11-1955

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Guy McCoy

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etude — November 1955
the things that money can't buy... come into your home with a Steinway
Samuel Chotzinoff, NBC opera producer, has written a book of recollections of his personal friendship with Arturo Toscanini. Alfred Knopf will publish the book in January.

The Louisville Symphony will continue its policy of premiering specially commissioned works this season. The first work featured was Harold Shapera's "Credo," performed on October 19 and 20 in Louisville.

"The Little Singers of Paris," ranging in age from 11 to 17, are presently touring the United States and Canada under the directorship of Msgr. Fernando Marilés.

The Oklahoma City Symphony opened its nineteenth season on October 25, conducted by Gay Fraser Harrison.

The Philadelphia Orchestra presented Gottfried von Einem's Concerto for Orchestra at its first concert of the season. Emil Gilels, Russian master pianist, made his American debut with the orchestra on October 3, playing Tchaikovsky's Concerto in B-flat minor.

Gian-Carlo Menotti has accepted a commission from the National Broadcasting Company to compose an opera for television. No subject matter has been chosen yet, but the opera will be delivered before August 1, 1957.

William Primrose will teach viola at the Juilliard School, beginning this fall. Applications for admission and scholarship to Juilliard for study with Primrose should be addressed directly to the School, 120 Claremont Avenue, New York, New York.

The National Fellowship of Methodist Musicians was formed last summer to set up achievement standards for church musicians in an effort to raise the level of musical leadership and standards of music. Clinics, workshops and training schools will be held on national, jurisdictional and conference levels. Dr. Austin C. Lovelace is chairman of the organizational committee.

The Ninth Annual Mid-West National Band Clinic will be held at the Hotel Sherman in Chicago, December 7-10. The First All American Bandmasters' Band will be conducted by Colonel William Santelmann. The Band is open to all band directors and professional musicians. Applicants should contact Executive Secretary Lee W. Peterson, 4 E. 11th Street, Peoria, Illinois.

The Virginia Museum Theater of Fine Arts was inaugurated at ceremonies in Richmond, on September 16. The Richmond Chamber Music Society provided the opening concert of a series that will take place in the Theatre throughout the current season. Thomas Buckman. (Continued on Page 9)

**NEW ADDITIONS TO EDITORIAL STAFF**

ETUDE is pleased to announce the addition of two new names to its editorial staff: that of James R. Felton to the position of assistant editor and Albert J. Elias as editor of the new Radio-Television department. James Roper Felton, son of a former music editor of ETUDE, the late William Felton, is a graduate of Gettysburg College, where he received a B.A. in English Literature, later receiving an M.A. in music education from Columbia University. He is a member of the executive board of the Philadelphia Composers Forum and a member of the Philadelphia Musical Society. His piano ballet, "The Stranger," based on Franz Kafka's novel "The Castle," was performed in Paris in 1951.

Albert J. Elias, New York music critic, whose Radio-TV articles have appeared in the past two issues of ETUDE, and who now assumes the title of editor of the Radio-TV department, is a widely known writer who has contributed to leading New York newspapers and various magazines. He has been program annotator for RCA-Victor and Decca record albums, and for several years he has been treasurer of the New York Music Critics Circle.

With the addition of these two forward thinking young men to its staff, ETUDE feels that it has added greatly to its editorial strength and scope.

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**Etude**

November 1955
.special musician

By NICOLAS SLOMINSKY

MUSIC HISTORY abounds in stories of professional rivalry. The most celebrated of them was the contest for popular favor among the English audiences between Handel and Bononcini. It was immortalized in the verse:

Some say compar'd to Bononcini
That Mynheer Handel's but a ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle.
Strange all this difference should be
Twist twiddledum and twiddledoes.

Handel proved that his twiddle-
dum was vastly superior to Bononcini's twiddledoes. He was enthralled in the memory of men, and buried in Westminster Abbey. His biography is known to the last detail, and his worshipful admirers added many episodes to his life that could hardly have taken place.

But what about poor Bononcini? He was hopelessly compromised in England in consequence of a curious sort of plagiarism. It seems that in 1731 Bononcini submitted to the Academy of Ancient Music in London a manuscript which was an exact copy of one by Antonio Lotti; this fact was discovered and ruined Bononcini's reputation. Distracted, and without prospects of employment, Bononcini fell in with a mountebank, one Constant Ughi who claimed the discovery of the philosopher's stone. Bononcini paid him a large part of his earnings for a recipe for making gold. But this fluid in a clean vase and place it in a dark corner, where no light of the sun, the moon, or the stars can penetrate; do not open it for ten days; if upon opening you find that there is a multi-colored film covering the fluid, let it stand until it acquires the color and hue of a green color and then on the harp, it will become purified; then put it into a clean cup; add some of your own blood, and drink a full spoonful of it drop by drop. This is the true philosopher's stone, the universal tranquillizer which cures all internal and external diseases and transmutes all metals into pure gold.

ONE OF THE MOST romantic musical biographies is the life story of the English violinist Marie Hall. Her father was an itinerant musician who made a precarious living by performing on the harp in the streets of New yoik. The whole family took part in these concerts; Marie played the violin, as did her little brother and uncle; her sister played the harp; "Street playing shaped my whole life," reminisced Marie Hall. "I loved my audiences; there are no more sympathetic listeners than these simple folks. Responding to applause, I passed the hat around for money," Marie confessed.

From Newcastle-upon-Tyne the Hall family moved to Bristol, where they played on the waterfront. The Bristol sailors particularly liked Marie's rendition of Chopin's Nocturne No.2, and the rich section of the town engaged her without a fee. But Marie was frightened by the "big marine man, with bushy gray hair falling to his shoulders" (as she described him in her reminiscences), and she rushed to her father and begged him not to let her go.

Before she reached the age of twenty, Marie Hall became successful beyond the wildest dreams of her days of street minstrelsy. She commanded large fees; she played for Queen Victoria and other crowned heads of Europe. She traveled in India and Australia; she made a triumphant American tour. She liked American audiences, but could not accept the American way of life. "Ice water is too cold and hotel rooms are too hot," she said.

Marie Hall married her manager in 1911 and settled in Chelsea. Her world fame was behind her, but she continued to appear in concerts accompanied by her daughter Pauline Baring at the piano. Her latest reminiscences, and she rushed to her father and begged him not to let her go.

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The Bookshelf
by Dale Anderson

The Fundamentals of Singing
by Charles Kennedy Scott

When a man of eminent distinction, high attainments and wide experience sets out to rank his life philosophy about the thing that he knows best, the reader may be assured of a real treat. The "Fundamentals of Singing" is different from any book upon the human voice and the art of interpretation your reviewer has ever read, and he has read scores and scores of them. It is not a book to be propped and put aside, but rather a lifetime guide to be read and reread. It is so interspersed with ingenious observations, practical help, physiological explanations, poetic and sometimes astounding annotations, that the only suggestion of the writer is, that if you are making a serious study of singing and the voice, do get the book and live with it. All this is accomplished by the author without being tautological or over-technical.

Pitman Publishing Corporation $8.50

The Language of Music
by Klaus Liepmann

Professor Liepmann is Director and Associate Professor of Music at the Massachusetts Institute of Technology. From 1906 to 1938 he taught music at Yale and was Director of the Yale Symphony Orchestra.

This excellent compendium of musical information is covered in 20 chapters, embracing Orientation (What is Music?), Time Factors in Music, Melody, Harmony, Harmony, Tone Color and Instruments (Brass, Wood Wind, Percussion). Expression in Music. Texture, Form, Style, Music Today. There are profuse illustrations selected for music of all types. A deeper reading of the book is recommended to those who, having had a general course in music, require special information to round out a broader knowledge of the art. Self-help students will find it also extremely useful.

The Ronald Press Co. $5.00

75 Years of Music
On the occasion of its Diamond Jubilee, the University Musical Society of the University of Michigan proudly publishes a record of the work of the Society for the past seventy-five years representing the splendid work of the distinguished faculty of the University and the large number of the world's most famous orchestras, singers, pianists, organists, violinists and conductors who have taken part. Among the conductors of wide renown have been Barbirolli (2); Sir Thomas Beecham (1); Damrosch (3); Dorati (1); Enesco (1); Hambourg (4); Hertel (1); Koussevitzky (16); Kukwald (1); Leinsdorf (2); Mistoulin (1); Monteverdi (2); Munch (3); Nikisch (4); Ormandy (4); Pasdeloup (3); Reiner (1); Seidel (3); Stokowski (6); Stock (175). The list of artists appearing re-embles a who's in the concert field for the last seven decades.

This Society has had a country wide influence upon the music of the new world but has been extraordinarily valuable in the amazing development of the music of the mid-west. Full control and responsibility for the Musical Society now rests with the School of Music of the University of Michigan, of which Dr. Earl V. Moore is dean.

The University Musical Society $4.00

The World of Music (Continued from Page 4)

Southern pianist, and pianomaker William R. Storinay participated in the opening program. The Virginia Museum Theatre was built with funds appropriated by the state legislature plus private gifts of over a million dollars.

Philarmonia Orchestra of London, the youngest major orchestra in Europe, is currently touring the United States under the conductors of Herr bert van Karajan. The average age of the musicians is only thirty-five.

The Philadelphia Orchestra's third Conductors Symposium will be held in Philadelphia's Academy of Music, September 26-30. Each conductor directed the Philadelphia Orchestra twice, under the guidance of Eugene Ormandy. The symposium was sponsored by the American Symphony Orchestra League, the Philadelphia Orchestra Association and ASCAP.

The Music Critics Annual Work shop, sponsored by the American Symphony Orchestra League under a Rockefeller Foundation grant, was held in Louisville, Kentucky, October 7. The critics attended a concert of the Louisville Orchestra, at which several new works were played and then re-

The critics attended a concert of the Louisville Orchestra, at which several new works were played and then re-

viewed by the critics for their own benefit.

The fourth annual festival of the University Composers Exchange will be held on the campus of Western Michigan College at Kalamazoo, November 19 and 20. Three concerts of contemporary music in addition to a special concert of the Valparaiso University Chapel Choir will be presented at the festival.

Michigan State University's station WJAR-TV is presenting a fall and winter series of concerts of unfamiliar music, including works by Purcell, Frescobaldi, Stravinsky, Couperin, Dufay, des Prés, Gabrieli and Dalippolaci.

The Friends of Harvey Gaul Composition Contest winner for 1954 in Cleveland, was Dr. William F. Taylor assistant professor of music at Pennsylvania College for Women. Taylor's piece for violin and piano won the $300.00 prize. One hundred and two entries were received.

Dr. Richard Warner, Rochester organist and member of the Eastman School faculty, has been appointed head of music at Kent State University, Kent, Ohio, where he is scheduled to (Continued on page 6)
The Vienna State Opera Re-opens

a graphic word picture of one of the most important events in recent musical history

by S. Gordon Joseph

If you had strolled along Vienna's Ringstrasse, as I did, on a sultry summer's day in August, 1949, you would have come sooner or later to the forlorn and gutted shell of the Opera House, capturing so poignantly the forlorn post-war spirit of the city itself. But if you should happen to walk along the Ring on a winter day this November, you will find a bright new building in its place, reflecting the traditionally cheerful spirit restored to Vienna and its citizens again.

For with its beloved Opera House at last properly functioning in its midst, Austria's capital will have become her old gay self once more. From November 5 to December 5, an overwhelming array of musical talent and genius has been lined up for the reopening of the Vienna State Opera. Seat prices range between $15 and $100, but $250 dollars wouldn't buy you a place now, if you haven't one already. Karl Bimah, Hans Knappertsbusch and Rafael Kubelik, Fritz Reiner from the Chicago Symphony, and a host of great singers will perform works by Mozart, Beethoven, Wagner, Verdi, Richard Strauss, Bruckner and 20th century composers Alban Berg and Boris Blacher, and thus resume a tradition of opera in Vienna which has endured through three centuries of tribulations and halcyon days.

The story of opera in the city can be said to have really begun in the middle of the 17th century, when the wife of Austria's Emperor Ferdinand III—Eleonora of Mantua—introduced this new musical art form from her native Italy. It seemed to accord with an almost innate Viennese love for music, and found particular encouragement among the members of royalty. Indeed, the next emperor, Leopold I, was himself no mean composer and a prominent patron of music. So when his forthcoming marriage was announced in 1666, a special theatre was built for the wedding celebrations to house one of the greatest opera feasts in the whole history of the city.

Cesti's "Il Pomo d'Oro" was staged with a cast of so many thousands as would turn even Cecil B. de Mille green with envy, and at a cost to turn any big Hollywood producer grey with fright! Considering that the Emperor himself and members of his court played some of the key parts in the great "Rosselet" performance, it must have been quite a festival.

During the next hundred years, this medium called Opera matured into a regular Viennese tradition. And though the reign of the famous Maria Theresa (1740-80) was marked by war and political crises, the empress remained an enthusiastic herself, spending lavishly on the theatre arts at a time when strict economy should have been the order of the day. For her, only the best was good enough, no matter where it might have to be sought. So Lessing from Germany, Goldoni from Venice, and Gluck, made Vienna the melting pot of West European music and drama. The culmination was the greatest contribution to Austrian musical prestige to date—the masterpieces of Mozart, whose opera the first official Court composer.

The time before the Napoleonic Wars of the early 19th century had witnessed another sort of conflict: between the Germanic form—the drama set to music (a sort of classical Rodgers and Hammerstein), and the pure Italian grand opera, ending in victory for the latter. After the defeat of Napoleon, Vienna became the center of world attention as all the great powers flocked to the peace Congress—the transitory U.N. of its day; and Austria's capital rang to the sound of music and dancing opera and sumptuous balls. These post-Napoleonic years were the equivalent of our jazz era of the 20's, where the Viennese public sought refuge in works that would make them forget about war, and social and economic troubles at home. So the romantic and escapist works of Rossini, Bellini and Donizetti became top favorites during the succeeding decades. But the convulsions of 1848, the year of Central Europe's ultimately unsuccessful rebellions, sobered the populace considerably and brought about a gradual change in temperament which was more pre...
THE VIENNA STATE OPERA

pared to face up to the sterner realities
of the day.
It was such conditions that... anxiously.
"Do you want to mouth 'Oh, lovely
spring' like this?" She pulls her
face down (Continued on Page 42)

they had mostly passed from the scene,
Wagner, and the fabulous Johann
with Brahms and Bruckner, Wolf and
orary composers this was for Vienna!-

overdose of the spectacular to the point
was laid. Six years later, almost to the

grand boulevards, known to this day as
around the inner part of town. This
city in 1858. When the ancient walled
was opened again towards the end of

Krauss. Since then, Bohm has once
more taken up the reins of directorship.

volunteers, of musicians, staff and technical
were taking place again-using the
new German rulers could provide con-

travelled nerve-wracking work for Mr.
Krauss. In his 60's, now, he is hoping to
assist the composer to aspir-
ing singers. In this role her impact
is characterized by the same verve
that carried her operatic career to such
triumphant heights.

"I love all those boys and girls in
my classes. They are so eager-so
hard working," she says simply. It is
this spirit, augmented by a vibrant
personality which artists is matched
by her wide experience, that stamps
her Asenna and Santa Barbara
master classes as outstanding. To
them come film and stage stars, the-
atrical producers, concert artists, mu-
sicians and those not musical—at-
tendance at Pasadena often exceeding
500.

Although the fundamental aim of
these classes is to teach "interpreta-
tion" to well trained vocalists, Madame
Lehmann highlights each session with
much of the music pedagogy set forth
in her book, "More than Singing."

But even her own pedagogical axioms
take on new color when enlivened
with humor, lively repartee, engaging
candor, and the Lehmann flair for
the dramatic. While at times she can
be a most exacting critic, her remarks
are tempered by her kindly spirit.
Imagine a well filled concert hall
with twelve or fifteen pupils in var-
ishing states of composed seated in
the front row—waiting. Just below
the center of the stage a large chair
—also waiting. Suddenly, from the
conscious aura of the audience in
the back part of the room you know
that the former great opera star has
entered the hall.

She is strikingly handsome, erect
in bearing, with longer, even greater
intensified by the blue dress
she wears. Personally attractive
even though it is the warmth of her
personality that is one of her great-
est charms.

As she introduces each young vo-
calist, she gives a thumbnail sketch
of the song to be presented. Perhaps
the pupil will sing a few phrases, but
more often she is abruptly halted as
Madame Lehmann works with her to
establish the composer's mood.

"After you signal your accom-
panist, turn slowly, naturally to your
eyes, your face mirror, the
action. See this, this is what I mean,”
and taking her place by the piano she
demonstrates her words.

The song proceeds for a few meas-
ures, and then up goes Madame's
hand. "This is the cadence mov.
Do you want to mouth "Oh, lovely
spring" like this?" She pulls her
face down (Continued on Page 42)
WHEN I THINK back on my recent concert tour of Europe—my seventh since the end of the war—in the course of which I played 68 concerts in eight countries, many interesting experiences come to my mind. The more concerts an artist plays, the more he travels, the more he is pleased when he can "get away" an evening to hear music made by other people than himself. At least I always enjoy hearing new orchestras in various parts of the world, new works, new interpreters and new operas.

During my last tour I was able to hear at least 3 operas which were new to me and which I have enjoyed: Hindemith's "Cardillac," Rolf Liebermann's "Penzippe" and Werner Egk's "The Magic Fiddle," "Cardillac" was presented at the Nuremberg Opera House under the baton of its chief conductor, Alfons Drexel, in a really superb performance. It was the second version of this opera, which Hindemith has completed recently. I have not seen the original, but of this final version I can say with assurance that it is one of the fine operas of our century. Hindemith successfully mixes the neoveristic style with the atonal "elop" uses the ancient legend of Sothery this opera, which Hindemith's "Cardillac," Rolf Liebermann's "Penzippe" and Werner Egk's "The Magic Fiddle," "Cardillac" was presented at the Nuremberg Opera House under the baton of its chief conductor, Alfons Drexel, in a really superb performance. It was the second version of this opera, which Hindemith has completed recently. I have not seen the original, but of this final version I can say with assurance that it is one of the fine operas of our century. Hindemith successfully mixes the neoveristic style with the atonal "elop" uses the ancient legend of...
Organizational Practices in School Choral Programs

An outline of some of the procedures developed by leading choral educators.

by GEORGE HOWERTON

I. The prevailing attitude regarding the organization of a program of school choral activities tends toward a conception of the a cappella choir as a group where membership is obtained upon the recognition of superior ability and achievement. The latter instance, the voice is tested for range, quality, pitch discrimination, and reading ability. Scales and intervals are employed for the test together with intervals of unusual types. Some directors use the Sendseare tests as a basis for selection. In many cases a certain academic superiority is prerequisite to membership in the choir. Many directors use a detailed information card upon which may be recorded the progress of the individual singer. Such a card may include the following information:

A. Name
B. Address
C. Telephone Number
D. Parents' name
E. Age
F. Year in School
G. Height
H. Previous Choral Experience
J. Voice Part (to be filled in by the teacher)
K. Range (to be filled in by the teacher)
L. Time and Place of Study Halls
M. Time and Place of Lunch Period
N. Free Time Before and After School
O. Former School Attended by the Singer
P. Choral Experience in the Former School
Q. Previous Training in Voice and Instruments
R. Previous Vocal, Choral and Instrumental Experience Outside the School

In some instances a personal record card of the type indicated above is utilized together with a second card known as the "Musical Ability Card" upon which the following appears (secured at the time of the tryout, with space left for additional comment to note subsequent progress):

A. Quality
B. Placement
C. Breath Support
D. Volume
E. Pitch
F. Tremolo
G. Blend
H. Attack and Release of the Tone
I. Volume
J. Flexibility
K. Articulation
L. Sight Reading
M. Independence in Part Singing
N. Musical Intelligence
O. Memory
P. Character and Personality
Q. Attitude
R. Interest in Solo Performance
S. Public Appearance of the Singer
T. Special Aptitude in Allied Fields

Space may also be provided for general recognition and achievement in other courses.

III. Balance of Parts. "Because of the wide

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Frith Kreisler with young friends at his eightieth birthday last February

Fritz Kreisler with young friends at his eightieth birthday last February

F. Kriessler is now enjoying the height of his career.
Background Music
in Radio and TV

by Albert J. Elias

WHETHER it be Ravel's "Bolero" for a fiery Spanish play, or spine-chilling music for a "Who Stole My Ford?" commercial, background music is an important item in dramatic presentations on radio and television. But for all its importance in creating atmosphere and mood, music can be chosen and, in many instances, even created, only during the last phases of production. There are many changes which occur in a script from the time it is selected till the moment it goes into rehearsal. Yet so accomplished are those on the major networks in the art of integrating the music into the drama that the audience feels the wedding of the two must surely have taken place in the early stages of production. The fact is, too, that when live music is used the musicians employed are tops in their field and can achieve much in a few rehearsals, and when recordings are used the quality of sound is so life-like you would think a band of trained musicians was playing just off-stage. Those persons responsible for selecting incidental music for the radio and television networks are fully-trained musicians. But they realize that the director rules every phase of the production, and, either through written notes in the margins of the script, or in conferences, they are told what he has in mind—and they heed him, even if he does not know anything about music. It is usually better, as a matter of fact, if he doesn't. "Those who do know music," says the National Broadcasting Company's Phoebe Haas, "often call for a piece in two-four instead of four-four, or Alla breve instead of Largo. We try, however, to make them communicate in English what they want, as it makes suitting them an easier job."

Often the director lets his music staff "work blind," says one of Mrs. Haas' associates, Maud Brogan, "cheerfully asking you simply to 'amuse' him." When the time comes for the director to link the music with the other threads of the production—the action, the camera work, the sound—the script has often been altered. "I once even had some dark, somber music all lined up for an introspective drama," says Phoebe Haas, "and when it came time to band my music in, the play had been turned into a comedy. It's just like taking an examination, every time a director comes in. You hope you've selected what he wants.

Every type of script—comedy, romance, mystery, adventure, or documentary—each has to be thought of as a separate unit and must be fitted with proper music for locale and situation. "You also have to remember that television is heard in the home," says the Columbia Broadcasting System's TV Program Music Director, Eugene Cines, "and so you can't use the large sound you would use for the concert hall. Yes, I personally think it is in bad taste to have big-sounding symphonic music used as background for action taking place on a small screen. I believe in using chamber groups or small orchestras."

Cines, a Juilliard graduate in his thirties, not only selects music for television but often composes it. Just a year ago this month he got his first big break when he was asked to do the music for " Omnibus," production of "Antigone." He went on to compose and conduct the music for the same program's "Illd," "Uncle Tom's Cabin," "The Soldier's Play," for the film presentation of the Edward Steichen photography exhibit at New York's Museum of Modern Art—"The Family of Man"—on "Adventure"; "Julius Caesar," on "Studio One." "There was a time last year," recalls Cines, "when, one after the other, I did the music for a Greek tragedy, a Chinese fairy tale fable, an Irish comedy, an ancient morality play and an American classic."

"In selecting records for recorded background music," Mrs. Haas points out, "to TV you have a week to wonder what you're going to do with a script, while in radio you have far less time to broaden—being often likely that you are handed an assignment in the morning and told please to have it ready by five o'clock that afternoon."

Similarly, Cines and his fellow composers of background music can only get a general idea from the initial script of the type of music demanded by the play; they must wait till the script is in final form before doing their composing. When rehearsals begin, they can get to work in earnest—even though that is usually only a week before performance. For the "Hiad," rehearsals began one Sunday, the performance taking place the next Sunday. And before Cines could compose one bar of music for the songs the Greek minister was to sing, he had to spend the first two days of the rehearsal period having the singer give him an English translation and phonetic pronunciation of the classical Greek text so that he would know exactly what he was setting to music. (Continued on Page 45)

A STUDY PROGRAM for the Cornet or Trumpet

Here are valuable suggestions for solo and study material for this important band instrument.

by William D. Revelli

above photograph shows part of the trumpet section of the university of michigan marching band

IN THE OCTOBER issue of Etude we presented to our readers a suggested course of study for the clarinet from the elementary to its most advanced stages. In the meantime, many requests for a similar outline of the cornet and trumpet have been received. Inasmuch as these instruments are as popular in our school bands and orchestras as is the clarinet, it seems only appropriate that we follow the clarinet course of study with a proposed program of study for the cornet and trumpet.

We emphasized in our outline of the clarinet that the selection of materials for any instrument is one of the teacher's most important responsibilities, and the choice of teaching materials may well make the difference in his success or failure with his students.

Instructional materials and performance repertory tend to fall into various categories. Some methods, texts or solos are designed with the objective of developing basic skills in tone production, while others are conceived to develop the student's technical facility, range, control and articulation. In another category we are likely to find the author stressing style, phrasing and being less concerned with the elements of speed and range.

In the selection of his teaching materials, the teacher must be ever alert and understanding of the student's needs, and every consideration must be given to a "balanced diet" in all instructional and performance assignments. Too often we find the young student of the cornet or trumpet being presented an "overdose" of technical studies and accompanied by a deficiency of proper repertory that will contribute to the development of style, phrasing and general musicianship.

This is particularly true in the field of cornet or trumpet performance and teaching where we find so many young and often talented students more engrossed in their abilities to play loud, fast, and high than in the development of the elements so essential to artistic performance.

If we will give serious and sufficient attention to the instructional materials published for the cornet or trumpet we will find large quantities of etudes whose objectives lie chiefly in the development of range and technical achievement and far fewer texts that emphasize the development of beauty of tone, style, and musicianship.

Undoubtedly, much of the inferior playing one hears from so many of the young students of these instruments can be traced directly to the content and objectives of the texts currently available and in use by teachers and students alike.

In view of such existing conditions, it seems not only appropriate but necessary that more attention and study be devoted to the type of materials that is presented to our students, for it is from those materials that we will produce the cornetists and trumpet players of the future.

As in the previously presented outline for the study of the clarinet, let us proceed to develop a program from the elementary, through the intermediate and advanced stages for the cornet and trumpet. The materials listed below contain studies, exercises and repertory in these various grades of difficulty. However, in all cases the instructor must adapt. (Continued on Page 52)
Boris Goldovsky's
NEW DEAL IN OPERA

The story of the New England Opera Theatre, that unique organization which has given
its audiences a new conception of GRAND OPERA.

by Aubrey B. Maines

Boris Goldovsky

left Goldovsky rehearses with aid of
walkie-talkie which connects him with
back stage chorus.

right stage rehearsal with books by
Mr. Goldovsky to develop self-reliance
and freedom of action.

WHEN some years ago Boris
Goldovsky was assistant to
Fritz Reiner in Philadelphia,
the conductor had him play for a
rehearsal of "La Bohème" being
staged by Dr. Ernest Lert. "I
suddenly realized that opera came to
life," Goldovsky says now, looking
back on that day. "It made sense,
but only when it was properly di-
rected and staged so that the musical
and dramatic values were brought
out simultaneously and in equal pro-
tortion." Who would have guessed
then that out of that discovery would
then that out of that discovery would
have emanated the New England
union then that out of that discovery would
have emanated the New England
literally given grand opera in Amer-
ica a new deal?

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ica a new deal?

Nowhere else has Mozart
exceeded the richness of texture, the
passionate outcry, the conflict of
drama, and light of this first move-
ment. The Finale of five variations is
Mozart's finest and freest variation-
composition. The Exposition of a symphony. After it,
the piano opening, played with dig-
ntity and tenderness, becomes one of
the most moving themes for our in-
strument.

Mozart seldom chooses the
C Minor. When he does, the
resulting piece is invariably full
of storm, conflict, despair, as in the
great C Minor Sonata, and both
Fantasies in C Minor. In the Concerto
in C Minor (K. 491) Mozart is at the
summit of his orchestral writing.

None of his other concertos employs
such a large orchestra; no other
achieves a concerto's virility of
piano and orchestra to equal it. Its
glorious woodwind writing makes
practically a concerto for that
choir. This "Symphony with Piano" is prob-
ably the most spacious of classical
concertos. Beethoven, who was much
indeljted to it had great admiration for it and often played the concerto.

The first movement introduction—
100 measures long—is practically the
exposition of a symphony. After it, the
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MIDDLE C APPROACH

Recently I attended a clinic for piano teachers given by a well known educator who stated that the Middle C approach is unfounded, unscientific and involves too few tones for young beginners. This seems to make sense; however, most of my pupils began using the Middle C as a starting point for both hands. Should I change my method, or simply try to incorporate some of these other ideas into my teaching? Thanks for any advice.

C. B. F., Louisiana

This is a matter of opinion and everyone is entitled to his own. However, personally I remain in favor of the Middle C approach and do not consider it in the least awkward or unnatural. In fact, it is most natural since it clearly draws the line between treble and bass, between right and left hand, and the two Cs most exactly one line below (the treble staff) and one line above (the bass staff).

It may "involve too few tones for young beginners" is immaterial, because what I consider important is that you play a low C set up resonant vibrations in other strings of the major chord. We use this effect often in Debussy and other composers whose music lends itself to such effects.

Upper partials have to do with the acoustical effect of the composite sound produced by all instruments—fundamental sound plus a number of additional pure sounds—the "over-tones" which are not heard distinctly because their intensity is much less than that of the main sound.

The study of acoustics is a very interesting one, and I am sure that if you go into it more deeply you will find it quite fascinating.

POLLUTION POLONAISE

In Chopin's Military Polonaise, fifth bar of the middle section in D major: why is this so difficult to play up to speed without the second "f" chord of the triplet (two against three) being played with the second octave in the bass? R. B. W., D. C.

You shouldn't find that passage difficult, for it seems to glide along very easily if you play the triplet fast, crisp and light, reserving the strong accent for the chord which comes on the first beat of the next measure. Try not even to think of this two-against-three; just get right into it with complete relaxation. As a help, you can visualize a "f" long enough so that the first beat and compensate by playing the triplet faster, thus more easily. This will also sharpen your rhythm and give more character. With a few minutes practice I feel sure you will do it satisfactorily.

NERVOUS TENSION

Each spring when I present my students in recital there seems to be such a nervous tension in all of them, no matter how well prepared they may be, that four or five get completely lost on parts of their pieces which they've played perfectly for me for weeks. Can you give me any suggestions how to help them overcome this nervousness? Thank you.

Mrs. H. B., New Jersey

There is little for you to worry about if only four or five of your students get lost in their pieces occasionally. In my opinion, it's a small percentage indeed and besides, it happens in practically every recital. My memory fails to recall any such event when no slips or breakaways occurred.

For those students and even for your entire class, the best thing to do is to rehearse their numbers repeatedly before people. This can be done at your studio and quite informally some days before the recital. Also: have them play for one another. I don't mean your entire class, but two or three, or small groups. You can ask the mothers to have their little daughters play, too, whenever friends drop in. It all helps, and there is no substitute.

It's a natural thing for anyone—even the most virtuous—to feel uneasy the first time they play a piece in public, and it is customary among them to (Continued on Page 62)

Teacher's Roundtable

Maurice Dumessin, Mus. Doc., discourses on Middle C Approach, Vibrations and Resonance, Chopin's Military Polonaise, and other matters.

THE accordion BAND, a community project

by THERESA COSTELLO

The accordion band has been brought up so many times that it is virtually unnecessary to point out that the accordion band, as much as any instrument of music, can help to reduce the maladjusted among children, particularly teen-agers. Playing music keeps the youngsters interested in a "hobby," develops in them a growing sense of self-reliance, and attracts them from the streets to a worthwhile activity in which they can join with their neighbors. In this respect, accordion bands, while serving as a deterrent to juvenile delinquency, can do much for community life.

There are many such groups throughout the United States which have done much in their communities to improve the relationships of living together and many a charitable cause has been enriched by their gen-erosity. Playing music keeps the young-sters at home, and every charity is helped by the accordion band. They have also done much to acquaint the public with the possibilities of the accordion, particularly in band work. A splendid example of the accordion orchestra is brought to mind by a 300-piece all-accordion band, which appeared several years ago at the New England Music Festival held in Bos- ton. Directed by Frank Gaviani, it was the first accordion band to be asked to participate in concert with other musical groups, which included on that occasion Dr. Edwin Franko Goldman and Arthur Fleisch. The Gaviani band received the largest ovation. The audience clapped for encores and the next day's newspapers gave front-page coverage to the accordion portion of the Festival. It is such events as these which are giving the accordion (and the accordion band) a real significance in the music world.

Until recently, the lack of published music suitable for large groups of accordionists has been a stumbling block. Today, however, there are several music publishers who actually specialize in accordion band literature, and a healthy library of accordion band music is now available. All of us are familiar with the tre- mendous strides made by the accordion as an instrument since the end of World War II. The number of accordion devotees is now well in the thousands, and if the number of accordion bands that are now functioning throughout the United States can be taken as a cri- terion, one can safely predict that the accordion band (or orchestra), as a musical group, will be able to be- come the most important band movement in the world.

The World Accordion Championsh- ip was held on September 24th at the Dome, Brighton, England. Competitors sent to this championship represented the winners of individual contests (Continued on Page 59)

SYMPHONIC ACCORDION ENSEMBLE, appearing in the Boston Common, Boston.
After several trips during which I had the opportunity to observe the work of organists from Canada to the Gulf of Mexico, and from Maine to California, I have concluded that organists and church choirs in our country are getting better all the time. The music played and sung is constantly improving in quality. So is the way in which it is performed. More and more, it is the rule rather than the exception to hear fine performances of fine music. Churches are giving more thought to this aspect of the church service; and rightly so when one considers that in most churches about 50 per cent of the service is in some way connected with music.

As I travel about the country, I like to find out what the churches, musically speaking, are up to. On a recent Sunday morning, in a large Florida city, I attended parts of three services. People go to church in Florida. They take a genuine interest in the church there, and the three which I attended were well filled. It was not during the usual "season," rather, which I take as evidence that church-singing was a joy to hear. In Maine I heard a service in a college chapel, with Mark Twain organist and a student choir. The service was a delight. The organ was a beautiful instrument, played today as it was built, the choir, although made up entirely of students, was a first-class one. The choir's decorum, by the way, was as admirable as its singing. It is my observation that few choirs nowadays would deserve the scathing comments which Mark Twain made about choirs a century ago.

The Methodist Church, where I heard the Prelude, the first hymn, some responses and an anthem, had a large congregation. The organist was well prepared. He performed on an adequate three-manual Austin, well-placed and well-maintained. His accompaniments were played with taste and restraint. The choir had been thoroughly rehearsed and did a most creditable job. The congregational singing was a joy to hear. During the Congregational Church, a few minutes later, I heard a fine choir and an excellent organist, the latter playing on a fine four-manual Skinner organ. This instrument was well-placed and well-played. I arrived in time to hear an anthem, several hymns and an improvised offertory, all done in consummate good taste. I arrived late at the Presbyterian Church and heard part of the sermon, then several responses by the choir, a hymn and the postlude. The choir was well balanced and well directed in the responses which were beautifully done. Even the Postlude was carefully worked out, rather than being, as is sometimes the case, a haphazard musical scramble to accompany the egress of the Sunday shoppers. It delighted me to hear an organist take his Postlude seriously and do a good job with it.

Such were the high musical standards I found prevailing in the churches of one Florida community. It is a pleasure to report that such standards are not confined to Florida. In Maine I heard a service in a college chapel, with Mark Twain organist and a student choir. The service was a delight. The organ was a beautiful instrument, played today as it was built, the choir, although made up entirely of students, was a first-class one. The choir's decorum, by the way, was as admirable as its singing. It is my observation that few choirs nowadays would deserve the scathing comments which Mark Twain made about choirs a century ago.

At the Congregational Church, a resort in the Blue Ridge mountains, I was as admirable as its singing. About choirs a century ago.

(Continued on Page 51)
IN DISCUSSING pianistic values it is common practice to deal with "technique" and "musicianship," opposing one to the other as if they were mutually exclusive. The fact is, they are not. Musicianship demands adequate technique—one cannot make known his conception of a great work without the technical facilities which will take it out of the mind, out of the keys, and into the air where it can be heard. Furthermore, there is nothing intrinsically unmusical about possessing good finger technique. The unmusical (and quite unforgivable) thing is to lose the balance between proper and exaggerated technique.

Who can draw the line? At what point can one justly say, "This is good technique—but that is a gymnastic monstrosity?" To my mind, the answer lies not with the metronome but with the attitude of mind. The technique which enables one to release his musical ideas is necessary and good. The technique which is developed for its own sake, regardless of the statement of musical ideas, and solely in order to permit its possessor to play louder, faster and more glitteringly than anyone else, is bad. And it is bad not because it is loud and fast but because it is uncoupled with music. It is the exaggerated, effectual, show-off technique which is unmusical and hence deserving of condemnation.

Such condemnation should be tempered, however, with the knowledge that technique and musicianship alone do not tell the whole story of pianistic playing. The spirit of the time itself, the Zeitgeist, has its influence, establishing a kind of trend as to what is heard and what may be called fashionable to hear. Each age, perhaps, has its own trend. Today, the tendency among young pianists is to play very loud and very fast. I hope this is but a passing phase as it will may be, since these things come and go. There have always been trends. Liszt began the trend of bravura technique and disciples of his, like Thalberg and Tausig, gave it added momentum. Anton Rubinstein was, perhaps, of the same type but of different calibre. He had a natural technique which was tremendous, together with an equally tremendous musical insight which saved him from being a mere technician. It is interesting to see that while Liszt's personal inclinations were chiefly of the bravura kind, those of his age were not Liszt was a pupil of Czerny. Another of Czerny's pupils was my own great master, Leschetizky, whose tendencies were in the direction of musical insight rather than of bravura technique; he had and advocated technique of the balanced sort.

Another definite tendency was established by Schnabel. His was the era of remote inwardness—of almost forgotten Schubert sonatas, of searching Beethoven playing. All in all, Schnabel started a pretty good school, exemplified today by his pupil, Clifford Curzon. Later still, we come to the trend of Horowitz who may be said to have brought Liszt, and to set the model for young pianists of today whose chief ambition seems to be to play as fast and as brilliantly as he does, ignoring his fine artistry and musicianship.

In attaining this ambition, they are in danger of missing everything else of importance in music-making, which is why I say that I hope this phase is but a passing one.

It is difficult to prophesy whether it will be or will not. If the world quieted down, if the spirit of the times manages to settle on greedier matters than war and atomic explosions, materialism and general restlessness, such greater preoccupations will undoubtedly be reflected in art. If our younger artists determine to set themselves more musical goals, that, too, will find reflection in music and music-making. One of the hopeful signs of musical development occurs here in America, in the form of assistance (grants, scholarships, etc.) to young composers. Returning to America after only a year's absence, one is amazed by the number of new composers to have emerged, as well as by the number of new works from familiar ones. This, of course, is an excellent thing; not all of these new works are necessarily good, but at least they are given a chance to be heard and to sift themselves out.

It is difficult to generalize as to how more truly musical insight is to be attained. Each talent must be treated individually, according to the mental and physical possibilities of its possessor. We can speak out with good intentions, stressing the fact that, while good technique is naturally necessary, the acquisition of it is but a passing one.

Sonata VIII, in F Major
DOMENICO SCARLATTI
(1685-1757)
Grade 4
Edited by M. Esposito
Allegretto pastorale (J., o,)
From "Early Italian Piano Music" Edited by M. Esposito
Copyright 1965 by Oliver Ditson Company
ETUDE—NOVEMBER 1955
International Copyright secured
ETUDE—NOVEMBER 1965
Gottschalk has claimed more and more attention from serious musicians as time goes on and his true place in the scheme of 19th century American music is assessed more adequately. He was, during his lifetime, a celebrated concert pianist. As a composer, he drew heavily on native American sources and was particularly drawn to Creole folk music. Grade 3½.

LOUIS MOREAU GOTTSCHALK (1829-1869)

From "Pianorama of American Classics" compiled, arranged and edited by Denes Agay
Copyright 1955 by Theodore Presser Co.

ETUDE-NOVEMBER 1955
Waltz

Hewitt, once court conductor to George III of England, became a key figure in the musical life of New York and Boston. His eldest son, John Hill Hewitt, was also active as a composer and produced many popular ballads during the first part of the 19th century. Grade 3.

JAMES HEWITT (1770-1827)
arr. by Denes Agay

Comfortably and gracefully (\* 108)

From "Panorama of American Classics," compiled, arranged and edited by Denes Agay
Copyright 1955 by Theodore Presser Co.
Visions of Sleep

ADAM GEIBEL
arr. by Mark Laub

Copyright 1955 by Theodore Presser Co.
International Copyright secured

From "Highlights of Familiar Music" for the Hammond Spinet Organ, arranged by Mark Laub
Copyright 1955 by Theodore Presser Co.
International Copyright secured
The Carousel Ride

No. 110-40384
Grade 2

Tempo di Valse

PIANO

Copyright 1955 by Theodore Presser Co.

ETUDE - NOVEMBER 1955
Chinese Lullaby

THUSNELDA BIRCSAK

No. 110-40360
Grade 2

Piano

p tranquillo

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TRENDS IN PIANO PLAYING

(Continued from Page 26)

abnormal speed, solely for the sake of bravura, is futile. But the ultimate result depends in equal measure on the soil into which such efforts fall. It is not an easy thing to derive pleasure from Shakespeare and Shaw if one is lord an who-dis it murder runerals. And it is not easy to stimulate a taste for Mozart and Schubert in young people whose sole dream is to play Liszt faster than anyone else can play him.

Much, of course, depends on the young artist's own receptivity to music, together with the way he has been musically brought up. But training alone cannot solve the problem. We take for granted that the average teacher will incultate sound musical habits. But what happens is that the young artist is exposed to great technical display, by gross means of his youth and inexperience. He hears these technical gymnastics and immediately becomes fired to equal them. It is a rare young talent that is not caught by the glare of this glitzy-technique; that sets its sights upon an inward and musical interpretation of a Brahms Intermezzo rather than upon the show-off display of display. It is difficult to combat such tendencies in a general way.

In an individual way, a teacher can assign compositions containing both technique and deeply musical values—some works of Chopin, let us say—and then watch carefully for the natural tendencies of the student to assert themselves, putting on the brakes when necessary. The tricky part of the whole situation is that a fine technique is not unmusical—that the danger lies in exaggeration, in neglecting the real meaning of music.

Another helpful step is to encourage students to give more time and more devotion—real devotion, not just an occasional half-hour or so—to taking music to their hearts. This can be done by encouragement; by good teaching, and supervision between actual lessons; by hearing good concerts by reputable artists; and by listening to good recordings, not all in order to imitate them, but to listen for values one has not heard before.

Not long ago, I met a young pianist who was about to give a recital and who quite sincerely warned the cockles of my heart by telling me that his program included Schumann's Kreisleriana. I went off on tour myself just at that time, and I do not know what happened to the young man and his recital, but I remember him and admire him for choosing to play the Kreisleriana. It is, alas, one of the best-known, least-played works of Schumann, and, to my mind, among his most beautiful. Too often, it is dismissed as, "Oh, yes, that thing about the mad conductor." True, the work bears the name of the Kapellmeister Johannes Kreisler, as it was made famous by the romantic poet, E. T. A. Hoffmann, but I do not find that too important. In playing the work myself, I am not greatly concerned with the historic peculiarities of Hoffmann or Kreisler. I am concerned with Schumann, whom I know and love for his melody, his passion, his sincerity, his suffering. Thus, I play what I find in the music, regardless of its "programs," and I hope others do the same. At best, I don't believe too much in "program music." I believe, rather, in searching each score, not for what is said to be there, but for what one finds in it oneself.

On the subject of "program music," I am reminded of an experience I had with Rachmaninoff, whose friendship I was privileged to enjoy for many years. Before I ever dreamed of knowing him, I found his self-sold Piano Prelude in F Minor, and fell in love with it. As I studied the work, I gradually visualized a definite picture, or story, about it, and this stayed in my mind. Some twenty years later, when, to my delighted surprise, Rachmaninoff admitted me to his friendship, the picture was still

(Continued on Page 44)
CHARACTERISTICS OF THE EFFICIENT REHEARSAL
(Continued from Page 15)
that we have a school orchestra to work with. It is one
of the few opportunities for us to get together, and for
the many other appearances of the school year. These
minutes are ours to use as we see fit. We can spend
some of them in taking roll, setting up chairs and stands, passing
out music, warm up very briefly. At the end of the period we can reverse
the process, at least as far as organizing and
rehearsal is concerned. These will all jobs
which must be done, they are essential tasks and
they need the expertise of the director, but
they may be particularly in need of team
development and the instructor may give
helping hand here. There are a few six
minutes warm-up of long tones or
separate studies. A group may need
to develop a particular type of bowing,
or there may be a rhythm problem which
can only be learned in the warm-up periods.
Occasionally, simple cadence chords have
great value for learning to tune as we play. And the scale should not
be overlooked, for it has as many possi-
bilities for group development as the
instructor has imagination.
After the warm-up, the rehearsal may
proceed in one of several ways. Often,
there is a public appearance in the
offing, and the impatience of it will
provide the amount of time given to develop-
mental work. If the appearance is near,
most of the time will be spent prepar-
ing the polishing of the numbers to
be played. This may not leave as much
time for the director would like in
music calculated to challenge and
develop the younger players. But this
development work will not be
looked by the director who has in mind
the fact that graduations are inevitable
and will rob him of his experienced
players. Like the football coach, he
should concern himself with the prob-
lems of the whole game by giving them frequent chances to get
into the game.
Once the warm-up is over, the group
is ready for work on new material or
more intensive study of music they have
already begun. With new material it is
desirable that the students be given a
brief overview of the piece before
going into details. With music
which has already been presented, the
director should be thorough but
preparation not only to point out difficul-
ties and make suggestions for over-
coming them. He will be concerned with
the total sound as well as individual
singing sounds. He will know that
amount of pieces the he can slight and
which will require concentration.
Any rehearsal will go more efficiently
and more rapidly if all music is clearly and
frequently marked with rehearsal
signs, page numbers, section signs, letters,
or words, with bowings and
fingerings, with breathing and phrase
marks, and with anything else which
may be unusual or important. Although
most school instrumental music mate-
rals are much more carefully edited
nowadays than in the past, there re
mains much to be done by the individual
director.
It is now apparent that an efficient,
economical rehearsal is a planned re-
hearsal. Much more is involved than
the director merely varying with in-
struction and correcting mistakes as they occur.
He must know individual players and
provide for their needs, and he must
pace himself and the group so that
there is always group interest in in-
strumental music.
The teacher, or director, of the school
music group is also a conductor. Too
often he loses valuable rehearsal time
by talking through, or explaining a dif-
ficult passage when a more able student
conductor could have done the same thing
simply by conducting. There are many
school situations in which the teacher
does a good job in spite of his lack of
an adequate conducting technique.
This is not to de-emphasize the impor-
tance of being, first of all, a good teacher, but to
point out that such a conducting technique can be a short-cut to
the same or possibly better results.
Conducting is many things. It is lead-
ership, musicianship, communication and
choral singing. It is art and act, and
art is a means of control. The director
who is confident of himself, and
who shows that confidence with every
motion, is likely to have very lit-
tle to worry about in terms of discipline.
One of the aspects of the rehearsal
problem which should be mentioned is the
importance of the right selection of materials.
If the players are to have at least one
genuinely musical experience at every
rehearsal, it is not enough to trust in the inspiration
of the moment. Usually it is better to
consider the progress made during the
previous rehearsal and plan for continuing
advancement. The director who
is familiar with the work of the American
Guild of Organists will know that
the all important selection of materials
is lead-
nership, musicianship, communication and
table歌唱. It is art and act, and
art is a means of control. The
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TRENDS IN PIANO PLAYING

(Continued from Page 30)

In my mind, and I was trying to have whether my conception of the Prelude caused anywhere near his own; and I didn't like to ask him, not wishing to take advantage of his confidence. More years passed, when one day at lunch, Rachmaninoff showed me an inquiry from an admirer; the question was, whether his familiar Prelude in C sharp minor was really meant to depict a man buried alive (a rather glibly interpretation of them much in vogue). "What are you going to reply?" I asked. Rachmaninoff shrugged: "If it makes her laugh, how much the better," he added. He seemed amused by the inquiry, and that gave me the courage to put my own question of so many years' standing, 'Tell me,' I said: 'Did you have any definite program for the Nomar Prelude?' He hesitated, then said, 'Yes.' This gave me a fine leaping of the heart; so far, I was right about a 'program.' Then he added: 'If I was going to have any, I would have to know who my picture was. I begged to know what my picture was, and for a whole week he talked back and forth, to see who should speak first.

I said that my picture involved a long story. Rachmaninoff said that his involved but a single word—which did away with my fine leaping of the heart as it indicated I was wrong.

"My impression is the return of . . ."

I began: "Stop!" cried Rachmaninoff.

"Why?"

"Because—that is my program's return."

I still have no idea whether he had in mind my sister's return from a wedding, a night out, a success, or a failure. Return is enough. And the experience continues, for I have my view that a 'program' in music is less important than the style and the self of the composer, which each interpreter must find and set forth for himself.

Whether the composer is Bach, or Brahms, or Rachmaninoff, his interpretation depends on learning all one can about him, his life, his time, studying all his indications most faithfully; and transmitting the result according to one's honest best efforts. To accomplish this, is the best one can make of technique. This must be flexible, of course, but never should mere flexibility become an end in itself. The end is music—which is endless. And the best way to approach it, perhaps, is to develop a careful sense of proportion, by which indications of which nothing is warped or exaggerated, whether it be technique or sentiment. THE END

BACKGROUND MUSIC

(Continued from Page 18)

ing him less than a week to compose his sure the one and a half hour show. When not composing the background music, Cines tries to use contemporary music for the scores. "I never use—or rarely, anyway—academic music or anything composed before Barrie and Delacorte, before 1902," says Cines. "I like to stress the contemporary American composers so many people will hear their music, ask about it and buy it. And they do too, according to mail and inquiries we receive.

Like CBS' Gene Cines, Phoebe Haas and her three associates at NBC find listeners calling in about the modern music used on TV. "More and more," says the young Mrs. Haas, "we're using contemporary music.

"Also like Cines, she finds "symphonic music tends to sound too impressive, makes the background music too prominent," covering up rather than supplementing the dialog. "Jazz, written for small outfits, underplays and is often necessary for our needs."

On the other hand, NBC staff did for the production of "The Hatchet of Notre Dame" an example of the opposite extreme: something smaller than smaller scale music. "Music of the period of the play, the twelfth century," says Mrs. Haas, "should be much too thin for the heavy drama. We needed something with archaic flavor but with lots of brass, and loud. That nice barbaric choral in Honegger's Fifth Symphony came to mind."

We needed something with archaic flavor but with lots of brass, and loud. That nice barbaric choral in Honegger's Fifth Symphony came to mind and it occurred to me that it might be suitable. And, sure enough, the piece we just wanted was there in a "moody kind"—has been used. Mrs. Haas says, "for what people refer to as "pretty soapish things." It is often the only thing that saves the show for those listeners."

All audiences, however, demand a good time during a romantic episode, as Cines' associate, Chris O'Cannon, points out. "A melodic piece is irresistible, even in the back ground, during a tender love scene. You try, moreover, to bring the same theme back whenever you want to accentuate the love interest."

Music written especially for the occasion has been called for by highly specialized shows like the "Milt," where a proper hour and a half hour orchestration was difficult to find in recorded form. For the Trojan War episode, too, on the soap opera "You Are There," O' Cannor recalls, "we had a hard time getting lye music for 100 B.C. event. We could have lye music, as it is more readily available on records, but we wanted the appropriate kind of music—so we had it composed." Scripts calling for a period flavor also often require. (Continued on Page 64)

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THINK FOR YOURSELF
(Continued from Page 16)

I lived. What attracted my attention was the group of enthusiastic young men crowding around him. I asked the context of the building, the number of our great poets. His name is Stenhouse MacLaren. Later, it is my fortune to be able to ask him as the author of "L'Après-midi d'un Faune," from which Debussy derived inspiration. At the time, a guest simply made me happy to know that this man could be a revered poet despite his shabby appearance.

And, in time, change, and with them, tastes and standards. The influence of economics, of mechanics, is far greater than it was. Read the text of Henri Murger's "Scènes de la vie de Bohème" (on which Puccini's popular opera is based), and compare the utterly simple tastes and desires of this group of struggling artists with those of the young people attending our conservatories today. We have lost our simplicity—a serious matter for anyone, but fatal to the artist.

To regain it? I'm not at all sure that I know. For one thing, we must go back to a wholesale evaluation of things as wholes. Those of us, like Horace, Goethe, Shakespeare, none of whom reveal the least preoccupation with quantities, materialism, or "blackmail," understood this. And by nurturing ourselves on greater heights, we may win back the power to think for ourselves. This ability needs to be learned and practiced. On the one hand, it is threatened by the temptation to conform to mass opinion, to be like everyone else. On the other hand, there is the danger of being "too different," to subscribe to viewpoints that don't really belong, in conscious striving to be "individual." Both attitudes root in flabby, and are therefore inescapable. It is precisely this provincial insincerity which hampers the best development of so many young artists.

The man is ruled by the desire for conformity. Our enormous preoccupation with technique and speed is the result of mass thinking. We admire fast cars, fast planes; so we come, indiscernibly, to go after speed for its own sake. Some seasons back, my wife and I attended a concert at which Hellett performed the Mendelssohn Violin Concerto. As we sat down, I glanced over toward the woman behind me, talking to her companions, a boy of about ten. Just then the concert began, and I was more and more aware of the din from the rear, Hellett played splendidly, as he always does, and when the concert was over, the boy turned to his mother and asked why she had enjoyed it. "Very much," she replied; "it was a beautiful performance." My only criticism is that, for my idea, the final movement was taken a bit too quickly." Said the boy, "I care what you say. It wasn't too fast. I can play it even slower myself, so I'm certain I'll do better than Hellett!"

"The point of my story is not the opinion of an ignorant little boy but the fact that already he was mannering the jargon of "fashion," not knowing that other vital exigencies must be satisfied; the student must decide for himself which set of values to follow. In my youth, we were quite simple, not in terms of speed, but by accomplishment—how much we knew, how much we could express, how close we could come to the pure truth of our inner vision. Naturally, we were no slouches on"; but our pride lies in achievement.

"To train the young artists, there is a current notion that success results only from going to certain approved teachers, in certain approved circles, and giving oneself entirely slavishly—into their hands. I don't believe it is wrong for one person to take command of another, and for this reason I have never taught. Students must be free of the control of other individuals; only when they feel, the standards they accept and hold, can they grow. Who are they who may win back the power to think for oneself. This ability needs to be learned and practiced. On the one hand, it is threatened by the temptation to conform to mass opinion, to be like everyone else. On the other hand, there is the danger of being "too different," to subscribe to viewpoints that don't really belong, in conscious striving to be "individual." Both attitudes root in flabby, and are therefore inescapable. It is precisely this provincial insincerity which hampers the best development of so many young artists.

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BORIS GODLOVSKY'S NEW DEAL IN OPERA

(Continued from Page 20)

part—in the point of vocal range, vocal color, and vocal agility in the matter of physical size and shape; and in regard to secondary character-istics, the character delineation. An example of this is the ability to walk like an extremely elderly person.

"We arrive to present the opera just as the composer wrote it," Goldovsky asserts. "We make none of the traditional cuts just because they are traditional. We restore music that has been lost or neglected; our 'Carmina Burana' has much added music in the second act. We also present 'Carmen' with spoken dialogue, as it was originally performed.

"In our production of 'The Barber of Seville,' Rossini sings Uno race poco in the original key. She also sings the famous Scene music that Rossini originally wrote for the piece and not some interpolation which shows off the coloratura of the artist who sings the role. It is my contention that Rossini is not a coloratura at all and that the role can be sung without the soprano who has the high tessitura being under control and the flexibility of Rossini's music. The role requires, or by a soprano whose low register is well developed to sing the music as Rossini wrote it."

Established back in 1946, the New England Opera Theater was originated by Goldovsky himself. The chief aim of the company is to present opera that is a perfect "wedding" of music and drama. Both elements, Goldovsky feels, are equally important. "We strive to present operas we consider worthy of the fine young singers and actors, who are gifted vocally and historically. Our productions are designed to achieve aesthetic goals which are transcendent those that can be achieved by the presentation of music alone or drama alone. A perfect fusion of the two arts makes this possible."

Supported by paid admissions to its performances, as well as by financial assistance of sponsors, the New England Opera Theater has made, at least, two excellent recordings on the Magnatone label. One of these, "The Telephone," and "The Old Maid and the Thief," are Menotti operas. Benj amin Britten's "Albert Herring" and Verdi's "La Forza del Destino" have been recorded by Chappell Records. Both operas are performed. THE END

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ORGANIZATIONAL PRACTICES IN SCHOOL CHORAL PROGRAMS

(Continued from Page 17)

V. Seating of the Group. Some directors
choose two or more groups of voices in the
center, working out to weaker voices at
the ends. Some choose the strongest
groups at the front and the weakest voices
in the back. In some groups stronger voices
are seated in the middle of the group and
weaker voices toward the front. Most
directors apparently tend to scatter the
voices equally throughout the group, feeling
that in this way the learning process is speeded up through the as-
nicating weak voices by stronger ones.
Additionally, a better blend of voices is
secured if the students have different
variations in volume and tone quality,
which is characteristic of the high
school. The qualification number of
voices at each part in a chorus cannot
never be absolutely standardized. The only cri-
terion for balancing the voices in a
high school choir group composed of
either girls or boys or mixed voices is that the weight of tone
must be stronger in the lower parts. The size
of the high school performing choir group should thus be determined by a
harmonious balance with the voices available for
the lower parts." (Alice Dool Nelson,
Oak Park, Illinois.)

IV. The High School Tenor. Many
directors are unduly concerned over the
smaller number of voices available for
the tenor section. Numerically, the
tenor section is customarily the smallest
in the chorus. However, owing to the
particular color and timbre of that
tone, the tenor section is capable of
balancing a much larger number of voices in
the other sections. When it is
necessary to strengthen the tenor section,
the following devices have been found effective:

A. Using a few of the lower altos to
reinforce the tenor part. It would
not be wise to keep the altos singing
tone indistinctly; the altos should be used only in those portions of
the tenor part which lie easily within
their range. They cannot be justi-
tfully used when, in order to sing
the notes, they are forced beyond the
lower limits of their natural register.
(It is often possible to bring in two or
three of the higher baritones on
passages which are too low for the
altos to sing comfortably.) When
alto use is made, the same group of
girls should not always be employed as
the supporting voices. The device
of using altos to reinforce the tenor
part should be rotated; that is, a
certain number of altos may well be
used in a particular section while in
other compositions they sing alto and
other girls are used as reinforcing
voices.

B. Giving particular attention to
some of the higher baritones who are often
possible tenors. Many high school boys
who are called baritones are placed
in that section simply because
the technique necessary to secure the
tone of the upper part of the range
has never been developed with them.
In many cases, these boys sing
baritone merely because they can sing
in the baritone range easily and with
out bothering with the problem of the
application of vocal technique.

C. I. Some organizations provide a
set of music for each student. These
sets may be checked out for
individual study. If this procedure is
followed, careful records should be kept as to issuance and return.

2. Some organizations provide only a number of sets sufficient to accom-
modate the enrollment in the largest rehearsing unit. In this
instance music obviously cannot
be taken from the rehearsal room.
When the use of rehearsal copies
are massed for public perform-
ance, memorization makes it pos-
sible to secure absolutely
limited number of copies.

3. Sets of music may be placed on
the chairs by the directors prior
to the arrival of the singers, so a
system can be evolved where-
ners of unlike ability and dissimilar
tion quality are placed together.

VI. Student Directors. Much of the rou-
time mechanics can be carried on
with the assistance of the following student
officials:

A. President, who handles organiza-
tional problems outside those of a
strictly musical aspect.

B. Vice-president, who assists the
President or acts in his absence.

C. Secretary, who takes care of ac-
цендance records.

D. Treasurer, who handles the col-
gen of funds.

E. Student Conductor, who assists in
the rehearsals.

F. Choir master, who assists in
the stage work.

G. Librarian, who are responsible for
the scores.

H. Stage Committee, which checks on the
condition and circulation of the
scores.

I. Stage Committee, which handles such problems as stage set-up, ar-
rangement of stage, etc.

K. Many organizations make use of a
choir masters group which can be
of great assistance in carrying on the
activities.

V. Organization of the Rehearsal.

A. The Librarians should assist in
making the best up sets of music, consisting of
repertoire currently in rehearsal. As the students assemble for
rehearsals, the Librarians see that the
singer is provided with a set.

B. The program of the music to be
rehearsed should be listed on the
blackboard when the singers assemble.

C. Each time students gather they
should immediately place the com-
sitions in the order which is indicated
for the rehearsal.

D. Group solos are used by some
directors in works of the nature of
choral music in order to bring otherwise suitable works into the
ability range of the per-
fomers.

E. Group solos are used by some
directors in works of the nature of
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Z. Group solos are used by some
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Mozart Calendar

In 1956, to commemorate the 200th anniversary of Mozart's birth, the Peters Edition Music Calendar will be illustrated with 20 beautiful reproductions undertaken by eminent musicologists. Contemporary paintings of the composer and scenes from his life, with his father and sister, and of his wife and children; facsimiles of original manuscripts, and of letters to his father and to his publisher Hoffmeister. These illustrations also include the medal of architecture, drawing (easel pencil and oil-wash), sculpture, violin, color, being reproduced here for the first time.

Factual information appears on the reverse of each two-week page, dealt of valuable and informative, some of it very useful but interesting as plans usually and bound in the traditional Peters Edition green cover and printed on superior paper, the 1956 Calendar again will be a wonderful Christmas gift for a teacher, student, or music lover for yourself.


With each minimum order received for 1956 Peters Edition Music Calendar for $10.00, one additional Music Calendar will be mailed free. Order your book, from:

THE RONALD PRESS COMPANY
15 E. 6th St., New York 3, N. Y.

STUDY PROGRAM FOR CORNET

(Continued from Page 19)

the method to the individual student.

Based on your knowledge of the materials, the teacher is to be considered only as recommendations rather than a pre-

programmed script.

SUGGESTED ELEMENTARY METHODS

Title Author Publisher

Mozart's Rinnen

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Vogl

Method for

Flute

Flute

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Cornet Method by

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Two Coins from the Sky by William J. Murdoch

HISTORY tells us that about 250 years ago a choirboy in Lunenburg used two gold coins to pay for a trip to hear a famous organist play.

Perhaps we shouldn't care about where the coins came from. We should simply be grateful that this boy did receive help along his way. For he went on to tremendous accomplishment, and we all owe him a debt of gratitude.

Music and Earthquakes by Geraldine Trudell

WHILE Gaylin was practicing her sonatina her mother was answering the telephone call, and she noticed that Gaylin seemed to keep one ear on her music but listened to the conversation with the other. After she hung up she said to Gaylin, "You must learn to concentrate on what you are doing if you wish to succeed. You shouldn't concentrate so much that even an earthquake would not disturb you.

"Oh, Mother, I'm sure no one could play the piano in an earthquake!"

"But you're mistaken. One of our greatest pianists, Julius Katchen, was giving a recital in Ankara, Turkey, and as he played he noticed that the people in the rear of the hall were leaving. After the concert he told the reporters about it. 'They started to leave,' he said, 'as I was playing the Brahms Sonata, and by the time I played the second movement there were only three people in the hall. Almost tears, I began the third movement. Perhaps the people here do not like Brahms, I thought. But, as I finished the Sonata I found, to my amazement, the audience had returned. Then I learned there was a small earthquake and when the cellists began to sway the people remembered that five persons had been killed by a falling chandelier during an earthquake the previous year, so they quietly and quickly left the hall. But, after the tremors were over, they all returned to their seats.'"

You see, Gaylin, by concentrating on the Sonata, Katchen was able to play a concert earthquake." [Julio Katchen has concertized extensively in Europe and America and played for the armed services overseas.

Thanksgiving Song

Give thanks for our music every day; Give thanks for the pieces that we play; Give thanks for pianos, odd and new; Give thanks for the practicing we do; Give thanks for our voices when we sing; Give thanks for our choirs, and everything; Give thanks for our orchestras and bands; Give thanks for the songs from many lands.

Nationality Game by Ida M. Pardee

A nationality is missing in each of the following operas:


(Answers on next page.)

Junior Etude Contest

The Junior Etude will award three attractive prizes this month for correct and neat answers to the puzzle on this page. Contest is open to all boys and girls under the age of twenty. Class A, sixteen to twenty years of age; Class B, 12 to 16; Class C, under 12. Put your name and age-class on upper left corner of paper and your address on upper right corner. Write on one side of paper only. Do not use typewriters and do not have any one make a copy of the work for you.

Names of prize winners and list of thirty reviving honorable mention will appear on this page in a later issue of ETUDE.

Letter Box

Scrambled Composers Puzzle

Find the names of six composers, each name having five letters. Start at upper left corner and move one letter at a time in any direction. The path is continuous.

Letter Box

Results of Kodak Contest in July

First Prize Winners

Jane Bennett (Age 13), Missouri

Class A, Virginia DeWan (Age 16), New York

Class B, none received.

Honorable Mention for Kodak contest prize picture received from:


Junior Etude Contest

Prize Winners

Class A, Virginia DeWan (Age 16), New York

Class B, Jane Bennett (Age 13), Mississippi

Class C, none received.

Honor Mention for Kodak contest prize picture received from:

Bernard Vanderveen (Age 25), Michigan

Answers to Quiz


International Etude-November 1955

Junior Etude

Prize winners:

Jane Bennett (Age 13) Missouri

(See Letter Box List.)

Scrambled Composers Puzzle

Find the names of six composers, each name having five letters. Start at upper left corner and move one letter at a time in any direction. The path is continuous.

Honor Mention for Kodak contest prize picture received from:

Bernard Vanderveen (Age 25), Michigan

Answers to Quiz


Answers to Quiz

MUSICAL TOUR
(Continued from Page 49)
old friend, Harald Sverdler, the Norwegi
can composer, who lives near Bergen on
the west coast of Norway. Earlier in
the season I gave the first German
performance of Sverdler's extraordi
nary piano concerto, which I intro
duced two seasons ago under the hus
es of the composer with the Harmonien
Orchestra of The Hague, under Prof.
Bartok's Rhapsody as my vehicle—one
of the world's great performances. It
was given in New York in March be
fore the American premiere at the win
ter season of the New York Philhar
monic Orchestra. There is no more
appropriated music than Bartok's for
the piano. I have often thought that
the one thing I would like to do before
I die is to play Bartok's Rhapsody on
the piano. And when I played it in
New York it was a revelation to me.

The other piece on the program was
even more revealing. It was the con
certo, which I first heard in Norway.

I had the opportunity of hearing it
in the concerts in New York. It is
simply beautiful. The concerto is
full of beautiful melodies, and it is
two of the most beautiful pieces of
music I have ever heard.

In the last movement of the concerto,
the orchestra played a wonderful
piece. It was a great piece of music,
and the orchestra played it perfectly.

I was very pleased with my perfor
mance. I enjoyed playing the concerto
very much, and I hope to play it again
sooner or later.

The audience gave me a standing
ovation and I was very pleased with
the reception. I was very pleased
with the whole evening, and I hope to
play again in New York soon.

The concert was a great success,
and I hope to play again in New York
soon.
MUSICAL TOUR THROUGH EUROPE
(Continued from Page 56)

of his forthcoming visit to the United States in the course of which I played a Mozart Concerto with the Belgian Royal Orchestra in the presence of the Belgian Queen-Mother, in the course of which I played a Mozart Concerto with the Belgian Royal Orchestra in the presence of the Belgian Queen-Mother.

The evening was honored by the presence of the Belgian Queen-Mother. The Queen most graciously asked me to her box after my performance for introductions to all the people invited to be present. She expressed her appreciation of my playing. Queen Elisabeth is a real patron of the arts, and in addition to being a great musician, she devotes much of her time and money to the younger, even the youngest, generation of composers from all over Europe. The Cologne Radio even sustains its own laboratory of electronic music, which in interesting, if sometimes unpredictable, away from performance of the latest type of "music" has been heard live and on record mostly between 11 hours of 11 p.m. and midnight, when most German citizens are asleep.

I spent some pleasant hours at the house of our cultural attache in Brussels, Mr. E. S. Buell, who gave me a 30 minute show for Belgian television, performing works of Scarlatti, Schubert and the entire accordion industry to encourage friendly relations between all music lovers throughout the world. I met two of my old friends, the Swiss composer Roger Verona and Conrad Beck, both of whose works I have played in Europe earlier in the United States. I was glad to be able to hear the first performance of his latest composition, "The Death in Basingstoke," an oratorio of great dimensions, which I am proud to have performed on our company's studiobooklet of "Weeks, Months and Years." The American Accordionists Association in New York on November 20.

The contest is open to any amateur and professional stockholders, and the entire accordion industry to encourage friendly relations between all music lovers throughout the world. I met two of my old friends, the Swiss composer Roger Verona and Conrad Beck, both of whose works I have played in Europe earlier in the United States. I was glad to be able to hear the first performance of his latest composition, "The Death in Basingstoke," an oratorio of great dimensions, which I am proud to have performed on our company's studiobooklet of "Weeks, Months and Years." The American Accordionists Association in New York on November 20.

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NEW RECORDS
(Continued from Page 47)

Old Smoky and eight other assorted folk songs are sung with impressive effectiveness by the Roges-Wagner Chorus. In general, the choral work excels the solo work. (Capitol P 8324)

Debussy: Préludes—Book Two

Although Debussy's recording of these delectable pieces for Angel is exactly what has been expected. The keyboard music that astounds Giesbert's Columbia set a few years back is present, but something has been added—a fullness to the performance that adds to the total musical effect. (Angel 35249)

Mount: Concerto No. 2 in D Major for Violin and Orchestra

The value of this disc is in the superior performance of the D Major Concerto, not the routine playing of the much better-known A Major. Arthur Grumiaux is soloist with the Vienna Symphony conducted by Bernard Pollnag. Recording is good except that there is much studio reverberation. (Epic 3157)

Tchaikovsky: Album for the Young, Op. 39

Mendelssohn: No Children's Pieces, Op. 72

Memorial Preparatory, M-G-M's house pianist, finds Mendelssohn's not-very Children's Pieces worth the effort. But the same can't be said of Tchaikovsky: the disc is a heavy right hand and a trace of machine balance. (Trio Polito-Zeltz's Opus 39 on Opus disc No. 6001.) (M-G-M E 3204)

“The unashamed Accompanist”

Gerald Moore, accompanist of artists from MacCormack to Schwarzkopf, has recorded highlights of his popular lecture “The Unashamed Accompanist.” While there are many sheets chiefly from Schubert and Brahms, Moore illustrates good and bad ways of accompanying, commending wholly in British fashion along the way. Students, teachers, music lovers in general will profit by repeated listening to this educational talk. (Angel 355267)

Prokofiev: Suite du Ballet “Chout”, Op. 31a

Eisenstein Kijé Suite, Op. 60

Vox has another hit with this excellent popular recording. The suite is made up of a series of dance scenes by the Paris Philharmonia Orchestra, Josef Horowitz conducting. The suite is the first film record to be released with dancing solo and artistic finesse. The “Chout” ballet suite is recorded complete for the first time. (Vox P 9180)

(Continued on Page 64)

SCHOOL CHORAL PROGRAM
(Continued from Page 51)

school singer on this type of material. Some directors engage professional singers to appear as soloists with their school organizations in performances of major extended works. Some directors employ group soloists not only in the a cappella material but also as soloists with the chorus. Among reasons for this practice may be cited:

1. Development of individual singing technique.
2. Improvement of group technique as the individual technique.
3. Opportunity afforded for individual self-expression through acquaintance with solo literature.
4. Development of poise and assurance through the introduction to solo performance by means of group approach.
5. Effectiveness of a group of high school voices in a solo passage or composition. (Many directors include at least one group soloist in each public program.)
6. Opera and Operettas. Works of this type are still in great favor and are usually presented as all-school projects in which all departments of the school cooperate in the presentation.

THE END

THE WORLD OF MUSIC
(Continued from Page 5)

replace Dr. Ralph E. Hartwell, who is retiring to full time teaching at his own request.

Gregor Piatigorsky has made possible a new four-year cello scholarship at the Peabody School in Baltimore. The recipient will be selected from the full course of instruction leading to the Bachelor of Music degree. Music students entering Peabody for full details.

Dr. Paul Van Buskrook, director of instrumental curriculum at the New York University School of Education, has been named chairman of the School's department of music education. He succeeds Dr. Vincent L. Jones, who has been retired for the position. The new chairman has been active in the music field for more than thirty years. He will devote full time to teaching.

The New York Philharmonic Symphony played the last concert of its fifteen-week tour at the Royal Festival Hall in London, England, on October 5. Thirty-two works were played by the ensemble in this first performance under the direction of Dimitri Mitropoulos. (Continued on Page 65)
TEACHER'S ROUNDTABLE
(Continued from Page 22)

GEORGE SWOLL and Guido Canzelli conducted the orchestra.

The Suddeutscher Rundfunk, a radio network emanating from Stuttgart, Germany, sponsored a festival of early music between February and March. The Sunday evening concert at the Printz Art Taus and the Gerry Mulligan Sextet gave two of the concerts.

COMPETITIONS

The American Academy in Rome offers fellowships in music composition to U.S. citizens 21 years of age and older. Applications due October 1, 1956. Yearly stipend is $1,250 plus round trip transportation to and from Italy. Merit fellowship includes room, board, and Cone music library space, residence at the Academy, and an additional $500 allowance. Details: Executive Secretary, American Academy in Rome, 116 Park Avenue, New York 17, N.Y. Deadline for applications: December 30, 1955.

Evelyn Anderson, the great Anton Rubinstein himself told the story of how, at the very first contact with the keyboard, he tried it out on his cook!

(Continued from Page 6)

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(Continued from Page 6)

I believe I can help you solve your problem. During a workshop held a few weeks ago for the Young Musicians, Ohio, Piano Teachers Association, I had the opportunity to examine a new system. I worked, indeed, with twelve pianists, all of whom had been taught by different methods. The name of the course is "Sheridan System." It is written for the beginner of any age, but particularly as in your case—the older beginner. It starts from the very first contact with the keyboard, then progresses easily and gradually. Your music book is in front of you on the piano, and your teacher on the record as you play, explaining and advising. Your many a time and a few minutes a day, you will learn to read and play.

The advantage of such a course is obvious. One can take lessons whenever one wishes. These lessons can be repeated and heard over and over. The rate of progress is entirely up to the student. There is no hurry, no nervous strain. Practice can be done at any time, morning, noon or night.

For further information you can write to Sheridan System, 663 East Renvond Road, Youngstown 5, Ohio. Here is a comparison in order. Have you heard of the Linguaphone System? He believed that he taught those special lessons to all his pupils, and if his pupils accepted them, without thought to the shapes, or the sounds of their own hands, I did not accept them be- cause I felt that my own hands and never have brought out on their own clear tone.

"My most earnest advice to young artists is, that is not to depend—on fate, on mass views, on 'differentness,' on anything at all the most thought- ful, devoted analysis of what they truly believe. Take hold of whatever material nature gave you, and with them, make the things as will let all, learn to think for yourself."

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THINK FOR YOURSELF
(Continued from Page 6)
BACKGROUND MUSIC
(Continued from Page 45)
ecnally-composed music. For a play, say, set in the early 1900's, it is difficult to find music that might be good to use at
a piece that might be good to use at
that point in the production allows (live music costs roughly twenty times more than recorded music), an technician is em-
ployed to play a suitable composition.
In addition, television studios have collections of commercial recordings and a series of Cue Libraries, with exact timings, from
which to choose.
Both Phoebe Haas and Eugene Cines find that their music training, like that of their associates, is a help not only in selecting music but in remembering and memorizing new music they may hear.
In their spare time they listen to new commercial records and are alert for any piece that might be suitable for plug-
ging into their programs. They must
be on the alert for new recordings, and if the budget for the production allows (live music costs roughly twenty times more than recorded music), an technician is em-
ployed to play a suitable composition.
Both Phebe Haas and Eugene Cines believe that incidental music for radio and television is not considered as the
important art form it should be.
They have found that their music training, like that of their associates, is a help not only in selecting music but in remembering and memorizing new music they may hear.
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THEODORE PRESSER COMPANY
Bryn Mawr, Pennsylvania

THE END

MUSIC MADE EASY, Vol. II

MUSIC MADE EASY, Vol. 1

MORA VILE

MORA VILE

MARA VILE

STUNTS FOR THE PIANO

Ada Richter

Under imaginative headings ("Running on Tiptoes," "Rope Climbing," "Baby Ruts," "Scratch Yourself") the student is taught to master exercises and pieces at an accelerated pace.

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