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ETUDE

the music magazine

JULY 1954
40 CENTS

PIANO • ORGAN • VIOLIN • VOICE • BAND • RECORDS • HI-FI

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Ideas for the Piano

Hilde Somer

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May Weeks Johnstone

The Rôle of
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Jacques Singer

The Way to the
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Soulima Stravinsky

They Sing for Pleasure

Ernest Hardy

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James Francis Cooke

Is the Falsetto False?

Joseph A. Bollew

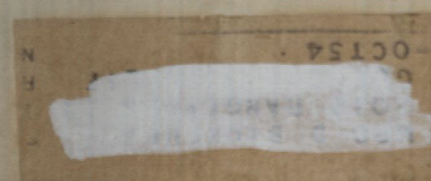
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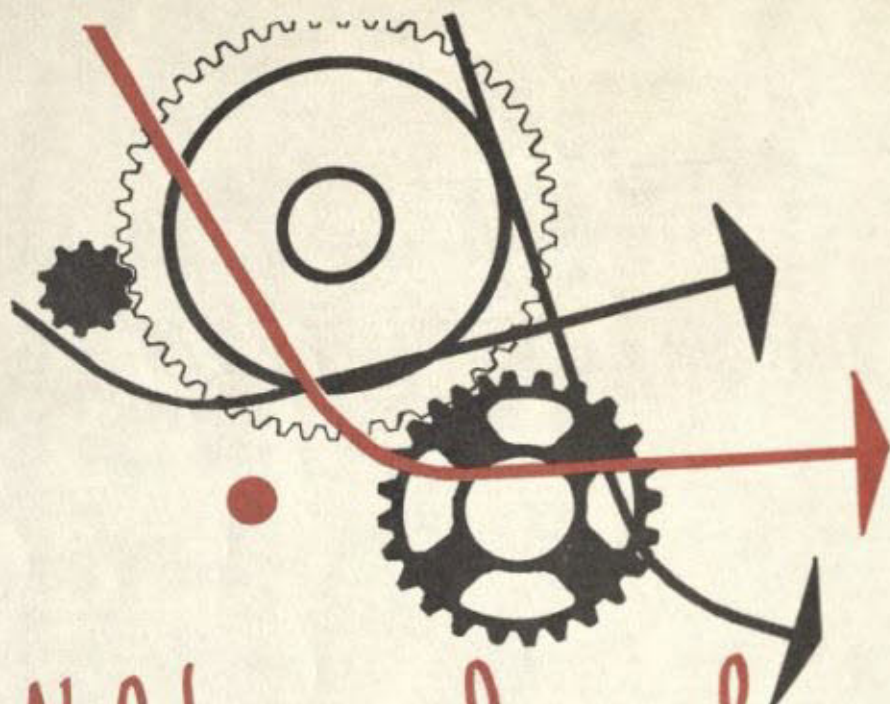
Joseph W. Clokey

THE NEIGHBORHOOD MUSIC SETTLEMENT

by Roy N. Kunkle

(See Page 10)





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Organ Articles

Sir: I have been impressed and inspired by several recent articles in the ETUDE written by, or about, organists of enviable stature, working in large city churches with magnificent instruments, and performing music of unquestionable quality. I have been inspired and impressed, and yet a little depressed also, because such circumstances seem so far removed from my own, and I feel that there must be many others like me.

Perhaps we have no right to call ourselves organists—those of us who serve, as I do, a congregation of several hundred people in a small town. Certainly we cannot call ourselves organists in the sense that that is the profession in which we earn our livelihood—at least in material terms—as any salary which might be involved is, of necessity, nominal in nature, and we sandwich our church work in as best we can with that by which we earn our daily bread. The instruments we play are—with the possible exception of some of the newer electronic ones—limited by size and probably by age. I play an ancient tracker action organ (and I should add that I do so happily, as its tone quality is such that we would be most unwilling to exchange it for an electronic instrument, the only substitute we could likely afford). Nor could I call myself an organist in the sense that I am a trained organ player. On the contrary, I'm a transplanted pianist, acquiring most of my knowledge of organ through reading and that time-honored tutor, experience.

I play in the church of which I am a member, and I do so, as I'm sure do many other "organists" in countless towns and communities, gladly and humbly. I began playing regularly when my predecessor suddenly became ill and resigned, and being the most likely prospect available, I agreed to make what pretense I could at being an organist, considering it both a duty and a privilege. The experience has been, and is, rich, enlightening and challenging—and, sometimes, frustrating. I'm a capable pianist and fortunately had had four years' experience accompanying choral groups and,

therefore, was accustomed to reading multiple staves, but I still had to struggle with those pedals.

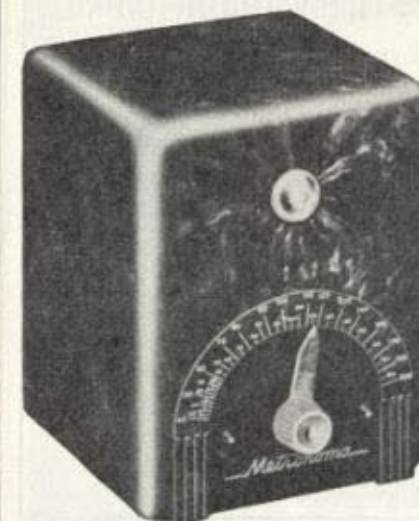
Whatever my shortcomings as an organist may be, I have very definite and fervent convictions as to the responsibilities and opportunities involved. First of all, the organ is a means by which the spiritual experiences may be enriched—our first responsibility as organists is to create, insofar as we are able, an atmosphere of worship, to give continuity to the service. Perhaps we are best complimented when we are not complimented at all—when the worshippers are not conscious of the music. I am the first to admit, though, that I was very, very grateful when I heard in a roundabout way one Sunday that someone had said it had been worth coming to church to hear the music! That should make any organist eager to work harder. Here again, I would mention the "quality" of the music—most of the people in my community, and surely in others like it, while generally well-educated and progressive, are not on intimate terms with Bach and his like and do not readily associate it with a personal religious experience. I feel that it is far better to play music more obviously melodic and I play those much-maligned arrangements of hymns if the arrangement is one that emphasizes the beauty of harmony, and is not just a lot of arpeggio-filled "variations"—and the congregation appreciates them.

An organist is, I feel, Christian first and organist second, and has almost unlimited opportunity to intensify the influence of his church. I am blessed with a music-minded pastor, and together we plan the services, trying to inject into them impact and unity and inspiration. Our volunteer choir is mostly young people, and we try hard to set up a music program that will be both challenging and enjoyable, and will give them opportunity to use and develop their talents and fill our services with beautiful, vital music. We try to make the services varied and interesting—while aware that much of what the worshipper may derive from a service depends on his

(Continued on Page 3)

LETTERS

TO THE EDITOR



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Vol. 72 No. 7

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Letters to the Editor

(Continued from Page 1)

own attitude, we don't expect him to overlook weaknesses that we might have avoided.

Needless to say, since our performing personnel is mostly young and limited in experience and training, not all of our efforts are outstanding successes. Many times we are downright mediocre, and therein lies one of the greatest pitfalls of any work connected with a church—we are aware of our shortcomings and as vulnerable to discouragement as are all humans, and there is the temptation to give up and save ourselves some work and worry and, perhaps, embarrassment. But unlike the large churches we read about, there aren't capable professionals waiting to take our places—we are all there is and much of the effectiveness of the church depends on our keeping at the job. Even when we're not quite as good as we'd like to be, we're sometimes surprised at the number of people who are inspired by the fact that we're trying. And more often than not we're a little astonished at how well we do sound in actual performance. There may be times when I'm uncomfortable on the organ bench, but I've found I'm much more uncomfortable off it.

R. B., Missouri

"Concerning Interpretation"

Sir: The article, "Concerning Interpretation," by Paul Badura-Skoda in the May 1954 ETUDE, was very interesting.

I am studying piano, and I found that this article did more for me than a lot of articles I have read.

I find that Mr. Badura-Skoda knows what he's talking about and expresses his point very clearly. I agree with him when he mentions that the true method of piano playing is not technique alone, but the true interpretation of what the composer wants the pianist to convey to the audience.

I think this is the most important article you have had on piano, because it conveys to the student the true method of playing the piano. Most students think all you need is technique and you'll be a great pianist, but it isn't so. Also, television is a bad influence on piano players, because there is a lot of piano players who show the wrong thing.

The sooner students find out the right way to piano playing, the sooner we will have keyboard artists who can convey the true meaning of the piece to the audience, instead of all this fancy motion.

Melvin Melanson
Detroit, Mich.

COMPOSER OF THE MONTH

ANTON STEPANOVITCH ARENSKY

Russian composer and pianist, is the composer of the month for July. Arensky was born at Novgorod, July 31, 1861, and died at Turioki, Finland, February 26, 1906.

From 1879 to 1882 he was a pupil of Johanssen and Rimsky-Korsakov at the Petrograd Conservatory. In 1882 he won the Conservatory Gold Medal for composition, and in the same year he was given the appointment as professor of harmony and composition at the Imperial Conservatory, Moscow.

A first symphony and a piano concerto which he brought out at this time attracted immediate attention. His position at the Conservatory brought him into contact with Tchaikovsky, whose friendship and interest in the young composer were destined to have a marked influence upon the style of his music. In 1890, his first opera, "The Dream on the Volga," was produced in Moscow. In 1895 he succeeded Balakirev as conductor of the Imperial Court Choir at Petrograd, remaining in this position until 1901.

In spite of Rimsky-Korsakov's poor opinion of his pupil's ability and his dire prediction, "He will be soon forgotten," Arensky wrote music that is still played today. His own dissipation and free way of living undermined his health, and he died of what we know today as tuberculosis. Although he wrote two operas, a ballet and several other larger works, he is remembered most for his smaller lyrical pieces. He wrote nearly 100 piano pieces. The *Waltz* from Suite Op. 15 is included in this month's music section on Page 29.



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Music

The Ninth National Convention of the American Symphony Orchestra League was held in Springfield, Ohio, June 17-18-19. As an integral part of the convention, the Second National Workshop for Orchestra Players was conducted on June 18 and 19. Artist members of the orchestras affiliated with the League served as workshop instructors, including Richard Burgin, Samuel Lifschey, Walter Heermann, Willis Page, Sigurd Rascher, W. Vacchiano, L. V. Haney, Arthur Cooper, Saul Goodman, and the members of the Chicago Symphony Woodwind Quintet.

Leon Fleisher, American pianist, winner of the 1952 Queen Elizabeth of Belgium International Music Competition in Brussels, was awarded the Elizabeth Sprague Coolidge memorial medal in honor of the finest artists of the year in any branch of music. The medal, one of a group given annually on a non-competitive basis, is awarded by the Harriet Cohen International Music Awards Committee. The awards were founded by the late Sir Arnold Bax.

Ramiro Cortes of Los Angeles is the winner of the \$300 prize in the 1953 Composition Contest of the Friends of Harvey Gaul, Inc. John Verrall of Seattle, Washington, received first honorable mention, while Gardner Read of Boston received second honorable mention. Isadore

Freed was named as winner of the special award of \$100 for his trio for Harp, Flute and Viola.

Alec Wyton, choirmaster of Christ Church Cathedral, St. Louis, has been appointed organist and master of choristers of the Cathedral of St. John the Divine, New York City, to succeed Dr. Norman Coker who retired last August. Mr. Wyton will assume his duties August 15.

The Goldman Band on June 18, opened its 37th annual season of the Guggenheim Memorial concerts on the Mall in Central Park, New York City. The opening concert was the 2047th of the series, all of which have been conducted by Dr. Edwin Franko Goldman, founder of the series.

The Chautauqua season of concerts and opera will open July 4 and continue for eight weeks. Walter Hendl will again be conductor of the orchestra, and Mischa Mischa-koff will return for his thirtieth season as concertmaster of the Chautauqua Symphony. Alfredo Valenti, director of the Chautauqua Opera Association, will present six opera productions: "The Mikado," "Aida," "The Magic Flute," "Tosca," "Orpheus" and "La Cenerentola." Alberto Bimboni and Edward Murphy will divide conducting honors.

(Continued on Page 5)

Musical Oddities

By NICOLAS SLONIMSKY

WHEN PADEREWSKI came to America in 1891, his long hair excited as much public comment as his pianism. "His strength, like that of Samson, is in his hair," remarked a cynical journalist, and proceeded as follows: "The moment I laid my eyes on Paderewski, I knew he was a genius. A man does not have such a head of hair for nothing. He has not the studiously dishevelled locks of the second-rate pianist. Have you ever seen a stork's nest on a Dutch housetop? If you have, you know just what Paderewski's hair looks like. It is thick and flat, and he holds his head straight up and down as though there were eggs in the nest that he did not want to shake out."

Another commentator called Paderewski "a human chrysanthemum." Among other jokes about Paderewski's hair the most durable went like this: someone remarked to him that at the rate he was sending locks of hair in response to requests from feminine admirers, he would soon be bald. "Not I—my dog," replied Paderewski.

When Paderewski entered the artist's room of Entertainment Hall in St. Louis, he found signs plastered all over the walls: "Hair cut while you wait at the Brand Tonsorial Parlors," "Hair cut without pain," and "Highest prices paid for human hair at Wiggins & Co." A reporter asked his reaction to these suggestions. Paderewski retorted angrily: "I shall not cut the hair that shook before 7 kings and 5 queens." But when another reporter insinuated that his hair was merely a theatrical prop to impress the multitude, Paderewski became so furious, that, in the newspaper's account, "he shouted a Polish word of 17 syllables that broke the electric light globe."

The ardor of Paderewski's female admirers transgressed all limits. "Paderewski escaped with his life and part of his topknot," reported a New York journal,

"The girls mobbed him, and it is a fact that he was compelled to call in medical assistance when he reached home after the onslaught. New York ought to be proud of those wild and tempestuous females, and they deserve more attention from Mr. Paderewski than they can hope to get. If Mr. Paderewski should be ambitious to start a harem in New York, it would be necessary for him to secure a structure fully as large as the Fifth Avenue Hotel to accommodate the women who would clamor to be among its inmates."

A New York society leader, Mrs. Ward McAllister was asked to render her opinion on the Paderewski craze. "Fervent devotion to art is surely an admirable trait," she declared, "but a woman should take care how she expresses it. To intrigue for a lock of the artist's hair or to struggle for the honor of touching his garment is certainly not dignified. I believe that Mr. Paderewski's impression of America would be like that of one of the Chinese mandarins brought here several years ago. Some women even handled their garments to see what they were made of. As one mandarin remarked afterwards: 'Belly good country, but too much woman.'"

Paderewski's manager had additional headaches because of Paderewski's habit of walking the streets carelessly, looking up at the high buildings and not watching his step. On the night before his American debut, Paderewski went to Steinway Hall and hammered on the door until the night watchman let him in. He then went into the wareroom, had the gas lighted, opened a piano and proceeded to play until dawn. Then he returned to his hotel and slept until late afternoon. "We are in constant agony of apprehension," said Mr. Treibar, the manager. "Such erratic behavior endangers not only the artist's reputation but puts in jeopardy a goodly sum of money we have invested in him."

Here is a graphic description of Anton Rubinstein's performance of Chopin's celebrated A-flat major Polonaise on his American tour: "His left hand marched down the piano like a conquering army while the right hand retreated before its might, only to pluck up courage again and rush after it; then they joined forces and fled up the keys together, and crashed and banged over one another."

THE NOW FAMILIAR keyboard instrument Celesta, invented by Auguste Mustel in 1836, was used for the first time in orchestral literature by Tchaikovsky in his Nutcracker Suite. Tchaikovsky wrote to his publisher Jurgenson in June, 1891: "In Paris I discovered a new orchestral instrument, a cross between an upright piano and the Glockenspiel, and it produces a heavenly sound. It is called Celesta Mustel and it costs 1,200 francs. It can be bought only from the inventor Mustel in Paris. I want you to order this instrument. You will not lose anything on this deal, because you will sell it later to the theater administration." Tchaikovsky added a note of caution: "Please, do not show the Celesta to anybody. I am afraid that Rimsky-Korsakov and Glazunov will smell it out and make use of its extraordinary effects before me." Jurgenson followed Tchaikovsky's instructions faithfully, and secured the priority for him. After the production of "The Nutcracker," Rimsky-Korsakov and Glazunov used the celesta many times, but they never knew how anxious Tchaikovsky was to keep the secret from them, for his correspondence with Jurgenson was not published until both Rimsky-Korsakov and Glazunov were dead.

It happened in 1891, long before anyone could think of the radio. Queen Victoria expressed a desire to hear a musical performance over the telephone which was then installed at Windsor Castle. The director of the central station engaged a vocal quartet, and the singers were placed in front of several telephone transmitters. Just as they were about to begin, the line went dead. The director tried in vain to re-establish the connection, but finally gave up. The singers went home. Suddenly a call came through—the telephone was again in working condition, and the Queen was waiting at the other end of the line for the music. The director was stunned. The perform-

ers were gone, and he could not bring himself to tell it to the Queen. In desperation, he proceeded to sing himself. After he finished, he inquired timidly: "Your Majesty, were you able to distinguish the melody?" "Yes," was the reply, "It was *God Save the Queen*, and I never heard it sung so badly."

Berlioz obtained a permit to use the Paris Conservatory Hall for a concert of his works. The director Cherubini remarked: "But you won't make any money out of it." "I don't want any money; I want to make myself known," replied Berlioz. "I see no necessity of your being known to anybody," remarked Cherubini.

REGINALD DE KOVEN, the genial American composer of pleasant melodies, was asked what was the source of his musical inspiration. "Why, anything in motion," he replied; "a railroad train, a cab, a horse, an automobile, a golf ball, even a pack of cards, provided there is rhythm." Ironically, his life ended in motion, too. He collapsed after a dance at a party in a home on South Shore Drive in Chicago, and died of apoplexy while the music was still playing.

Here is a fine injunction to the moderns from a very old-fashioned book, "Harmony of Harmony" by Jacob French, published in Northampton, Massachusetts, in 1802: "Some persons who profess to understand composition insert discords, so that the concords may be the sweeter, but if those authors would but consider, they never would insert any more, for in composing and singing we should strive to imitate the heavenly host, where there is neither discord nor jar, but all the music is sweet, perfectly sweet."

In Baden, the suburb of Vienna, Beethoven's old housekeeper was found still living in 1890. She was asked whether she remembered what Beethoven looked like. "I do," she said, "He never combed his hair, and he looked unkempt and wild. His pictures are not like his real self." It was in Baden that Beethoven worked on the Ninth Symphony. His room is still preserved; on the table under glass there is a message left by his brother: "I must talk to you. Your brother Karl, House Owner," and Beethoven's celebrated reply: "I went to see you, but you were out. Ludwig van Beethoven, Brain Owner." THE END

Musical News
Items from
Europe

An International Congress to deal with the sociological aspects of radio music is to be convened in Paris, October 27-30, organized by the centre d'Etudes Radiophoniques of the Radio-diffusion-Télévision Française. The Congress will be open to sociologists, musicians and radio specialists of all countries of the world.

Music Week in Copenhagen, Denmark, was observed from May 19 through 24 with programs of various kinds, including a chamber-orchestral concert in the Concert Hall of Broadcasting House; an organ concert at Fredericksborg Castle; an opera and ballet evening at the Royal Theater; a chamber music concert at the Assembly Hall of the National Museum; an orchestral concert at the Concert Hall in Tivoli; an organ concert of music by Buxtehude at Maria Church in Elsinore; and a complete performance of "The Messiah" at the Cathedral of Copenhagen.

Torsten Ralf, Swedish opera tenor, died in Stockholm on April 27, at the age of 53. He was a member of the Metropolitan Opera Company in 1945, being the first European artist to be given a contract since the beginning of World War II.

Teresa del Riego, English song writer of international fame, this year celebrates the sixtieth anniversary of her debut as a song writer. Her best known song, *O Dry Those Tears* sold 28,000 copies within six weeks of publication.

Music Festivals

Bayreuth, Germany
Wagner Festival
July 22-August 22

Wuerzburg, Germany
Mozart Festival
July 22-August 22

Salzburg, Austria
July 25-August 30

Munich, Germany
August 12-September 9

Edinburgh, Scotland
International Festival
August 22-September 11

(Continued from Page 4)

The Tenth Annual Philadelphia Music Festival sponsored by The Philadelphia Inquirer Charities, Inc., was presented in the Municipal Stadium on June 11, before an immense audience. Some of the leading stars of the entertainment and concert stage together with noted choral and instrumental groups participated in the lengthy program which featured Ed Sullivan as Master of Ceremonies. A partial list of the featured artists includes: Dorothy Kirsten, Metropolitan Opera soprano; Richard Tucker, tenor of the Metropolitan Opera; Guy Manniner, pianist; Pvt. Larry Ferrari, organist; Eartha Kitt, popular songstress; the Philadelphia Ballet; the U.S. Air Force Concert Band; the Florida Southern College Concert Choir; the Festival Symphony Orchestra; and the Philadelphia Inquirer Festival Chorus.

Ramino Cortes, composer of Los Angeles, is the winner of the Eurydice Chorus Award of the Philadelphia Art Alliance. His winning opus is a three-part women's chorus, "Missa Brevis-Kyrie-Gloria." Ned Rorem, a Philadelphian now studying in Paris, received honorable mention.

The Paulist Choristers, founded by the Rev. William Joseph Finn in 1904, in Chicago, gave their golden jubilee concert at Town Hall, New York, on May 13. The Rev. Joseph R. Foley, who has been director of the Paulist Choristers since the retirement of Father Finn in 1943, conducted the concert.

Henry Wendell Endicott, president of the Boston Opera Association, a director of the Metropolitan Opera Association and a trustee of the New England Conservatory of Music, died at Dedham, Massachusetts, on April 20. Mr. Endicott, a big game hunter, was interested also in horticulture and forestry and the gardens of his home were opened annually to the public.

Rudolph Kolisch, first violinist of the Pro Arte Quartet, artists-in-residence at the University of Wisconsin, has secured a leave of absence for a year to conduct the Master class in violin at the Academy of Music in Darmstadt, Germany. He will also give a series of lectures at the Goethe Universität in Frankfurt-am-Main.

Edwin Grasse, blind violinist, organist, composer, died in New York on April 8, at the age of 69. He was a pupil of Carl Hauser and César Thomson, and toured extensively prior to 1940. His compositions have been played by leading artists.

(Continued on Page 8)



Noted violinist, Fritz Kreisler, helps Stanley Adams, president of the American Society of Composers, Authors and Publishers, and Gene Buck, past president of ASCAP, cut the Society's 40th Birthday cake at their annual dinner in New York City in March.

BOOKSHELF

By DALE ANDERSON

Introduction to the Psychology of Music

by G. Révész

G. Révész is director of the department of psychology at the University of Amsterdam. Your reviewer, who was for many years a student of psychology here and abroad, has perused the book with great care and feels that it is one of the finest treatises for the general reader he has seen.

Psychology in any of its forms is a very complex subject demanding extremely acute concentration and repeated re-reading before certain technical problems can be profitably comprehended. The author has done exceedingly well to treat his subject without delving too deeply into the physical and mathematical side of the subject. He is also to be complimented upon his ability to make this abstruse study readable after the manner of the French Albert Lavignac, in his monumental, "Encyclopédie de la Musique et Dictionnaire du Conservatoire." Révész is to be commended particularly for his notable chapter upon musical talent and genius. However, it is futile, in our limited space, to make an extended review upon a work covering such an infinite number of details.

The University of Oklahoma Press
\$4.00

The Musical Heritage of the Church

Theodore Hoelty-Nickel, Editor

A series of valuable essays presented at the Valparaiso University, Indiana, at the summer sessions from 1947 to 1952. Many distinguished musicologists including Dr. Paul Henry Lang of Columbia University, Dr. Leo Schrade of Yale, as well as Dr. Paul Nettl of Indiana University and Dr. Donald Ferguson of the University of Minnesota participated.

The book concerns itself in general with the music of the Lutheran Church but includes an excellent essay upon the "Rise and Decline of English Church Music" by Donald Ferguson. The collection leads to a higher understanding of the theological significance of music in worship. It is to be highly com-

mended to all serious minded students, organists and choirmasters of ecclesiastical music from a historical as well as a present day standpoint. (129 pages, cardboard cover.)

Concordia Publishing House
\$2.25

ASCAP's copyright Law Symposium

Number Five

This series of valuable essays relating to copyright laws here and abroad, is sponsored by the American Society of Composers, Authors and Publishers (ASCAP) as a memorial to the late Nathan Burkan, writer and able general attorney for ASCAP in its earlier days. If it had not been for his keen insight and aggressive methods, ASCAP might never have reached its high position as a protector of the interests of American composers and publishers.

The Nathan Burkan Competition awards prizes of \$500.00 each for meritorious essays upon copyright by students in law schools to foster an interest in copyrights in general as well as in music. The awards in 1951 and 1952 went to Reginald Ray Reeves, of the University of Idaho College of Law, and to Russell A. Schlattman, of the St. Louis University School of Law. In addition to this, eight other students were awarded honorary mention. The ten essays in all for 1951 and 1952 are published in the new volume. These essays cover many phases of the copyright law in general. The judges of the contest were Hon. Stanley H. Fuld, Court of Appeals of the State of New York, and Leon R. Yankwich, Chief Judge of the Southern District of California.

The copyright laws of various countries change occasionally from time to time, but the theory underlying jurisprudence changes slightly. The interpretation of the laws, however, is subject to many delicate mutations. Therefore, it is highly desirable to have every possible phase of such a subject available to experts. This is especially important to ASCAP with its annual income soaring into many

millions of dollars.

The judges for the contest quote a significant statement of Mr. Justice Oliver Wendell Holmes, when he was upon the Supreme Court of the United States: "The law tries to embody what most men believe and want. But belief and wants begin as vague yearnings and only gradually work themselves into works."

The material in this series of essays is extremely valuable to any one of the thousands of musicians and authors and publishers who now have an income from ASCAP.

From the start ASCAP has had able leadership such as that given at the present time by ASCAP's able President Stanley Adams, and its brilliant attorney Herman Finkelstein. From the days of Sousa, Herbert and Berlin to the present of Rodgers and Hammerstein and Cole Porter, it has produced from performing rights for hundreds of composers, a revenue aggregating many millions of dollars which otherwise would have been nonexistent. All this would have been impossible without an intensive and incessant familiarity with the copyright situation.

The Number Five Copyright Law Symposium is published in the United States by Columbia University Press, and in Europe, Canada, India and Pakistan by Oxford University. The price is \$4.00.

The Modern Renaissance of Jewish Music

by Albert Weisser

Albert Weisser was born in New York City in 1920. He is a graduate of the School of Art and Science of New York University. As a composer and conductor, he has won a distinctive reputation in our country. He received the Purple Heart for his services during the Second World War. He has now given to musical literature a most informative work upon the changes that have taken place in the twentieth century in the field of the employment of ancient Jewish melodies in modern music.

Most non-Jews have little reali-

zation of what happened in the nineteenth century in that Pale of Settlement, as the vast ghetto in Western Russia (bigger than all New England) was ultimately called. It was here that Catherine II of Russia herded the Jews in 1791. Bursting with the emotional fire of the race, they built up an internal force despite pogroms that gave them an intellectual power that has been the basis for the genius of many of their finest composers and performing artists. This was responsible for the distinctly Jewish composers such as Joseph Achron, Alexander Krein, Ernest Bloch and Lazare Saminsky.

The work is especially valuable from a musicological standpoint. The non-Jewish reader who knows something of German will find interest in the similarity of Yiddish song poems to the various German dialects. For special reference purposes the work is important and excellently documented.

Bloch Publishing Company \$3.50

Caruso, The Man of Naples and the Voice of Gold

by T. R. Ybarra

When an experienced journalist, formerly upon the staff of the New York Times, writes a biography of an adored friend, one might expect a warrantable hyperbole. Mr. Ybarra, however, who had witnessed Caruso's triumphs in North and South America, has not only chosen to give us a refreshingly delightful and entertaining story of "the most acclaimed opera singer in history" but has added to this exhaustive research, which actually resurrects in the reader's imagination, a portrait of the great artist who passed into immortality over thirty-three years ago.

Mr. Ybarra has quoted liberally from many sources including a lengthy interview with the singer, secured for the ETUDE by Dr. James Francis Cooke in 1912.

Caruso, after his youth in Naples, made his debut at the Metropolitan Opera House in New York City, November 23, 1903, at the age of thirty. Thereafter, he made 607 appearances at the Metropolitan. His first appearance in America caused no furor. He was merely the new tenor "at the Met." He had already had more spontaneous receptions in Italy, in South America, in Russia and in England, where he drove his audiences into frenzies of delight. Singularly enough, Caruso was in no sense a rage in New York. It was not until 1904 that they began to



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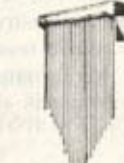
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awaken to the singer's amazingly rich and powerful voice—a voice that still rings in the minds of thousands who heard him, and is still brought to life by his Victor records. Unfortunately, for musical history, the singer passed on before the electronic high fidelity recordings were known to the musical world.

Caruso's many years in America were not without comedy and tragedy. Ybarra tells with graphic adjectives of Caruso's experiences in the great San Francisco earthquake in 1906 (April 17). It occurred at 5 a.m. Scotti, Sembrich and Pol Plançon were at the St. Francis Hotel. They all appeared in the hotel lobby, Caruso with a wet towel around his head and a silver framed photograph under his arm. Scotti remembered that he had a friend in the suburbs of the city. He therefore hired a driver who agreed to take him to his friend's home for three hundred dollars. Caruso went with him. "They found the suburban home of Scotti's friend in a fair state of preservation. Scotti prepared to go to bed in one of its rooms. But Caruso refused to cross its threshold. He had been born in

the shadow of Vesuvius. What? Trust a roof over his head or a floor under his feet that night? Never! He slept in the back yard under a tree, with the towel still around his head and the photograph in the silver frame still under his arm." He made sure not to be trapped inside the house.

Caruso's career, year by year, was that of a conquering hero. His glorious voice grew richer and more golden. His acting ability improved and his income soared to half a million dollars a year. Then, on one tragic night, he had a violent hemorrhage on the stage at the Metropolitan Opera, and another a few days later on the stage of the Brooklyn Academy of Music. Caruso's sensational career was at an end. He went home to Italy where he died August 2, 1921, at the age of 48 in his "bella Napoli."

Mr. Ybarra's book is filled with anecdotes, incidents and hints upon the voice. While it should be a treasure to any singer, it is also of exciting interest to the general reader.

Harcourt, Brace and Company
\$4.50

Handel, a Symposium

Edited by Gerald Abraham

Professor Abraham, able English writer and musicologist, largely self taught, has prepared for the Oxford University Press, a notable series of five symposia (each about 300 pages in length) covering the lives of Sibelius, Schumann, Grieg, Schubert and Handel.

The individual essays in each symposium have been written by outstanding British writers and critics. The idea of having the individual appraisals of a number of writers, intelligently collated and edited by one man, is an excellent plan, inasmuch as it would seem that each writer would have a different angle of approach and illumine different facets.

Thus, in the first essay by Percy M. Young (Handel the Man), we find that the brusque, cursing Handel did have a temperate side which his great contemporary critic, the historian Charles Burney, described thus: "When he did smile, it was his sire the sun, bursting out of a black cloud. There was a sudden flash of intelligence, wit and good humour, beaming in his countenance, which

I hardly saw in any other." Thus the critic makes his subject live and breathe.

In the second essay by the eminent Dr. Edward J. Dent, he discusses the operas of Handel with fine discernment, as does Julian Herbage in the chapter upon the oratorios. The other essays of Basil Lam, Kathleen Dale, John Horton, Gerald Abraham and William C. Smith, give the music lover a very full picture of Handel—the singularly interesting individual, the composer, the performer and the impresario.

Oxford University Press \$6.00

A Concise History of Music

by William Lovelock, D. Mus.

Dr. Lovelock has given us a sound and extremely well written History of Music with excellent documentation. At the end of each chapter are lists of records which may be purchased to illustrate the text. The book is also illustrated with some line drawings and numerous notation examples. The period covered is from the earliest Greek beginnings down to the contemporary scene. The book is one of 240 pages. One paragraph in the book is devoted to American music.

G. Bell and Sons, LTD \$1.75

The World of Music

(Continued from Page 5)

A Summer Music Festival and Workshop under the direction of Karl Krueger, American orchestra conductor, and Wilbur Hollman, opened at Cedar Crest College, Allentown, Pennsylvania, on June 28, and will run to July 17. Mr. Hollman is head of the Music Department at Cedar Crest. The American Arts Orchestra under Dr. Krueger, and the Festival Chorus under Mr. Hollman will present several concerts. The Workshop offers refresher courses for school and college music teachers, church musicians, private music teachers and college age music students.

Eastward in Eden, a lyric drama by Jan Meyerowitz, was given its New York premiere in May when it was presented by the Opera Department and Orchestra of the Mannes College of Music. Carl Bamberg was the musical director and Ralph Herbert was stage director.

The American Society of Piano Technicians will hold its national convention in Chicago, July 5-8, at which time several men prominent in the piano field will speak. Among these will be Dr. William Braid White of Chicago, who will speak on "Problems of Modern Piano Scaling," and Dr. A. Becker of De Paul University, whose subject will be "Is Professional Piano Service Better?"

Mme. Povla Frisjh, Danish-born singer and teacher of New York City, has received the Royal Gold Medal of Award bestowed upon her by King Frederick of Denmark in recognition of her distinguished career. The decoration was presented by Ambassador Henrik Kauffmann at the Metropolitan Club in New York City.

James Francis Cooke, editor emeritus of ETUDE, former president of the Theodore Presser Company and from 1907 to 1949, editor of ETUDE, was tendered a testimonial dinner in Philadelphia on May 10, by the Chestnut Street Association of which he was president for 15 years, and is now honorary president. Leaders in the professional and business fields of the city were in attendance. Dr. Robert L. Johnson, president of Temple University, was toastmaster and the address of the evening was given by Dr. Alfred H. Williams, president of the Federal Reserve Bank of Philadelphia.

John Browning, 20-year old pianist of Los Angeles, is the winner

of the \$2000 award in the Steinway Centennial Piano Competition. Harriet Serr of New York City was given a special consolation gift of \$1000. Auditions for the award were conducted by the National Federation of Music Clubs.

Eugene Ormandy, music director of the Philadelphia Orchestra, is fulfilling a busy conducting schedule in Europe. His complete list of appearances includes concerts with the Vienna Symphony Orchestra, May 30; Vienna Philharmonic, June 5; Stockholm Philharmonic, June 9; Bergen (Norway) Philharmonic, June 11-12; Philharmonic Orchestra in London, June 20; Amsterdam Concertgebouw, June 30-July 2; the Tonhalle Festival, Zurich, July 6; Cologne Symphony, July 11; RIAS Orchestra in Berlin, September 5-6; Oslo Philharmonic, September 9-10; Danish State Radio Orchestra, Copenhagen, September 16 and 19; and the Bergen Philharmonic, September 22-23.

The 1954 Summer Music Clinic of the University of Wisconsin at Madison, July 5 to 25, is this year observing the silver anniversary of the Wisconsin Summer Music Clinic. It is estimated that more than 10,000 high school musicians have participated in these clinics. This summer the clinic will have a staff of 80 from all parts of the country and Canada.

The Chicago Musical College, one of the oldest music schools in the United States, has merged with the Roosevelt College School of Music, effective September 1954. Because of the long and distinguished career of the Chicago Musical College, its name will be retained. Dr. Rudolph Ganz will teach in the piano department and will have the honorary title of President Emeritus of Chicago Musical College. It is interesting to note that three of the oldest music schools in the country—the Chicago Musical College, the New England Conservatory of Music and the Cincinnati Conservatory—were all founded the same year, 1867.

The Boston Pops Orchestra early in May, opened its 69th season with its conductor Arthur Fiedler beginning his 25th year as conductor of the Boston Pops. Soloist of the occasion was Hilde Somer who had been the featured soloist on the orchestra's tour last season.

Chester Meneely, retired presi-

dent of the Meneely Bell Company of Troy, New York, died in that city on May 4, at the age of 77. Mr. Meneely was also a composer of carillon music as well as an accomplished player. He was also an instructor for chime players.

A Festival of Baroque Music was held at St. John's Episcopal Church, Hagerstown, Maryland, on May 7 and 8. A feature of the programs was the American premiere of Handel's "Utrecht Te Deum." The festival was conducted by Charles Mc Kee, director of music at St. John's Episcopal Church. Also participating were Edward Linzel and Ernest White, of the Church of St. Mary the Virgin, New York City.

Arthur Fickenscher, pianist, organist and composer, died suddenly in San Francisco on April 15, at the age of 83. He had been head of the music department of the University of Virginia for 21 years until his retirement in 1941.

Ralph Vaughan Williams, England's venerable 81-year old composer, will visit the United States this fall for his first trip here in more than 20 years. He will be the guest of Keith Falkner, English bass-baritone and professor of voice at Cornell University. He will lecture at Cornell and several other colleges on the subject "Background of Music."

THE END

COMPETITIONS (For details, write to sponsor listed)

• Arcari Foundation Accordion composition contest. Award of \$500 for an original work—a rhapsody for accordion and orchestra. Closing date, October 15, 1954. Details from Arcari Foundation, 14 Merion Road, Merion, Pa.

• Capital University Chapel Choir Conductors' Guild annual anthem competition. Anthems suitable for average church choir. Closing date September 1, 1954. Details from Everett W. Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

• American Guild of Organists Prize Anthem Contest. \$150.00 offered by The H. W. Gray Company, Inc., for the best anthem for mixed voices. Deadline, January 1, 1955. Details from The H. W. Gray Company, Inc., New York 17, New York.

• Musical Fund Society of Philadelphia International Composition Contest. \$1000 award for a choral work for mixed voices and orchestra. Closing date December 31, 1954. Details from Dr. F. William Sunderman, Chairman, 1025 Walnut Street, Philadelphia 7, Pa.

• Friends of Harvey Gaul, Inc., Eighth Annual Composition Contest. An award of \$300 for a violin solo with piano accompaniment. A \$100 award for a composition for four harps. Closing date December 1, 1954. Details from Mrs. David V. Murdoch, Chairman, 5914 Wellesley Avenue, Pittsburgh 6, Pa.

• Northern California Harpists' Association Annual composition contest. Two awards of \$150 each for composition for harp solo or harp with one or more instruments or voices. Closing date January 15, 1955. Details from Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

• Lorenz Publishing Company composition contest. Prizes will be given for 25 anthems and 15 organ voluntaries submitted between June 1 and December 1, 1954. Details from Editorial Department, 501 East Third Street, Dayton 1, Ohio.

• Broadcast Music, Inc. Student composers Radio Awards. Total prizes, \$7,500 (first prize, \$2,000). Closing date, Dec. 31, 1954. Details from Russell Sanjek, director, 580 Fifth Avenue, Fifth Floor, New York 19, New York.

• National Symphony Orchestra Composition Contest for United States composers. Total of \$3,300 for original compositions. Entries to be submitted between October 1, 1954, and January 1, 1955. Details from National Symphony Orchestra Association, 2002 P Street, N. W., Wash., 6, D. C.

• Midland Music Foundation Composition Contest. Awards of \$2000, \$1500 and \$1000. Composition for orchestra or choral group or orchestra and chorus combined. Closing date July 1, 1954. Details from The Midland Music Foundation, State at Buttle Street, Midland, Michigan.



Hilde Somer

Concerning significant results obtained in presenting a series of piano recitals with explanatory comment. This was more than a music appreciation project.

ONE OF THE pleasantest aspects of concert touring is the opportunity it affords of talking with people—all sorts of people of varying ages and backgrounds and tastes—and learning what it is that they expect of music. I have enjoyed this experience since I made my debut in my native Vienna at the age of ten; and continued it here as soloist with the New York Philharmonic Symphony and the Philadelphia Orchestra, and as recitalist in Carnegie Hall and on coast-to-coast tours. But a special highlight came a year ago, when, as soloist with Arthur Fiedler and the Boston Pops Orchestra, I played 65 concerts in 68 days. We reached an aggregate audience of 380,000 people, many of whom came backstage, to talk music; and nearly all of whom had the same thing to say. People wanted to know *how* to listen to music—how to get the most from it.

Is it enough, they asked, simply to enjoy what you hear? Aren't we missing a great deal by not knowing the creative forces making music? Does the average concertgoer have to study the programs? Can you make yourself appreciate things that don't appeal to you at first hearing? Do the older forms and styles have meaning for us today? Can't one love music without being too "long-hair" about it? And I could list dozens more.

It is easy enough to give backstage answers—enjoyment isn't quite enough—you needn't go in for deep study, but a certain

amount of understanding is essential to participation—you grow into appreciating new music by hearing it—older forms and styles have deep meaning for us as the foundation on which musical continuity rests—and this business about "long-hair" is an artificial thing and a pure abomination. But the questions themselves were less important than the state of mind they indicate. This is an instinctive reaching-out on the part of people who love music and aren't quite certain how to approach it. What could one tell them—how advise them?

The more I thought of it, the more fired I grew with a wish to do something about the situation. Courses in music-appreciation didn't seem to be the final answer. What was needed was some means of taking music out of the "highbrow" category and showing it to be the integral part of normal living which it really is. A means of doing just this suggested itself in a most agreeable way.

My husband is an attorney who loves music without having had special training in it. When I play to him, at home, he often asks about the nature and meaning of works; and, in giving him bits of information which form part of the professional musician's background, I see his eyes light up with wonder and pleasure. These bits of fact reach him as entertainment; yet they add substantially to his enjoyment of music. Here, on the smallest scale, was the

Ideas for the Piano

From an Interview with Hilde Somer
Secured by Burton Paige

thing I sought. Wouldn't it be fine, I thought, to give audiences the same sort of informal information—not as "lessons" but as a pleasant means of entering more actively into music! Only in such a way could a true tradition be developed, and the deplorable "long-hair" handicap overcome. Could I do this?

My chance came through a social meeting with Mr. Julius Bloom, the distinguished and brilliant director of The Brooklyn Academy of Music. We met, we talked music, and suddenly found ourselves in enthusiastic agreement on the relationship of music to living. The result was that Mr. Bloom offered me the opportunity to try out my ideas at the Academy of Music. And I jumped at it. Putting our heads together, we devised the series known as Six Ideas for the Piano.

Our purpose was to give audiences what so many of them had asked for—an idea of what to listen for in music; of what music really means; and such facts as were needed to co-ordinate music both with the life of its own times and of ours. As to its nature, the series was to be programs of piano music, clarified by comments (which is different from lectures illustrated by music.)

The comments were to give, as far as possible, a sense of the continuity of music. We sought to stress the feeling of tradition rather than cold, dry chronology; to

(Continued on Page 53)



Lawrence Bakunas, director, with a group of budding violinists.



Billy Sinoff, a promising young student.



They've been making music together.

John M. Barnett, Assoc. Cond., Los Angeles Philharmonic, with three young players.



All degrees of musical aptitude are represented by those who come to the

Neighborhood Music Settlement

They all study together united by the bond of music

by Roy N. Kunkle

PICTURE if you will an old-fashioned dwelling in the heart of Los Angeles "melting pot" filled to overflowing with youngsters, some blue-eyed and flax-haired, many olive-skinned with black hair and flashing eyes, but all intent on one objective: eager to get all the joy possible from music. Crowded quarters in this crowded house where a piano has pushed the laundry tubs off the back porch. Every available spot is used for an instrument or for practice, and work goes on well into the night.

The Neighborhood Music Settlement in East Los Angeles gives the community lessons in harmony. It is an incorporated, nonprofit organization for the purpose of giving music instruction to those who sincerely desire music but cannot afford it. New York City alone has seven such music settlements, but the big white house at 353 South Boyle Avenue houses the only music settlement in Southern California. For twenty years its rooms have been converted into studios where literally thousands of children have been taught by competent teachers.

The Neighborhood Music Settlement was founded in 1914, and incorporated in 1936.

Pupils of all ages, all races and all creeds are welcome at the Settlement. Special talent is not necessary, although it is encouraged. The Settlement is here to serve, and it is felt that if a person has a sincere desire for music, music can do much for that person.

Pupils have certain obligations to fulfill: they must be prompt for lessons; they must prepare the lessons assigned to them; and show their interest and co-operation by a receptive attitude. Recitals are given once a month by the students and a combined concert is given once a year during the month of June. Pupils range from six to approximately forty years of age. Here, twenty nationalities meet under one roof,

united by the great common denominator, music.

Those who have had the privilege of hearing the youthful representatives of the Neighborhood Music Settlement were impressed by their eager earnestness, and were made aware that here in Southern California, a work of vital importance is being accomplished through the Settlement—a Settlement founded to answer the musical needs of the economically underprivileged children of Los Angeles and neighboring communities.

The Settlement trains for better international relations almost as effectively as it trains for performance and appreciation of music. Here, the children are united by the bond of love for the music which radiates out from them and touches the lives of many families in this spirit of kindly tolerance, and an influence that is raising the community in which they live to a higher standard. They all study together and what could make for better citizenship?

No one can live his fullest life without culture, and the means of acquiring culture should be available to all regardless of his economic standing. What is the chief means of culture employed? The study of music, both as a cultural and a social force. Through class work and through making music in groups, these young people learn co-operation and respect for other races and creeds.

Industrial growth of the city is bringing delinquency areas in its wake. The Settlement is helping to bring to these boys and girls that which will make better men and women of them. Causes of delinquency: "Nothing else to do, I'm just a nobody." These people are busy. They have something to do. They can play for their own enjoyment and for others; they are somebody. No pupil of the Neighborhood Music Settlement has ever been a delinquent, because (Continued on Page 20)

Dr. Ettore Mazzoleni, Artistic Director



©John Steele



Irene Salemk, soprano



Andrew MacMillan, baritone, coach and assistant stage director



Scene from Act II, "Madame Butterfly" Royal Conservatory Opera Festival

Opera in Canada

The intriguing story of the Royal Conservatory Opera

Company which in its brief history, has firmly

established itself as a most capable organization.

by May Weeks Johnstone

THERE IS an aura of excitement these days about the staid old buildings of the Royal Conservatory of Music, in Toronto, Canada. It's in the air. You sense it the moment you enter the College Street door.

On a busy day, like Summer School Registration Day, you might see as you cross the foyer, many prominent people in the musical life of Canada. Dr. Ettore Mazzoleni, the principal of the School of Music, is chatting amiably with Dr. Edward Johnson and Boris Berlin. The beautiful brunette in the fabulous dark blue dress, standing just ahead of you at the registration desk, is actually Mme. Gina Cigna, the world-famous dramatic soprano from La Scala Opera House, Italy, who is now on the teaching faculty of the Opera School.

Rounding the corner of the corridor you'll see more distinguished and foreign-looking people going in to see Mr. Ezra Schabas in his tiny publicity office. In the cafeteria at the coffee hour, Andrew MacMillan, popular coach and assistant stage director of the Opera School, sits at a table with another teacher and several students. He is wearing an informal, crew collared sweat shirt under his jacket and it is hard to distinguish him from the students.

There is a happy camaraderie in the small, crowded room where the faculty mingles on democratic terms with the stu-

dents, and you notice a large proportion of very pretty young girls with lovely shining hair. Everyone is talking animatedly, and there is a feeling of pleasant, purposeful activity.

The Royal Conservatory Opera Company, which has grown out of the Conservatory's School of Opera, is the reason for the activity. The first all-Canadian professional opera company, its astounding success has given a boost in morale to all those who have struggled for years to establish opera in Canada.

Growing from small beginnings where concerts of operatic excerpts were given, through performances of entire operas to invited audiences, the school went on, in February 1950, to the daring venture of staging a real Festival of Opera lasting a full week, with three major productions. The festival was held in Canada's largest legitimate theatre, the Royal Alexandra.

Dr. Arnold Walter, head of the Faculty of the Conservatory, was director, with Nicholas Goldschmidt as conductor, and Felix Brentano as producer. Gweneth Lloyd of the Winnipeg Ballet arranged the choreography, and Dr. Edward Johnson, the distinguished former director of the Metropolitan, lent a very willing hand.

The Festival was sold out well in advance and was a gratifying success. It had cost

\$37,000 to stage the three productions, "The Marriage of Figaro," "Madame Butterfly" and "Faust," but they had made expenses and there was a nice little balance in the bank.

Dr. Johnson attended many rehearsals and was often backstage giving advice and assistance which was invaluable. Commenting on the performance, Dr. Johnson said: "The company is only three years old, and for the members to have reached their present standard of proficiency in singing and acting in that brief space is truly amazing."

The critics raved, the public was delighted; conductors from other companies had come from as far away as Uruguay and from New York City to see the premiere—it was obvious that opera could be produced in Toronto successfully.

But when the tumult and the shouting had died, the people at the Conservatory were almost exhausted. They had shouldered all the responsibility of the festival, including the advertising, financing, and even selling the tickets. The effort expended had been tremendous. Consequently, there was an audible sigh of relief when a public spirited group of Toronto citizens formed an Opera Festival Association with Dr. Johnson as chairman. Anxious to keep Canadian talent in Canada, (Continued on Page 58)

The Credit of the Music Teacher

An Editorial

by JAMES FRANCIS COOKE

THE INDIVIDUAL'S credit is to him what the sterling mark is upon silver. It is based upon his record for meeting financial obligations promptly. The credit of the music teacher is just as important to him as credit is to the banker, the corporation or the United States government. Publius Syrus (circa 42 B.C.) is responsible for the epigram: "He who loses credit can lose nothing further."

The writer in reading through Life magazine a few months ago, came across an article upon credit which was based upon an investigation conducted by Dr. Robert S. Hancock, Instructor in Marketing at the University of Illinois. Dr. Hancock, taking the list of vocational callings from the "Dictionary of Occupational Titles" prepared by the United States Department of Labor, made forty-two generalizations in co-operation with the Associated Credit Bureaus of America, and with the aid of the Bureau of Economic and Business Research.

The following credit ratings are presented from the December 31, 1953 issue of Life magazine and are reprinted with the kind permission of Life magazine and Dr. Robert S. Hancock.

This generalization printed in "Life" with its huge circulation, paints a rather black picture for a group in which Dr. Hancock classes all musicians. As far as hundreds of thousands of responsible, upstanding music teachers, as well as serious performers, artists, conductors and composers in the United States are concerned, the generalization is not only fallacious but is unjust and exceedingly damaging. It is as unfair to group trivial "musicians" who happen to play the tambourine or the bones or the musical saw, or who apparently swallow harmonicas while

they are playing *Pop Goes the Weasel*, with earnest music workers, as it would be to list quack medicine men with reputable physicians or shyster lawyers and ambulance chasers with lawyers of high standing.

The great body of music teachers in America cannot fail to resent Dr. Hancock's generalization affecting their credit rating in the minds of thousands of people. Evidence that the credit rating of the huge group of music educators, entitling them to high listing based upon the actual facts, will be given later in this editorial.

HOW GOOD A RISK ARE YOU?

- | | |
|-----------------------------|-----------------------------|
| 1. Business executives | 22. Lawyers and judges |
| 2. Accountants, auditors | 23. Traveling salesmen |
| 3. Retail managers | 24. Plumbers |
| 4. Chain-store managers | 25. Policemen and firemen |
| 5. Doctors and dentists | 26. Carpenters |
| 6. Engineers | 27. Guards and watchmen |
| 7. Farmers (owners) | 28. Farmers (tenants) |
| 8. Army and Navy officers | 29. Truck and bus drivers |
| 9. Office workers | 30. Enlisted servicemen |
| 10. College professors | 31. Unskilled factory hands |
| 11. Railroad clerks | 32. Janitors |
| 12. Skilled factory workers | 33. Section hands |
| 13. Post office employees | 34. Plasterers |
| 14. Railroad trainmen | 35. Barbers |
| 15. Hotel, restaurant mgrs. | 36. Coal miners |
| 16. Schoolteachers | 37. Common laborers |
| 17. Clergymen | 38. Bartenders |
| 18. Nurses | 39. Musicians |
| 19. Public officials | 40. Domestic servants |
| 20. Retail sales people | 41. Painters |
| 21. Printers | 42. Farm laborers |

Steadiness, not size, of income is the most important factor in the ratings, although individuals in the top four categories may be there because they have much firsthand experience with credit and know the value of a good rating. Clergymen in big churches in big cities are grade-A risks, but the bulk of the clergy works in small towns and is invariably underpaid; it is remarkable that the whole class ranks as high as 17th. Lawyers (22nd) ranks lower than one might expect because their income fluctuates—a \$100-a-week lawyer has a few good weeks, starts thinking of himself as a \$500-a-week attorney and gets into trouble. Farm laborers rank last not only because their income fluctuates, but because they migrate, a deadly combination.

It is recognized that there has always been in music a large number of itinerant fly-by-night performers of unstable background, who live and feed upon what well-trained musicians call unmusical trash. Naturally their financial integrity is zero. Even to class such a group with well-schooled music workers, and then strike an average which places them in a class near the bottom of the list is at least insulting.

Perhaps Dr. Hancock is not fully acquainted with the tremendous advances made in all fields of music education during the last fifty years, particularly in America. He would do well to secure the recently published book "Public Relations in Music Education" by Professor Floyd Freeman Graham of the very live North Texas State College at Denton, Texas (published by the Exposition Press, New York) and learn of the vast integration of music in the public school systems of America, with our churches, with civic movements and with industries, as well as with colleges and universities. He should know that the national annual bill for music on the radio and on television runs into almost untold millions. All these matters are based upon sound business practices. Serious musicians of these days are, therefore, obliged to lead regular and responsible lives.

Unfortunately, the musically uneducated public is liable to look upon any kind of a tonal rumpus, blare or squeak or bang as music. The writer has a mental picture of a conference with a famous American industrialist who called in a young woman from among his thousands of employees. She hummed melodies badly out of

(Continued on Page 62)

A young American conductor whose experience
gives his every word a note
of authority tells of

The Rôle of Music in Israel

An Interview with Jacques Singer
Secured by Rose Heylbut

WHEN JACQUES SINGER accepted the invitation to conduct the orchestras of Israel, he carried with him a considerable reputation as director and builder of orchestras. In 1938, on the recommendation of Leopold Stokowski, he was appointed conductor and musical director of the Dallas (Texas) Symphony Orchestra. Singer's first appearance there drew an audience of 1,800; after four years of his leadership, the Dallas Orchestra, begun with a group of amateurs, had developed into one of the finest in the Southwest and its audiences numbered 8,000. In 1942, Singer entered the U. S. Army, rejecting a Special Services captaincy to serve as a "shooting soldier." He was assigned to the bands, however, and, for a while, made Army history by the enthusiasm he inspired among the GI's with his concerts of classical music. Then he was sent to the foxholes of the Pacific. He fought three and a half years, won three bronze battle stars, and made the first music on Corregidor with his famous 147th Army Ground Forces Band. Following his honorable discharge, Singer went to New Orleans, and thence to Vancouver, B. C., where the regular ten-week season was extended to twenty-five. He remained there till 1951, founding a 250-voice chorus, inaugurating the first Symposium of Canadian Music, and building the orchestra into a notable ensemble.

Singer went to Israel for the exciting chance of studying musical conditions in a young country. Asked, as he invariably is, whether Israel is "musical," he voices one of his favorite theories—every country is musical provided its people have a chance to hear and make music. "I do not believe that some peoples are musical while others are not," Singer states. "Music is an inherent human need. The more music there is in the air, the more musical a nation becomes. In this sense, Israel is

highly musical, its very youth serving to stimulate an interesting and colorful musical life. Most of the present population have their roots in other lands—Austria, Poland, Russia, Germany, even America—and they bring with them the musical tastes and customs of their origin. Thus, one finds a wide kinship with familiar music along with the beginnings of a native development."

During his summer's stay in Israel, Mr. Singer conducted the three national orchestras; the Tel-Aviv Symphony (founded by Toscanini), the Haifa Orchestra, and the Jerusalem Radio Orchestra.

"My most remarkable experience," says Mr. Singer, "came on the evening I was privileged to lead the Haifa Orchestra in the first symphonic concert ever given in the city of Nazareth. The occasion was one of great excitement—not exclusively musical in origin! The political conditions in Nazareth made it extremely difficult to organize the concert."

"Nazareth is largely an Arab town, with a larger proportion of Arabs, both Christian and Moslem, than of Israeli. This fact has both musical and political repercussions. Musically, the picture is complicated by the fact that the Moslem religion permits no music in its mosques; the muezzin, who calls the faithful to prayer, uses a kind of singsong chant, very old and characteristic and beautiful, still not exactly melody as we know it. And politically, the atmosphere of Nazareth is tense; quite the reverse of what one might expect in the very cradle of our loftiest traditions of brotherhood and amity. Nazareth is the seat of nearly all known creeds—Moslems, Jews, Roman Catholics, Orthodox Greek Catholics, the various Protestant persuasions—and a strong rivalry goes on among them all. Even the Christian sects blaze up in

(Continued on Page 61)



Left to right, Dr. Shamat, Nazareth health officer; Dr. Khalil S. S. Jamal, Vicar of Christ Church; Jacques Singer, at the Nazareth concert.



The vast audience in the Haifa Hall, where Mr. Singer conducted the Haifa Orchestra.



A study in audience types and interests.

(Below) The orchestra stands in tribute to Mr. Singer.



Is the Falsetto False?

THE FALSETTO is the skeleton in the cupboard of the voice teaching profession. Everybody knows it is there, yet all pretend that it is not or try to dismiss it by the dubious method of stigmatizing it.

However, as with all family secrets, efforts to keep its presence hidden ineluctably fail. It stubbornly refuses to stay concealed. The great majority of young singers, be they tenors, baritones or basses, when on the threshold of soaring into the heights of their range, and with sopranos, mezzos and contraltos at certain other points, out comes the recalcitrant falsetto, or quite audibly tries to.

At this stage one of two things usually happens. Because nearly all aspiring singers have heard the falsetto roundly condemned, some automatically and ashamedly recoil at its escape believing they have reached the limit of their range, while others try to bypass it by forcing their lower tones above the plane of its intervention.

When they reach the studios, this latter procedure, plus the inhibition against the falsetto, is intensified. Almost without exception they are cautioned not to yield to it, and systematically led to do everything possible to resist and smother it. If, after being warned, they allow it egress, they are met with continuing reprimands or a condescending tolerance which promises conquest over it in due time. A conflict results from the urge to falsetto and the disapproval of it which is the basic cause of the fear of high notes and, incidentally but not unimportantly, the origin of numerous muscular tensions. This fear persists until the struggles of the falsetto for freedom are stifled and the lower tones are patiently and painfully extended over the break where it seeks its liberty; but the muscular tensions increase, to the detriment of the voice as a whole.

The source of this procedure may be traced to the notion, held in common to-

day, that the falsetto is a false voice, unaesthetic and harmful, to the welter of varying opinions on the number of registers in the singing voice and to the inexact, often contradictory and misleading terminology in common use.

Since the falsetto exists in all voices and is never suppressed but only rendered quiescent, it is difficult to understand how it can be considered anything than a perfectly natural part of the voice. Furthermore, anybody who is familiar with the singing of the cantors in the Synagogues, with the male singers of most Eastern countries, and with the calls and chants of practiced yodellers, is aware that even the pure falsetto, when properly developed, is of enchanting beauty, amazing volume and resonance and of breath-taking range. In addition, history provides us with numerous accounts of the beauty of voice and unsurpassed agility of execution of the male soprano of earlier times, many of whom sang publicly with voice unimpaired to a very advanced age. Very few singers, if any, whose upper tones are a mere extension of their lower can comfortably sing in the high tessitura that so many cantors, Eastern male singers and cultivated yodellers encompass with ease, while practically none are able to equal the accomplishments of earlier singers in florid music.

It is obvious that there is no firm ground for the belief that the falsetto is a false voice, unaesthetic and harmful, nor for the prejudice against it. On the contrary, every great voice culturist of the past regarded it as an indispensable factor in developing all types of voices to their highest possible perfection in quality, tractability, range and durability, and the greatest voices were produced as a result of the utilization of the falsetto as a basic principle in vocal production.

In most voices, the uncultivated falsetto is weak and not always of a pleasant sound. But when it is developed and balanced with

the lower part of the voice, integrated and merged with it, and vice versa, the result enriches and frees the whole voice to an incredible degree, emphasizes and improves its individual quality, liberates its power and volume, extends its compass and renders it unbelievably flexible and agile.

The value of the process may be exemplified by reference to a few living singers and a few of the immediate past. Tagliavini, in his early days at the Metropolitan, was a good example of the integration of the so-called falsetto with the lower part of the voice. The earlier Jussi Bjoerling was a better example. McCormack, Richard Tauber and Gigli, who is still singing, are even better instances.

Caruso, who was practically self-taught, offers a wonderfully illuminating lesson on the efficacy of the integration of the so-called falsetto with the rest of the voice. As a fledgling professional opera singer, he was known to "break" quite often on high notes. This revealed an innate desire to fuse the so-called falsetto with the remainder of his voice, and a lack of mastery in achieving it. In his early records we hear an advance, but the so-called falsetto is still not fully integrated. His later records show he is succeeding admirably, while his still later recordings show he has completely succeeded, and the glorious Caruso voice, which every lover of singing knows so well, is firmly established in all its velvety beauty and magnificent power. So powerful is his voice at times that many people get the impression that he forced. They are wrong. Caruso sang in all types of roles, from lyric to dramatic, and he knew perfectly well that any attempt at achieving power by forcing frustrates its purpose. He knew that to attain full vocal power the voice must be free and flowing and, what is more important, that it cannot be free and flowing, especially in the high tones, unless the developed so-called falsetto is completely merged with the lower (Continued on Page 50)

Here's an intelligent discussion of
this vocal phenomenon which should
clear up much of the mystery and
doubt concerning its use.

by JOSEPH A. BOLLEW

There's no room for ghosts,
musical or otherwise, when the members
of the Greeley (Colorado) Symphony get down
to the business of making music together.

(R) Dr. J. Deforest Cline, Raymond C. Hunt, Dr. Kendel and Dr. Ginsburg.



(L.) Dr. Henry T. Ginsburg. (Above) The Greeley Philharmonic Symphony.

Musical Ghosts Linger Not Here!

by Arloa Bunnell

"MOM!" Larry's voice called as he side stepped his P-26 modeling paraphernalia strewn across the living room floor and headed for the kitchen, "Come here a minute."

"In a bit," she replied above her violin arpeggios of Liszt's *Les Preludes* and the successive popping of the potato kettle's lid. "Practicin' and puddin' will be done."

With a disheartening "Oh," Larry sauntered through the kitchen out the door and toward the barn munching an oatmeal cookie, with the aroma of roasted beef fading behind him in the gathering dusk. His dad would know more about plane models anyway. But his hope languished as he approached. The old recorder recently removed to the barn to increase "Bossie's" productivity was giving forth with the same preludes reinforced, however, by the shrill whistle of the bass part his father was studying while awaiting the electric milker.

Reluctantly, Larry wrapped his legs around a two-by four and began whittlin' and thinkin'. It was philharmonic practice tonight come wind, snow, or freezin' cold. From miles about farmers, housewives, teachers, salesmen and clerks would come to practice in Colorado's oldest orchestra, the Greeley Philharmonic.

Meditatively, Larry listened to the music and sighed wondering how long it would be before he could start playin'. It had been two weeks since he had sent for his violin and he wasn't aimin' to let Phyllis make the Junior Philharmonic Orchestra before he did.

Enthusiastic as he was to join, Larry, like many others did not realize the foresightedness and the outstanding leadership of community minded citizens that had made Greeley a leading city of musical opportunity to old and young alike.

Since the 1943 findings of the A. S. Bennett Association regarding the national survey of public interest in music, a number of cities are awakening to the need of providing greater musical activities for the ever increasing number of music students that are graduating from high schools yearly only to find their group musical activities brought to an end due to the lack of opportunity to actively participate in such organizations.

From the Bennett report it is significant to note that regardless of sex, income or race, one out of four persons has actively participated in some instrumental music activity for personal pleasure, enjoyment

of music, rather than professional aspirations of which only two percent of the students are interested.

Greeley's modified and recent musical accomplishments date back to the early pioneers, when with their scarce and varied assortment of instruments, they undertook to establish a city of culture and refinement. With the close of a century since the pioneers headed west with these few priceless possessions, changes far exceeding one's expectations have been wrought. Despite the intervention of five wars we have progressed from stagecoach to jets, from tallow candles to fluorescent lights, and from crude church choirs to great symphonic choruses and orchestras.

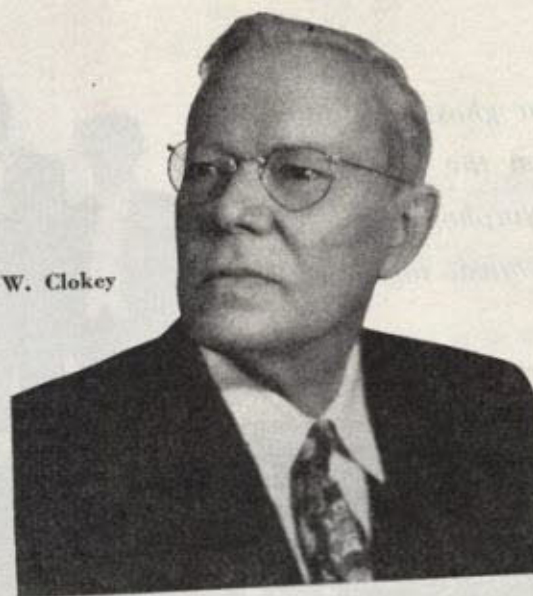
With the hope of stimulating and developing their own musical talent, other cities are noting Greeley's musical accomplishments, for there are few cities of equal size in the United States that can boast of such an extensive musical program offering a well rounded cultural experience to both old and young, to professional and non professional, to participant and listener alike; providing a relaxing and challenging diversification from the old routine that is a challenge to mental, physical and (Continued on Page 59)

Pointers for the Church Organist

Words of wisdom concerning the details of
providing the proper musical setting for a worship service

From an interview with Joseph W. Clokey
Secured by Aubrey B. Haines

Joseph W. Clokey



DR. JOSEPH W. CLOKEY, whose organ works frequently appear on recital programs throughout the land and who still gives recitals on occasion, has at last given up teaching and is now spending much of his time in composing organ and choral works for the church. On interviewing him at his home in San Dimas, California, recently, I found he has many views gleaned from his years of experience in church organ playing, recital playing and composing which are well worth bringing to the attention of ETUDE readers.

First, with reference to the organist whose instrument has only a few stops, is it possible to obtain much variety in registration and, if so, how? Dr. Clokey was positive that this can be done. If the organ contains voices good for the church, this is to be desired. But the quality should always be appropriate. This means that it should be well developed both in fundamental and in ample overtones. The types of tones which blend are small-scale Diapasons, small-scale Flutes, broad-scale strings, and tapered pipes of Gemshorn variety. Where the average small organ fails is that it is based upon the type of tone used in theater organs. That is, it contains thin-scale strings and broad-scale Flutes and Diapasons which do not blend. Even a three-stop organ can lend variety.

There is much bad taste displayed in changing registrations. When not necessary, there is no point in making a change in registration. The pitfalls to avoid are too frequent changes and too sudden changes in dynamics or in color. In church organ playing the sixteen-foot tone should be kept light at all times and frequently manuals alone without pedals should be employed. Many church organs, unfortunately, are deficient in a light sixteen-foot pedal tone.

The matter of practice is something that the organ student or church organist cannot afford to pass up. He should practice more than he does, including everything—even hymns. He should practice poise in playing, too, as well as the mechanics of organ performance. This involves handling the hymn books quietly and getting himself on and off the organ bench so as not to bungle a worship service.

Dr. Clokey appreciates the value in learning interpretation by listening to records of organ music, although actually there is more value in the organist's recording himself as the congregation hears him. He should learn tempi altogether away from the organ. Metronome marks do not have a great deal of value. Dr. Clokey claims he no longer places such marks at the beginning of his music, leaving it instead up to the individual interpreter to develop his own

tempi. He thinks many organists have never heard themselves the way a congregation hears them, and he tells of recently hearing an organist play a church voluntary in which she changed the tempo with practically every measure.

So much for organ playing and practicing. Now with reference to the kind of music the church organist should play, Dr. Clokey has rather specific ideas as to which composers' works are worth playing. It is actually not a matter of musical values at all but rather of directional value. Does the music connote worship? Does it cause the congregation to wish to leave the world behind and go in quest of God? If so, fine. If not, it is not good church music. Most composers prior to the seventeenth century who wrote only for the church produced excellent church music for organ. Marcello, Frescobaldi, and Buxtehude are cases in point. The Bach Chorale Preludes are excellently suited, too.

The nineteenth century composers were on unsteady aesthetic ground. This was because of the subjective mood of their music. Brahms' eleven Choral Preludes and some of Rheinberger's sonatas are acceptable church music. But when we come to Mendelssohn, we find him a diluted organ writer. Franck's works are, for the average church organist, rather long and difficult to play which would automatically make their use unavailable for the church. The Chorales of Franck, however, are in the right mood, and the shorter Chorale Preludes of Karg-Elert are outstanding.

Realizing the great dearth in acceptable church organ music, the neo-Tudor group in England have preoccupied their time with remedying the situation. Hence, we have excellent works by Vaughan Williams, Martin and Geoffrey Shaw, Henry Ley, Eric Thiman, Alec Rowley, and, in Canada, Alfred Whitehead and Healy Willan. In the United States we have Leo Sowerby, Seth Bingham, Frederick Candlyn and Edwin Shippen Barnes as creative composers of spiritual organ music. While Dr. Clokey's own organ works in the past have been veritable concert pieces, he is now doing considerable writing of organ music for the church service.

To illustrate what value may be found in modern organ music for church use, Dr. Clokey has given recitals in several cities combining church music with readings from church liturgy—a creation entirely of his own. This combination he devised so that reading and music in church services may be enriched by each other. Already he has presented this unusual program in Dallas, Fort Worth, and Lubbock, Texas, and in Fresno and Claremont, California. Last June, during Organ Week of the Music Institute at the University of Redlands in Southern California, he gave his program before the Convention of the American Guild of Organists. In addition, he has had published (Continued on Page 61)

This wide-awake teacher found that

in working with young children it is wise to

Let Them Make Songs of Their Own

by KATHRYN SANDERS RIEDER

NOTHING brings a child into intimate relationship with music so quickly as creating music of his own. It brings music into his own experience. It is something to do with music which captures his fancy. It appeals to his vivid imagination and offers the teacher a way of teaching many important facts naturally. The points now have new purpose and meaning for the child since he will use them in making little songs of his own.

While some may feel that it is doing the child an injustice to let him think he is composing music, this need not cause concern. By the time he is old enough to think of any serious composition he will understand the distinction. He will have mastered many elementary skills that will enable him to go on should he wish. There is much to be said for encouraging every impulse he has toward creative expression.

For all music is an expression, the expression of beauty, the expression of emotion, the expression of the composers intention. The thing to be encouraged in all music playing is the expression of something worthwhile in a manner which has some significance. Expression of his creative musical ideas will help the child understand that the mechanical problems his lessons seek to teach are only a means toward creative expression in his performance.

The child begins very early to make little tunes. One three-year-old was calling her dog. Her playmates took up the chant, singing it over and over with her:



Small children often sing to themselves and ask their parents, teachers or a musical friend to write the songs down. Often they will add the words.

One attentive little boy of four came to a friend asking if he had ever seen a

blue bumble-bee. He had just made up a song about one but he had forgotten what it was. With a little prompting and a suggestion or two he sang the little tune to words like these:

I made up a song of a blue bumble-bee
A blue—not a yellow—bumble-bee.

I sang it this morning under the tree
As the bees in the blossoms were singing to me.

And now it is gone, Oh, where can it be
My pretty small song of a blue bumble-bee.

The little boy had had no musical training, yet he had a sure musical instinct about creating a whimsical little song that, with a little rearrangement, made an interesting little illustration of considerable charm.

Spontaneous sing-song repetition is common to most children. From these starts they can be encouraged to extend them into little songs that express their thought. Such self-expression should be encouraged as much as possible for it is a fertile field in which to plant creative musical expression and imaginative music play. Best of all, children are very much interested in it.

At first the teacher or parent will have to write down the song. This is nothing unusual, for even successful professional song composers have had to dictate their songs to someone else because they did not know how to write them down. Often they have not bothered with the harmony. Anyone who has training can harmonize a good melody without great effort. So, with a child, his tunes can be written down by another at first. They like to have the songs written down, for it makes them seem more important; also, the more permanent form enables them to refer to them later. It may be well to start a small notebook of the tunes, songs or small pieces composed. Do try to finish whatever is started so that the notebook may not trail off into insignificance.

When the child is old enough to begin writing notes he can practice drawing whole-notes, half-notes, quarter-notes, clefs and time signatures. Drawing a row of these (as arranged in any of the many good theory papers published for children) will interest him. He need not write the words. A short verse or nursery rhyme, like *Jack Be Nimble* may be used. At other times some small experience will prove ideal for a song or small piece. He can choose only the title and make his music express the subject.

Beginning to set down his own music may well start with completing the last two measures of a four measure phrase. Only the simple notes mentioned will be used. The little tune will end on the key tone. Or he may write the first two measures beginning the song on the root, or third or fifth. At first he needs definite points like this to make his efforts quite regular. The tunes must be diatonic at first, with no skips in the melody being allowed. He will succeed best in this way especially since he is setting down his own melody. In this way he is learning to control the music from the earliest efforts. He is learning to handle simple things in a way that suits his experience. A few lines of "completion melodies" at a time will be ideal.

One little girl of six years at about this stage wrote as her first attempt:

A SUNNY DAY



A few months later she wrote:

LAZY TOWN



La-zy town's the on-ly town for you.

(Continued on Page 62)

New Records

Reviewed by
PAUL N. ELBIN



Dr. Paul N. Elbin

Brahms: *Symphony No. 2 in D Major*

With this recording Eugene Ormandy and the Philadelphia Orchestra complete the Brahms' symphonic cycle for Columbia. Since many of the world's great conductors and orchestras have recorded the D Major Symphony, disc-buyers have plenty of choice. If beauty of tone, transparency of instrumentation, and overall orchestral excellence are your standards, you will make no mistake in adding this disc to your Brahms collection. (Columbia ML 4827)

Schumann: *Liederkreis, Op. 39* Brahms: *Erste Gesänge, Op. 121*

William Warfield continues to exhibit artistic growth and vocal mastery as he advances to more and more demanding works. Surely he is one of the finest baritones singing today, as these recorded works make clear. Hear *In der Fremde* and *O Tod, wie bitter bist du* as examples of his best singing, should you have questions about his success with lieder. Otto Herz provides exemplary piano accompaniments. Complete German-English texts are given. (Columbia ML 4860)

Benevoli: *Festival Mass in 53 Parts; Hymn for St. Rupert*

For the dedication of the Cathedral of Salzburg in 1628, the 25-year-old Italian composer Orazio Benevoli was given a commission to write an elaborate festival Mass and a hymn to the city's patron saint. Of the 53 parts on the lengthy score of the mass (2 feet, 9 inches), 16 are vocal, 37 instrumental. During the Salzburg International Music Festival of 1952 these Benevoli works were recorded by the choir of the Cathedral and the Vienna Symphony under Joseph Messner. Except for an engineer's tendency to equalize dynamics throughout, the recording job was splendidly managed. (Epic LC 3035)

Beethoven: *Violin Concerto in D, Op. 61*

This recording will do as well as any to remind ETUDE readers that David Oistrakh must be named in any list of the day's great violinists. It is a pity that this able Russian violinist must tolerate less than the best reproduction and something less than the finest orchestral support. His playing is so exceptional, however, that his Colosseum records are best-sellers. Never the virtuoso simply to dazzle, always the artist, Oistrakh's recordings of the Beethoven and Brahms concertos (with the National Philharmonic Orchestra) are models of high art. His Mozart disc with concertos 5 and 7 (CR 154) and his disc with the Brahms D Minor sonata and Tartinì's "Devil's Trill" sonata (CR 148), though brilliantly played, are poorly recorded. (Colosseum 155)

Prokofiev: *Concerto No. 3 for Piano and Orchestra* Bartok: *Concerto No. 3 for Piano and Orchestra*

Two major recording companies have lately made disc-mates of these twentieth century classics. Capitol's soloist is Leonard Pennario playing with the St. Louis orchestra under Vladimir Golschmann. London's pianist is another young American, Julius Katchen, whose collaborators are Ernest Ansermet and the *Orchestre de la Suisse*

Romande. Both performances are vital, though the concepts of piano tone differ sharply. Pennario's piano sounds hard and percussive, Katchen's softer and with more overtones. (Capitol P-8253; London 945)

Rimsky-Korsakov: *Suite from "Ivan the Terrible"* Balakirev: *Tamar*

I have learned to anticipate M-G-M recordings featuring Anatole Fistoulari, Russian-born, Russian-educated conductor, now a British citizen. The oriental color of *Tamar* and the Russian flavor of *Ivan the Terrible* are strongly underlined in Fistoulari's performances with the London Symphony Orchestra. Technically, the disc will stand up against the best competition. (M-G-M E3076)

Gluck and Verdi: *Arias from Orfeo ed Euridice, Don Carlos and Macbeth*

Martha Mödl, distinguished German contralto-turned-dramatic-soprano, highlights the first American release of Telefunken long-playing records. A Gluck-Verdi 10-inch LP and a Beethoven-Wagner disc of the same size (TM 68003) reveal both the strengths and weaknesses of the much-discussed Mödl voice. Her *Che farò* (sung in German), lacking legato as well as vocal beauty, is disappointing. The sleep-walking scene from *Macbeth*, like the *Abscheulicher! Wo eilst du bin?* from *Fidelio*, requiring intensity and dramatic mood, is wonderful. The Berlin State Opera orchestra furnishes excellent accompaniments. (Telefunken TM 68009)

Wagner: *Lohengrin*

On 10 record sides London has preserved an actual *Lohengrin* performance from the 1953 Bayreuth Festival. Like most recordings of public performances, this one is a mixture of good and bad. Bad are the wanderings of the principals with regard to the microphones, the balancing of the various elements of the production, and the extraneous (Continued on Page 56)

They Sing for Pleasure



The A Cappella Chorus of Cornell University

The inspiring story of one of the many excellent college choirs that exist in America today.

by Ernest Hardy

(This article is based on an interview with Dr. Robert Hull, Director of Music Activities at Cornell University, Ithaca, N. Y., and on the personal experience of the author as a member of the Cornell University A Cappella Chorus for the past two years. —Ed. Note)

A LOT OF TIME, patience, hard work and talent are required to produce a successful a cappella concert. This formula has worked in building up the Cornell University A Cappella Chorus to its present high level of concert perfection.

It would be hard to find a group of comparable musicians in a university organization who had such a wide range of interests. Of the 56 members of the Chorus, there are 26 in the Arts College who are majoring in various fields—pre-med, pre-theological, music, economics, linguistics and many others. There is an electrical engineer who is the baritone soloist, a chemical engineer, and an engineering physics major. There are nine from the College of Home Economics, seven from the College of Agriculture, three from the College of Architecture, and four married women whose husbands are students at Cornell University. But whatever their background, the first requirement to become a member of the Chorus is an interest in, and a desire to sing good music.

The group was organized in 1947 by Dr.

Robert Hull, director of University Music Activities. Dr. Hull has a natural talent for working with students. He is at the convenient age where he is old enough to command respect and attention from the group, yet young enough to enjoy their jokes and parties. This is one reason the Chorus has a large waiting list of prospective members.

The extremely fine quality of music also attracts members. Programs cover the high spots of choral literature from the 15th to the 20th centuries. A typical program would include a wide variety of numbers that are both enjoyable to sing and to hear. As an example, their Sunday afternoon concert of March 1, 1953 included:

Pater Noster	Jacob Handel
Deus, In Nomine Tuo	
Salvum Me Fac	Josquin des Pres
Komm, Jesu, Komm	J. S. Bach

Full Chorus

In These Delightful	
Pleasant Groves	Henry Purcell
Adieu, Sweet Amarillis	John Wilbye
Down In A Flowery	
Vale	Costanzo Festa
Spring Returns	Luca Marenzio
Au Joly Bois	Claude de Sermisy
Au Joly Bois	Clement Janequin

The Madrigal Singers

Trois Chansons de	
Charles d'Orleans	Claude Debussy
	Small Chorus

Lamentations of	
Jeremiah	Alberto Ginastera
O Vos Omnes . . .	
Ego Vir Videns . . .	
Recordare Domine . . .	

Full Chorus

The repertoire of the Chorus includes well over 100 short pieces, as well as sixteen extended works such as cantatas, oratorios, and choral suites.

It takes a lot of rehearsing and work by all the members to produce a high-class performance of a program like the one above. To do this, they rehearse three times a week for one and a half hours. But before every concert there is a rehearsal schedule posted, which usually indicates sectional rehearsals for the men and women on Tuesdays and Thursdays, a special all-chorus rehearsal for two or three hours on Saturdays, and evening or afternoon rehearsals for the special groups of Madrigal and Debussy singers. Dr. Hull likes perfection, and it takes hours of undivided attention and work to produce it. He is assisted in rehearsals by James Van Horn, who also conducts the Chorus, helps out on the sectional rehearsals, and checks scores, translations, and attendance.

In spite of the hours of work rehearsing, there are a great many other factors involved in producing a good concert. These include publicity, transportation, finance, library, and numerous smaller problems. (Continued on Page 20)

NEIGHBORHOOD MUSIC SETTLEMENT

(Continued from Page 10)

children who make music will not make trouble.

All degrees of musical aptitude are represented. Many of the students turn to music for recreation, while others have talent on a professional level. There are only three requirements for admission: a desire to study; a limitation or inability to pay for lessons; and most important of all, a love of music.

Many interesting stories have been told by the teachers, director, and others connected with the school, concerning the outstanding qualities of these fine children. One young man was determined not to take a lesson until he had paid for it in advance. He stayed away at least a month and finally romped in and spilled out a handful of nickels and pennies, profit from his job at a corner newsstand, for two lessons on the fiddle. Another youngster, Ray Hashimoto, age ten, was overheard boasting to one of his friends at the Settlement, that he had won an award from the Fire Department for finding the most fire hazards in his school district. Nine-year old Ronnie Cook, after a Saturday morning concert by the Los Angeles Philharmonic Orchestra, stole backstage where he sought out George Drexler, first flutist, and informed him that he, too, was a flutist. Mr. Drexler took a strong interest in Ronnie and as a result of this meeting, gave him a scholarship. Another outstanding young student at the Settlement is Billy Sinoff. Aside from his musical activities, Billy has been a member of the "honor system" eight times in the past two years, receiving straight "A" grades at Belvedere Junior High School. Although Billy is only fourteen years old, he is also the spelling champion of his school. He not only spelled down his own class but three classes ahead of him. He was also graded in the top rating for orchestra instrumentalists in the city wide competition for the Los Angeles City Schools. Due to his inborn talent as a musical genius at the age of fourteen, young Billy has been granted a scholarship in violin with Armand Roth, a member of the Los Angeles Philharmonic Orchestra. The Music Committee of the Settlement, in a recent session of listening to students from the school, granted one piano scholarship and the recipient was Billy Sinoff, who was given a scholarship with Dr. Norman Soreng Wright, well-known local teacher. These are only a few of the experiences of these young citizens.

Under the supervision of a civic-minded Board of Directors, the Settlement maintains a staff of music teachers to provide lessons at less than cost, as well as scholarships for the talented, and free lessons for those unable to pay. All teachers at the Settlement receive fifty cents a lesson, even though their fee in their

own studios is several times that amount. Consequently, the teacher must have a sincere belief in the work he is doing at the school. The teachers make a very real contribution to the work of the Settlement, for it means giving of their time for several hours each week throughout the year. The Settlement numbers among its teachers those who are in the midst of successful careers in their profession. All have had thorough and extensive training in their various fields, some with both American and European background and study. They are teaching these children and adults because they believe in the worth while work being done there, and because they have that love of their fellow-man which makes them willing to give of themselves to help others.

The teachers are Sociologists in a way, too—men and women who help with the multitude of problems that arise in a group representing so many backgrounds. They help change the attitudes of sullen, uncooperative children who come from families disrupted by domestic troubles. Nearly all of the youngsters' families are torn by economic difficulties, so that the small fee of fifty cents a lesson is out of the question for many, and can only be paid in part by most. Most important of all, the Settlement's teachers give restless youngsters direction for their energies and talents. Tiny tots love the rhythm classes. Teen-agers settle down to constructive practice in their after-school hours before too much leisure time gets them into mischief.

Lessons are given for violin, piano, clarinet, saxophone, voice, brass instruments and string ensemble.

At the present time, approximately 700 lessons are given each month to 170 students. Of these, at least 25 lessons are given on a scholarship basis.

Every instrument, each piece of furniture, and even the draperies have been donated. Atwater Kent paid for the redecoration of the Settlement shortly before his death. Instruments are loaned to the children without charge, and because so few have pianos at home, they are allowed free use of any of the Settlement's eight piano studios.

The future of the Neighborhood Music Settlement depends entirely on the contributions from organizations and individuals interested in the welfare of these children. Future plans call for an enlargement of the quarters to enable the Settlement to handle the increasing demands made on it, and also for the building of a small auditorium at the rear of the property, so that the Settlement may be an even greater force in the community by offering its concerts and recitals to larger groups.

Farther in the future, it is hoped that a scholarship fund may be es-

tablished to send the unusually talented young people to study under the outstanding artists and teachers of today. Such scholarship funds are in operation now in other Settlements.

Here is a group of people who are often overlooked by the general pub-

THEY SING FOR PLEASURE

(Continued from Page 19)

Most of this work is turned over to the students in the group, who elect the various officers. The organization is headed by Spencer Steele as president, who handles all the finances. The librarian has charge of the music, both at Cornell and on trips to distant cities. The co-chairmen of publicity provide news releases, look after posters and flyers, and publicize the group in any possible desirable fashion. The management job includes arrangements for transportation, excuses from the Deans' offices for out of town trips, provide and arrange stage risers and equipment for concerts, and to do the multitude of small jobs that always occur in an organization of 55 people.

One of the big problems the student committees had to solve last fall was that of providing formal attire for evening concerts. The boys were easy to please, as a tuxedo is all that's necessary—but it wasn't so easy to please 33 women. A great many possibilities were investigated, including the usual black evening skirt and white nylon blouse, all black gowns, all white gowns, full skirts, narrow skirts—short and long. But 33 women produced 33 different objections to practically every suggestion. The solution was found when the Chorus had an evening concert, but no uniform gown for the girls. Several women in the audience were asked to think over the gown problem during the concert and to present their suggestions.

The results were very helpful. The judges liked the idea of a variety of colors; they liked the full flowing skirts and something that was versatile, with on- or off-shoulder effects. Now they just had to find the gown. At last a full-skirted, strapless gown with a tuxedo jacket was decided upon. To add color and gayety, the girls could choose from six pastel colors. The results were very gratifying. The group had a distinctive, colorful appearance that was also uniform.

Another job for the officers of the group is the organization of occasional parties. These help to build up friendship among the Chorus members, and develop a congenial atmosphere for their work. Talent for entertainment for their social functions is drawn from within the group and runs from high to low class music. There is a classical piano team, a fine barbershop quartette, soloists from every section of the Chorus,

lic. Ingenuity has found ways of overcoming the obstacles to a complete musical education. Today, thanks to the Neighborhood Music Settlement, the whole wealth of music is accessible to the children of low-income families.

THE END

Some Sober Thoughts—
To Remember
In September

by GUY MAIER

A YOUNG pianist asks: "You often call one phrase 'masculine' and another 'feminine.' Will you please explain this more fully?"

Yes. Here is Mozart's lovely second theme of his Sonata in C Major (first movement) for one piano, four hands.



If you play it warmly (*allegretto grazioso*), imagining two people singing to each other, you will hear what Mozart probably meant. The man (first slur) sings *mf* and straightforwardly; the woman (second slur) replies *p*, more quietly and tenderly. Then the man sings out his happiness (third slur) up to the climax on E (hold it!) . . . after which the woman (fourth slur) warbles her joy with a beautiful, free flourish.

Note how differently they proclaim their loves—the man confidently, joyously; the woman more quietly and coyly. How wonderfully feminine is the sentiment of that ornamented last phrase! Almost all musical phrasing can be analyzed similarly; but watch out—sometimes the feminine phrase will precede the masculine, or the phrases will be longer or shorter.

The trouble is that most pianists play such phrases so coldly that the first four notes just become "How dry I am!" I found it very amusing in my classes to have a boy play slurs 1 and 3 at one piano, answered by a girl playing slurs 2 and 4 at the other instrument. The difference between the straight masculine and the rather devious

feminine approach to the phrases was often startling. It was a very convincing lesson for all the students.

Which Mozart Concertos?

A teacher asks: "Which Mozart Concertos shall I give to students who are not yet 'finished' players, but musical and with good technical facility?"

I think the short Concerto in A Major (K. 414) is the best for the first one; then probably the exquisite B-flat concerto (K. 450) or the G Major (K. 453). Insist that the student learn the entire concerto, not just one movement. Do not give adolescents the longer masterpieces, the D Minor Concerto (K. 466), the two in E-flat (K. 271 and K. 482), the C Minor (K. 491) etc.

Saint-Saëns Concerto in G Minor

I am happy to note that the second concerto of Saint-Saëns (G Minor) is being more and more played. For twenty-five years artists and teachers have seemed to frown upon it, but now at last we recognize its true musical worth. On all counts it is probably the finest composition of Saint-Saëns; but it has suffered in the past by being played purely as a show piece. There is wonderful music in it!

When I teach this concerto, I assign the second movement (*scherzo*) first, then the stunning last movement and finally the quasi-Bach first movement. I exhort the students to play this first movement not only with god-like majesty, but with contrasting human tenderness and faith. . . . That's where most pianists fall down!

Above all, guard against a too frenzied beginning of the last movement. The existing recordings of this movement are preposterous. All of them sound as though the earth were being wiped out by atom bombs. Why destroy this superb French

music by such bombast? The happy rhythm of the Tarantelle should not start with cyclonic pace, but easily and amusingly. Time enough later in the movement to soar and surge. Teach this concerto often. It will be very rewarding to your students, and to you, too.

Two Pianos, Two Copies

If you have two pianos in your studio, try gradually to accumulate an extra copy of most of the books you assign for study and sight reading. There are so many uses for two copies: the student feels more independent sitting at his own piano without you breathing down his neck; you give directions from your piano, he follows; sometimes he plays one hand of a piece while you add the other. Occasionally both of you read the same piece together (softly) with your reading bolstering his confidence and security. . . . Above all, stay away from your students, especially the 'teen agers when they are playing. Do not stifle them, "baby" them or bore them with dum-dum counting or tapping as they play.

Speeding Up

The more I teach beginners the more I believe that their difficulty in playing rapidly comes from mind and eyes being fixed rigidly on the spot at which they are playing. They are so obsessed with playing that note that they cannot speed up. So, more and more I emphasize the playing of groups of notes, and teach them how to think in patterns. One of the simplest ways to do this is via scale groups, 123 and 1234. I have them feel silently the 123 pattern of any scale all over the keyboard, and without looking. Then, very quietly and swiftly they squash the pattern all over the keyboard—thus:



Then the same process with 1234:



After which, patterns are combined in various ways. As the pupil plays the combinations
(Continued on Page 57)

QUESTIONS

AND

ANSWERS

ONE OF THE questions most frequently asked of this department is this: "What is the very best method or material for starting beginners in piano?" My answer is always approximately the same: "There is no one best method." Then I go on to explain that different teachers have different ideas, and that since each child must be treated as an individual because his capacity for learning, his interest, his conditions for practice at home differ so widely, therefore the wise teacher acquaints himself with a great variety of material which is suitable for beginning pupils, then selects that which seems to him to be most appropriate for this particular child.

However, I have now decided to amplify my advice a little, so I have asked four teachers of wide experience to tell our readers which of the great number of beginners' books and other materials she likes best, naming from three or four to five or six items and making brief comments if they care to do so. The first of these four teachers is Ella Mason Ahearn, who teaches in New York and New Jersey and who has herself compiled some interesting material for beginning students. The second teacher is Neva Swanson, who heads a children's department in an Ohio college and who is also in charge of a course for prospective teachers of piano—a course which this college requires of all piano majors. The third is Nellie McCarty, who is the head of a large children's department in a music school in Chicago, but who has also taught in New York and has conducted piano "workshops" and "refresher courses" in various parts of the country. The fourth is Ardella Schaub, one of the best-known and most progressive teachers in the Los Angeles area.

Because the combined lists are too long

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

to include in one issue, we are presenting each teacher's suggested material in each of four consecutive issues. The first list was formulated by Miss Neva Swanson of Oberlin Conservatory of Music. I ask the reader to note that I have not modified the material listed in any way, and that no item is included because it happens to be in the catalogue of any particular publisher. Let me suggest also that you try to locate the items in your local music store, but if this is not feasible then I am sure the Presser Company will be glad to supply you with anything you may wish to order. Here is Miss Swanson's list:

"Off We Go!"—Angela Diller and Elizabeth Quaile (G. Schirmer). Comment: Fine for the development of a feeling for phrasing.

"4 and 20 Melodies"—Berenice Benson Bentley (Summy). Very good recital pieces.

"Let's Play Duets"—Sarah Louise Dittenbaver (Oliver Ditson Co.). Good for "Teacher and Pupil" but also usable for two children.

"A Pre-Czerny Book" (Bk. I)—Elizabeth Quaile (G. Schirmer)

"The Children's Technic Book"—Guy Maier (Oliver Ditson Co.). Before using this be sure to read "How to Use the Children's Technic Book."

"First Pedal Studies"—Angela Diller (G. Schirmer)

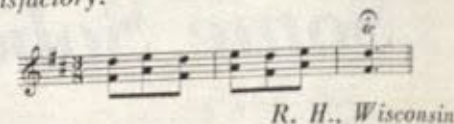
"Lines and Spaces"—Angela Diller (G. Schirmer). An excellent "first writing book."

K. G.

HOW TO PLAY A SCARLATTI TRILL

• How does one play the final trill in the following excerpt from Gigue (Sonata, L. 465), by Scarlatti? I have tried it in every

way I can think of, and nothing seems satisfactory.



I would recommend that the trill be played as follows, with a slight retard in the two measures directly preceding it:



In music of the Baroque and Classical periods, trills are usually started on the upper notes, except in cases in which the melodic line would thereby be obscured. Since the several measures directly before this trill are strongly leading into the final D, I think this tone should be sounded first, and then the trill commenced on the upper note. The trill must be maintained for the duration of more than one measure if it is to have any point at all at the tempo in which this composition is played. I have written it as lasting three measures, but it might well be prolonged a bit longer.

—R. A. M.

HOW TO MAKE CHILDREN'S RECITALS MORE INTERESTING

• I would like your suggestions for making piano recitals more interesting for an adult audience. There is so much monotony in an ordinary program that one needs other numbers and I should be pleased to have your suggestions. Please tell me also whether it is possible for a private teacher to procure credits for their pupils who wish to apply their music credits to their entrance requirements.

—M. E. D., Mo.

You have asked me so many questions that it would take me several hours to answer them all, so I have deleted the last two-thirds of your letter and will answer only the two questions printed above. I receive so many questions that I cannot devote so much time to any one questioner and I hope you understand this and will not be offended.

In answer to your first question, I will state that in my opinion the average pupils' recital is so boring because the teacher uses so little imagination. Here are some things that you might do to help the situation: (1) Begin the program by having your entire class—and perhaps the audience too—sing a song, the teacher playing the accompaniment and leading from the piano; (2) Have two or three piano duets as a part of the program; (3) Ask some

(Continued on Page 63)

TEACHER'S ROUNDTABLE

GARDENS IN THE RAIN

Would you kindly answer a few questions concerning pedalling in Debussy's Gardens in the Rain.

At the beginning should both pedals be used? If so, would just a touch of the damper pedal, usually about twice a bar, be sufficient? Where would you release the soft pedal? In bars 41-49 and 110-115 should the damper pedal be used but raised part way up at the beginning of each bar and then immediately depressed again (I believe this is called "half pedalling")?

(Miss) M. M. V., Canada

It is difficult to give precise advice on this matter of Debussy pedalling because so much depends upon the piano which is being used. The best I can do is to say that everything you mention is all right on certain pianos. For instance, when I play the Gardens, I often use the soft pedal at the beginning. But sometimes I don't. A piano may be very brilliant in tone; then I use a lot of it throughout the piece in order to counter-balance the sharpness of the sonority. But should the piano be of the "muffled" variety it is wise not to use any soft pedal at all.

In each and all cases, the best to do is to be one's own judge, to listen attentively to one's tone production, constantly bearing in mind that there can be no set rule and the ultimate adviser will always be one's own ear.

Your conception of "half pedalling" is correct. It is most valuable in many of Debussy's pieces and it contributes effectively to a fine realization of tone-coloring.

CANDLELIGHT CONCERTS

Many readers of the ETUDE are probably familiar with the delightful Southern city of Williamsburg, Virginia, which has been so authentically restored to its eighteenth century appearance and atmosphere through the unique project of John D. Rockefeller, Jr. "Middle Plantation," as it



MAURICE DUMESNIL, Mus. Doc. discusses a Debussy number, candlelight concerts, and Chabrier's piano works.

was first known before the name was changed and it became the capital of the colony, is a point of excursion which no one interested in historic landmarks should miss. I know of nothing lovelier than to roam among the stately homes and the public buildings surrounded by beautiful gardens, from the Capitol to the Guard House, from the Governor's Palace to the College of William and Mary established in 1693 and the alma mater of Jefferson, Monroe and Tyler. And by all means, try and make your visit coincide with one of the "Candlelight Concerts" given during the summer months, for this is an experience you will never forget.

When you arrive at the gate, an orderly carrying a lantern will escort you through the front yard to the steps. In the entrance hall you will be greeted by some charming ladies in period dresses. And oh! . . . that delightful Southern accent! Then you will proceed to the large parlor lighted by hundreds of candles in gorgeous chandeliers. On the platform the harpsichord, the piano-forte, the music-stands await the performers. Soon they enter, dressed in true eighteenth century fashion. And the program starts. Concertos, Cantatas, Sonatas, Duets by Jean Philippe Rameau, Georg Philipp Telemann, Muzio Clementi, J. B. Lully, Franz Joseph Haydn, Richard Nicholson, Samuel Arnold, and others of the great musical era extending from Couperin le Grand to Mozart.

Thus under the expert direction of Cary McMurran, the tradition of bygone days is revived and continued. The programs are printed in colonial style, and the piano-forte used today was built by the famous Clementi in London, then the focus of culture, fashion, and all other modes of life toward which the citizens of Williamsburg looked for inspiration and guidance.

To all who love the Old Masters and strive to interpret their works in authentic style, nothing can be more profitable than to live once again in the atmosphere which prevailed at the time of their creation. And I can say to them: go to Williams-

burg; for one Candlelight Concert will suffice to broaden your musical outlook and bring you a glimpse of true chamber music as it flourished in the days of Corelli, Purcell, Vivaldi, Handel and Johann Sebastian Bach.

CHABRIER'S PIANO WORKS

Teachers who are looking for something fresh and unusual in the piano repertoire would do well to investigate the compositions by Emmanuel Chabrier, the truculent and colorful musician whom Debussy and Ravel admired so much.

Chabrier's income was not derived from his music, and only after his death did his rhapsody "España" become very popular. He worked as a clerk at the Ministry of the Interior, and composed after office hours. His personality was one of mixed sarcasm, irony, roughness and vulgarity sometimes motivated by a sort of good-natured, explosive geniality. He was very fond of jokes. When Felix Weingartner first came to Paris, Chabrier met him at the home of Charles Lamoureux whose orchestra he was to guest-conduct. The German maestro wanted very much to learn French, so Chabrier volunteered to teach him. But he thought it would be more fun to use a vocabulary made up of familiar slang. When Weingartner, totally unaware of the situation, started using them in formal gatherings, one can imagine the glee that it created in some, and the stupor in others.

Chabrier's piano works—only about a dozen and a half—are personal and brilliant, and most of them have great teaching value. I might quote: *Scherzo-Valse* (Enoch, and Ditson), sparkling, vivacious, and what an etude for crisp fingers and rhythm!; *Idyll*, lovely music featured last year on the radio program "Mystery Melody" when no one detected its identity, another fine etude in legato singing tone above light staccato accompaniment; *Mouset Pompeux*, calling to mind the ostentatious ball-rooms of (Continued on Page 63)

Teaching Materials Suggested

Detailed information
on methods and studies
for the organ student
from the first through
the fourth year of study.



by

ALEXANDER

McCURDY

DEAR DR. McCurdy:

"Will you please comment on some of the organ methods, showing what materials could be used almost from the beginning in teaching the organ? Also, will you suggest a progressive repertoire for a four-year period?" F. de S."

Many excellent organ methods are now available. Not long ago we mentioned the admirable new method by Flor Peeters, published by Schott. (It may be obtained in this country through C. F. Peters, Carnegie Hall, New York City.) The Peeters book is a complete theoretical and practical method for organ-playing. It contains plenty of exercises and numerous pieces selected from a variety of musical styles and eras. A solid foundation for playing music of the baroque, classic and romantic periods will be gained by the student who works his way through the Peeters method.

Any list of excellent organ methods ought to include that of Harold Gleason. It would be hard to name a finer book on organ-playing than the Gleason Method. Careful attention to the clear and explicit directions found in this book will lay the groundwork for a performing technique of the first order, if the student has any ability at all.

Another method which can be recommended is Arthur B. Jennings' book, "First Elements of Organ Technique" (Witmark). That this is not merely one man's opinion is shown by the fact that the Jennings book has been used successfully by teachers from coast to coast.

To this list (which, by the way, does not pretend to be a complete enumeration of all excellent methods now in print) should be added the name of Sir John

Stainer. The Stainer Method is more than half a century old, but so sound is its basic conception of organ-playing, that many teachers still find they achieve good results through its use. The Stainer Method has been brought up to date in the editions of Edwin Arthur Kraft, James H. Rogers and others.

Two additional organ methods which are widely used and lavishly praised by teachers are those of Edward Shippen Barnes and Clarence Dickinson.

As for the second point raised by my correspondent, that of "materials which could be used almost from the beginning," I imagine that what is meant here is supplementary material. Before going any further it might be well to point out that no one should even begin to study the organ until he can read music at sight and has covered satisfactorily the two and three-part inventions of Bach at the piano. This is a minimum. There is no maximum; so far as I can ascertain it is impossible for an organist to have too much keyboard facility.

If the student has ability and sufficient time to do extra work, he should be encouraged to learn simple hymns from the very beginning. An apt pupil can generally be shown how to play a hymn, the teacher indicating heel-and-toe markings for the pedals, after the second or third lesson.

As soon as possible the teacher should introduce the student to the Eight Short Preludes and Fugues by Bach, perhaps starting with the F Major Prelude, then the G Minor Prelude, next the D Minor Prelude, and thereafter learning the fugues

which accompany these preludes. Every necessary indication for fingering and pedaling should be carefully marked by the teacher and learned by the student.

The Dupré edition of these Preludes and Fugues leaves nothing to be desired. Another valuable study help by Bach is the Orgelbuchlein (Little Organ Book). This contains material which can be used almost from the start of one's lessons, and should be a handbook for the student throughout his life.

One cannot stress too strongly the importance of attention to detail at this period of one's study. Master each lesson thoroughly before passing on to the next. In this way, successively more difficult lessons will offer no insurmountable difficulties.

It sometimes happens that students who begin organ study with a serviceable keyboard technique are hampered by slow progress in learning the pedals. For particular problems in pedal work, it is well to know about the specialized pedal books of Nilson (Schirmer), Hawke (Elkan-Vogel) and Yon (Fischer).

The student should be encouraged to learn about the instrument from the beginning, and the teacher should be willing and prepared to discuss the history of the instrument, the technique of its construction and other related matters.

Two excellent books which may be recommended as supplementary reading are "The Contemporary American Organ," by William H. Barnes (J. Fischer), and "The Modern Organ," by Ernest M. Skinner (H. W. Gray).

Of interest to all organists and students is the record recently brought out by the Aeolian-Skinner (Continued on Page 49)

PART II

AS A RESULT of his bickerings with Douglas Loveday in 1838, Paganini was the object of much merriment throughout France. He had been the guest of the Lovedays and had met there a physician, who was a regular visitor at the house of his friends. He had presumably not failed to discuss his ailments with the good doctor, but when the man had the audacity to send him a bill for 110 francs, his fury knew no bounds. He maintained that he had never consulted the doctor professionally, accused Loveday of collusion, and promptly left his house. Not content with this summary action, he addressed an indignant letter to his erstwhile friend and enclosed a bill for 26,400 francs for lessons which he had given to Loveday's daughter. Loveday turned this letter over to the press together with his reply, in which he presented in return to Paganini a bill for 37,800 francs for lessons which his daughter had given to little Achille!

This incident revived the old stories about Paganini's stinginess. Whatever truth there may have been in them, it was this reputation again which made people wonder about Paganini's sensational donation to Berlioz. For years this composer had fought an uphill fight against unsympathetic officials, disparaging critics and an unresponsive audience. The failure of his opera *Benvenuto Cellini* had been the last straw. Friends and admirers rallied to the aid of the utterly discouraged artist and arranged a series of two concerts of his works, which were to be conducted by the composer himself. After the last concert, Paganini approached the composer, fell on his knees before him and kissed his hand. His voice was too far gone for him to speak. Two days later Achille presented a letter to Berlioz, in which Paganini made available an amount of 20,000 francs to "the greatest musical genius since Beethoven."

Many explanations have been offered for this spectacular gesture, one of them being that the actual donor was Berlioz' editor and admirer, Bertin, who preferred to give his donation the salutary effect of the homage of a famous fellow-artist, rather than make it appear as an act of charity. On the other hand, it is possible that Paganini, who was then on the eve of retirement, wanted to make a supreme effort to rehabilitate himself in the eyes of the world before withdrawing for good from the public scene.

During the last years of Paganini's life, the consequences of the failure of the "Casino Paganini" were a constant source of irritation and bitterness to him. The "Casino Paganini" was a venture of somewhat obscure probity. Announced as a Hall dedicated to "Recreation and the Arts," the promoters actually intended to use the Casino as a gambling establishment. Whether



The Mysterious Wizard of the Violin Niccolò Paganini

More amazing incidents in the fabulous life of this
nineteenth century violin marvel.

by J. H. Calmeyer

or not Paganini was aware of this is idle conjecture. At any rate, the police soon got the wind of it and promptly prohibited gambling. Without this attraction the Casino could not be made to pay, and the whole project turned out a dismal failure. Paganini, who by this time was quite incapable of giving a public performance, was nevertheless held to have broken his contract and sentenced to a fine of 52,000 francs. The luster of his star was growing dim by now and his enemies used the occasion to sling some more mud at him.

He was made to pay dearly during his life for his ill-conceived deeds.

At the time of his Viennese concerts, the editor of a Tyrolean paper gave it as his opinion that Paganini was not a natural person; he must be an incubus. Someone in the audience said that he had clearly seen a ghostly form just behind Paganini, which was guiding his arms. Another paper published a fantastic account of a strikingly beautiful woman who had a fainting spell during one of Paganini's concerts, and was led away by her escort, but not before he and Paganini had exchanged some significant glances. This aroused the writ-

er's curiosity, and he quietly got up and followed the couple. They made their exit through a backdoor and got into a waiting equipage. After the concert, and with his mind still full of this singular incident, the writer retraced his steps. Imagine his consternation when he discovered that in that narrow back alley there was no possible room for an equipage!

This story, no doubt, is so naive that it can only make us smile. But the mentality of the people in those days was of a different calibre. In Vienna, Paganini had to publish a letter from his mother in the papers to show that he was the child of natural parents! And even to this day there exists in certain circles an ineradicable belief in occult powers which are alleged to have played a rôle in Paganini's life. Before the war there was, in Berlin, a Dr. Siber Society under the presidency of Prof. Dr. Julius Siber, and the vice-presidency of the Countess von Pestalozza.

Dr. Siber tells an interesting tale about Paganini*, which we will briefly repeat here for what it is worth. During his

* In the "Strad," November 1932

(Continued on Page 51)

The distinguished son
of Igor Stravinsky,
himself a noted pianist
and professor of
music at the University
of Illinois, states
emphatically that

The Way to the Future is through the Past

From an interview with Soulima Stravinsky
Secured by Marvin Weisbord

TODAY'S COMPOSERS are searching in many directions for fresh musical ideas and new values to enrich the art of modern musical expression. The search is not a new one. Composers of every age have striven for innovation in various ways. But the modern concept of art seems willing to grant the experimenter a good deal more leeway than ever before.

As a result, our composers are ever more daring. From Schoenberg's 12-tone system to John Cage's experiments with magnetic tape and prepared piano, composers are expressing themselves in fresh modes and mediums.

Igor Stravinsky's revolutionary "The Rite of Spring" (1913) was the work that paved the way for musicians desiring to make a clean break with the ultra-expressive romanticism and sensuous impressionism of the late 19th and early 20th centuries. Mixed rhythms and dissonant harmonies became keynotes of a new musical era. Stravinsky had opened a new door, and modern composers crowded the entrance. Is it strange, then, that innovator Stravinsky should more recently turn to early Renaissance works for inspiration?

"It was a very natural thing," says Soulima Stravinsky, son of the noted composer. The younger Stravinsky, professor of music at the University of Illinois, speaks with more authority than just the son of a noted composer; he has earned himself a solid reputation as concert pianist and composer. As a soloist he has appeared throughout Europe, South America and the United States with distinguished orchestras including the London Philharmonic, Boston Symphony, Paris Conservatoire, and Columbia Broadcasting Company Symphony. He has made recordings in New York and Paris, among them his noted album of Scarlatti sonatas. Professor Stravinsky's compositions include his "Sonata in B-flat," published in London in 1948, other sonatas and etudes, and two and three voice inventions for piano.

Here is how the professor explains his father's recent shift in musical interest: In the early 1900's, older romantic composers such as Richard Strauss, Sibelius, and Rachmaninoff could not be much influenced by the revolution caused by "The Rite of Spring." Their musical thinking had pretty much crystallized, says Profes-

sor Stravinsky, and they were settled in the forms of the older schools. But the younger, more progressive composers were much impressed with the rhythmic and harmonic innovations written into Stravinsky's work.

Actually, the elder Stravinsky, who had opened so many new doors with "The Rite of Spring," experienced a kind of revulsion against his own creation, says his son. Like every great composer, he found himself compelled to move forward, to explore in new directions. But for him, this "moving forward" meant a re-examination of the past for fresh musical values.

Such a process, explains the younger Stravinsky, is not new in the music world. Throughout music history great composers have admired their predecessors. First of all, competent music training requires that every composer and performer be thoroughly grounded in the literature of the past. Before artists can create anything entirely new, they must have knowledge of what has gone before. So, in a sense, every composer has to dip into the past for the framework on which to mold a future. The significant thing, says Professor Stravinsky, is that sometimes a composer finds in those who have gone before him a certain kind of value that has not yet been noticed. This different value results from the composer's personal training and experiences, the "intellectual climate" of his own time, and the distance he is removed from the earlier greats.

The sonata in the hands of Beethoven and his successors is a good illustration. The Beethoven sonata was the culmination in clear-cut statement of that particular musical form. But, points out Professor Stravinsky, with the discovery of the potentialities of orchestral instruments, composers like Liszt, and later Franck, built on the Beethoven foundation something completely different—a puffy, fluffed-out sonata with light, recognizable elements.

Beethoven's artful condensation of material was missing from these later romantic efforts. The sonata was transformed by the era of romanticism into something characteristic of that period.

Composers sometimes find that when they have become saturated with the works of a certain great, they may shy away from these works for a time only to rediscover them delightfully in the future. Professor Stravinsky tells how his father had this very experience with the works of Beethoven.

"In Europe, where he received his musical training, Stravinsky had his fill of Beethoven, so much so that his interest in that great man's work was little more than a passing one for a long time."

Much later, when he had created enough of his own music to "cleanse himself" of that apathetic feeling, Stravinsky returned to discover new values in Beethoven that had been obscured by his former intellectual environment. (Continued on Page 50)



Grade 3½

Scherzino

(Theme from the Fifth Symphony)

DMITRI SHOSTAKOVICH

Arr. by Denes Agay

Allegretto (♩=124)

PIANO

From "Pianorama of Easy Pieces by Modern Masters," arranged by Denes Agay. [410-41026]
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PIANO

From Eine Kleine Nachtmusik (K 525)

Arr. by Henry Levine

Andante ($\text{♩} = 72$)[illegible]

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[illegible]

Valse

From "Suite, Op. 15"

This appealing waltz appears in a suite for two pianos. Arenski was not a "big" composer but rather a lyric one who produced a number of works of charm. Hugo Riemann said of him that he "more nearly approaches Tchaikovsky than the radical young Russian School." Turn to page 3 for a biographical sketch. Grade 4.

ANTON ARENSKI

ANTON ARENSKI

Arr. by W. P. Mero

Allegro ($\text{♩} = 72$)

PIANO

The image shows a page of a musical score for 'Allegro (2-72)' by Frédéric Chopin. The score is written for piano and voice. The piano part is in 3/4 time and features a complex, flowing melody with many triplets and sixteenth notes. The vocal part is in 3/4 time and features a melody with many triplets and sixteenth notes. The score includes dynamic markings such as *pp*, *p*, *cresc.*, and *dim.*, and tempo markings such as *a tempo* and *rit.*. The score is divided into three systems, each with a piano and vocal staff. The piano part is written in treble and bass clef, and the vocal part is written in treble clef. The score is in G major and 3/4 time.

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Musical score for page 30, featuring six systems of piano music. The notation includes treble and bass staves with various dynamics and articulations.

- System 1: *mf*, *cresc.*, *a tempo*
- System 2: *rit.*, *f*
- System 3: *cresc.*
- System 4: *mf*, *dolce*
- System 5: *f*, *mp*
- System 6: *dolce*, *f*

Musical score for page 31, featuring six systems of piano music. The notation includes treble and bass staves with various dynamics and articulations.

- System 1: *p*
- System 2: *dim.*, *pp*, *mf*
- System 3: *cresc.*, *a tempo*
- System 4: *rit.*, *f*, *ff*
- System 5: *allarg.*, *pp*
- System 6: *marcato*, *pp*

No. 110-40311
Grade 3

Organ-grinder in the Rain

NOAH KLAUSS

Allegretto non troppo
(The rain)

PIANO

No. 110-40312
Grade 3

Trade Winds

Tango

STANFORD KING

Tempo di Tango

PIANO

1st time only Last time only

Fine

l. Fino

Space Waltz *

Whole-tone scale melody divided between the hands. Cross-hand playing. Grade 3 1/2

STANFORD KING

With graceful glide (♩ = 66)

PIANO

quasi gliss. *p*

L.H. over R.H.

Ped. simile

R.H. over L.H.

Hustle Bustle

Rapid two-note "chords." Play with a light, bouncy, wrist staccato. Maintain strict tempo throughout. Grade 4

STANFORD KING

PIANO

Fast (♩ = 152)

mp

sempre staccato

R.H.

L.H.

*This composition and the two which follow are from "Teen-Age Technic," by Stanford King. [410-41031]

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mp

R.H.

L.H.

Romantic Antic

Left hand rotary attack. Coordination of the hands. Grade 3 1/2

STANFORD KING

Rolling rhythm (♩ = 104)

PIANO

p

mf

pp

*Note: In "Swing" or "Boogie Woogie" ♩ is played as ♩

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Valse Petite

ELLA KETTERER

PIANO

Allegretto (♩ = 176)

mf

p

dim.

R.H.

L.H.

p

f

a tempo

p rit

f

a tempo

R.H.

L.H.

Lullaby for a Kitty

SECONDO

ELLA KETTERER

Andantino (♩ = 116)

mp *mf* *Fine* *D.C. al Fine*

Song of the Drum

SECONDO

ELLA KETTERER

Moderato (♩ = 108)

f marcato *mf* *f* *Fine*

The Pony Ride

SECONDO

ELLA KETTERER

Allegro (♩ = 184)

mf *Fine* *D.C. al Fine*

Lullaby for a Kitty

PRIMO

ELLA KETTERER

Andantino (♩ = 116)

mp *mf* *Fine* *D.C. al Fine*

Song of the Drum

PRIMO

ELLA KETTERER

Moderato (♩ = 108)

f *mf* *Fine*

The Pony Ride

PRIMO

ELLA KETTERER

Allegro (♩ = 184)

mf *Fine* *D.C. al Fine*

Thy Loving Kindness

OLIVE DUNGAN

Text based on Psalm 36

Slowly, with feeling

VOICE: How ex-cel-lent is thy

PIANO: *p*

lov-ing kind-ness, O God! O God! Thy mer-cy, Lord, is in the heav-ens, O Lord! my

God! And thy faith-ful-ness reach-eth un-to the clouds, thy faith-ful-ness reach-eth un-to the clouds. Thy

right-eous-ness is like the great moun-tains, thy right-eous-ness is like the great moun-tains.

O con-tin-ue thy lov-ing kind-ness un-to them that know thee; And thy right-eous-ness to the

poco rit. e dim. a tempo *poco rit. (molto rit.)* *a tempo* *poco rit. e dim.* *poco rit. (molto rit.)*

p *pp dolce* *p* *mf* *pp dolce* *mf* *p* *mp*

poco a poco accel. e cresc.

up-right in heart. For with thee is the foun-tain of life, for with thee is the

foun-tain of life: In thy light shall we see light, in thy light shall we

see light.

ff *dim.* *f dim.* *mf dim.*

p come prima

How ex-cel-lent is thy lov-ing kind-ness, O God! O God! Thy

mer-cy, Lord, is in the heav-ens, O Lord! my God!

molto rit. al fine *cresc.* *f* *molto rit. al fine* *cresc.* *f*

R.H. L.H.

German Dance

WOLFGANG AMADEUS MOZART
Arr. by Angel del Busto

Moderato con moto (♩=144)

CLARINET
in B♭

PIANO

TRIO

From "The Ditson Album of Clarinet Solos," edited by N. Clifford Page. [434-40038]

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Londonderry Air

Sw. soft strings
Gt. soft flute 8'
Ped. Gedeckt

Hammond Registration

A₂ (10) 00 5563 321

B (11) 00 4752 100

A₂ (10) 00 3222 210

Irish Folk Tune
Arr. by W.M. Felton

From "At the Console," compiled and arranged by W. M. Felton. [413-40004]

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43

Gt. change solo stop

mf *f*

Trem. $\frac{3}{4}$

Sw. voix celeste, sal.

increase Sw.

Gt. melodia & dulciana

increase ped.

increase Gt.

ff *dim. e rit.*

Grade 2 1/2

Church Bells

JOHAN FRANCO

Allegretto (♩ = 100)

PIANO

mp *L.H.*

dim. poco

a poco *L.H.* *pp* *L.H. rit.*

Grade 2 1/2

Barcarolle

JOHAN FRANCO

Andantino mosso (♩ = 72)

PIANO

L.H. p tranquillamente *mp* *p*

mf *p* *pp subito*

Men at Work!

No. 110-40305
Grade 1 1/2

Allegro pesante (♩ = 112)

PIANO

mp p

mf

Poco meno mosso

p

poco rit.

pp

No. 110-40305

Grade 1 1/2

Men at Work!

GEORGE FREDERICK McKAY

PIANO

f

2 3

4 3 2 1

marcato

2

4 3 2 1 2

5

dim.

mf

f

mf

f

Go Tell Aunt Nancy

Probably few of the thousands of American mothers who have lulled their babies to sleep to the strains of "Aunt Nancy" (or Rhody, Tabbie, Sally as she is variously known) realize that the melody was composed by a famous Frenchman, Jean Jacques Rousseau.

Grade 1

Slow

Arr. by ELIE SIEGMEISTER

PIANO

p

mf

dim.

Go tell Aunt Nan-cy, go tell Aunt Nan-cy, go tell Aunt Nan-cy, the old gray goose is dead.

Itiskit, Itaskit

A famous old singing game, which exists in many versions including a popular song version of some years back. Originally sung to the game, "Drop the Handkerchief." Grade 1

Arr. by ELIE SIEGMEISTER

Easy

mf

I - tis - kit, I - tas - kit, a green and yel - low bas - ket, I sent a let - ter to my love and on the way I lost it, lost it, lost it.

dim.

pp

Pretty Maiden

Many old English songs were brought to Kentucky and other southern states by the early settlers, and are still remembered there. This one is about a "saucy sailor" and a maid. Grade 1 1/2

Arr. by ELIE SIEGMEISTER

Slow

tenderly

p

mf

p. rit.

Pret - ty maid - en, lit - tle maid - en, Won't you wear for me this ring? Can't you tell me, pret - ty maid - en, Won't you wear this gold - en ring?

Go Shake Yourself

Many tunes of the old-time country fiddler have a wild, exciting rhythm and a flavorsome tune. This one has an Irish flavor, like many American fiddle tunes. Grade 2

Arr. by ELIE SIEGMEISTER

Brisk and rhythmic

From "Folk-Ways U.S.A.", Vol. I, by Elie Siegmeister. [410-41033]
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No. 110-40815
Grade 1½

Hillbilly Dance

BOBBS TRAVIS

Allegro (♩ = 80)

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TEACHING MATERIALS SUGGESTED

(Continued from Page 24)

Company, which offers a demonstration of various kinds of organ tone. This record, with commentary by G. Donald Harrison, can be bought from the Aeolian-Skinner Company, Boston 25, Mass.

Now for the third point mentioned by the young lady who wrote to me. Let us assume that what is wanted is a course of study, at the college level, for organ over a four-year period. Here are my recommendations:

First Year:
Preparatory studies: Peeters, Stainer, Jennings, Gleason etc.

Bach: Orgelbuchlein, Eight Short Preludes and Fugues, Fugue in G Minor

Dupré: Chorale Preludes
Buxtehude: Chorale Preludes
Other pre-Bach masters
Works of other composers requiring the same technical proficiency.

Second Year:
Bach: Toccata and Fugue in D minor

Prelude and Fugue in C major
Concerto in A minor (after Vivaldi)

Larger Chorale Preludes
Vierne: Twenty-four Pieces in Free Style

Brahms: Chorale Preludes
Franck: Prelude, Fugue and Variation

Mendelssohn: Sonatas (2nd and 6th)

Peeters: Elegie, Aria
Dupré: Antiphons

Third Year:
Bach: Trio Sonatas (2nd and 3rd)

Prelude and Fugue in E minor (Wedge)

Prelude and Fugue in G major
Prelude and Fugue in A minor

Larger Chorale Preludes, such as "O Lamb of God All Holy"

Toccata in D Minor (Dorian)
Franck: Three Chorales

Piece Heroique
Finale in B flat

Vierne: Selected movements from Symphonies

Karg-Elert: Chorale Improvisations

Reger: Toccata in D minor
Fugue in D major

Prelude and Fugue in E minor
Dupré: Cortege and Litanie

Mulet: Esquisse Byzantines
Schumann: Sketches in F minor, D Flat and C

Canon in B minor

The above works to be supplemented by other works of Handel, Karg-Elert, Schumann, Widor, Dupré, Mulet, Peeters and others.

Fourth Year:
Bach: Schuber Chorales

The Catechism Chorales
Fantasia and Fugue in G minor

Toccata in F major
Prelude and Fugue in B minor

Passacaglia and Fugue in C minor

Fugue in E-flat (Ste. Anne)
Fifth and Sixth Sonatas
Vierne: Selected movements from symphonies

Widor: Selected movements from symphonies

Karg-Elert: Symphonic Chorales
Seven Pastels from the Lake of Constance

Cathedral Windows
Reubke: The Ninety-Fourth Psalm

Dupré: Preludes and Fugues
Variations on a Noel

Hindemith: Sonatas
Maleingreau: Symphony of the Passion

Liszt: Fantasia and Fugue on "Adnos"

Roger-Ducasse: Pastorale
Durufle: Suite

The above works to be supplemented by others of Mozart, Bingham, Dallier, Honegger, Simonds,

R. V. Williams, Willan and others. The following accompaniments should be covered over a four year period:

O Rest in the Lord—Mendelssohn
But the Lord is Mindful—Mendelssohn

If With All Your Hearts—Mendelssohn

Lord God of Abraham—Mendelssohn

Comfort Ye and Every Valley—Handel

Rejoice Greatly—Handel

I Know that My Redeemer—Handel

The Trumpet Shall Sound—Handel

Rejoice in the Lord Always—Purcell

Gloria from 12th Mass—Mozart

150th Psalm—Franck

And the Glory—Handel

Hallelujah Chorus—Beethoven

Hallelujah Chorus—Handel

How Lovely—Brahms

Praise—Alex. Rowley

Immortal, Invisible—Thiman

It may not be amiss to repeat here that the ultimate aim of organ study is not to master a repertoire, but to learn to produce music. I believe that too many organists and students do not listen carefully enough to the sounds which they produce.

Of course, it is possible for the pendulum to swing the other way—in which case the student pays more attention to producing gorgeous sound than to playing the notes correctly. If we are to make music, a balance between these two extremes must be maintained.

A study aid adopted by some students recently is that of taking down their lessons on a tape recorder, thus being able to play back at will their performance and the teacher's illustrations and comments. A virtue of this method is that the student not only has his mistakes pointed out, but can actually hear them in the playback. Used properly, the tape recorder is a great aid to study.

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ETUDE-JULY 1954

IS THE FALSETTO FALSE?

(Continued from Page 14)

part of the voice.

Chaliapin, who was known to be able to sing tenor arias with ease, is another excellent example. And Battistini, still another and better example. When this superb artist was 72 years old, the writer heard him in recital. His voice had not lost any of its earlier ravishing beauty and was as powerful as most of the leading young baritones of the day.

Many young people listening to his records declare that he was not a real baritone, but a tenor. Their ears are at fault. Battistini was an exceptionally fine baritone but without the artificial guttural tones so many of our contemporary baritones affect. If he had permitted himself to indulge in the throatiness by which the guttural tones are produced, if he had not integrated the so-called falsetto with the lower part of his voice, he would not have become the great singer he undoubtedly was, his voice would not have been as lovely nor could it have endured unmarred so long.

It is unnecessary to quote any of the great female singers. Most women who are unspoiled by bad training, instinctively use and blend the so-called falsetto.

Unfortunately, the beneficial function of the so-called falsetto and the methods of employing it in vocal production have not only been neglected but unjustifiably vilified, with a corresponding decline in the quality and capabilities of our singers of today. Not only have really great singers been fast disappearing during recent years, but comparatively youthful vocal casualties have been increasing.

Some writers have blamed the German school of vocal production for this deleterious departure from the thoroughly tested principle of utilizing and merging the so-called falsetto with the rest of the voice. Their claim is largely based on fact. Nevertheless, the famous and venerable Manuel Garcia, inventor of the laryngoscope and inspirer of modern scientific investigation into the "mysteries" of phonation, must also be held responsible.

Trained by his father in the true Bel Canto method of coalescing the so-called falsetto with the remainder of the voice, he embarked, soon after he turned to teaching, on a series of voice production experiments unrelated to the training he had himself received. His personal and family fame led a great number of teachers to regard his experiments as final, and to adopt them as teaching procedures. Each teacher fastened onto whichever of his experiments seemed to make the greatest appeal, and began to discover non-existent registers and to invent new nomenclatures, or to haphazardly apply old terminology to their unrealistic con-

ceptions of the structure and nature of the voice and its training.

At a later stage in his career Garcia abandoned his experiments, announced that "Nature must have its way" and reverted to the teaching procedures inherited from his father. But his recantation did little to halt the confused trends to which his experiments had given rapid impetus. Even the statement by Sir Morell MacKenzie, coeval with Garcia, the greatest and most clear-minded of all the scientific voice investigators, to the effect that the *old Bel Canto methods were based on the two natural divisions of the voice*, did little more to stem the torrent of confusion.

Despite the increasing chaos of conceptions regarding registration in recent years and the muddle of terminology, the great majority of teachers concur in practice in choking the so-called falsetto and supplanting it with a forced extension of the balance of the voice. In men it is achieved by raising the "natural" or "chest" voice, as it is commonly called, as high as it will go. The tones thus produced above the level at which the so-called falsetto normally appears are then named "head" voice.

When one realizes that all phonation proceeds fundamentally from the vocal cords, that there are no vocal cords in the chest and head, the conclusion inescapably follows that there cannot possibly be any such phenomena as "chest" and "head" voices. The terms are thoroughly misleading and harmful.

It is true that the old masters referred to the *voce di petto*, the *voce finto* and to the *voce di testa* (chest, middle and head voices). The terms were not exactly felicitous but they were clearly understood to apply to the so-called falsetto, to the break and to the remainder of the voice. The so-called "chest" voice was never termed "natural" in contradistinction to the so-called falsetto. Their conceptions and procedures, although empirical, were based on exact physiological mutations as heard during phonation and coincide with the scientific description of the voice made by Sir Morell MacKenzie many years later.

"Strictly speaking," he wrote, "there is a different register, i.e., a certain appropriate condition of the laryngeal orifice for every note, but the actual mechanical principles are only two."

Elsewhere he makes the statement that "The whole secret of fine singing (of correct vocal production—J.A.B.), is to be found in an understanding of and the inter-relationship between the two registers," thus supplying further scientific confirmation of the correctness of the procedures evolved by the bel canto

teachers many years before, and followed until recent times.

The so-called falsetto is the natural second register or part of the voice. All efforts at building the voice which do not recognize this and fail to utilize it by developing it and blending it with the other part of the voice, leave a great deal to be desired no matter how well the result may sound. The two are not antagonistic; they are parts of the one voice with a natural affinity between them, and to say that a voice is well produced in which the so-called falsetto has not been developed, balanced, co-ordinated and completely blended and mixed with the remainder of the voice, is equivalent to saying that a child born with-

THE WAY TO THE FUTURE IS THROUGH THE PAST

(Continued from Page 26)

The younger Stravinsky recalls that he experienced a similar musical awakening. Says he: "When I was a student in Europe in the 1930's, the impressionism of Ravel and Debussy didn't appeal to me. I listened to the music and even played some of it, but I didn't feel it at the time. Much later I discovered aspects of impressionism I had not seen at all before. In the old days I was too close to these men, and my musical experiences with impressionism had been too limited."

Occasionally, a composer with a specific functional problem in music will turn to the past, naturally, for his best solution. Professor Stravinsky again uses his famous father as an illustration.

"When Stravinsky wrote his 'Mass' in 1948, he knew it had to be a piece of strict, sacred, canonic music. To be suitable, it had to be written according to stringent rules in a definite formal mold. And, of course, historically, the music which most closely resembled that which he desired to write was the absolutely canonic Flemish Mass of the Renaissance."

The past offered the contemporary composer a gratifying solution to his musical problem. Professor Stravinsky paraphrases a quotation in Italian from Verdi who said, in effect, "Let us look back to the past, and we will make a step forward."

Of course, says Professor Stravinsky, it is possible for composers to turn to the older greats and, for various reasons, fail to comprehend where the true value of the music lies. D. Scarlatti, for example, wrote some great music in the 18th century. His harpsichord compositions had a rare musical perfection in their simplicity and directness.

"In his specific form and style, Scarlatti was a genius who produced great works of art," says the professor. "Later, men like Taussig took fine Scarlatti works and published

out a head, or legs or arms is a well-formed infant.

The famous Jean de Reszké attempted to preserve the unchallengeable correctness of the old masters by coining the phrase *Voix Mixte*, but few have understood what his intention was even though his phrase happily expressed the teachings of the old Bel Canto masters. Until the fallacy that the so-called falsetto is a false voice disappears in the limbo of forgotten things, until teachers in general grasp the principles embodied in Jean de Reszké's phrase *Voix Mixte*, and until there is a wholesale reversal to the true Bel Canto methods, it is likely we shall look in vain for great singers.

THE END

'arrangements' which completely obscured the simple beauty of the originals."

These arrangers often modified the music in terms of what they were accustomed to hearing and playing, to channel it in directions it was never intended to go. Their full piano arrangements, for instance, were completely unsuited to the characteristic simplicity of the composer's original works, says the professor. Such mistaken ideas of the arrangers can be interpreted as the products of lush romanticism. These men saw bareness and a need for enlargement.

"Today we can see richness and a gem-like quality—the accurate simplicity of great art," points out Professor Stravinsky.

Unlike some musical thinkers today, the younger Stravinsky believes that there are certain absolute values by which even contemporary music may be judged.

Says he, "You often can determine what music being written today will last."

He believes that specific artistic (musical) values identify every great work. This fact is as true of compositions in unfamiliar contemporary idioms as it is of the most passe piano concerto.

"When you buy a new pair of shoes," says the professor, "they may be of a new style, one completely strange; but you can tell in advance whether they will give you good wear. Why? Because of materials and workmanship! And these two requisites cannot be compromised in fine art either. No matter how extreme or difficult new, unfamiliar music may be, the musician, and the well-trained listener, too, can hear its musical worth."

Concludes Professor Stravinsky, "Do you often see a work of uncertain craftsmanship survive the test of time?"

THE END

THE MYSTERIOUS WIZARD OF THE VIOLIN

(Continued from Page 25)

travels, Dr. Siber met in Constance a certain Dr. Trzoska, a dentist, who was the owner of a large occult library. The prize exhibits in this collection were three immense tomes, seemingly written for giants, and filled with compositions and commentaries by a certain Bienvenu du Busc, who was said to be the Paganini of the flute. Du Busc was a member of the *Académie Ebroicienne*, a secret and occult society in this little town of Evreux* in France. Paganini, in his Parisian days, frequented this circle. Dr. Siber was allowed only a brief glance at these mysterious books, but was lucky enough to come across the following curious anecdote. At one of their seances Paganini had played his violin. Everyone was much impressed, with the exception of one of the ladies who remarked that the technic was, of course, perfect, but the playing was cold and mechanical. Paganini approached her without saying a word and began again to play. After a few moments the lady closed her eyes and fell into a trance. When Paganini thought that this had lasted long enough, he played a few rapid passages, whereupon the lady woke up. "Of a trick like this, I do not see the use," she said. "It is enough if it has been a lesson to you," replied Paganini.

An intriguing story! We must add, however, that our faith in Dr. Siber's veracity is severely taxed by the fact that he appears to contradict himself. The writer has come across an account by Dr. Siber of this incident in an obscure German musical magazine where dentist Trzoska is referred to as "Dr. B.," and the reaction of the lady is radically different. She is now in raptures. "I heard you," she cries out when she is brought to. "You alone—with my senses I was dead to the world. Never have I been so moved. But now you must tell me the secret of your art, for I, too, am an artist."

It is obvious that the vagaries of the Professor's mind, evidently the result of too strong a mixture of pseudo-occultism and Germanic romanticism, can hardly serve as a basis for serious biographical research.

Another curious story, which is going to lead us back again to the same Dr. Siber, is that of Paganini's talisman, in the shape of a silver spider. Paganini was always careful to carry this charm with him, and on the two occasions when he omit-

ted to do so, promptly got into serious trouble. The first time he fell into the hands of a quack dentist, who treated him so brutally and unskillfully that a virulent abscess developed. All the teeth of his lower jaw had to be extracted, which gave him his hollow cheeks and sickly appearance. The second time he let himself be persuaded to sign the "Casino Paganini" contract.

The Paganini estate was gradually disposed of, first by Achille, and subsequently by the latter's son, Baron Attilio Paganini. The spider was finally acquired by a Livonian nobleman, Baron Boris von Michelson, who was a great admirer of Dr. Siber. For some occult reason, von Michelson felt that Dr. Siber's life was in danger and he decided to present the silver spider to him on the occasion of a concert which Dr. Siber was to give at the Saturn Lodge in Berlin. The talisman promptly showed its worth. The next day the elevator in Dr. Siber's apartments fell down from the third floor. Dr. Siber, just when he was about to enter the elevator, remembered that he had left the spider in his apartment. He went back to get it and the elevator went down without him.

The concert at the Saturn Lodge turned out to be noteworthy. Dr. Siber was to play his *Hexentanz* (Witch dance), which was supposed to be a vehicle for the transmission of occult powers under appropriate conditions. In order to make themselves more susceptible to these magic vibrations, the film star Elga Brink and the director Jacobi had obtained some pills from the secretary of the Lodge. Presumably, some mistake must have been made with these pills. While Dr. Siber was weaving his magic tunes, Elga Brink suddenly slumped off her chair and

had to be carried away. For three weeks she hovered between life and death, but finally recovered. Jacobi suffered a similar collapse, but having taken only half a pill, he was all right again the next day. The newspapers were full of this sensational incident.

It is easy for the cynics to sneer at all this, but this does not daunt the hardy believer in the supernatural. As he sees it, there is no rational explanation for the sequence of events in Paganini's life. Is it not true that Paganini tramped up and down Italy just making a bare living, and then suddenly, when he went to Vienna, was hailed as a sensational success?

And then, there is the matter of Paganini's health. Just prior to his departure for Vienna, his condition had so deteriorated that his physician had advised him to give up his musical career, and spend the rest of his days in the country. Paganini had just about reluctantly made up his mind henceforth to earn his living as a surveyor, so as to be as much as possible in the open air. But lo!—instead of studying the art of triangulation and trudging about with level and rod, he suddenly set out with triumphant impetus on his tour to conquer Europe.

The same veil of mystery surrounds Paganini's art of playing the violin, and the efforts which have been made to pierce this tantalizing veil are without number. During Paganini's life, it was generally believed that he obtained his ricochet effects by using a hollow bow filled with shot.

Paganini himself never failed to encourage a belief in a secret connected with his art. He repeatedly said that he hoped to be able to retire somewhere where he could find the peace and quiet to write and publish his secret method, which would enable artists to learn in three years what they now failed to learn in ten. And to substantiate this claim, he always mentioned the cell-

ist Gaetano Ciandelli, the only one to whom he had imparted his secret. Paganini had met this man when his own fortunes were at a low ebb. He was sick in Naples and the innkeeper where he was staying, who feared that Paganini might harbor a contagious disease, turned him out on the street. Just then Ciandelli passed along. When he saw what had happened, he first gave the innkeeper a sound drubbing and then took Paganini with him to his own rooms, where he nursed him back to health. To show his gratitude, Paganini took him on as a pupil and later gave him a certificate stating that *per la magia* imparted by Paganini, Ciandelli had become the first cellist of his town and could be the first of Europe.

The fact is, however, that all the evidence is against the existence of any such secret. The cellist Ciandelli never became *il primo Violoncello d'Europa*. In fact, he never acquired any kind of fame. But at least we know that he had two pupils, both of whom have published methods for the violoncello, viz. Forino and Braga (of the hackneyed *Serenata*). Braga states specifically that his method is based on the system of his revered teacher Ciandelli. Neither one nor the other of these methods shows any departure from the established systems of study for the violoncello.

When Paganini wrote his letter to the press in Paris, he expressed the hope that the slanderous rumors which had maligned him all his life would not pursue him beyond the grave, and that at least his ashes would be permitted to rest in peace. Little did he know then that his ashes were to be carted about from place to place and would be eight times disinterred and reburied again.

The priest, who was hastily summoned to his deathbed, could not proceed with the holy rites as Paganini was unable to speak. Immediately, evil tongues began wagging and stories of sorcery and black magic went from mouth to mouth. The Bishop of Nice forbade burial in consecrated ground and the body had to be embalmed. An admirer, the count Cessole, allowed it to be temporarily buried in his park.

A friend of Dr. Siber's, the celebrated violinist Joan Manén, located some years ago the spot where Paganini's remains were for the first time interred. "I have found the exact spot with great difficulty," he wrote his friend, "and intend to erect there a small monument, but will probably meet all sorts of obstacles as the Navy is in charge of all this terrain. In the bushes I found certain signs, regarding which I will tell you more later." Soon afterwards the war intervened, and we have no knowledge of what these "signs" may have portended.

From the estate of Cessole the body was removed to the hospital in Villefranche, and thence to a cave

(Continued on Page 56)

A MOMENTOUS ANNIVERSARY

The silver anniversary program of the annual Chicagoland Music Festival sponsored by Chicago Tribune Charities, Inc., will be held in Soldiers' Field in Chicago on August 21. Nearly 8,000 performers will take part, and it is expected that an audience of 80,000 people will attend. Features of the show will include massed concert, accordion and bagpipe bands; massed choruses, including nurses and women barbershop singers; field maneuvers by the Gary, Indiana Horace Mann high school band and majorettes; and the Boy Scout drum and bugle corps of Racine, Wisconsin, which attended the first festival back in 1930.

The festival symphony orchestra of 100 pieces will be directed by Henry Weber, general music leader of the festival. Dr. Edgar Nelson is in charge of choral activities, and Capt. Howard Stube is the festival's instrumental chairman. Philip Maxwell, for the past 24 years director of the festival, will again be master-of-ceremonies of the gigantic production.

More than 2 million people have enjoyed these thrilling entertainments, and during the past 24 years participants have come from every state in the Union, and from Canada, Mexico and Europe.

*Incidentally, this place was razed to the ground by aerial bombardment as an intimidating demonstration of Germanic frightfulness, when Hitler's armies invaded France in the second World War.

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Violin Questions

By HAROLD BERKLEY

Probably a Fine Copy

Miss S. F., Wisconsin. It is extremely unlikely that your friend's violin is a genuine Joseph Guarnerius. But it might be the work of a skilled copyist; the label is correctly worded, which is unusual. The violin should be appraised by an experienced dealer.

Can a Reader Help?

B. E., Oregon. There must be a number of experienced repairmen in the Pacific North West, but unfortunately I do not know their names. The only name and address of a reputable dealer I know of on the West Coast is Mr. Faris Brown, 5625 Wilshire Boulevard, Los Angeles, Calif. I should be happy to know of others.

An Ambitious Adult Student

Mrs. L. C. H., Michigan. Thank you for your delightful letter, it made good reading. Of course you can acquire a vibrato if you go about things the right way—you are a young woman still. Write to the publishers of ETUDE and see if they can sell you copies of the magazine for October 1947, December 1948, August 1950, September 1952, September and October 1953. On the Violinist's Forum page of these issues there is much to do with the vibrato, much that will help you. As for playing rapidly, that is a matter of practicing slowly, then fairly slow, then fairly fast, then fast. And also of keeping your eyes ahead of your fingers. No, you are not too old to learn to play rapidly.

A J. B. Schweitzer (?) Violin

W. H. D., Wisconsin. J. B. Schweitzer of Budapest, Hungary, was a really good maker whose instruments sell today for as much as \$600. But he has been the victim of unscrupulous imitators, and there are hundreds of violins on the market, bearing his label, that have very little value. What your violin may be worth, I cannot say.

A Doubtful Gaudagnini Label

M. M., Indiana. The books at my disposal make no mention of a Joannes Antonio Gaudagnini who was working about the year 1749, and I have a feeling that the label is a fake. If the label is false, the violin is probably not worth very much, though no one can value the work of an unknown maker without examining the violin personally.

THE END

A Serious Craftsman

T. S. C., Michigan. Giacinto Santagiuliana worked in Vicenza, Italy—and for a time in Venice—between 1770 and 1830. He was a good workman and generally followed the Amati pattern, using fine wood and a golden-yellow varnish. If in good condition, his violins are today worth between \$600 and \$1000.

A Talented Lad

Mrs. A. R., Ontario. Your boy seems to be musical and to be anxious to play the violin. That being so you should make every effort to let him have professional instruction. Is there not a good teacher in some town within a radius of, say, fifty miles of your home, to whom you could take the lad for lessons, if only once in two weeks? There are so many little details of holding the violin and bow that a correspondence course cannot cover, that such a course should be used only as a last resort. Books that may help you are "Practical Violin Study," by Frederick Hahn, and my "Modern Technique of Violin Bowing." Both may be obtained from the publishers of ETUDE. If the lad is solid and fluent in the first position, let him venture into the higher positions. Use for this the second Book (and Supplement) of the Laoureux Violin Method.

More Than a Diagram Needed

F. A. F., Texas. I appreciate the time and care you spent in making the diagram-sketch of your violin, and I wish I could say that it helps me to form an opinion as to the value of the instrument. But unfortunately it does not. The same details of dimensions, varnish, and so on, could apply to any one of hundreds of thousands of violins ranging in value from \$10 to \$10,000. The fact that the violin bears a facsimile of a Stradivarius label means nothing.

A Factory Made Imitation

Mrs. B. L. T., Pennsylvania. Since Stradivarius died in 1737, any violin bearing a facsimile of his label dated 1761 is not likely to be genuine. That disposes of the label. The word "TIROL" branded on the back of the violin indicates its place of origin: it is almost certainly a Tyrolean factory-made violin worth about \$50. If it were a carefully-made copy, the maker would have put a plausible date in it.

Organ Questions

Answered by FREDERICK PHILLIPS

At the present time I am studying with a gentleman who is a professional organist, a thorough musician and excellent teacher. However, he insists upon my learning the Two and Three Part Inventions by Bach, on the piano, preparatory to taking up organ study. What is your opinion? Also what do you say regarding the exact fingering for the Bach inventions?

E. F. C.—Conn.

By all means follow the teacher's advice. In insisting on the Bach Inventions he is really simply living up to your own testimony of him as "a thorough musician and excellent teacher." These Bach piano works are among the very best things you can have for an organ foundation. If you are using an edition of the Bach Inventions published by a recognized publisher, and edited by a competent authority, you will be well advised to follow the fingering exactly. It will establish correct habits which will serve you well later.

(1) In phrasing hymns, are the hands lifted from the organ keys at the end of each phrase? I mean, is there a definite break?

(2) When playing such hymns as Softly and Tenderly, Day is Dying in the West, etc., for congregational singing, does the organist observe such marks as p or pp, or the sense of the words like "whisper"?

(3) When a hymn is sung while the minister takes communion should it not be played softly?

(4) What combination is most suitable on the Hammond when playing hymns for a congregation of 400 or 500?

(5) Should the tremolo be used when accompanying voices as in choir singing?

R. L.—Penna.

(1) There should be a break at the end of important phrases, but the hands should be lifted only sufficiently to give the normal break which would occur in correct speaking. Emphasizing the break too much would tend to awkwardness and "choppiness."

(2) If you have a congregation that can really enter into the spirit of the text of the hymns, as well as the music, you are to be congratulated, and you may very properly observe the expression marks, but be careful not to make the changes too sudden, unless specifically called for. All too frequently, however, a congregation, yes, even the minister

and choir, are sweetly oblivious to all shadings of this sort, and just like to "sing their heads off." In such cases, be a good sport, and go along. To observe the p's and pp's would embarrass them by taking away their support.

(3) Definitely, yes.

(4) Much depends on the character of the hymn, but the equivalent of full swell—21 7645 111 or 00 6788 643 would be good. Somewhat louder, full great—00 6845 322; 00 7856 432; or 00 8857 455. For greatest volume try full great with 16'—31 7866 143 or 42 8846 333.

(5) It is proper to use the tremolo if the music is soft or fairly soft, but on louder passages it would be better without tremolo.

I play a small two manual organ with the following specifications: GREAT—Open Diapason, Melodia, Dulciana, Octave 4', Chimes, SWELL—Stopped Diapason, Salicional, Flute 4', Violina 4', Piccolo 2', Nazard 2 2/3', Oboe 8', Quintatina 8'. PEDAL—Bourdon 16', Flute 8', Cello 8'. All ordinary unison (8'), 4' and 16' couplers. Could you suggest stop combinations suitable for solo playing? I am particularly puzzled about the Piccolo 2' and Nazard 2 2/3', which I do not find very pleasing.

C. C. G.—Ill.

First, we suggest that you get a copy of Nevin's "Primer of Organ Registration," which will give you very clearly and concisely the general principles of stop combinations, and the best effects obtainable with various combinations. The Melodia on the Great is the best solo stop, with an accompaniment on the Swell of the Salicional. The Open Diapason could be used as a solo, with Stopped Diapason and Salicional on Swell for accompaniment, with the possibility of adding Flute 4' if necessary for balance. The Swell to Great 8' coupler might be used if desired. Use enough Pedal to balance the above. The Stopped Diapason on the Swell makes an excellent soft solo stop, with Dulciana on Great for accompaniment. The Oboe usually comes through nicely for solo purposes, with Melodia on Great for accompaniment. If this accompaniment is too loud, try Dulciana with Sw. to Sw. 16' and 4' couplers. The Quintadena also normally makes a good solo stop, with the same accompaniment on Great. Your Great organ is a little limited as far as suitable accompaniment stops are concerned. The Piccolo 2' should only be used to add special brightness to

IDEAS FOR THE PIANO

(Continued from Page 9)

stimulate audience participation in the music; and to place music ahead of performers or virtuosity. To present these comments, we were fortunate in securing Walter Preston, the eminent music commentator of The Mutual Broadcasting System.

As co-ordinator of the series and adviser on the arrangement of the programs, I played only one concert myself. Joseph Wolman, Mieczyslaw Horszowski, Vera Francheshi, Maxim Shapiro and Miklos Schwalb gave the other five. And since every phase of piano music could hardly be explored in six evenings, we chose what we believed to be the elements best calculated to further participation in the most important piano works. At each concert, we followed the continuity of one idea, explaining the development of musical forms, styles, history, etc., in connection with the music.

First came the Fugue, from Bach through Hindemith. Here, we stressed the fact that the fugue is basically melodic (rather than mathematical!), since it developed from the singing voice. The word fugue (fuga) means flight, and the essence of the form is that one voice takes flight before the next comes in, thus developing the single voice of melody into many-voiced polyphony. The first voice introduces a theme; then a second voice takes it up while the first voice sings another theme. Three and four-voiced fugues follow the same pattern. What one listens for in a fugue is the flight and flow of each voice, plus their blending into a complete, harmonious musical meaning.

The second concert was devoted to Vienna—Haven of Composers—presenting the evening of Viennese music, and the styles and forms of the great Viennese masters. No other city in the world has contributed so much to the continuity of music in encouragement, schooling and standards. There is no one "period" in Vienna's achievement, no gap in its tradition. Vienna's Fux, a most influential figure at the time of Bach, wrote the first work on harmony, establishing the rules for all subsequent composers (at least, for those who follow rules!); and most of the

(Continued on Page 64)

a fairly full Swell. This, in combination with the Stopped Diapason and the Sw. to Sw. 16' coupler, might be an effective solo for special purposes, with Dulciana (Gt.) accompaniment, and soft Pedal. The Nazard 2 2/3' is effective to add a little harshness to the full Swell, but should be used sparingly; you, of course, know that the tone produced with this stop is actually a 12th higher than the note sounded.



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A Piece of String

by Leonora Sill Ashton

"I CALL this kid stuff," laughed Ben, as he handed the piece of string to the boy next to him. "Same here," added Ben, "but it's fun, anyway." Sitting around the camp fire that evening, each boy was taking his turn forming one of the signs used in musical notation from the piece of string.

One held it in his hands. "A line on the staff," he announced. "That's too easy," laughed the others. One laid it on the ground and curved it into the shape of a whole note, then a half note, leaving a straight piece for the stem. Others used their turns to form the treble and bass clefs, slurs, bars, accents, quarter rests, until each boy had his turn, then the string went back to the counselor, Jack Maitland.

Picking up the string he said, "There does not seem to be much left for me. Let's tie it to this piece of bark," he suggested, as he picked up the strip, and stretched the string tightly from one end to the other and fastened it. "Suppose this string is made of catgut or twisted reeds, or even wire, as we use today. This gives us a rough representation of one of the very earliest musical instruments, called a *monochord*, meaning one string. This special instrument belonged to the Greek scholar, Pythagoras, who lived in the five-hundreds B.C.

"As you know, the Greeks thought that the tones produced on musical instruments came from the planets in the sky. Those who knew Pythagoras said he had such a keen ear for sound he could hear the music of the spheres. At any rate, this scientist-musician was studying his monochord. 'Should this string not be able to sound more than one tone when I twang

it?' Then he thought, 'Should not different lengths of the same string make different tones?' So he tried an experiment. He placed his finger half way between the two ends, and held it down on the board, then twanged each half of the string separately. Listening carefully he discovered that those lengths vibrated twice as fast as the whole string did, and—what was more wonderful, each half produced a tone exactly like the long string, but on a higher pitch."

Jack Maitland looked around at the circle of boys. Were they interested? "Quiz Master speaking," he announced. "Who can tell me what Pythagoras had discovered?"

"The octave!" came as one voice from the group.

"Right you are. The interval of the octave, one of the most important discoveries in the history of music, for, with that fact revealed to the minds and ears of musicians, they went on to measure shorter pieces of strings and



of the interiors of wind instruments, and so to fill in upper and lower tones, showing their relationship to each other according to their vibrations."

"And so all our scales and everything came from that!" exclaimed Ned.

"And all the music we know came from it too," said Ben. "It must have, because it came from scales." "I guess you're right, Ben," agreed the others. "We never thought of that before."

The Anniversary of a Song

by Ida M. Pardue

THE Fourth of July is not only Independence Day, it is also the anniversary of the first public presentation of our most popular song, *America*.

Nearly all music students know this melody is the same as that of England's *God Save the King* (and it is also used in other countries), and many know that the words were written by Dr. Samuel Francis Smith. How many know that had it not been for another American the words might never have been written at all?

Lowell Mason, who was directing music in Boston's churches, had a book of old German school-

songs, some of which were very old. He gave the book to Smith, suggesting that some of the melodies be translated into English, and others be given entirely new words. It was in completing this assignment that Smith wrote new words for this old tune (which is said to date back to the English composer, Dr. John Bull, 1563-1628).

America was first sung publicly on July 4, 1832, at a Fourth of July picnic in Boston.

The small scrap of paper on which Smith scribbled the famous lyrics is preserved in Harvard University Library.

Perhaps you'll see it some day.

WHO KNOWS WHERE?

(Keep score. One hundred is perfect)

1. Where is the scene of the opera, *Madam Butterfly*, laid? (10 points)
2. Where is Handel buried? (10 points)
3. Where was the first opera house built? (15 points)
4. Where was Schubert born? (10 points)
5. Where is the home of the Metropolitan Opera Company? (5 points)
6. Where did Christmas carols originate? (15 points)
7. Where is the Danube River,

for which Strauss named some of his well-known waltzes? (5 points)

8. Where is the home of the bagpipe? (5 points)



9. Where is Chopin buried? (15 points)
10. From what is the theme given with this quiz taken? (10 points)

Answers on next page

Scrambled Notes

by Wilma Delton

Do you want to have some special fun at a club meeting, or on a picnic, or perhaps at a Fourth-of-July camp fire? If so, here is a suggestion.

Two or three of you get together and draw five thick, black lines of the musical staff with a crayon across a sheet, spacing the lines about three inches apart. At the beginning of the staff draw the treble clef, a flat on the third line and the time signature three-four. Mark off two measures, making each about three feet or more long—(long enough to accommodate three of you in a row). Draw the stems of the notes; cut holes in the sheet for the note-heads, (large enough to poke your face or head through), to form "My Country, 'Tis Of Thee."

Choose three girls and three boys to be in the secret and have them arrive first and go behind the sheet. When all arrive, tell them you are going to play Scrambled Notes, and instead of making a word out of letters they make a tune out of notes. The six boys and girls then scramble out and the others chase them. Each one on being caught goes behind the screen and pokes his head through a slit on the staff. When all the six notes are in place they sing the tune they have formed. The song is then repeated with everybody joining in singing "America."

(P.S. If any of you go to camp in the summer, take the sheet with you (or make another) and repeat the game of Scrambled Notes. It's fun!)

No Junior Etude Contest This Month

Broken Records Game

by Ida M. Pardue

CAN you repair these broken records? Each has a two-word title, the second word being mis-

placed in the column. First one to write correct titles is winner.

1. Pilgrim's	March	7. Moonlight	Chorus
2. Hungarian	Song	8. Spring	Soldier
3. Hail	Symphony	9. Lost	Horseman
4. Chocolate	Chord	10. Unfinished	Maria
5. Wild	Rhapsody	11. Ave	Danube
6. Blue	Columbia	12. Wedding	Sonata

Answers on this page

Letter Box

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

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

Dear Junior Etude:

My sister Rebecca and I each began taking piano lessons when we were five years old. We have both won awards in the National Guild Auditions; in the International Piano Recording Festival; in the National Composition Test. Also in the Young Performers Contest sponsored by the Knoxville Symphony Orchestra, we were given prizes for original compositions. My sister also received superior rating in the Tennessee Federation of Music Clubs contest. She won first honors in school where

PROJECT OF THE MONTH
for JULY. Make a summer practice schedule, and (unless away from home or when it is otherwise impossible) KEEP IT FAITHFULLY.

Dear Junior Etude:

I have taken piano lessons for six years and am learning to play the organ. I play clarinet in our school band, also played piano accompaniments for those in the band who had solos in the regional tournament; also played piano for the High School Glee Club and the mixed chorus. I collect classical records and my hobbies are drawing and painting and collecting miniature china dogs. I hope some readers will answer my letter.

Mercedes Brabender (Age 14),
Wisconsin

Answers to Broken Records

1. Pilgrim's Chorus; 2. Hungarian Rhapsody; 3. Hail Columbia; 4. Chocolate Soldier; 5. Wild Horseman; 6. Blue Danube; 7. Moonlight Sonata; 8. Spring Song; 9. Lost Chord; 10. Unfinished Symphony; 11. Ave Maria; 12. Wedding March.

Answers to Quiz

1. In Japan; 2. in Westminster Abbey, London; 3. in Venice, Italy, 1637; 4. in Vienna, Austria; 5. Metropolitan Opera House, New York City; 6. in Italy, where St. Francis of Assisi gathered people together to sing hymns when he arranged a tableau of the Manger in the thirteenth century; 7. in Southern Germany; 8. Scotland; 9. Paris; 10. Andante from Fifth Symphony by Tchaikovsky.

Inspire Your Students

by GRACE C. NASH

TO MARKET an idea or an article successfully, you must first be sold on it yourself. With the teaching of music, this axiom holds double truth. Since music is a language of the feelings, the teacher not only has to sell her pupil the desire for the particular piece, but also inspire him with the feeling expressed in the music. This sounds pretty idealistic and theoretical, perhaps, so let's get down to cases.

Jack is due for a new piece. He certainly needs something to pep up his interest.

"I'm tired of this old sonatina," he says, "these technical and hand-stretching exercises. I'd like something real for a change."

You wonder what kind of a piece will reach his interest and touch off the spark of desire for practicing. Let him answer that question for you. Have at least three pieces ready for him, each one different in mood, harmonic structure and melody. Then ask him to listen, with the purpose of selecting the best one for himself. Play each one as an artist would do.

After he decides which one is his piece, take out an interesting part or phrase and play it again. Let him try it, and in between sandwich a bit of human interest about the composer's childhood, an anecdote perhaps, or how the piece happened to be written.

And as for inspiration—I shall never forget my first hearing of the violin solo, *Souvenir*, by Drla. I must have been ten years old, a rank beginner, but I went home from my lesson inspired with dreams of playing this piece myself someday. "And to think Miss Brown played it just for me!" I said to my mother. It was far beyond me then, but it thrilled me and gave me new determination to practice like mad.

Another help is to vary his material: a few easy pieces for fun, ensemble music for sight reading, and now and then a showy trick or two without the use of written

notes. And avoid spending too much time on one tiresome piece.

The next week, ask him to suggest a piece he's heard, one that "tickles his ears." If it's within his ability range, get it for him. If it's beyond him, try to make a simplified arrangement that he can play.

With so much excellent piano material for beginners and intermediates now available (such as the June Weybright books and others), no pupil would have the chance of being bored. As for other instruments, there are easy orchestra collections, designed for elementary school use.

If possible, arrange a time for these students to play together, especially where there is no school orchestra for their participation. Even once or twice a month will help.

I know one violin teacher who has a waiting list of pupils because the interest is so great. She gives each student one private lesson a week, and on Thursdays, either after school or early evening, they all come to her home and play together.

If one child has a solo ready, the others listen. This furnishes added incentive and inspiration. And now and then, the teacher herself plays a special piece for them. She enjoys music and gives of her enjoyment to her students. And a good sense of humor carries her over the rough spots. It keeps her pupils happy, too. After their music lesson, they go home with lighter hearts and happier faces.

It is important for a child to have a feeling of success in some phase of each lesson, even if it's only in finding the right page! We know there's nothing that succeeds like success, and to go one step further, there's nothing that stimulates more practice than success already achieved.

With all these tricks up your sleeve, your pupils won't ever have cause to say, "My music teacher's an old crab. I don't care whether I practice or not." THE END

The Cover This Month

The highly interesting photograph used on the cover this month shows Margaret Wilkerson, a teacher at the Neighborhood Music Settlement, with her little pupil Charlene Matsui. Photography by Herb Stormont, Burbank, California. (See article on page 10.)

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NEW RECORDS

(Continued from Page 18)

sounds. Good is the recorded sound of the splendid chorus and orchestra, the inspired direction of Joseph Keilberth, and the work of certain soloists. Astrid Varnay (*Ortrud*) and Hermann Uhde (*Telramund*) are consistently satisfactory. Eleanor Steber (*Elsa*) brings lyric beauty to such sections as the love duet of Act 3, while Wolfgang Windgassen (*Lohengrin*) and Josef Greindl (*King Henry*) are on a lower range of excellence. (London LLA-16)

Lockwood: *Concerto for Organ and Brass* Kay: *Concerto for Orchestra*

While this is not a disc for hi-fi enthusiasts, any who try it should be told that there is little if any treble reduction. In other words, you play it "flat." The Lockwood Concerto, recorded in St. Paul's Chapel of Columbia University, features the young organist Marilyn Mason and two trumpets and two trombones conducted by Thor Johnson. The organ is too much in the background and the record surface is only fair, but the performance is good. Kay's 1948 opus gets a rather pedestrian reading from the orchestra of the Teatro la Fenice. (Remington 199-173)

Chopin: *Trio in G Minor, Op. 8* Schumann: *Trio No. 2 in F Major, Op. 80*

The Chopin trio (piano-violin-'cello) was written in the composer's late teens, during his student days, but it is a pleasant work that might have had its recording debut earlier. Schumann's F Major trio, also recorded in full for the first time, likewise can support more frequent hearing. These romantic trios have been recorded by the Trio di Bolzano, a splendid Italian group slated to be better known in America through a series of Vox records. (Vox PL 8480)

Debussy: *Fifteen Piano Pieces*

Piano teachers who may have overlooked the superb Debussy recordings made in recent years by Walter Gieseking for Columbia and for Angel should overlook no more. The latest in the collection contains fifteen assorted pieces, mostly from Debussy's youthful period, including such favorite teaching material as the *Deux Arabesques*, *Rêverie*, *La plus que lente*, *Masques* and *Valse Romantique*. As usual, Angel sets up the optimum acoustical conditions for the particular type of music, and as usual Gieseking displays perfect mastery of the Debussy idiom. (Angel 35026)

Mozart: *Violin-Piano Sonatas, K. 301, 304, 378, 379*

Mozart's appeal to the H-bomb generation is beautifully demonstrated by this disc displaying the artistic insights of Nap de Klijn, Dutch violinist, and his wife, Alice Heksch, Vienna-born pianist. Indeed,

if I were to select a miniature record library for bomb-shelter listening, this disc would not be omitted. The violin dates from 1609, the bow from Mozart's lifetime, and the piano is a modern reproduction of Mozart's five-octave "Stein" piano. Used by two musicians who make music from the inside out, these instruments provide the means for reviving the authentic Mozart. (Epic LC 3034)

Beethoven: *Sonatas for Violin and Piano, Op. 30, 2 and 3*

With this new release, Zino Francescatti and Robert Casadesus have recorded five of the ten Beethoven sonatas. As before, the transplanted Frenchmen play as if chamber music were their chief interest and they continue to deal with Beethoven in a warmly romantic style. This Columbia series of Beethoven sonatas, richly recorded, is strongly recommended. (Columbia ML 4861)

Bizet: *Jeux d'Enfants, Op. 22* La Jolie Fille de Perth—*Suite* Chabrier: *Suite Pastorale*

This is French music demanding lightness, delicacy, style—all of which are achieved by the Paris Conservatory Orchestra conducted by Edouard Lindenberg. *Jeux d'Enfants*, originally twelve pieces for piano duet, is represented by orchestrations of a *Marche*, *Berceuse*, *Impromptu*, *Duo*, and *Galop*. Though the Bizet operatic suite is Beecham's arrangement, Lindenberg's recording is smoother than Beecham's Columbia version of 1950. London's FFRR reproduction adds to the delight of this happy record. (London 871)

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

Everybody seems to be recording the D Minor piano concerto these days, the latest being Rudolf Serkin and the Cleveland Orchestra under George Szell. If I were buying a recording of the concerto, however, my choice would be the recent London disc (LL 850) made by Clifford Curzon and the Concertgebouw Orchestra of Amsterdam. Though Columbia's reproduction of the Serkin-Szell performance would be hard to beat, the approach tends to be more studied than communicative. (Columbia ML 4829)

Franck: *Symphony in D Minor*
Wilhelm Furtwängler, conducting the Vienna Philharmonic, is responsible for an honest recording of this symphonic favorite that avoids all the extremes. Those who insist on exaggerated *misterioso* passages and overdrawn climaxes will not be satisfied, but Furtwängler's healthy middle-ground should please most listeners. The sound, though excellent, may require a little experimenting with controls. (London 967)

Wagner: *Overture and Venusberg Music (Tannhäuser)* *Prelude and Liebestod (Tristan und Isolde)*

There's glorious sound on this

disc, if you can manage the bass. Wide dynamic gradations demand plenty of bass boost on *fortes*, little or none on soft passages. Possibly you have a loudness control that will do the trick. As to Wagner, Angel selected a master in conductor Paul Kletzki. His recording of the Tchaikovsky Fifth Symphony around 1948 revealed an uncommon ability to handle emotional music without getting hurt. These Wagner excerpts with the Philharmonia Orchestra show the same rare skill. (Angel 35059)

Music for Two Pianos—1900-1952

Arthur Gold and Robert Fizdale have enhanced an already enviable reputation for first-rate two-piano playing by recording on three records nine contemporary works. The most interesting disc of the set (ML 4853) contains Stravinsky's "Concerto for Two Solo Pianos," Hindemith's "Sonata for Piano Four Hands" and Rieti's *Suite Champêtre*. Other original duo-piano compositions included represent Barber, Milhaud, Satie, Debussy, Poulenc and Haieff. The sound is probably the finest reproduction of two-piano work yet contrived. (Columbia SL-198)

THE MYSTERIOUS WIZARD OF THE VIOLIN

(Continued from Page 51)

at the beach. Finally, arrangements were made for a provisional burial on a small island off the coast. After three years, permission of the ecclesiastical authorities was finally obtained to ship the remains quietly to Genoa, where they were interred on a property of Paganini's, Polvera. The veto was at last rescinded by the Bishop of Parma and the remains of the great artist transferred to consecrated ground close to his estate, the Villa Gajone. In 1876, the body was moved to the cemetery of Parma, which was more easily accessible to the public. When in 1895, this old graveyard was closed down, Paganini got a more stately tomb in the new municipal cemetery. In 1926, his ashes were once again removed, this time to Genoa, the town of his birth, where, it is hoped, they have now found their final resting place.

Few of the visitors to Genoa's Campo Santo seek out Paganini's tomb. But his name is not forgotten. Whatever his failings may have been, Paganini carried in his soul a spark of that divine fire, which enabled him to lift groping humanity out of the rut of its daily existence. He could hold it for a few brief moments in the cup of his hand and make it see the overwhelming beauty which is hidden in all things. That is the magic Paganini wielded and what made him irresistible. And that is what we should remember him by.

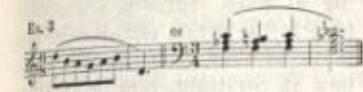
THE END

SOME SOBER THOUGHTS

(Continued from Page 21)

he says for each group, "three, four," or "four, three," or "three, four, three four," etc.

Here, too, is where your large assortment of flash cards comes in for exciting use. These can be any short, long, simple or difficult "flashes" as, for example:



The student gives the entire motive a quick glance. . . . You blot it out and he plays it as rapidly as possible. This is one of the best ways I know to compel speed feeling.

Bills, bills, bills! . . . What to do about missed lessons? Charge for them? . . . Pay at every lesson? Pay in advance? . . . These are often a plague in the piano teacher's life. Many teachers have found successful yet simple ways of solving the bill problem. Miss Leta Wallace, well known Kansas City teacher and author of the excellent "Slide-Rule for Scales" sends in her solution. Here it is:

Tuition for 36 week term, September 21 to June 5, for one private thirty minute lesson weekly is \$76.00. For students who pay the whole term in advance, a ten per cent discount is offered making the total \$68.40. All other students pay \$12.00 upon enrollment and \$8.00 monthly beginning October 1. This \$8.00 is payable between the first and tenth day of each month until the entire sum (\$76.00) has been paid. No monthly bills are sent. . . . There is no need for them. Hurrah!

No refunds are made for missed lessons excepting for illness of two weeks or more. Overtime at lessons

counts as make-up time for missed lessons. A strict account of such overtime minutes is kept by the teacher. . . . Another hurrah! (I've never known any teacher who did this.)

There are other items, such as Christmas holidays, December 23-29, etc., all stated very clearly on mimeo'd sheets titled "Schedule of Rates and Terms" and "Studio Rules" . . . Bravo, Miss Wallace! . . . My only question: Isn't this too reasonable a price for lessons for a good teacher in a large city?

Piano teaching isn't half as dull as these "Sober Thoughts" imply! Each day brings its fun—like today when two charming young women were playing on two pianos in my class, but were making all sorts of "lost motion" movements with arms, hands, fingers. Halting them I said, "You are beautiful girls, but for goodness sake don't ever marry any engineer because your excess movements at the piano would drive him hay-wire." (Engineers, you know, demand economy. They are brought up with it.) The girls laughed and said, "We are both happily married to engineers, who seem to adore us!"

There's also the tale of the teacher who struggled mightily to teach Dan (10 years old) how to master some rhythmic passage, but the struggle was in vain. In despair she gave up, sent the boy home. . . . Next week Dan returned and played the passage perfectly. "Why, Dan, how did you succeed in conquering this rhythm so marvelously?" . . . Dan: "Aw, it was my mother. . . . She just shook it into me!" . . . That's what our youngsters need, don't you think? Just a little more shaking!



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OPERA IN CANADA

(Continued from Page 11)

these energetic folk got busy at once, and in forty-eight hours raised the money necessary to make sure the Company could continue as a festival-producing unit.

Now firmly established, the company has given four festivals of opera, showing improvement and development with each one, and has gone out of town several times.

Its personnel is practically the same as the Opera Company of the Canadian Broadcasting Company. During the 1952-53 season, this group broadcast a number of famous operas, including Stravinsky's "Rake's Progress." I hear these broadcasts regularly; they are exquisitely sung, and their rendition of Mozart opera reminds me of the Glyndebourne Company of England.

In addition to the three operas already mentioned, the Royal Conservatory Opera Company has offered the "Magic Flute," "Manon," "The Bartered Bride," "Don Giovanni," "La Bohème," "Rigoletto," in other cities as well as in Toronto. "Butterfly" was given in this year's festival for the second time, along with the "The Consul" and "Cosi Fan Tutte." Apart from these, the Company has produced "Hänsel and Gretel," "La Serva Padrona," "Rosalinda," "Gianni Schicchi," Gluck's "Orpheus," and a contemporary opera by Jacques Ibert, noted French composer, "Angeliue."

It is fortunate and encouraging that there are still hardy souls who like to leave the well established order of their lives to taste the heady excitement of pioneering a new venture—a gamble such as this was. Of such stuff the small group of musicologists who direct and produce these operas is made.

Dr. Ettore Mazzoleni, affectionately known to faculty and students as "Matz," is named on the programs as "artistic director." A small, dark, intensely dynamic person, Dr. Mazzoleni works like a demon when a festival is underway, and in reality directs everything.

Nicholas Goldschmidt, the musical director, came to Toronto from the opera departments of the San Francisco Conservatory of Music, Leland Stanford and Columbia Universities. The stage director, Herman Geiger-Torel, has been with most of the major opera companies in the large opera centers of Europe and South America. The most recent arrival, Ernesto Barbini, was formerly a conductor at the Metropolitan, and had a brilliant career in Italy before he came to this continent.

Actually, the brand of opera being produced in Toronto at the present time closely resembles that produced in Europe in the time of Mozart. In the smaller European centres of opera were good schools

of music, from which was available a constant supply of fresh young voices. As a matter of fact, grand opera such as we know it, in the tradition of the Metropolitan and Covent Garden, was unknown by Mozart. Later on, composers wrote to show off the great voices of the time, but I think Mozart would have been horrified at the idea of writing for the great stars only.

As Toscanini said, "I recognize great stars only in the heavens." The opera in Toronto is opera without stars, and yet it is not student opera. True, there are opportunities for outstanding students in smaller rôles, and the school tries to work in as many of these as possible, but the majority of the cast is composed of professional Canadian singers. Many of these have a promising career in other countries already behind them, and have returned to their native land to take part in Canadian opera. Those who have been fortunate enough to appear with the company from the first, have had the opportunity to sing eleven operas in Canada. They have been paid professional fees, and all admit the future looks bright.

Before the devastation of Europe it would, perhaps, not have been possible for these events to happen. A fortunate development for North America is the fact that so many artists and art technicians have come to this continent. One might almost say that any city which wants an opera and a school of opera can now have them.

Press comments on the four festivals sparkle with gems of compliment. In "Canadian Opera," a performance of La Bohème was praised for the "exceptional talent" of the performers. Toronto music critics are no more soft-hearted than the critics in any other great musical centre. In this city where the best music is regular fare, standards are high.

Apart from the singing, the splendid acting of this company is noteworthy, and for this credit must go to Mr. Herman Geiger-Torel. In a well written article entitled "Stage Direction in Opera," in the Conservatory's Bulletin, Mr. Torel says:

"Opera consists of more than the high E-flat of the coloratura-soprano or the high C of a 'troubadour'-tenor. It is the distinguished and grateful duty of the stage director of today to transform opera into musical drama, to eliminate, in close co-operation with the conductor and the company's manager, the antiquated star-system . . . We know today only artists working together for a homogeneous performance."

Mr. Torel quotes Gustav Mahler as saying, "Tradition is sloppiness." He throws out the old stage scenery with its hanging towers, columns and

palaces. In the recent production of "Madame Butterfly," the back wall of the house was used as a projection screen and as a background, on which the idols of the little household altar were silhouetted. This simple arrangement was extremely effective and made a stunning setting for the intermezzo.

The ostentatious stage gestures of the past, the rigid chorus formations are gone, and in their place is a new fluidity of movement and a quickening of pace. There is a similarity here to the action of Shakespearean plays as done by the English directors at Stratford, both in England, and this year, in Canada. Here also, the classic stiffness has disappeared, and a new conception of Shakespeare emerges. This new freedom of movement and acting in grand opera is refreshing, and vitally important if opera is to survive.

I saw a delightful production of Menotti's "The Old Maid and the Thief" at the Royal York Hotel, when I was in Toronto. This was put on by the Opera School as part of the Ontario Registered Music Teachers' Convention. The singing was superb, the comedy was riotous, and the stage picture reminded me of a Sadler-Wells Ballet.

Andrew MacMillan sang the rôle of the Thief, and Joanne Ivey, who in private life is Mrs. Mazzoleni sang the Old Maid. Although the words of the songs were sheer nonsense, the singing had a real grand-operatic quality.

I met Dr. Edward Johnson after a thrilling song recital by Mme. Gina Cigna, which was also part of the convention. He looks as jolly as a sandboy, and seems to be having the time of his life. Evidently he has decided he won't retire after all, and he exudes delight at each new success. Finding a new and promising voice pleases him most of all, and handing out scholarships to deserving young people makes his day brighter. But then, those who knew him in New York say he was always like that.

A glance at the roster of singers reveals some with interesting backgrounds. Jan Rubes, a basso who has sung ten rôles with the festival, worked in a Toronto tailor shop when discovered by the Conservatory. During the war he spent some time in a forced-labor camp. At the age of 30, he now has forty rôles in five languages in his repertoire. Jimmie Shields, called Canada's leading tenor, was with the Fibber McGee show in the States.

Lois Marshall, one of the brightest stars in the Canadian musical firmament, has sung with the company, as has Marguerite Gignac, now studying in Rome on a scholarship.

The dream of this company is a Canadian Opera, composed by a Canadian, sung by an all-Canadian company, which will tour Canada from coast to coast, and be within reach of all Canadians. THE END

MUSICAL GHOSTS LINGER NOT HERE

(Continued from Page 15)

spiritual development. For in refreshing the mind and inspiring the soul, the common felt tension in today's living is greatly relieved.

Greeley has not always been so fortunately blessed with musical leadership. It took initiative, far sightedness and unconquerable determination of some music minded citizens to make possible a program that would extend throughout life, thus eliminating the musical ghosts that tend to fill closets when school days are over.

With his dynamic personality John C. Kendel in 1911, then head of the Colorado State College of Education's music department, and more recently music supervisor of the Denver Public Schools and President of the Music Educator's National Conference, headed a committee of music minded citizens who desired to incorporate an existing theater orchestra and college orchestra on a common ground of musical expression.

The first concerts of this group were given on Sunday afternoons at the old Rex theater for the modest price of ten cents, which enabled the purchase of a creditable library and some instruments. Shortly after a number of simple light concerts had been given, the increasing audience demanded higher standards of music which brought forth the playing of Mozart, Beethoven and Brahms.

Now it is interesting to note that with the increased standards of program and audiences, other light minded citizens with misguided souls who considered the inherent power of music to give pleasure, decided to make Sunday concerts a Sunday prohibition, and enforced such by digging up some antiquated status laws which stated no concerts could be held on the Sabbath if admission was charged. The indulging citizens were thus ordered to depart from their heathen ways that the city's morals might be preserved.

A great protest arose and gathered momentum with editorials and cartoons appearing in local papers. It finally culminated with the college offering sanctuary to the orchestra on state property not subjected to the city's blue laws.

This momentum had, fortunately, doubly increased public attendance and the financial contributions received at each concert. However, with the dying fervor the ordinance was rescinded during the following summer; and the concerts were again held in the theater on Sundays for a small admission charge.

With the excitement of the previous season having declined, a musical festival became the next object of proposal. This variety of musical activities, which was in later years known as the May Music Festival, climaxed the winter's full concert

season and lasted until 1921.

Under Mr. Kendel's direction these were, indeed, the golden years of musical development in Greeley. The financial management of the festivals and concerts was most unique, drawing enormous crowds from surrounding towns, for tickets were so reasonable in cost it behooved everyone to come. However, despite the low cost of season tickets, each festival closed with a balance in the bank. It is considered by some authorities to have been the only festival in the world to have financially paid its own way.

With the resignation of J. C. Kendel as the head of the music department at the college and as conductor of the orchestra, other capable men followed including Raymond C. Hunt, at present Denver's Public School Music Supervisor, Dr. J. DeForest Cline, also former head of the music department at the college and composer for band and voice. It was mainly due to the efforts of these men and to the few who substituted that the orchestra continued until 1946 without interruption, except for the two years when the first World War's activities interceded.

With the retirement of Dr. Cline in 1946, Dr. Henry Trustman Ginsburg, a previous temporary conductor and soloist, ascended to the podium and became conductor of the Greater Greeley Philharmonic Orchestra. The entire orchestra and financial setup was revamped with an enlarged season ticket and subscription campaign, enabling the community to place the orchestra on a semi-professional basis and to contract such outstanding artists as Sziget, Primrose, and Jerome Hines.

Greeley was indeed fortunate to obtain the services of Dr. Ginsburg, whose experiences as concert violinist and director of professional orchestras made him a most fitting choice. It was advantageous for Greeley in that this slightly built, genial conductor, kind in manner but demanding in musical interpretation, had not sought greater acclaim within the metropolis of a big city, for with his thorough musicianship and skill for enlisting greater perfection from professional and amateur alike, a feat not readily accomplished by many, both the Philharmonic and the Junior Philharmonic Orchestras have made notable contributions to the community's cultural development. These last years of progress have also been advanced due to the efforts of Joseph Wetzels and Blanche Ginsburg, wife of the director.

With the first season overflowing the 850 seating capacity of the high school auditorium, new quarters were necessary to accommodate the 2,300 new memberships.

(Continued on Page 64)

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THE RÔLE OF MUSIC IN ISRAEL

(Continued from Page 13)

discussions as to which group occupies the actual location of Joseph's carpenter shop. Along with the religious differences, there also exist fervent differences in political ideologies, and the result is a Babel of convictions and emotions quite at variance with the spirit of Nazareth. Thus, on all counts, there was great excitement as to whether the concert would be allowed to come off—where it could be held—who would come—what kind of music it should offer.

"Permission was finally secured, and it was decided that the performance should take place in the Governor's Palace (an old Turkish palace, overlooking the town of Nazareth), and as there wasn't room enough inside, the tennis-courts were converted into a concert hall. Public posters were printed in Arabic, and the program listings in Arabic, Hebrew and English. At last the evening came. I remember taking a final survey of the podium, looking out over the town and the palm trees, feeling the mystical wonder of the night, and contrasting the peace of those ageless hills with the human turmoil I had seen around me. It was nearly concert time as I stood there, and suddenly I realized that no one had come! And then all at once, people began climbing the hill—not a few or a group, but a multitude. That biblical word is the only one that fits.

"Preparing a program for such a heterogeneous audience was a great responsibility, and I decided that I wanted it to represent the great religious emotions which form the background of Nazareth. Thus, I began with an orchestration of Palestrina's *Adrianus Te*, the opening Choral of which seems to symbolize the essence of Catholicism. It was an exciting moment as those first strains soared out—and the result was indescribable. The orchestra got the spirit of the music, and gradually the many-strained tensions gave way to a unified emotional lift. The audience—in burnous, in fez, in clerical garb, in Western dress—was so quiet, one could actually hear their absorption. Next, I had the drums give a great roll, *crescendo* and then *decrecendo*; then, without pause, we crashed into Luther's *Ein' Feste Burg Ist Unser Gott*, symbolizing the revolution which led to the Reformation and the essence of Protestantism. The program further included Milhaud's *La Reine de Saba*, Marc Lavry's *Israeli Country Dances*, Haydn's G-major Symphony, and the *Gavotte* (orchestrated) by the Reverend Khalil S. S. Jamal, a Nazarene-born Arab, Oxford trained, and now Vicar of Christ Church. The atmosphere in that improvised outdoor arena was remarkable; later, I learned that this was the first time

that Christians, Moslems and Jews had sat together, in Nazareth, in tension-free tranquility, and it made me proud that the magic spell of music had made this possible.

"In general, the musical aspects of Israeli life are those of a people that is old in tradition, yet young in the facilities of gentler living. If the Nazareth concert had to be given in an improvised arena, the other cities have auditoriums, the largest of which is Armon Hall, in Haifa, used for drama and films as well as for music. Tel-Aviv and Jerusalem have smaller halls, with the result that concerts are repeated as many as ten times, to accommodate the full audience-potential. And all concerts are sold out!

"Israeli audiences are enthusiastic. From the purely audience point of view, the Arabs are, perhaps, the most receptive since Western music is as strange to them as Arab music would be to us. Oriental music is built on different rhythms, different lines of melody, much use of the *falsetto* voice, and much repetition of phrases (like the voices in a Round, without harmonization). It is inspiring to watch audiences of such background open their hearts to Bach and Beethoven.

"All three national orchestras are excellent. That of Tel-Aviv is the only professional organization, and its members seem in danger of being overworked. The Jerusalem Radio Orchestra gives some concerts, but plays chiefly over the air. Haifa's orchestra is, perhaps, the most promising, and it is doing its best to function on an entirely professional level. At present, its members earn their livings at other work. The excellent violinist, I remember, used to come in to each rehearsal from his farm work, some thirty kilometres away, making each trip on his motorcycle over rough country roads, his instrument slung across his back. And the love of music is so great that this small, new country needs still another orchestra which could travel about, serving the interests of the *Kibutzim*, or communal farm projects in the outlying areas.

"The three orchestras get many distinguished guest conductors from all over the world, and there is no lack of soloists. Many are native artists, all greatly talented and most of them trained in the world's great conservatories; and as concerns visiting celebrities, the concert field is as good (or as bad!) as in New York. Several native soloists played with me at the same time that Arrau, the late William Kapell, and Heifetz were playing. The love of music is a genuine and inner thing in Israel, not at all a social convention.

"Another delightful experience was the children's concert I gave in Haifa. The hall was packed, and the

youngsters showed wildest enthusiasm. Most of them came with notebooks, jotting down everything that was said (my comments, in English, had to be translated into Hebrew), and some of the eight-and-nine-year-olds brought scores which they followed closely. The lights had to be left on in the hall for that purpose. Also, this concert marked the first time that the children participated by singing rounds—*Frère Jacques* and other old favorites, with Hebrew words.

"I feel sure that the musical future of these youngsters is secure. At present, there is no major conservatory in Israel; yet there are many fine private teachers, of European background, and several admirable music schools doing their best to expand, as well as to serve, current needs. Above all, there is much natural talent.

"Several young Israeli composers are already coming to the fore. Most of these still reflect the musical background of their origins—naturally!—and it was most interesting to me to note that several are strongly influenced by Aaron Copland. But a native Israeli music is also making itself felt. Among the

most interesting of these young composers is Ben-Zion Orgad. Watch out for him. His work will show you a strong and original harmonic sense, and much pleasing vitality.

"It was good to see the reverence in which music is held in Israel, as well as the general love and striving it commands, on all hands, among all groups. The most sympathetic observer could hardly rank the native orchestras with the Boston Symphony, the New York Philharmonic, or the Philadelphia Orchestra—but he would be quick to point out that little Israel has three orchestras while great New York has but one. My experiences in Israel deepened my conviction that music is not a characteristic of any one people—all peoples, when exposed to it, find revitalization and take it into their lives as an essential of living.

"I have an idea that Israel is a natural oratorio country. Its atmosphere, its scenic advantages, its glorious traditions seem to make it an ideal setting for great, out-door 'bowl' performances of the "Elijah," "The Messiah." Perhaps some enterprising artists will bring this about. The opportunities, certainly, are there!"

THE END

POINTERS FOR THE CHURCH ORGANIST

(Continued from Page 16)

"The Word Made Flesh," in which he presents programs of music and readings for church use. Collaborating with him on the work was Dr. Harland E. Hogue, professor of religion at Scripps College in Claremont.

Dr. Clokey's program, as presented at Pomona College, gave the organist considerable insight into what constitutes suitable and effective church organ music. Following introductory remarks in which he spoke of "motion, emotion, and devotion" as they relate to the personal experience of worshippers in church, he played as two preludes the *Veni Emmanuel* of Egerton and Malabar of Leo Sowerby. As the call to worship he performed two of his own compositions, *The Lord is in His Holy Temple* and *Awake, Put on Thy Strength*. Two psalms ensued, the *Asperges Me* (Psalm 51) of Edwin Shippen Barnes and Clokey's own *Magnus Deus* on the 148th Psalm.

The second part of his program offered as three meditations, Healy Willan's *Ecce quam noctis*, interspersed with the reading of H. E. Hardy's *Love's Argument*. Karg-Elert's *Resonet in Laudibus* followed, with Hardy's *Bethlehem* read. And the meditation concluded with Willan's *Gelobt sei Gott*, performed with the reading of Hardy's *Laudamus*.

Two prayers were played and read. Karg-Elert's *Machs mit Mir* was interspersed with the reading of a

prayer by St. Francis of Assisi, and Clokey's own *Veni Creator* was played with a prayer by Christina Rossetti. As two postludes, he performed Vaughan Williams' *Hyfrydol* and *Hanover* by Eric Thiman.

Dr. Clokey made valuable suggestions concerning the choice of organ numbers for the church service: preludes, offertories, postludes. The important thing is good timing with the right kind of music to begin with. A pitfall the organist should avoid is that he may be tempted to use something popular or insipid. And every organist should know how long it takes to play a given piece.

In some churches nowadays, there seems to be a tendency among organists to play a larger amount of contemporary indigenous music than of the classical or romantic composers. Dr. Clokey feels that it is better to play contemporary music written expressly for the church because classical and romantic composers are not on firm ground, much of their music not being directed essentially towards God. The music should fit the mood of the service rather than the sermon theme. However, if the organist knows far enough ahead what the sermon is to be about, he may work with the minister in close co-operation and with long-time planning.

The beginning church organist should familiarize himself better with the church, for the average student unfortunately knows too little about it. (Continued on Page 64)

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CREDIT OF THE MUSIC TEACHER

(Continued from Page 12)

tune upon a comb covered with tissue paper. At the end he exclaimed: "Talk about talent! That's what I call real music." Again in a southern city, the writer heard a racket in the street committed by a trio of ragged youths playing upon an empty jug, a metal washboard and a one-string imitation of a bass fiddle, and at the same time yelling incomprehensible words at the top of their voices. They were arrested as vagrants and the following morning the leading newspaper printed a sob story headed: "Talented musicians locked up."

Fortunately, the greater part of the American public is essentially honest and trustworthy. Otherwise, thousands of retail stores in the country who go far out of their way to cultivate credit accounts aggregating billions of dollars, could not go on in business. It would be very interesting to match the credit records of the general public patronizing these stores with that of a music publishing firm conducting a retail business with thousands of accounts

on its books. This firm, during the course of many years, has conducted a nationwide business with musicians, teachers and music lovers, and has found that its losses from unpaid accounts runs consistently less than one-half of one percent. In how many other businesses would such an astonishingly low loss obtain?

"Music Study Exalts Life" has been the slogan of ETUDE for years. Those experienced with its influence upon youth are more and more convinced of the truth of this statement. The music teachers of America have contributed very greatly to the cause of leading young people to higher levels. Music has been found in our Settlement schools and in a vast number of our public schools to be one of the best means of preventing juvenile delinquency. Prominent business men and bankers who have been informed of the high credit standing of music teachers, find the facts hard to believe. As far as their credit goes, they deserve to stand among those at the top of the list, AA I instead of near the bottom.

LET THEM MAKE SONGS OF THEIR OWN

(Continued from Page 17)

Making the music short and in relation to the child's interest span is essential. The teacher will have to do much of the work for the preschool child. But soon he will want to try drawing a line of whole-notes, or half-notes. The melodies must be kept simple, and in time values that he can write.

As he advances you can begin to talk to him about the characteristics of the tones of the scale. He has learned that their names were taken from the first note of each line of an old Latin hymn, and are *Do, re, mi, fa, so, la, ti (do)*. He can be helped to observe, as he grows a little older, how most melodies end on *do* and what a strong tone it is. He can think of *so*, the fifth tone, as a bright, emphatic tone, of *mi*, the third, as a restful tone. He can see how the seventh tone, *ti*, is restless and needs to progress to *do* to satisfy the ear. The second tone, *re*, progresses most often to *do* or to *mi*. *La*, the sixth tone, tends to fall to *so*. *Fa*, the fourth tone, seems to pull downward toward *mi* in its effect. All of these things are to be observed from examining songs they know, doing a bit at a time. While tones follow other patterns at times, these tendencies need to be understood for they should be followed rather closely in early melody writing. The child thus learns, without specific mention, what is good progression. To write a simple, effective melody from a few consecutive tones following these basic tendencies has

been one of the outstanding skills of master composers.

When the child begins to sit about the harmony he can be helped to select a few basic chords which sound best, but most of the harmony writing must be done by the teacher. He has doubtless learned, by this time, the chords I, IV, and V of the key. He may play the C-E-G chord on each beat and sing *The Farmer in the Dell*. His ear will tell him when he needs the dominant V chord, which he may play in the inversion B-D-G for simplification. But his further writing of harmony will have to await further study. The teacher will write the harmony though the child may help select some of the chords.

He can select the Major mode for the bright, forthright music, the minor to express the more somber or special minor types. He will gain considerable facility in total diction as he tries to hum and write the tunes he has in mind. He will give new attention to dynamics as he decides his small lullaby should be played softly, that the soldiers marching from the distance and to the distance will need a soft, loud, soft effect. He will enjoy marking off the bars to show the number of counts indicated in the signature in exercises helping him toward setting down his music.

He will read more accurately because his attention has been drawn more sharply to just what notes

He will think more about mood and about the interpretation of other music he plays, for he sees the composer has a musical message. Symbols will interest him more for he will want to try to use some of them in his music.

The main consideration in letting children write their own songs is to take creative music gradually, to make it an expression of inner thought and feeling. It should be followed when it interests the child, and it should be pushed to a point of some skill so that he can enjoy it and take pride in it.

As he grows in experience, he will notice that like and unlike phrases balance and complement each other. He can learn to write a song four

measures in length.

He will take new interest in his music, learning far more when he is encouraged to develop his spontaneous expression of songs of his own. Many of the great composers began very young to develop this skill. In generations past it was usual for everyone to develop this skill. To be able to compose a modest song was as simple for them as writing a letter. There is nothing special in the skill—what is written may be very good or very ordinary. But it will have an intrinsic value and deep interest for the child, it will provide a vehicle for much important learning about music, and it may be the means of encouraging a future composer.

THE END

TEACHER'S ROUNDTABLE

(Continued from Page 23)

the Grand Sûcle; *Feuille d'Album*, and *Balibule*, two exquisite miniatures; and finally the *Bourée Fantastique*, true to its title and really a splendid concert piece and closing number for either a French group or a recital. All the above are published by Enoch, Paris.

Chabrier was a great lover of Art and his apartment was filled with canvases by Manet, Renoir, Monet, Pissarro and others who were his friends. His last years were very sad, and he gradually sank into a neurasthenic condition which caused his

mind and his sense of perception to decline. It became tragic when one night he was taken by friends to the first performance of his "Gwendoline" at the Paris Opera but failed to recognize his own music and could not understand why the audience turned to him in acclaim and wanted him to take a bow.

Chabrier lived only fifty-three years, but his work, without being considerable in numbers, marked an important step in French music and will likely gain increasing recognition as time goes by.

THE END

QUESTIONS AND ANSWERS

(Continued from Page 22)

popular local singer to serve as Guest Artist singing two or three simple songs of the "community" type, one of the pupils playing the accompaniment—you having taught the pupil and coached the rehearsal, of course;

(4) If one or more of your pupils play another instrument, have such pupils play a simple solo, one of the other children playing the accompaniment; (5) If you don't have a pupil who plays either a string or a wind instrument, then invite a good player on violin, clarinet, trumpet or other such instrument to play an easy solo, one of your pupils playing the accompaniment. These are only a few of the things that an

imaginative teacher will think of, but perhaps they will start you off.

In reply to your second question, I answer that if your pupils are to receive credit for their private lessons, then you will have to make arrangements for such credits through your high school principal. A great many high schools offer from one to four units of credit toward high school graduation, and if the high school lists such credits on the pupil's record most colleges and universities will accept at least some of them. But you as a private teacher can't do this—it must come through the high school.

K. G.

THE END

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POINTERS FOR THE CHURCH ORGANIST

(Continued from Page 61)

It is common knowledge that organists are frequently discharged because they cannot play hymns. Since the current organ curriculum in the schools is based on recital playing, the church organist must therefore learn to adapt himself to what the church is trying to do.

Unfortunately, there are some churches where the congregation converses freely during the organ prelude. The conscientious organist may wonder if this is his fault. Should he be able to play so that his music would automatically command the attentive respect and devotion of the congregation? No, it is rather the fault of a badly trained congregation. Indeed, the art of reverent

devotion is in many churches badly neglected.

As to the recital organist, he should learn to select and to play eclectic programs. All types of persons attend organ recitals, and each type should have his wishes and his interests appealed to. A program to be outstanding should, therefore, include all schools of compositions.

In a day when the secular has become so enmeshed with the sacred that in many churches almost anything goes in the way of music, Dr. Clokey's concepts of the church and the place of organ music in the worship services sound a clarion call to renovation and revitalization.

THE END

IDEAS FOR THE PIANO

(Continued from Page 53)

great composers lived there. And in Vienna's friendly atmosphere, they worked together in amity. We see the young Beethoven paying homage to the aging Haydn—Mozart and Haydn influencing each other (it was Mozart who "discovered" Bach in the Viennese sphere and, it is said, brought him to Haydn's attention)—Schubert reflecting the very spirit of the city. And the program (which I was fortunate enough to play) gave back the influence of Vienna, through the works of Fux, Haydn, Mozart, Schubert, Brahms, Bruckner, Schoenberg (who discarded tradition), Lanner and Strauss.

Next, we presented The Literary Impact—that is, the influence of words and tales on music, in "program music" which is built around some given picture or idea, rather than around abstract emotional reaction. There is an immense amount of music in this category (including Chopin *Ballades*), but we finally chose one of the *Biblical Sonatas* of Kuhnau, Beethoven's *Les Adieux Sonata*, Schumann's *Forest Scenes*, Two *Legends* of Liszt, and excerpts from Bartók and Ravel.

At this point in the series, we were ready to approach The Challenge of the Sonata—the form which offers the greatest challenge to any composer in that it is a more sustained creative effort, and shapes itself according to rules. In the beginning, the sonata (from the word *sonare*, to sound) meant any little composition, or sound picture. Scarlatti was the first to produce sonata form. He wrote many sonatas in one movement, and the form he used was later adapted as the first movement of the big sonata development. This form includes a first theme, a

second theme, development, and recapitulation (without which, you cannot have a sonata). This form was to reach its climax in Beethoven who developed it in the symphony and the string quartet, as well as in the sonata for solo instrument. It was Philipp Emmanuel Bach, however, who first gave the sonata its full meaning. And Mozart incorporated into it the Minuet, later to develop as the Scherzo. Pertinent facts like these accompanied sonatas by Scarlatti, Pergolesi, Mozart, Beethoven, Chopin and Prokofieff.

Invitations to The Dance explained and introduced interesting dance forms in piano literature. Of first importance, here, is the Suite, particularly the suites of Bach—who never traveled outside Germany, yet knew and used the dance forms of all nations (the French Sarabande, the Irish jig, etc.). And our final concert is devoted to The Etude as Art and Craft. Here, beginning with some of Bach's Inventions (described by the composer as studies to learn the art of playing many voices in a *cantabile* or singing manner), and continuing through studies of Cramer, Czerny and Clementi, we show how the "finger exercise" attained the status of rich creative art in the works of Chopin, Schumann, Liszt, Debussy, Dohnányi and Virgil Thompson.

So much for our aims and goals! What of results? The series created quite a stir. Audiences were most enthusiastic, and requests have poured in for more piano "Ideas" presented in like manner.

I have spoken at length of these Ideas for the Piano because it seems to me that in this plan, or in similar ones, lies the richest seed, perhaps,

for developing a tradition of musical understanding. Those of us who were born in the older cultures of Europe, absorbed such tradition as part of home and earliest recollections. Here, where all the older cultures have merged so that no one single tradition prevails, we must build for ourselves. We can do it, I believe, by co-ordinating music with life and living.

THE END

MUSICAL GHOSTS LINGER NOT HERE!

(Continued from Page 59)

It is surprising to note that in this community of 20,000 population, fifty percent of the Philharmonic funds are raised from ticket sales, an accomplishment unequaled by many larger organizations.

Although the Community Concert Series has also offered a successful program of guest solo artists to the community and the fourth season of the Greeley Philharmonic Association over subscribed, the boards of the two organizations merged, forming a new organization known as the Greeley Philharmonic Community Concert Board. This merger not only eliminated what feeling of competition existed between the groups, but provided for a better schedule of concerts without conflict, a greater number of concerts at a better price, and the selection of better talent from the open market.

Under this new organization, a Junior Philharmonic orchestra was organized to train youngsters to take their place in the senior philharmonic with the general requisites being musicianship, seriousness of purpose, parental interest, regular attendance and private lessons. It's first director was Joseph Wetzel, nationally known cellist.

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To complete a well rounded program of community music, the Greeley Choral Union was formed in 1949 with Carl Melander as director. Its immediate success did not conflict with other community projects, but steadily grew in membership to a group of one hundred and fifty.

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THE END

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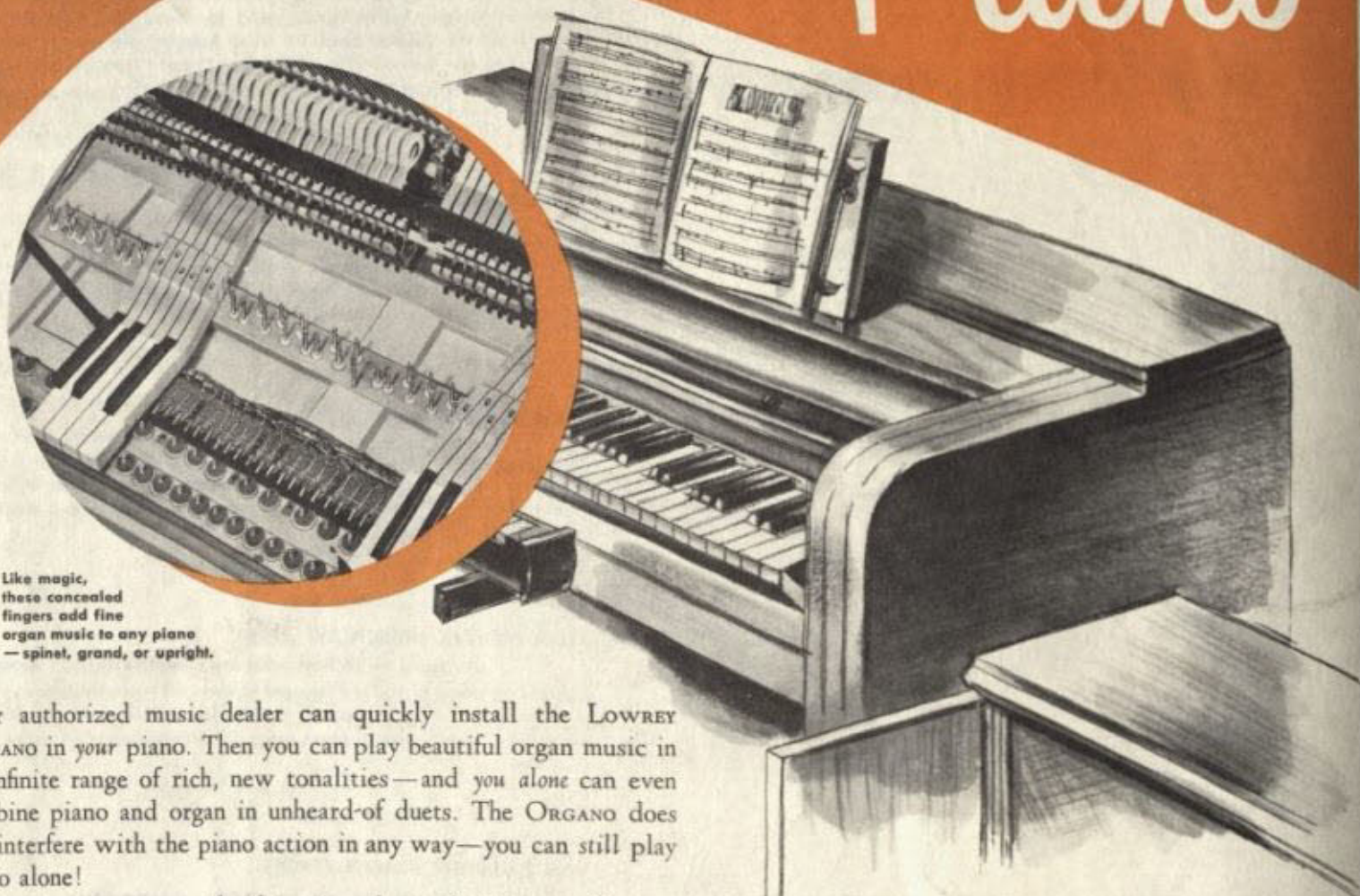
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