmaster and minister can discuss the sermon topic and coordinate their activities to musical appropriateness. (Continued on Page 58)

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"I let my pupils play popular music when they ask for it."

Chances are

"They'll Come Back to Good Music"

by Mav Weeks Johnston

MUSIC TEACHERS still deplore the wide-spread interest in popular music on the part of the younger generation. While we might wish it otherwise, we might as well face the fact that some form of jazz is the music of youth. They must have it, and they will, in spite of us.

Once we have accepted this as inevitable, we can plan a campaign to help us get the interest of our teenagers for a few years longer; because if a music is given a good background of music by a conscientious music teacher, and in his home, he will come through this stage of boogie-woogie, bebop and whatever, and return to the good music which is ingrained in his subconscious mind.

When faced with the problem of a pupil who wants to drop all his courses of study and "take popular," I try to remember my feeling on the subject at his age. I grew up in the jazz age, the day of Flaming Youth and the "It" girl. George Gershwin, Irving Berlin, and Paul Whiteman were the popular idols, and their music was considered extreme by our teachers, who frowned on popular music, and condemned it as vice. That didn't prevent us from spending every spare moment in playing, singing and dancing to jazz—far a few years. One awful day stands out in my memory, I sat at the piano pounding out Don't Take Away Those Blues, a number which I remember as having the most delicious beat in the bass, and harmony "out of this world." Sud- denly, without any warning, my father dashed in, and seizing the music, tore it to shreds.

"To teach the student to "play that stuff in my house," I attempted and terrified, I burst into tears—my father was a quiet, mild little man, and I had never seen him in such a state.

When Papa had stalked from the room, feeling, no doubt, that he had handled the situation in a manner befitting his dignity, my mother, whose sense of humor was somewhat keener, put in a word of explanation. While Papa objected to the music, his ire had been aroused chiefly by a lurid picture on the cover. These were prohibition days, and the picture was a caricature of an inebriated gentle- man in evening dress, on his knees, holding a bottle of whiskey aloft. It was pretty awful, but at fourteen years of age I hadn't the slightest idea that the blues in question were of the alcoholic variety.

My mother leaned through the music on the piano and handed me another copy. A lightly clothed Spanish dancer cavorted on this one, and the title was La Veleda, Life of Spain.

"You'd better not let him see this one," she said, trying to keep a straight face. I stopped weeping. It had suddenly dawned on me that I had another copy of Don't Take Away Those Blues in a collection of hits.

If my, poor, bewildered father could have seen the future, his fears would have appeared unjustified. He couldn't know that in fifteen years he would sit in a big church, listening to this same reprobate child, grown up, play Bach fugues and Han- del concerti. He couldn't see himself tiptoing up to the organ console to whisper a few words of encouragem- ment while I set up my steps just before an important recital—thereby being in the audience know that he was the father of the great organist.

My father, who had lived many years in Wales, had given me a far background in church music. Every Sunday morning after church I played hymns for him, as a child, and both sang, my father singing the bass part. The whole family sang in par, after the fashion of Welsh families.

At that time I did not really appreciate my father's choice of hymn. Having no musical education himself, he nevertheless chose instinctively the best music in the book—the music of Bach, Haydn and Palestrina. In the course of time I came to take this sublime music, the love of which was imparted to me before I mastered my teens.

In my own turn I tried, consciously this time, to give my children the very best possible musical background, starting when they were babies, and just big enough to sit at the piano bench. We sang Mother Goose nursery rhymes and folk song of many countries. As they grew older we still made music as a group. They had lessons on several instru- ments. I spent some time in the music stores digging up musical whatnot, and return to the good music which is ingrained in his sub- conscious mind.

The School Orchestra offers excellent opportunities for its students to observe and practice democratic ideals. Teachers planning the organization of this group should not overlook the fact that from within the membership of every orchestra there can be found capable young mu- sicians who should be challenged by responsibilities that will provide for citizenship and leadership training as well as those challenging their musicianship. The orchestra should be one of the school's finest examples of "democracy in action." Provision for developing capable student leadership is important to all school or- ganizations, but the orchestra has so many possibilities that it seems worth mentioning at least a few of the most important ones. Most well-established and productive orchestras groups have found the need for some system of student-officer self-government. The details of each system may vary but in principle they are quite similar.

In addition to the citizenship train- ing that will be an outcome, a group of well-selected and efficient student officers can relieve the teacher-conductor from many time-consuming ad- ministrative details. By spreading the responsibilities of these multiple de- partments among a group of capable stu- dents, the director will be freed to devote more time to student instruc- tion and the musical details of his work. As a result there should be a more adequate and efficient use of everyone's time. When certain ac- tivities become the direct responsi- bilities of students, the entire group will feel that they, through their representatives, are making a greater contribution and have an important part in the operation of their organi- zation. To be eligible for such offices a plan should be devised whereby new and first year students must establish a record as good citizens for one year before trying out for the various posts.

After they have passed this first hurdle of showing interest, ambition, and promise, then a certain period of possibly one or two semesters should be required as the period for try-outs, during which their actual work can be evaluated in terms of the results achieved. The appointment or election to the permanent staff can then be based on, (1) desire and willingness to try-out, plus (2) actual results of a period of try-out. After such a testing period, there should be much less chance of failure or drop-out by students lacking the necessary qualifications for the posts to which they are assigned. Before actual try-outs are even started, stu- dents should be expected to meet the following minimum requirements:

(1) Ability to get along with and understand the rest of the orchestra.
(2) Ability to follow instructions carefully as well as give directions.
(3) Ability to maintain average or above scholastic records.
Let's talk about Spectaculars!

interesting comments on current radio and TV programs with information about coming schedules

by ALBERT J. ELIAS

The individual who has best organized and most creatively presented a TV series and who has most effectively utilized the skills of actors and technicians in television musical presentations, is Max Liebman. His next "Spectacular" for NBC-TV, on Sunday, February 26, will be a satirical revue called "This Is Television," spoofing the customs, the general background and all things pertaining to the medium in which he works and to which he has become deeply attached. In the next two months, moreover, Liebman will present "Heaven Will Protect the Working Girl," a revue depicting the life of the working girl over the past half-century, and an on-going musical on the adventures of Marco Polo with a score based on music of Rimsky-Korsakov.

When the originator and producer of the past two seasons' Spectaculars is asked what his conception of television entertainment is, he says, "I don't want to spout forth about what TV entertainment should be. All I want to say is that on Saturday and Sunday evenings—during prime time—the entertainment of the type with the broadest appeal. The shows must have, not a special class, appeal. On the other hand, one can achieve much in that large framework that is of special interest to, say, ballet and opera lovers. Whereas you wouldn't attempt a whole evening of ballet or opera on television, you can find dance or operatic sequences in shows with large appeal.

As examples of what he means, Liebman pointed to the recent production of "The Great Waltz," which had Ra Slavenska doing a three-minute stint, and to his show of a couple of years ago, "Your Show of Shows," which was never without an operative number.

Whether he is introducing Lily Pons, Bae Soo, Salvatore Baccaloni, or Viola Essen and Miss Sorensen to television viewers, he realizes that his greatest problem is recognizing that my job is to appeal to a vast audience. Yet I never make a conscious effort to play to the box office, never attempt to win over an audience in a cheap manner, or in necessarily an easy manner.

Producing musical entertainment like "Connecticut Yankee," "Lady in the Dark" or last month's "The Cat and the Fiddle," and operettas like "The Merry Widow" and "The Chocolate Soldier," he sets out to please himself. "If I'm happy about a show, I find it goes over well with audiences. If it doesn't succeed, I myself have reservations about it. On a national basis, a show receives the same kind of reaction—some good, some bad. If out of sixteen shows a season one or two don't get enthusiastic approval, that's to be expected. As for critics—well, they don't bother me too much. You can only try to please yourself.

"Giving television audiences the New York City feel in Virgil Thomson's "Wanging Stars" proved an interesting and worthwhile experiment because it was ten or so minutes longer than the usual ballets we present on TV. The rating may have dropped during it—but our Toscanini hasn't a rating!"

Strong convictions all along the line have helped Liebman to preserve the kind of solid entertainment which has valid standards of quality. "I appreciate music from a non-participating basis," he declares. "But I've worked written and lived with music, and have strong feelings about it. While we all work in collaboration on the Spectaculars, one voice must be raised—mine—in order to avoid many conferences, and to reach the final product without wasting time. That means a lot of work but I enjoy it."

Supervising all the Spectaculars (Continued on Page 19)

BAND DEPARTMENT

the band's equipment and care

Many "unseen" but most important duties are necessary to the smooth working routine of school or college bands.

by william d. revelli

A section of the University of Michigan Band. The care given dress and instrument is plainly evident.

The daily schedule of present-day high school and college band conductors is tremendously demanding in its scope and variety of responsibilities. From the opening day of school to the closing of Commencement exercises, countless organizational and administrative details comprise a major part of every band conductor's working day. While many of these duties may seem relatively unimportant, they actually represent the difference between the success or failure of the band's development.

Among the "unseen" but essential administrative duties which have become an important part of every conductor's day are those related to the administration of the band's equipment. In this phase of his responsibilities, the conductor becomes more than a director, leader, musician, and teacher; here he must be an astute businessman, purchasing agent, possessed of excellent imagination, and should have a thorough background as to the value of instruments: what and where to purchase. In addition, he must be practical, logical, and authoritative in his opinions and decisions. This assumption of responsibility when recommending the purchase of equipment should show keen foresight and planning, for herein may well spell the success or failure of the band's development. For more specific proof of such facts one need only to observe the instrumentation and equipment of our better high school and college bands.

The band's ability to perform effectively is to a degree dependent upon the quality of the instruments which the bandmen have at their disposal. If the teacher has been effective and if the bandmen have learned their lessons well, their playing should be satisfactory, providing their instruments are of good quality. Such a dedication may at first seem relatively obvious and simple, yet the fact remains that a large majority of bandstands are issued instruments which are poorly constructed and cannot be played in tune or with satisfactory tone quality even by a fine artist. Such instruments unfortunately are often the property of the high school or college music department and represent the lack of efficient planning and foresight on the part of the "buyers." It has always been the contention of the writer that a student should be provided with an instrument of quality, or if purchased by the student, he should be advised and encouraged to buy a good instrument rather than one whose faulty construction is a constant obstacle to his progress and performance.

To expect a student to make progress while studying upon an inferior instrument is as logical as to expect an apprentice carpenter to build a home with a broken saw and hammer. Let us educate our administrators, school patrons and students that an instrument of fine quality is a wise investment, while the purchase of inferior equipment is in truth false economy, since the student is handicapped from the very start.

Not all instruments, even those made by our most reputable manufacturers, are without flaw. Hence the conductor or teacher must be certain that all instruments are properly tested before purchased. If he is not able to test the instrument personally, then the services of a reliable and well qualified performer should be enlisted. The payment of a few dollars for such testing will often result in the saving of many hundreds of dollars should the instrument prove to possess imperfections of workmanship such as faulty intonation and other elements of performance. This is especially important should the instruments be those, bassoons, baritone and contrabass clarinets; also such instruments of the brass (Continued on Page 43).
The Symphony Orchestra of COLOMBIA

The brief history of this South American orchestra is marked by a record of splendid accomplishments.

by ELIZABETH SARELL LAMB

BOGOTA, capital of Columbia, is a cold city, hemmed in by Andean mountains whose cloud caps often obscure the sun for days at a time. There has been nothing cold, however, about the reception which Bogotans have given their new National Symphony. Many concerts have been repeated to meet public demand; trips to other Colombian cities have increased country-wide interest in the Symphony. Government, and administered under the direction of the Ministry of Education. This is an orchestra founded by a law, Decreto 2916 (1952), of the Colombian Government, and administered under the direction of the Ministry of Education. This is an orchestra founded by a law, Decreto 2916 (1952), of the Colombian Government, and administered under the direction of the Ministry of Education. This is an orchestra founded by a law, Decreto 2916 (1952), of the Colombian Government, and administered under the direction of the Ministry of Education.

It was in February of 1953 that Olav Roots, locked out of his native Estonia by the Iron Curtain, began the organization of this Symphony. He brought to the job an excellent European background. Following graduation from the Academy where he was in 1956, he came to Bogota to an overflow first concert, which filled the Teatro Colon to the second performance of an occasional reference to this delightful little piece, an interesting treatment of polychoral effects; the juxtaposition of two alien keys is...
Teacher's Roundtable

Maurice Dumesnil, Mus. Doc., discusses Recital Ideas, Middle C approach, and Chopin interpretation.

A RECAL QUIZ

WOULD YOU like to awaken more interest from both pupils and parents when you give a recital? Here's a feature which I believe could be greatly in "pepping up" a program, at the same time that it would foment valuable investigation of piano literature. But first I will tell you a story.

It happened last November 9th at one of the weekly noon meetings at the Chicago Musical College of Roosevelt University. The scene was the recital hall and on the platform there was a high record player. The program: "Quiz! Quiz! Win Fifty Dollars." No use mentioning that the interest ran high. On that occasion I acted as the M. C.

"My friends," I said, "I am presenting a fifty dollar check to anyone who guesses the name of the composer who wrote the work which is going to be heard. In case of a tie the prize will be divided. If no one guesses it it will be turned over to the school toward a worthwhile project."

The performance began. During the twenty-two minutes that it lasted there was deep concentration. When it was over the audience clapped. There were many names: Debussy, Ravel, Ibert, Poulenc, Albert Roussel, Jean Francaix, Marcel Dupré, Fauré, Chausson, Hindemith, Walter Piston, my wife Evangeline Lehman, and even myself. (I have never written a one note!)

But no one ever came near to guessing the identity of the author of that remarkable String Quartet which can stand on its own if placed between those of Debussy and Ravel.

"I am so sorry," I commented in a doleful voice, "Still there was a good clue, for this long playing record is for sale everywhere and I would have thought some students might have become acquainted with it. The name of the author is... Also Tourelleton."

There was an outburst of oh's and ah's, for everyone knew the general idea. Also, nobody thought of looking up his name to such a masterpiece.

Now let's apply the above to any student recital. The quiz number selected should be an easier one, of course, and Teacher could play it on the piano, thus avoiding the complication of securing record and record player. One of the Songs without Words by Mendelssohn for instance, or a Fantasiestuck by Schumann, or a Chopin Mazurka, or one movement from Mozart or Beethoven, or anything on that order would be appropriate. This would promote curiosity among the pupils for better acquaintance with the repertoire, and from a practical standpoint it would insure the presence of the audience until the end. In fact, it would top the program with a fitting climax.

The prize? Anything connected with music would do: an Album of Piano Music, a small bust of Beethoven, one free lesson, or—last but not least—a one year subscription to ETUDE.

Why not try? I feel it will be a success.

MORE ON THE "MIDDLE C"

Ada Richter, well known to Etude readers, sends some interesting comments concerning the controversial issue of the Middle C in early piano study. Says Mrs. Richter:

"I would not have you think I ignore Middle C in my Piano Method. I begin with the right hand on Middle C, but I prefer to have the left hand start immediately on the C lower. It eliminates the fault of dwelling too long on little melodies divided between the two hands, and also another fault which I consider important. With the Middle C approach (as in the Faber method) the left hand reads C D E F G; the right hand reads C B A G F. The alphabet is no longer taught in the early grades as an aid to reading. Children cannot get it by ear alone, alone back wards, and a method that starts in this way I have found such too confusing. With the right hand on Middle C, the left hand on the C below, the child reads in natural alphabetical order: C D E F G in both hands, and I have found that he progresses twice as fast. Backward reading is introduced after a few pages, not from page one."

All of which is very sensible, since it conciliates the logic of keyboard division and the practicality of identical finger action. This point is already illustrated by Arnold Forti in his new Piano Method, now confirmed by Mrs. Richter. It is capital to avoid any loss of time which could cause discouragement among young pupils.

SCOTTO VOCE

Regarding the interpretation of Chopin's works generally, would you tell me if the indication "sotto voce" must always be played with a soft pedal (piano corda), or, for instance, in the Finale of the Sonata Op. 35, or the second section of the Mazurka Op. 63 No. 2. Also, how exactly must we play the famous "appoggiatura," a in the first measures of the Waltz Op. 64, No. 2? I would appreciate your advice, since I am constantly at work on Chopin.

C. B. Canada.

For the use of the soft pedal you ear should be your guide. It depends on the pianist. Is its tone muffled? Very little soft pedal, is it brilliant? Much soft pedal, there are... (Continued on Page 45)

ETUDE—FEBRUARY 1956

DANCE

by Walter Terry

T HE TAXPAYER'S MONEY used for toe dancing? A good many congressmen and a good many citizens would, undoubtedly, throw up their hands in horror at such a notion. Our President, however, thinks differently, for he knows that the art of dancing cannot and should not be dismissed by the use of deliberately caustic terms such as "fancy dancing," "toe dancing" or "hoofing." General Eisenhower is fully aware that a potent part of any plan to further American prestige and understanding abroad lies in an exchange of the arts, among them, dance.

To this end, the President asked for and received from the Congress an annual emergency fund of five million dollars, half to be used to aid American participation in trade fairs of international scale and half for aiding American artists and athletes in carrying on our art culture and sportmanship abroad. At first glance, this seems like rather a large sum, but, in comparison with what the Soviet government spends on its cultural exportations, it is hardly a drop.

But, one may ask, what value is received in return for sending American artists abroad at the taxpayer's expense? First of all, it is necessary to realize that although art, to an unfortunately large number of Americans, is a luxury, to most other nations it is a part of a way of life, almost a necessity. In many lands, the arts receive government subsidy. In the United States, they do not.

It is not surprising, then, that our enemies have enjoyed considerable success in spreading the false word among others that Americans are money-mad, gadget-loving, cultureless barbarians. To those nations tottering in indecision between the Western concept of freedom and the propaganda lures of the communists, merely telling them about our cultural amenities won't suffice, they must see to it. It is the function of the State Department's International Exchange Program (recipient of a portion of the President's fund), which is administered by the American National Theatre and Academy, to show that worthy American artists are aided in carrying out international tours otherwise impossible to realize on their own limited budgets.

Applicants to the Exchange Program must present touring schedules, estimated budgets, booking contracts and the amount of financial help needed to carry out the project. Panels of experts representing the various arts pass on the merits of the artist, his program, his project. Then, if he is approved, financial assistance is recommended to the State Department and ANTA endeavors through its own agencies to extend the tour, whenever necessary, to areas where there is a critical need to enhance American prestige, to cement friendships, to counteract anti-American propaganda.

Reports on the success of the program have ranged from highly encouraging to unreservedly enthusiastic. In the (Continued on Page 45)
ORGANIST’S PAGE

The Music Committee Says “No!”

by Alexander McCurdy

THis DEPARTMENT is in receipt of two communications from readers which are self-explanatory.

One organist-reader has been told by the music committee of his church that he is to play “no more Bach.” Another says her church committee has instructed her to use only the harmonizations of hymns found in the church hymnal, and to use no more descants.

It does not take a mind-reader to guess what has been going on at both these churches. My sympathy is here-by extended to both my colleagues. I would hate to find myself in a similar predicament. On the other hand, if I were in such predicament, I would welcome the challenge; because I am pretty sure I could make both those music committees eat their words.

This does not at all mean that I disapprove of music committees. My experience of such committees has been that they are as a rule fair-minded, and as often as not quite shrewd in musical matters without having had formal musical training. And as a matter of fact there are non-musical considerations as well as musical ones in playing a church service. Although such church services insist upon conformity, if one finds himself a scoffer among the pious it seems good sense, as well as good manners, to suppress one’s levity.

Sufficient reverence, not to display the virtuosos in the stage for what is to come. Its function is to establish a mood of worshipful reverence, not to display the virtuosity of the organist. If listeners say, “What an impressive service!” the organist has succeeded; if they say, “What brilliant playing!” he has failed. A service is not the same thing as a solo recital. The church organist ought to be both brilliant and self-effacing.

Some of our young organists, having read a book or two emphasizing the devotions of the B Minor Mass and St. Matthew Passion, proceed to the unjustified assumption that everything with Bach’s name on it is suitable for a church service.

In this they are mistaken; Bach could be secular, too. The D Minor Toccata and Fugue is an example. This is a piece of “storm music” of a type popularized by organists-composers in the eighteenth century. Thunder and lightning are vividly portrayed in the Toccata, while the patterning figure in the Fugue suggests raindrops. It is a wonderful piece of descriptive music; but I question whether Bach ever played it as a prelude at St. Thomas’ in Leipzig.

Our correspondent says that rapid fugues, chorale preludes played fortissimo and fast-moving sections of the trio sonatas put the committee in the mood to make its anti-Bach pronouncement. I fear that almost any committee would react that way if such pieces were played as often as they have been in this case.

It has been pointed out here from time to time that the efficient organist ought to aim at stylistic variety, consistent with appropriateness. I don’t believe every service ought to open with a prelude in slow time, played pianissimo. At certain seasons of the church year the feeling of praise should be emphasized. Here a prelude in quick time, played with full tone, is appropriate.

For variety’s sake, it is a good idea not to play one composer exclusively. There is so much music of Bach which is beautiful and appropriate that one could play a different Bach prelude every Sunday for several years without repeating; but why should one Bach wear out his welcome?

I think that if I were in the situation of the de-Bach-ed organist, I would ask the music committee to reconsider its order. I would then invite them to the church to hear several preludes which I would like to play during forthcoming weeks.

These would include a number of Bach preludes—“Jesu, Principe Trutris,” “O God, Have Mercy,” “Gott Unser then,” “Hark! A Voice Shall the Sonatina from “God’s Time is Best,” and, possibly, “In Thee is Gladness.”

They would also include works of other composers, such as the Choral of M. E. Bassi, the Chorale by Jepson, one or two of the核查-Improvisations of Titcomb and an adagio or two by Dupré.

Thus having made the point that I recognize the existence of church music composers other than Bach, and having conceded that not everything Bach wrote is appropriate for church, I am certain that harmonious works would be restored. I have no doubt that it was merely a question of time before I would be playing the Fantasia and Fugue in G Minor—always providing it to be appropriate for that particular service.

The importance of having music which is appropriate cannot be emphasized too strongly. I have heard in church except from oratorios which are totally out of place there. Works like With Fervent Confidence, It is Enough, Why Do the Nations, Reger, etc., are striking and effective when heard in context; but that is a complete performance of the oratorio.

In fact, some of the difficulties of the church service may be more easily handled by the organist. But, as Joseph Szigeti pointed out in a recent talk I had with him, the same can be done for many passages in the Six Solo Sonatas and Partitas. Whether the concerto was originally for violin or for harpsichord is relatively a small matter—for a century and more it has been a standard work for pianists and now it can become a standard work for violinists.

The third book is “Violin Theory for Beginners” by Dorothy Carter, and published by the Southern Music Co., San Antonio, Texas. It is an exceedingly well-planned and attractive book which gives in fourteen Lessons all the elementary theory from the names of the notes on the lines and spaces, through the signatures of the time, to major and minor scales and the Circle of Keys. The book is definitely not a meted method, but an accessory that can and should be used with any beginning method. As the author says in the Preface, “This book is not intended to be a substitute for lessons; rather, it is meant to serve as a basis for the individuality and the ingenuity of the teacher. It is definitely designed to allow the teacher to give free rein to his own ideas. Intended for the very young pupil, the book presents elementary theory and a means of intriguing illustrative drawings and charts to be filled out by the student. It will surely become popular with the young fry.

More Hints on Vibrato

“They are to be played with a vibrato . . . to increase the speed of the vibrato; he should practice vibrato on sharply accented martellato strokes. This tends to increase the speed of the vibrato, giving additional brilliance to the tone. A vibrato of five oscillations to the second is generally satisfactory for most melodic passages, though when real intensity is needed more speed should be available. And for strong accents and fortissimo chords use the same technique as in the last movement of the Bruch G minor Concerto—a rapid vibrato is essential. With practice it can be acquired. The so-called “Vissuti strike” is illustrated in Ex. A. 

Miss H. N., Nebraska

Let me quote part of the paragraph from which your excerpt was taken:

“Practice scales, giving at first 5 seconds to each note, then 4, then 3, then 2, and finally one. After three months. But be patient and stick to it—you will be glad if you do.

Notice the sentence I italicized above. It is interesting that the vibrato has been steadily gaining speed, that the player who can vibrate only slowly (or who is rebuilding his vibrato) vibrates five times to a 5-second note, five times to a 4-second note, five times to a 3-second note, and so on.

One cannot, of course, be as pedestrian and mathematical as this about the vibrato; the idea is merely to show that it is possible to gradually increase in speed.

When the player can vibrate approximately five times to the second—and this is a good average speed—he should practice vibrato on sharply accented martellato strokes. This tends to increase the speed of the vibrato, giving additional brilliance to the tone. A vibrato of five oscillations to the second is generally satisfactory for most melodic passages, though when real intensity is needed more speed should be available. And for strong accents and fortissimo chords use the same technique as in the last movement of the Bruch G minor Concerto—a rapid vibrato is essential. With practice it can be acquired. The so-called “Vissuti strike” is illustrated in Ex. A.”

(Continued on Page 52)
the Timeless Turntable

a most interesting review of the developments
in the recording field since the coming
of the LP era.

by HOWARD M. RHINES

In 1946 the first important change since the middle
twentieth century took place in the phonograph record industry:
the advent of LP, or long-playing records providing up
to twenty-five minutes of music on one side of a twelve-inch disc, playing at thirty-three and a third revolutions
per minute, as opposed to the long established standard
of seventy-eight RPM.

Over its approximately sixty year history, the industry
has been subjected to very few basic alterations in the
technique of recording the shiny black discs which so
miraculously capture sound. The first important transition
took place between 1900 and 1910, when the flat
disc supplanted the fragile, difficult-to-duplicate wax
cylinder. The next revolutionary change happened in the
middle twenties, when the development of a practical
microphone made possible recording by electrical impulse
rather than by the vibrations of a column of air. In addition,
the sound spectrum was widened, including hitherto
impossible-to-record low and high frequencies.

Thus, no longer was it necessary for the vocal or instru-
mental artist to direct his efforts into the yawning
mouth of a large horn, with no guarantee of anything
but uncertain results. In the good old days of recording,
the trial and error method was unavoidably the modus
operandi.

With the development of the LP process, however, two
especially interesting trends have resulted. First, a large
volume of relatively “new” music has been made available.
Works formerly considered too obscure or too
limited in appeal have inevitably found their way into
the catalogues of the numerous LP record companies.

The need for extensive repertoire has resulted in addi-
tional responsibility falling upon the shoulders of
harassed artist and repertory executives who must seek
in ever-widening areas for additional material. As a
consequence, we are treated to a feast of music of all
types, eagerly consumed by the inexhaustible maw of LP.

Second, this phenomenon has also had a happy result
for the collector of esoterica. Out of print, historically
long neglected and musically important items from the
days before electrical recording are also being re-recorded
in increasing numbers, and, moreover, improved in the
process. Now, the young Mary Garden can again be heard
in a group of Debussy songs with none other than the
composer himself at the piano. The brief early operatic
career of John McCormack can be traced with ease, now

that the Victor company is opening and reappraising its
vaunts of priceless early recordings. Now, we can listen
to the clarion voice of Francesco Tamagno, the creator
of the role of Othello, operatic version. Is it true that
the standard of operatic vocality has declined in most
years? Judge for yourself, aided by interesting LP re-
issues of rare recordings hitherto available only to col-
lectors. You may further judge by means of individual
LP records which combine the talents of contemporary
artists with those of the legendary “Golden Age”.

Through a combination of happy accident and engineer-
ing skill, acoustically recorded sound actually improves
with electrical amplification and reproduction.

Before LP, this area of exploration was necessarily
confined to those fortunate enough to have access to
zealously guarded collections of rarities. There are many
such collections of early classical vocal recordings in his
country, representing the halcyon days of the Metropolitan
and Manhattan opera companies from the turn of the
century, but, with the exception of an occasional broad-
cast of collector’s items, the general public has had only
limited opportunity to hear this wealth of fine, historically
important music, superbly interpreted by artists whose
talents are largely legendary at this point.

Certainly no discussion of the acoustical record era is
complete without reference to Enrico Caruso. The great
tenor formed an alliance with the Victor Talking Machine
Company, which endured from 1902 until his death in
1921. During those nineteen years, he made over two
hundred recordings, ranging in musical type from
Cohan’s “Over There” to excerpts from masses and cantatas.

Careful evaluation of this body of recorded literature has
resulted in the repressing of representative items which
reveal dramatically the change and growth in the great
artist’s art and vocality from his first to last years as
a professional singer of international reputation.

Modern recording is invariably done originally on
magnetic tape, which permits liberal editing. Further-
senlse of several “takes” can be combined to make a perfect
single recording. In the acoustical days, when the actual
sound vibrations actuated a stylus which printed
grooves on wax, no such convenience was available.
Consequently, the singer of yesteryear sometimes made rec-
ords of a single selection for release as many as

(Continued on Page 57)
The Elf Man's Serenade

JESSIE L. GAYNOR

Grade 3

PIANO

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ETUDE-FEBRUARY 1938
Long, Long Ago

T. H. BAYLEY

transcribed by Stanford King

Moderato

from "Studies on Famous Tunes" by Stanford King
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ETUDE-FEBRUARY 1956

ETUDE-FEBRUARY 1956
Dancing on Skates
(Waltz)
Secondo
OLIVE DUNGAN
Grade 2

With a lilt
Piano
\[ \text{\small \textbf{p}} = : = - \]

a tempo

P semplice simile

\[ \text{\small \textbf{rit.}} \]

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New Day

OLIVE DUNGAN

Words by Grace Bush

A.S.C.A.P.

Brightly, with a happy feeling poco rit.

God turns each morning a new page for me,
And says, 'See here, my child, a new-born day!'

Glorious and shining!

Put far behind thee yesterday's dark thoughts,

A little faster

Robins' song rings a bright bugle call

To rouse thy...
A little slower

with exaltation

slumbering heart!

A rise, my child!

One day! my child!

A little faster

with exaltation

things and make them thine!

One day!

One glorious

day! A rise, my child!

Slower

day! A rise, my child!

One day may change the face of all the world! One

slowly

with wonder and conviction

One day may change the face of all the world! One
March of the Cub Scouts

(Continued from Page 19)

With spirit

LOUISE CHRISTINE REBE

THE BAND'S EQUIPMENT

(Continued from Page 19)

families as the tuba or French horn. In our selection and recommendation of equipment to be used by our bandsmen, we must realize that we are making decisions of paramount importance, particularly since our choice of instruments not only affects the musical standard of our bands, but, of more importance, the development of the students to whom the instruments have been assigned.

Frequently we have the situation whereby large expenditures of funds have been made for the purchase of fine instrumental equipment, only to discover that little or no heed has been given to its maintenance and preservation. This is particularly true of instruments such as the double reeds, tuba and tympani. The neglect of such repairs can often be attributed to the high cost of maintenance as well as the difficulty one encounters when seeking the services of highly skilled repairmen of these specific instruments.

We are all aware of the problems of keeping such instruments in proper playing condition and how easily their mechanisms can be damaged. Woodwinds require unusual care and bandstands who are issued these instruments should immediately be made aware of their responsibilities in taking proper care of them. This is no mean assignment, and will demand considerable attention of all the parties concerned.

It is imperative that every instrument be inventoried, insured, and identified. The date of purchase and all repairs should be accurately recorded. The maintenance of a complete and up-to-date inventory, although not an easy assignment, is a dire necessity if we are to administer our responsibilities in the proper manner. Following is a duplicate of an instrument contract which is required of every student who is issued an instrument by the equipment department of the University of Michigan Bands:

UNIVERSITY OF MICHIGAN BANDS
Ann Arbor, Michigan

INSTRUMENT CONTRACT

Instrument:

Serial No.:

Finish:

Case No.:

Condition:

Replacement Value:

STATEMENT OF RESPONSIBILITY:

I, the undersigned, have received the instrument described above, and agree to:

1. Immediately be made aware of its maintenance and preservation.
2. Have it inventoried, insured, and identified.
3. Record all repairs.
4. Keep up-to-date inventory.

This contract is hereby cancelled as of the end of the current semester.

It is understood that in case of loss of this instrument, I will pay the full value listed above to the School of Music Wind Instrument Department, and in case of damage, I will pay for necessary repairs as ordered by the Wind Instrument Department.

I understand that I am not permitted to use my own instruments for teaching purposes and that no promises may be given to others in order to receive new instruments.

I understand that this instrument is supplied for my use as a convenience to me and not as an obligation of the School of Music because of any course election. I further understand that any violation of this accepted responsibility as determined by the Wind Instrument Department will forfeit the privileges of using this instrument, and that the instrument must be returned at any time upon demand by the Wind Instrument Department.

DATE:

COURSE ELECTED:

Signature of Student

Address of Student

Telephone No. of Student

Signature of Wind Instrument Department Staff Member Authorizing This Contract

This contract is hereby cancelled as

CONSERVATORY-TRAINED MUSICIANS COMMAND BETTER INCOMES

You can receive the highest type of musical training in your own home. These Extension methods and the curriculums have been developed and perfected by the Conservatory over years of time. Their value and soundness is proven in the careers of thousands of musicians and teachers, who owe their success largely to the personalized and painstaking coaching of this great Conservatory. Courses include:

HISTORY—A modern course including all forms of music from ancient origins to 20th Century. Interesting—yet entirely to the students of music—full collection of texts.

HARMONY—Written by two of the most eminent names in the country. Simple, yet thorough in every way. From basic knowledge right through to Counterpoint.

ADVANCED COMPOSITION—Designed to give you a spur knowledge of modern music and the general principles of composition as taught in the world's great conservatories.

NORMAL PIANO—Especially designed for teachers and future teachers. Tones administrative problems of the piano.

PRIVATE SCHOOL MUSIC—For you who plan to enter the teaching profession. Written in the original and includes the musical grade for teaching others.

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200 South Michigan Ave., Chicago 1, Illinois

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

- Piano, Teacher's Normal Course
- Piano, Teacher's Course
- Public School Music—Supervisor's
- Advanced Composition
- Ear Training & Sight Singing
- Voice
- Clarinet
- Guitar
- Mandolin
- Guitar
- Double Counterpoint
- Banjo
- Home
- Street No.
- City
- State

Are you teaching now? If so, how many pupils have you? Do you have a Teacher's Certificate?

Have you studied Harmony? Would you like to earn the Degree of Bachelor of Music?

Study in Spare Time at Home!
When purchasing equipment, the astute buyer will recognize and give consideration to the musical instrument's condition. Woodwinds, in general, are not more costly in their original purchase and more expensive in their repairs, but do depreciate more rapidly than do other musical instruments. It is simply good business that we be aware of the depreciation rate of all our equipment and that we prepare financially for the possible costs of replacements, when necessary.

(To be continued next month)

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Contemporary Music in the Piano Class

(Continued from Page 21)

Pioneers: Aaron Copland (Carl Fischer) demonstrates the non-vibrational use of the piano by strumming for a harsh, percussive quality of tone; rhythmism interests in parametric through the use of an irregular meter (7/4 signature size), placed accents and a dialogue between treble and bass voices around a tonal center, E-flat.


(One of six studies featuring various meters and rhythmic problems; composer calls this an example of a parallel subdivision in which the left hand is divided into four, then the right hand and an ornamental action in four; beautiful, longest of the characterizations.)

14. Lincoln Imp (Rex Harris, Standard Publications): An interesting study in mixed meter; for left hand alone, eight leaps to the measure; the effect is to break down the tyranny of the bar line.

15. For the Brin Barlow (Kernan Folk Dance—Boosey): Stamping Dance. Translation is: "a quaint input." Rather slow with a steady step and a melody notable for small intervals (Humana musicals). The piece arrives.

16. Maracatu: Belf Baruk

Quick Dance. A fast dance using very few notes. Percussive and entrancing; combination of Udyan and Midyly rhythm (i.e., trampoline rhythm, getting faster and wilder to the very end.

17. The Bell: Howard Hanson (Carl Fischer)

This graceful flowing music is based on the musical alphabet—Every finger has a number—Every note a name—Time has a tone—Tone is a number.

SECOND BOOK Notes values—New Keys—The Dapper Pedal—Written Quizzes—Answered by the author—Rex Harris, Chapel, Hendel, etc.

1. Second Book third section—Compositions by both, Chinnori, Pedrereh, etc.—Stephen Foster Pedalies.

Liberace Treasure Chest: liberace's only student arrangements of his personal favorites for home enjoyment and recital use.

MIROVITCH DISCOVERIES FOR PIANO

A NEW SERIES OF PIANO SOLOS—BY ALFRED MIROVITCH

Aria

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Minuet (Berceuse)

Mozart

Sonnata in F Major (Gidea)

Sonnata in G Major (Ludwig)

14 Easy Masterpieces

For the Piano

By Alfred Mirovitch

Selected and Edited with technical and interpretive notes

MIROVITCH

The Musical Educator

EDWIN H. MORRIS & COMPANY, INC., • 35 W. 51st St. New York 19

DANCE

Dance (Continued From Page 23)

Dance field, which I will, of course, areas in these columns, Americans have done a superlative job in bringing the visual and the music, the beauty of the dance culture to the attention of others. Few, if any, are more important, however, as America's modern dance, were the very first to travel abroad under the auspices of the Exchange Program, an American and South American appearances, Mr. Lane and his colleagues stirred the enthusiasm of the students. To these were wholehearted in their approval of the particular American export.

A dance tour by the New York City Ballet and The Ballet Theatre (for Latin American tours) aroused such favorable response that both companies will set out again later this year, one taking a North European route, the other, traveling through the Mediterranea and the Middle East. In the Orient, where America has a battle as its hand, this country has made friends in the Orient in recent years. Martha Graham and her company have taken a report in both the Orient, from land and Indonesia, through India to Japan. And Tom Tom Jones, America's ballet in a ninety-minute version of the full-length "The Sleeping Beauty," the space-limiting qualities of television were apparent in the ensemble scenes and a ridiculous introductory puppet detracted from the event itself, but the performance of Margot Fonteyn in the title part, the expert dancing of solos and corps and the straight and simple camera work made this an occasion as to dance in general, it continued to serve in a contributory capacity for variety shows with a trend of neatness and harmony in the dancers to alternate between cutting down the dance and relying on its visuality. Ironically, shortly after reports came that Don Liberto, chief dancer and co-founder of the American Ballet and The Ballet Theatre (the latter's Wells Ballet in a ninety-minute version for Broadway, the ethnic dance was associated and understood form of art and entertainment. THE END

DANCE HIGHLIGHTS

For New Yorkers, the 1955-56 season has represented the busiest dance year on record. The Sadler's Wells Ballet from England played a long engagement at the Metropolitan Opera House and our own New York City Ballet had a run at the City Center, which extended from early November to the New Year. American dance invasion has also been noted in other parts of the world, the performance of Margot Fonteyn and her company playing much longer than originally planned and the recent South American tour by the Sadler's Wells Ballet in a ninety-minute version at Carnegie Hall. For Broadway, the ethno-dance culture represented not only envoys of Spanish dance but also by Katherine Dunham and her company in dances of Brazil and Cuba and the United States and by the Arakawa Kabuki Dancers which has been brought to us from Japan.

The Metropolitan Opera also produced a new ballet (the second in two years) by编之 "Sadie," and Ruth Page brought her company from the Chicago Lyric Theater, with Alicia Markova and Lucien Ballard, to let New York see two new Page ballets, "The Merry Widow," based on Lehár's operetta, "A Night in Venice," and "La Favorite," by Verdi's "Il Trovatore.

At a high point of the season was the appearance on color television (NBC, TV, Producers' Showcase) at the Sadler's Wells Ballet in a ninety-minute version of the full-length "The Sleeping Beauty," the space-limiting qualities of television were apparent in the ensemble scenes and a ridiculous introductory puppet detracted from the event itself, but the performance of Margot Fonteyn in the title part, the expert dancing of solos and corps and the straight and simple camera work made this an occasion as to dance in general, it continued to serve in a contributory capacity for variety shows with a trend of neatness and harmony in the dancers to alternate between cutting down the dance and relying on its visuality. Ironically, shortly after reports came that Don Liberto, chief dancer and co-founder of the American Ballet and The Ballet Theatre (the latter's Wells Ballet in a ninety-minute version for Broadway, the ethnic dance was associated and understood form of art and entertainment. THE END

DANCE

A New Column For Etude

With this article by Walter Terry ETUDE is pleased to present a new column devoted to the Dance. With the great increase of interest in the dance art during the past few years, ETUDE feels that its readers will welcome this new column, which will provide a means of introducing the reader to the varied forms of the Art.

Walter Terry, editor of this column, is well qualified for the position. He is the author of several books on the dance, is a lecturer and for some years has been dance critic and dance editor of the New York Herald Tribune. He has contributed dance articles to leading magazines.

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ILLUSTRATION CREDITS

9, 10—French Government Tourist Office

23—Radio Boston, Arnold Eagle

MARCH 1956

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Boehmiana: Four String Quartets— reviews and record listings. 

The reviewer’s problem is what to praise most about this day’s fresh crop of four Boehmiana quartets not previously reviewed in the last issue. A spell of fittingly close-ness to the music of the excellent New Music Quartet, as the warhorse of Columbia’s superb sound. (Columbia ML 5047).


This is a good performance, if not the best imaginable. The famed Vienna Philharmonic Orchestra and Vienna State Opera Chorus are definite strengths. Willy Lipp (Queen of the Night), Helmut Rilling (Papageno), Emlyn Owen (Papagena) and Leopold Simoneau (Tamino) handle their roles with distinction, while Karl Böhm’s baton is admirably smooth. Overall, a good set of records.

Mozart: Piano Concertos, Perlemuter plays with the reproduction. A pupil of Ravel’s, Perlemuter’s interpretations or Vox’s complete vocal score without extra charge may seem a little tired, but Constant Previn and Karl Bohm’s baton is devotedly, while conductor Anatole Fistoulari and chorus of La Scala, conductor Josef Greindl will make a best-seller of this recording. Haydn’s “Joke” Piano Concerto, rounding out the fourth side.

Boccherini: String Quartets, Nos. 1, 2; Op. 40, No. 2. (Continued from Page 8)

Hans Hotter, tenor, and chorus of La Scala, conductor Josef Greindl, are more than adequate. The reviewer’s problem is what to praise most about this day’s fresh crop of four Boccherini quartets not previously reviewed in the last issue. A spell of fittingly close-ness to the music of the excellent New Music Quartet, as the warhorse of Columbia’s superb sound. (Columbia ML 5047).

Ravel: Piano Music (Complete).

Even mediocre music would sound good to a record enthusiast handling this attractive collection of the complete piano music of Maurice Ravel. But there is nothing mediocre about Yvonne Lefebure’s performances. She is sometimes too soft, sometimes too hard, but her playing is always sincere. Ravel: piano music.


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Boccherini: String Quartets, Nos. 1, 2; Op. 40, No. 2. (Continued from Page 8)
A Teacher's Doctrine

A Teacher's Doctrine

An interview with Jacob Neupauer

Secured by Theresa Costello

FROM TIME to time, I have dis- cussed with many outstanding accordionists the possibilities and prob- lems of teaching and learning and the many problems confronting them in their profession. The ap- proaches have been many and diverse and all most worthy of discussion. One interview that particularly inter- ested me was the one set forth by Mr. Jacob Neupauer, faculty member of the Philadelphia Musical Academy, who said that no matter what system an accordion teacher follows, the golden instruction "Slowly-Correctly" should be the constant motto. "Slowly- Correctly," he emphasized, is a directive which applies not only to the accordion student, but to the par- ent, teacher, and professional mu- sician alike. This instruction should be used as a valuable reminder and placed conspicuously in one's prac- tice room at home.

Aside from the importance of ac- quainting the beginner with the names and values of notes, position of the accordion, the tension of the bass strap, the necessity of a back strap, function of bellows, position of right and left hands, he should be taught the proper and exact ap- proach to his musical career. Since it is a natural tendency for many people to accomplish the most in the shortest possible time, exact- ness suffers a great deal in the prog- ress of the growing musician. For these reasons, the teacher and for the parent to guide the pupil in a manner which will prevent the novice musician pos- sessing the idea that he has the ability to play difficult works before he really can. In other words, say, the young student who applies himself to thickening out each measure, note and time valuation, and who ob- serves this field in the application, and then applies this effort to his

exercises, or to the composition, will learn to perform correctly. Speed will be taught eventually by the practices "SLOWLY-CORRECTLY." It has been my experience that a good student will occasionally arrive poorly prepared for his lesson. "Lack of time" is the usual excuse. Other than illness, there should be no ex- cuse. Therefore, the student must be made to realize that the fault did not lie in the limited time available for practicing but rather in the imperative application of practice during that specified time. Undoubtedly, the stu- dent did not practice his lesson "SLOWLY-CORRECTLY." It is much better to play four measures correctly than to play unintelligently the en- tire number.

Do you have a definite system of overcoming a difficult passage? A most successful procedure is to start slowly on a familiar phrase with both hands and stop on a strong beat of a known passage. For example, if one measure in a composition presents a problem, it is advisable to start with the last beat of the previous measure and continue to the first beat past the trouble measure. This follow- ing measure should be one that is either mastered or present difficulty so that your entire body, mind, and fingers have a feeling of complete relaxation. The same meth- od may be applied to working out the interpretation of a melodic phrase.

In this case, the bellows of the accordion play a major part. It is therefore necessary not only to prac- tice phrases, but slowly, in order to achieve proper control of the bellows at all times, whether the phrases are long or short. Familiarity with this technique will enable the accordion- ist to play the composition correctly at the required tempo. This system proves not only an asset in proper interpretation but also assists the per- former to become better acquainted with all the possibilities and func- tions of his instrument.

Since the accordion is a free reed instrument, we must have proper control of his gran- ular, untrained language, have a draft, and know the mouth- ing and use of exclamations, ques- tioning, emotional phrases; we must have complete knowledge of his subject. Likewise, the pupil, having command of his instrument, must be able to play any phrase to his taste. It is the aim of proper interpretation.

Now, this is the closest friend to the student. He is responsible not only for instructing him for what is being his character and stature. He is a constant guide and counselor. The music teacher is pre- pared to labor continuously as an in- struction to his students. He never- never expresses the idea that his is a calling of service to others. It is his obligation to develop new means for creating endur- ing and lasting stimulation for each student, for it is through this medium that the pro- cess of learning becomes effective. No matter what kind stimulation is presented in a book of instruction, it is a must to have oral explanation. This personal interest and guidance will definitely assure a clear understanding, acceptance and willingness on the part of our po- tential student.

Although a teacher may have a cer- tain system in mind, it is obvious that a teaching method must be flexible. A student is elastic enough to meet any system. This method of instruction will produce the best musician who can differ from the other, because of his own capabilities. We are not interested in producing a prototype student who would be trade- marked as a product of the "Same Method-Machine."
The director and his student staff can carry on with excellent results when such planning includes:

1. All problems related to public appearances. If students are included in the planning for public appearances there is a far greater chance for success of the appearance.

2. Plan for all matters that pertain to student welfare. If a committee consisting of the secretary and one or two section leaders (string or wind) is responsible for checking why students are absent and following up by sending get-well cards or some type of reminder cards so that from the least experienced to the most important member no one is slighted, a high degree of loyalty and spirit should be developed.

3. Plan for the social activities of the orchestra. "All work and no play" has long been known to require attention for a smooth-running group. In the school orchestra at least one social event each month can produce individuals who will boost and work hard for the organization in addition to the common interest and enjoyment of making music at rehearsals and concerts. Youthful musicians all enjoy trips and parties that provide for extra social experiences with their team mates.

4. If there is an awards plan for student letters or jobs, of course the student staff will be used to help administrate the effective use of this plan. When the award really carries weight with all students because it represents a high achievement and an outstanding contribution to the organization, it is a reflection of the respect and support of the student leaders of the group.

5. All student problems, those of general school interest, as well as those which have particular significance to the orchestra, should be considered by the student staff. The student staff for a fully matured school orchestra development should include enough students to fulfill the duties of the previously mentioned posts as follows:

   a. Quartemasters—one each for strings, woodwinds, brasses and percussion.
      a. Appointed by the director after tryouts.
      b. Responsible for collecting the school instruments and maintaining a record of the condition of each school instrument.
      c. Keeps the director informed of all repair and replacement needs.
      d. Helps supervise the school orchestra equipment on all trips.

   b. Music Librarian(s)
      a. Appointed by the director after tryouts.
      b. Catalogs and files all new music.
      c. Repairs worn or torn music and keeps all music not in use in correct order in the files or on proper shelves.
      d. Prepares folders for rehearsals and concerts following carefully all requests of the director.
      e. Checks out and in all music for individual members for home practice.
      f. Keeps the index file for the library up-to-date.
      g. Keeps director informed of music needs for replacement or added parts.

   c. Keeper of Uniforms
      a. Appointed by the director after tryouts.
      b. Responsible for issuing and receiving uniforms.
      c. Keeps an up-to-date record of the condition of each part of the uniform.
      d. Helps at all uniform inspections.
      e. Keeps director informed of uniform replacement needs.

5. The conductor's duties are:
   a. Appointed by the director after tryouts.
   b. Responsible for correct setting-up (chairs and non-musical equipment) for both rehearsals and concerts.
   c. Responsible on trips for all equipment.
   d. Secretary—one for each rehearsal period.
      a. Appointed by the director after tryouts.
      b. Checks attendance at each rehearsal and concert.
      c. Keeps notes of appreciation for the group after fine performances are made.
      d. Helps keep the scrapbook up-to-date.
      e. Helps keep the bulletin board in the best appearance.
      f. Takes on the welfare of the orchestra, securesFrom director and places on blackboard, rehearsal-order of numbers to be used.
      g. Conducts the group in director's absence or as instructed by director, either in rehearsal or in public.
   h. Secretary—one for each rehearsal period.
      a. Selected by students from candidates who are members of the conducting club.
      b. Secures from director and places on blackboard, rehearsal-order of numbers to be used.
      c. If director is busy, he should be prepared to start the rehearsal "on time."
      d. Conducts the group in the director's absence or as instructed by director, either in rehearsal or in public.
   i. Responsible for any duties that the elected student-president of a group might be expected to engage in.

In a large school with multiple appearances and activities, the orchestra should also have one or two teachers assigned as managers. A business manager to handle finances such as the sale of tickets, trip expenses and the like would be very necessary. A teacher from the math department is ideal for such a position. A student assistant might be helpful, but no student should have charge of school funds.
Nothing Compares To A Home Filled With Music
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Wurlitzer Piano!

The Rudolph Wurlitzer Company, DeKalb, III.

VIOLIN QUESTIONS

The Keys to Violin Playing

by Harold Berkley

It is a repeated staccato, divided into three notes to the bow, of which the speed lies between a moderate staccato and the usual staccato. The chief characteristic of the stroke is the robust accent given to the first and third notes of each group, made by taking at least three times as much bow on these notes as on the others. Practiced with even accentuation and short, though sharply accented, bows, at several places between the point and the middle, it is an excellent preparatory exercise for Up and the Down-bow staccato.

NEW AND INTERESTING STUDY MATERIAL

(Continued from Page 25)

It has bee told that it is injurious to leave the stops out when a pipe organ is not in use. Please tell me what happens when the stops are left out when the organ is not being used.

M. C. - Nebr.

Sitting off the stops on an organ when playing is concluded is so accepted as correct procedure that it becomes second nature, and is done almost mechanically. Leaving the stops in might permit dust to enter the interior mechanism of the organ with injurious effect.

The Rudolph Wurlitzer Company, DeKalb, III.

ORGAN & CHOIR QUESTIONS

Frederick Phillips

I have been told that it is injurious to leave the stops out when a pipe organ is not in use. Please tell me what happens when the stops are left out when the organ is not being used.

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The Rudolph Wurlitzer Company, DeKalb, III.
The World's Largest Instruments

by Ida M. Pardue

OF ALL the musical instruments in the world, the organ is the largest of all. The organ has been known from the very earliest times. It has taken centuries of experiments and gradual improvements to bring the organ, through present-day scientific electrical devices, to its high state of mechanical perfection. "Musique de Balzac," the great French writer of the nineteenth century, said, "The organ is in truth, the most darling, the most magnificent of all instruments invented by human genius."

Who Knows the Answers

(Kelp store. One hundred points)
1. What is the lowest tone playable on the piano? (15 points)
2. What is the name of the interval from D-flat to B-flat? (5 points)
3. Who was its composer? (15 points)
4. What opera did he write? (15 points)
5. What is the name of the interval from C-sharp to G-sharp? (5 points)
6. The name of the interval from G-sharp to C-sharp? (5 points)
7. The name of the interval from D-flat to D-sharp? (5 points)
8. The name of the interval from G-sharp to G-sharp? (5 points)
9. What is the name of the interval from B to B-sharp? (5 points)
10. What is the name of the interval from G to G-sharp? (5 points)

Musical Seasonings

by Elaine B. Ball

Fred raised through his piece monotonously, "Fred," began his teacher, "Did you ever taste food with no seasoning?" "Sure," replied Fred. "My mother forgot to put any salt in the oatmeal this morning, and it was awful!"

"Pardon," continued Miss Brown, "what about forgetting those little dots and curved lines and it's and and in your piece? Then it is just as bad as forgetting the salt. Those marks mean to music what seasoning means to food, and if you want people to enjoy your music, you must season it carefully by observing all the expression marks."

Fred took the hint and at the next recital everyone remarked how musically he had played.

Musical Ranges

by Valeska Joy

THE AVERAGE well-trained voice has a range of about two octaves through a few singers can reach almost three octaves.

With musical instruments, however, there is a wide variety of instrument range. The instruments which do not reach beyond the limits of the human voice are the oboe, the English horn, the flute, the clarinet, the trombone and saxophone. Those which can exceed three octaves are the bassoon, the clarinet and the bass tuba. The violin and the cello can reach four octaves. By the use of "harmonics," very high tones can be produced on these instruments.

The harp comes nearest to the piano in its range as it covers six and one-half octaves. It is also able to give a lower tone than any other instrument except the piano. And the composer confines within a few tones of our highest piano tone. The piano has a range of two tones beyond seven octaves—the longest range of any instrument except the organ, which reaches the far limits of its range by means of various "stops."

Converse of the Wanamaker organ

Largest organ in the world

The World's Largest Instruments

by Ida M. Pardue

Leopold Stokowski, some years ago gave a concert in Wanamakers in conjunction with this organ, present WidoT'S Concerto for Organ and Orchestra, with Charles Courboin, the well-known Belgian organist as soloist. This concert was attended by an audience of 15,000 people. Later Courboin gave a series of 22 recitals on this same organ, playing 275 organ compositions, all from memory. The attendance for the series added up to 150,000 people! Other great organists who gave recitals there included Marcel Dupré, of Paris, and Pierre-Yves, this Wanamaker organ is said to have been heard by more people than any organ in the world.

While primitive organs, small enough to be carried in the arms were known before the Christian era, it has taken centuries of experiments and gradual improvements to bring the organ, through present-day scientific electrical devices, to its high state of mechanical perfection. "Musique de Balzac," the great French writer of the nineteenth century, said, "The organ is in truth, the most darling, the most magnificent of all instruments invented by human genius."

Of all, the musical instruments in the world, the organ is the largest. It is, in fact, many instruments rolled into one.

The two largest organs in the world are both in the United States, and, strangely enough, only sixty miles distant from each other. The champion for size is in Convention Hall, Atlantic City, New Jersey. It has seven manuals, 32,766 pipes and 1400 stops.

The other giant is the famous Grand Court Organ in the Wanamaker Store in Philadelphia, Pennsylvania, on which daily recitals have been given ever since it was founded in June, 1911 (except on days when the store is closed). That, in itself, is a record. The divisions of this six-manual organ also include the Great organ, the Swell organ, Choir organ, Solo organ, Ethereal organ, Echo organ, Orchestral organ, String organ, Percussion organ, Main Pedal organ, Ethereal Pedal organ, Echo Pedal organ, String Pedal organ. It includes two sets of chimes, two harps, two pianos, group-o, and ockers. All the pedals require over 30,000 pipes (the longest being 32 feet and the smallest 16 inches), 451 stops and 965 controls. This is certainly a lot to manage with only ten fingers and two feet!

Originally this great instrument was built by the Los Angeles Art Organ Company and was installed at the Louisiana Purchase Exposition in St. Louis. Missouri. Thirteen noted organists played upon it. Later, it was transported to Philadelphia and installed in Wanamakers. Thirteen freight cars were required to carry it; and, large as it was then, additions have since been made to it.

The Philadelphia Orchestra, under

Console of the Wanamaker organ

Largest organ in the world

MUSICAL RANGES

by Valeska Joy

THE AVERAGE well-trained voice has a range of about two octaves through a few singers can reach almost three octaves.

With musical instruments, however, there is a wide variety of instrument range. The instruments which do not reach beyond the limits of the human voice are the oboe, the English horn, the flute, the clarinet, the trombone and saxophone. Those which can exceed three octaves are the bassoon, the clarinet and the bass tuba. The violin and the cello can reach four octaves. By the use of "harmonics," very high tones can be produced on these instruments.

The harp comes nearest to the piano in its range as it covers six and one-half octaves. It is also able to give a lower tone than any other instrument except the piano. And the composer confines within a few tones of our highest piano tone. The piano has a range of two tones beyond seven octaves—the longest range of any instrument except the organ, which reaches the far limits of its range by means of various "stops."

The extremes of tonal ranges are not in frequent use, but when a composer wants certain very high or very low tones in his compositions the instruments must be constructed to supply them and the performers must be skilled in producing them.

Sometimes when you are listening to orchestral music notice the very high and the very low tones. 
INSIDE THE PARIS OPERA
(Continued from Page 12)

O'Brien is considered by many as nothing short of a miracle. The school there came the sound of jazz in the early thirties, the final development has taken place during the last ten years as new techniques were developed. Caruso and his contemporaries, for instance, often recorded arias from his operas with pianos, or with piano accompaniment and later with the distant instrumental groups called, with benefit of doubt in those days, "background." The latter is the field of the true record collector. He is not satisfied with just a single recorded interpretation of an aria or aria. He must have them all. A case in point is the famous Celeste Aida from Verdi's opera Aida, the original setting of the opera of the famous Ethiopian princess, Caruso recorded the first time separately, and all were referred to as "Spina" in 1908 with piano, in 1904 with piano, in 1908 with piano, but without the piano accompaniment, and in 1911 with orchestra, respectively included. In addition, in the early thirties, the violin was recorded with an electrically superimposed orchestral accompaniment, while the first two are practically unobtainable anywhere else. The latter is completely superimposed orchestra which marks the tightness of the whole performance, as well as the perfection of the recording. Caruso's technique in the early thirties was influenced by Handel. The Messiah isVS probably the most impressive stage technique. Certain art forms, musicians and record companies, which mark the tightness of the whole performance, as well as the perfection of the recording. Caruso's technique in the early thirties was influenced by Handel. The Messiah isVS probably the most impressive stage technique. Certain art forms, musicians and record companies, which mark the tightness of the whole performance, as well as the perfection of the recording. Caruso's technique in the early thirties was influenced by Handel. 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LET'S TALK ABOUT SPECTACULARS
(Continued from Page 18)
Liebman works with set and costume designers, actors, technicians, and the music department. "I have standards of taste," he maintains, "that must be protected. By active participation in all my shows I can be sure that I'm working up to these standards." It is important to know that these people are here rather than simply appealing to their intellect.

Returning to his last public response, it did. "Many reviews called it "Excellent," others, "Unexcelled." But that mattered little," says Liebman. "When I alone got mail from viewers in twenty-five states and seventy-eight cities, saying how much they enjoyed the show. That's an unusually large mail response and it's given me an indication of how many shows we're doing and the public's response.

"I'd like to be able to have a show that runs longer than the half hour of Specular, two or more. Then I could include more experimental pieces—new music and works by new dramatists. I would have even greater opportunity to present new personalities.

"Opening television public which may easily have been their first glimpse of soprano Margaretta Piazza, baritone Robert Merrill, and the choreography of Jerome Robbins and James Starbuck, has been one of Liebman's greatest pleasures. As script writer, producer, and director for vanguard and for such Broadway musicals as "Man" in "Manhattan" and "Let's Face It," and such movies as "Up in Arms" and "The Desert Fox.""
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TIMELESS TURNABLE
(Continued from Page 57)

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