

Etude

DECEMBER 1953

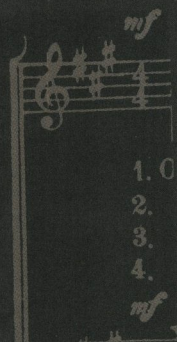
40 CENTS

\$3.50 A YEAR

the music magazine

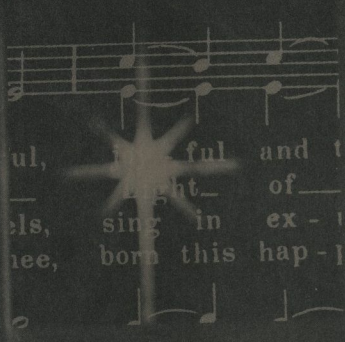
Adeste

Fideles

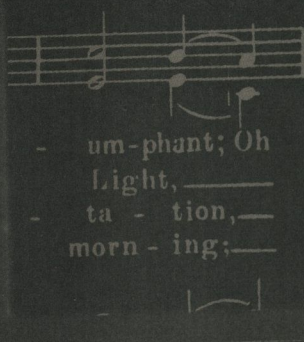


1. C
2.
3.
4.

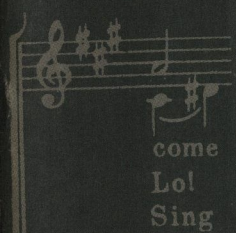
come, all ye fa-
God of—
Sing, choirs of a-
Yea Lord, we gre-



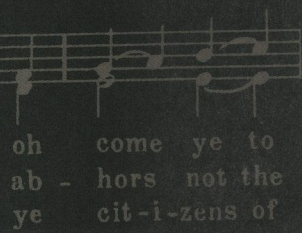
ul, light-ful and t-
els, sing in ex-
nee, born this hap-1



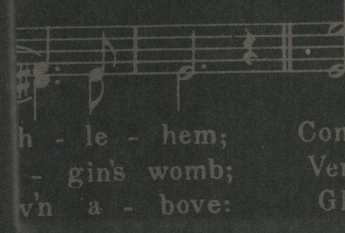
- um-phant; Oh
Light, —
ta - tion, —
morn - ing; —



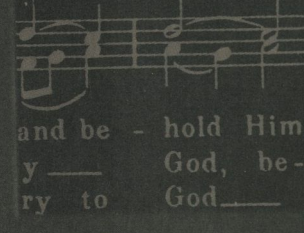
come
Lol
Sing



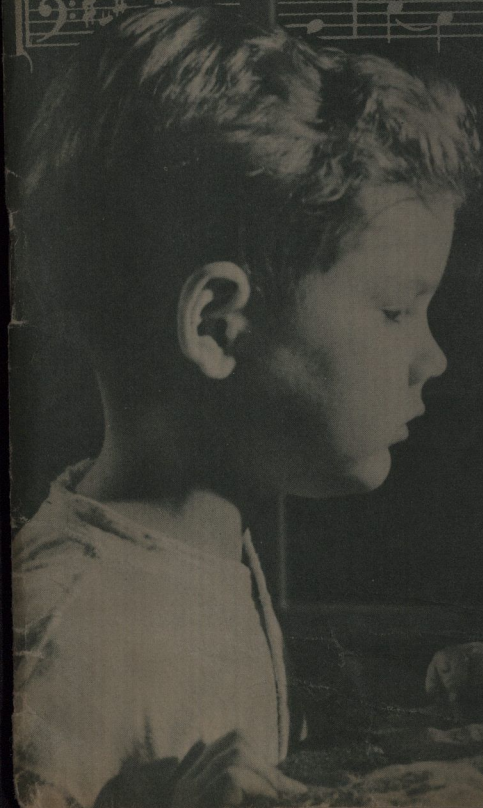
oh come ye to
ab - hors not the
ye cit-i-zens of



h - le - hem; Con
- gin's womb; Ver
v'n a - bove: Gl



and be - hold Him
y — God, be -
ry to God —



In this Issue . . .

Messiah Sunday

Ralph Freese

Music at Christmas
(Poem)

James Francis Cooke

Performer—or Artist?

Rose Heylbut

A Rare Bit of Singing
and Dancing

George Kent

Backstage with the
TV Scene Designer

William Molyneux

Ole Bull Returns
to Pennsylvania

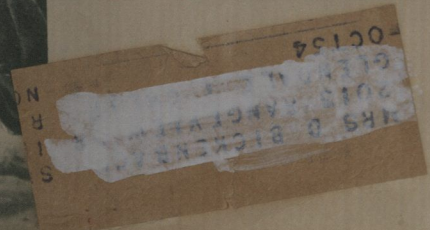
Gunnar Asklund

Impressions of a
Musical Journey to Africa

Andor Foldes

Music to Unite Nations

Esther Rennick



Early Choral Masters Series

Choral composition flourished in Europe from the 13th century to about the middle of the 18th century. During this period the techniques of contrapuntal and harmonic practice were established, laying the basis for the future development of practically all Western music. It was not until after 1600 that interest in instrumental composition gradually relegated choral music to a secondary position in the art music of Europe. With the emergence of new social forces, the emphasis gradually shifted from music for the church to music for the court, from music as a part of the liturgical service to music as secular entertainment. This eventually gave instrumental and dramatic forms

complete pre-eminence over choral music; so much so that with but few exceptions there were hardly any choral composers of any consequence during the late 18th century or the whole of the 19th century. During the first half of the 20th century, however, a renewed interest has been manifested in the works of the early choral masters to the point where they are again being studied, published, and performed. It is the purpose of this series to make some of these compositions available in practical editions. They have been set in modern notation with suggestions for tempo, dynamics, and phrasing to the editor.

S. A. T. B. a cappella

ready now — order now

to be released soon

312-40136	LAMB GOES UNCOMPLAINING FORTH (Easy)	Hans Leo Hassler	\$15	312-40155	HODIE CHRISTUS NATUS (Med/Diff.)	Jan Pieters Sweelinck	\$12
312-40137	IN THEE ALONE, O CHRIST, MY LORD (Easy/Med)	Hans Leo Hassler	.15	312-40157	STRIFE IS O'ER, THE BATTLE DONE (Easy)	Bartholomäus Gesius	.15
312-40138	CHRIST IS ARISEN (Easy/Med)	Hans Leo Hassler	.15	312-40158	ALL GLORY BE TO GOD ON HIGH (Easy)	Leonhardt Schütz	.15
312-40139	WE ALL BELIEVE IN ONE TRUE GOD (Easy/Med)	Hans Leo Hassler	.15	312-40159	LORD, AS THOU WILT, DEAL THOU WITH ME (Easy)	Kaspar Othmayr	.15
312-40140	FROM DEPTHS OF WOE I CRY TO THEE (Medium)	Hans Leo Hassler	.22	312-40165	I AM THE RESURRECTION AND THE TRUE LIFE (Difficult)	Heinrich Schütz	.22
312-40141	JESUS LOVER OF MY SOUL (Easy/Med)	Jacob Arcadelt	.16	312-40166	EXULTATE DEO (Difficult)	Alessandro Scarlatti	.16
312-40142	IN PEACE AND JOY I NOW DEPART (Easy/Med)	Jacob Praetorius	.15	312-40167	TENEBRAE FACTAE SUNT (Med/Diff.)	David Peres	.15
312-40143	IN PEACE AND JOY I NOW DEPART (Easy/Med)	Michael Praetorius	.15	312-40173	LORD, WHO IS MY GUIDE BUT THEE? (Difficult)	Heinrich Schütz	.15
312-40144	JESUS CHRIST, MY SURE DEFENSE (Easy)	Johann Crüger	.15	312-40174	ADORAMUS: Three Settings (Medium)	G. A. Perti and G. Alchinger	.15
312-40145	ALL MEN LIVING ARE BUT MORTAL (Medium)	Johann Rosenmüller	.16	312-40175	CHRISTUS FACTUS EST (Medium)	Pelice Anerio	.16
312-40146	FROM GOD SHALL NAUGHT DIVIDE ME (Easy/Med)	Heinrich Schütz	.15	312-40182	JESUS, I WILL PONDER NOW (Easy/Med)	Martin Zenger	.15
312-40147	GLORY BE TO THE FATHER (Med/Diff.)	Heinrich Schütz	.16	312-40183	COME, HOLY GHOST, GOD AND LORD! (Easy/Med)	Johann Walther	.16
312-40150	WAKE, AWAKE, FOR NIGHT IS FLYING (Easy)	Jacob Praetorius	.18	312-40184	HOW LOVELY SHINES THE MORNING STAR (Easy/Med)	Michael Praetorius	.18
312-40151	WILL OF GOD IS ALWAYS BEST (Easy)	Michael Praetorius	.15				
312-40152	IN THE MIDST OF EARTHLY LIFE (Easy)	Gotthard Erythraeus	.16				

EACH PIECE INCLUDES A BIOGRAPHICAL SKETCH OF THE COMPOSER

Special Limited Offer to Etude Readers: Reference copies of the numbers now in print (left hand column) will be sent to you without charge. Write for yours today.

THEODORE PRESSER CO., Bryn Mawr, Pennsylvania

Here are five— NEW INSPIRATIONS FOR YOUR BAND

The Forty-Niners
(an American Rhapsody)
(Class B)
George Frederick McKay
Concert material which is folk-like in character, ranging from a marching song to a ballad.

Standard band \$9.00
Symphonic \$12.00
Condensed score \$1.00
Extra parts \$.50
Full conductor's score \$2.50*

**Wake Me Up For
The Great Jubilee**
(Class B)

George Frederick McKay

Standard band \$9.00
Symphonic \$12.00
Condensed score \$1.00
Extra parts \$.50
Full conductor's score \$2.50*

Montezuma
(Overture)

Clifford Barnes

Standard band \$9.00
Symphonic \$12.00
Condensed score \$1.00
Extra parts \$.50
Full conductor's score \$2.50*

Third Street Rhumba

Clifford Shaw

Arranged for band by
John Warrington
Standard band \$3.50
Symphonic \$5.00
Condensed score \$.50
Extra parts \$.30

Freedom's Victory

(March)

Lt. Col. A. M. Edwards

Arranged by Edwin F. Heilicks
Standard band \$2.00
Condensed score \$.35
Extra parts \$.15

Write for FREE SCORES and our NEW BAND CATALOG today!

(* included in price of Full and Sym. Arr.)

THEODORE PRESSER CO., Bryn Mawr, Pennsylvania

LETTERS

TO THE EDITOR

Articles

Dear Sir: Reading the ETUDE is one of my greatest pleasures, as I am fond of good music. Even the pieces that are too difficult for me are still enjoyed, as I do the best I can and my easier pieces are made better and still easier to perform.

I do enjoy comments from Guy Maier. He gives courage to us pianists who will never be anything but plodding amateurs, and I like his suggestion that we have a lot of easy piano pieces with plenty of chords. In this way we get as much satisfaction as if we were great performers.

Mrs. John O'Brien
Montreal, Que.

Dear Sir: May I congratulate you on the August and September issues of ETUDE? I have enjoyed your magazine for many years and this summer I have had the opportunity of reading these latest numbers carefully.

Several notes were made to assist me in teaching and I mailed one article to a student-teacher recommending that she subscribe for ETUDE.

The real thrill came when I read Dr. McCurdy's informative article about the new State Trumpet in the Cathedral of St. John the Divine in New York City. I lived near this wonderful edifice and I am looking forward to hearing the glorious organ at some future date.

Thank you for all your timely and inspiring articles!

Julia Broughton
Saint Louis, Mo.

"The Child Is Father to the Man"

Dear Sir: In a recent article, "The Child Is Father to the Man" (July, 1953), Mr. Bollew recommends vocal instruction for children. Having been a kindergarten and public school music teacher, I should like to raise two objections—first, the child is growing and the voice is a delicate organ. The light singing and note reading he is supposed to get in school should be enough for his tender years. If parents want to lay a good foundation for future progress, let the child take piano or violin lessons; these will help

him in later years.

The second objection is the teacher. Good teachers for adults are scarce and teaching children requires even more of a specialist.

I have sung in choirs many years. My actual experience proves that there are few if any voices that survive the boy choir demands, even if the choir master knows—and he seldom does! Little Billy who loves to sing and has "the makings" is soon "sung out" and it is a great disappointment to him because this was his gift.

I once had a boy in my sixth grade who won first place in a city wide search for the best boy singer. He joined a boy choir and when I met him in high school a few years later he had no voice at all. He had been talented. Another in the discard.

This sort of thing has been going on long enough. Since voice is the universal instrument, our training schools should give young teachers better grounding in use of voice. There is much too much emphasis on bands and orchestras in schools. People take the voice for granted. Everyone has a voice, therefore everyone can sing. But how?

We cannot afford to have our children exploited. Until we have people who know what they are doing let's let the children wait until after adolescence to begin the vocal project. By this means we may save some of our talent and a few broken hearts!

B. B. Murphy
Grand Rapids, Mich.

"A Symphony of Bells"

Sir: The article in the September ETUDE, "A Symphony of Bells," deals with the carillon, the newest addition to musical culture in America, in such a manner that it is very misleading to the reader.

The writer is obviously not sure whereof he writes, for he begins with "chimes," then jumps to "carillons" as though the two instruments were of the same tonality and produced the same musical effect.

He lists the overtones of a tubular chime and claims them to be (Continued on Page 3)

the gift
that speaks
for itself



The Steinway today, built with the experience
of 100 years, is

the greatest
STEINWAY of them all

The elegant Hepplewhite

illustrated is one of a

distinguished group

of Centenary Verticals



This plaque marks every
Steinway Centenary piano



STEINWAY & SONS
Steinway Hall, 109 West 57th Street, New York 19



Christmas Gift...

most precious!

More precious than a rare jewel, a lustrous new Kimball Console and modern lessons offer your girl and boy lasting advantages unmatched by any other gift, regardless of cost! Poise, self-reliance, coordination, music appreciation... all desirable traits... will be theirs for life!

Youngsters will thrill at the rich console tone as they play their new Kimball. With all four exclusive "Tone-Touch" features, the Kimball Console is so responsive and easy to play.

America's music teachers, from their own experience and understanding of music's rich lifetime rewards, inspire their pupils to the same valued appreciation. We deeply admire these tireless instructors for their important contribution to our 97 years' progress. We sincerely wish them, their students, and the more than half a million music lovers who own Kimball pianos...

A Joyous Christmas... A Prosperous New Year!



W. W. KIMBALL CO.

31 EAST JACKSON BLVD., CHICAGO 4, ILL.

Established 1857

ETUDE

the music magazine

Founded 1883 by THEODORE PRESSER

James Francis Cooke, Editor Emeritus
(Editor, 1907-1949)

Guy McCoy, Managing Editor
Marjorie E. Mosher, Business Manager
George Rochberg, Music Editor

Harold Berkley Maurice Dumesnil Paul N. Elbin Karl W. Gehrkens
Elizabeth A. Gest Guy Maier Alexander McCurdy William D. Revelli
Nicolas Slonimsky

Vol. 71 No. 12

CONTENTS

December 1953

FEATURES

MUSIC AT CHRISTMAS (POEM)	James Francis Cooke	11
PERFORMER-OR ARTIST?	Bidu Sayo	12
MESSIAH SUNDAY	Ralph Fresno	13
BACKSTAGE WITH THE TV SCENE DESIGNER	William Molnau	14
IMPRESSIONS OF A MUSICAL JOURNEY TO AFRICA	Andor Foldes	15
OLE BULL RETURNS TO PENNSYLVANIA	Gunnar Ahland	16
A RARE BIT OF SINGING AND DANCING	George Kent	17
WHAT IS YOUR CAROL LO?	Mayme R. Krythe	20
WHO WAS THIS CHRISTMAS OUTCAST?	Vincent Edwards	20
MUSIC TO UNITE NATIONS	Ethor Rennick	26

DEPARTMENTS

LETTERS TO THE EDITOR		1
COMPOSER OF THE MONTH	Nicolas Slonimsky	3
MUSICAL ODDITIES	Dale Anderson	4
WORLD OF MUSIC	Paul N. Elbin	5
MUSIC LOVER'S BOOKSHELF	William D. Revelli	6
NEW RECORDS-HIGH FIDELITY NOTES	Guy Maier	18
MUCH TO DO ABOUT CONDUCTING	Maurice Dumesnil	19
PIANIST'S PAGE	Karl W. Gehrkens	21
TEACHER'S ROUNDTABLE	Alexander McCurdy	22
QUESTIONS AND ANSWERS	Harold Berkley	23
ENLARGING THE REPERTOIRE	Frederick Phillips	24
VIOLINIST'S FORUM	Elizabeth A. Gest	25
VIOLIN QUESTIONS		52
ORGAN QUESTIONS		53
JUNIOR ETUDE		54

MUSIC

Compositions for Piano (Solo and Duet)		
The Spinning Wheel	Richard Walker	27
Hallelujah! (Chorus from "The Messiah") (from "Themes from the Great Oratorios")	Handel-Lecine	28
Bagatelle, Opus 119, No. 1 (from "Piano Compositions Volume II")	Beethoven-D'Albert	32
Two Christmas Melodies (Duet)	arr. by A. Garland	34
Instrumental and Vocal Compositions		
Chorale Prelude: Von Himmel Hoch, Da Komm' Ich Her (Organ) (from "The Church Organist's Golden Treasury Volume 3")	Johann Pachelbel	38
Chorale Prelude: Von Himmel Hoch, Da Komm' Ich Her (Organ) (from "The Church Organist's Golden Treasury Volume 3")	J. G. Walther	39
Santa Brought Me Choo-Choo Trains (But Daddy's Having Fun) (Vocal)	Lasky-Sadoff	40
On Wings of Song (Clarinet) (from "The Ditson Clarinet Player's Repertory")	Mendelssohn-Page	42
Pieces for Young Players		
Come All Ye Shepherds	Arr. by Louise Christine Rebe	44
Corn Huskin'	Margery McHale	44
Follow the Leader	Cleo Allen Hibbs	45
Let's Play Leapfrog	Hubert Tillery	45
The Dinner Party	Frances M. Light	46
To a Daisy	William Scher	46

Published monthly by Theodore Presser Co., 1712 Chestnut St., Phila., Pa.
Entered as second class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright 1953, by Theodore Presser Co., U. S. A. and Great Britain. International copyright secured. All rights reserved.

\$3.50 a year in U. S. A. and Possessions; also in the Philippines, Costa Rica, Cuba, Dominican Republic, Guatemala, Haiti, Mexico, Nicaragua, Panama, Republic of Honduras, Salvador, Spain and all South American countries except the Guianas; \$3.75 a year in Canada and Newfoundland; \$4.50 a year in all other countries. Single copy price: 40 cents. Printed in U.S.A. Manuscripts or art should be accompanied by return postage. ETUDE assumes no responsibility for return of unsolicited manuscripts or art.

ELECTRONIC BELLS OR TUBULAR CHIMES?

MAAS makes BOTH

SINGLE BELLS • PEALS CARILLONIC SETS

The more than 21,000 installations testify to the superior tone and dependable operation of Maas Chimes, Bells and Carillons.

Ask your nearby
Maas Dealer or write to:

Maas

ORGAN COMPANY

Los Angeles 39, California

MUSICORD

—PUBLICATIONS—

PUBLISHERS OF THE FAMOUS
"FUN BOOKS"

ONCE TRIED—ALWAYS USED

PIANO COURSE FOR JUNIORS

Prep book & Book 1 each 85¢
They meet the highest teaching standards. Extra interest added by captivating comic strips and illustrations. This is a favorite David Hirschberg book.

DAVID HIRSCHBERG

PIANO COURSE . . . 85¢
Playable arrangements of famous melodies and original music. With beautiful illustrations.

MUSIC BY THE MASTERS

Russell E. Lanning \$1.00
First, second and third grade classics scholarly phrased and analyzed.

The perfect Christmas Gift!
MUSIC IS MY HOBBY by MITTLER
An outstanding collection of the world's famous music \$1.50

Send for free
New Catalogue . . .

Name

Street

City

MUSICORD PUBLICATIONS

Since 1941

858 Post Ave., Staten Island 10, N.Y.

Letters to the Editor

(Continued from Page 1)

those of a carillon bell! He would seem to be his own authority since there is no support—historical or musical—to his argument of what constitutes a carillon bell. He evidently did not consult—or perhaps ignored—works on the carillon by W. G. Rice, F. P. Price, and myself, which cover the carillon through its entire development. These authorities list a series of overtones vastly different from those in the ETUDE article.

It would appear, furthermore, that the writer endeavors to justify the use of certain ringing tones as carillon bells, advocating a second series of bells in the same instrument to make amends, musically, for the deficiencies of the

first series. A perfect carillon needs no second series, one series of true bells having sufficed throughout the ages.

Just anything that rings is not necessarily a bell, nor does a collection of ringing objects constitute a carillon. Man did not choose the shape of the bell for anything but its tone; and it is only because of tone that the bell has this form, a form that gives the most pleasing, inspiring, satisfying tone known to percussion. Anything of lesser tonal quality and purity is foreign to the carillon and hinders it from achieving its fullest expression.

Arthur L. Bigelow
Princeton, N. J.

THE COMPOSER OF THE MONTH

The great master of the classic form of composition, Ludwig van Beethoven, is ETUDE'S composer of the month. His birth date as verified by Beethoven himself was December 16, 1772, and the place of his birth was Bonn-on-Rhine; he died in Vienna March 26, 1827. Beethoven's father took over the musical instruction of his son at the age of four, and by the time he was eight he played the violin very well. His next teachers were Pfeiffer, Vanden Eeden and Neete. In 1781 his first published compositions appeared and within the next ten years he wrote various works, meanwhile serving as organist in a church and as violist in an orchestra. About this time he became acquainted with Count Waldstein who remained his life-long friend and benefactor. In 1792 he was sent to Vienna by the Elector, and became a member of the highest circles of art-lovers.



Ludwig
Van Beethoven

In 1794 he had lessons in counterpoint with Albrechtsberger and in 1795 he made his first public appearance as a piano virtuoso in Vienna, playing one of his concertos. This was followed by appearances in other cities at which he played his own works. In 1796 he visited Nuremberg, Prague, and Berlin, and played before King Friedrich Wilhelm II. He continued to compose and beginning with 1800 he produced some of his greatest works. He is considered to have had three periods in his creative inspirations; the first period up to 1800; the second from 1800 to 1815 and the third to his passing in 1827. His only opera "Fidelio" was a product of the second period.

About 1800 the first signs of deafness made their appearance and he suffered great mental anguish. The malady continued to grow worse and from 1815 he suffered greatly. By the year 1816 he had to wear an ear-trumpet, and from about 1820 there was total deafness. In December 1826, following a severe cold, he developed pneumonia from which he died the following year.

His works comprise 138 opus numbers, and many unnumbered compositions.

The Bagatelle, Op. 119 is included in this month's music section on Page 32.

You'll be glad you gave the RCA Tape Recorder

No other gift gives more than the RCA PUSH-BUTTON Tape Recorder. During the Christmas season—throughout the year—you'll use it again and again to remember family, friends, good times and important occasions. Try the easy, PUSH-BUTTON action... hear its true-to-life tone at your RCA Dealer's.



RADIO CORPORATION of AMERICA

William Lewis and Son

30 E. Adams St.—Chicago 3, Ill.

VIOLIN SPECIALISTS
OUR NEW CATALOG NOW READY
FOR MAILING
Publishers of "VIOLINS & VIOLINISTS"

Send for FREE BOOK ABOUT MUSIC



SPACE here does not permit an adequate description of this remarkable Scribner Radio Music Library. We will therefore be glad to send you without obligation, an interesting booklet telling how you can own all this music for a small fraction of its normal cost.

To obtain this 40-page illustrated free booklet, simply paste coupon on a post card and mail to: CHARLES SCRIBNER'S SONS, Music Publishers, 597 Fifth Avenue, New York 17, N. Y.

CHARLES SCRIBNER'S SONS,

597 Fifth Ave., N. Y. 17, N. Y.

Please send me, FREE, illustrated 40-page brochure giving complete details about famous 9-volume Scribner Radio Music Library. This request places me under no obligation whatsoever.

Name

Address

City

State

Musical Oddities

By NICOLAS SLONIMSKY

A STRANGE CONCERT took place at the Theatre d'Art in Paris on December 11, 1891. There was performed a work billed as "a symphony of spiritual love in eight mystical devices and three paraphrases." The text was taken from the Song of Songs; the music was composed by Flamen de Labrelly for an ensemble of "auditive, spectral and odoriferous" projections, that is, consisting of sounds, colors and smells. One of these devices emphasized the vowels I and O; the tonality of the music for this section was D major, and the color of the backdrop, bright orange. The hall was drenched in violet perfume spread by atomizers in the audience, on the stage, and in the prompter's box.

Mayor La Guardia of New York City was a very musical person. On occasion, he even ventured to conduct a number or two with an orchestra. The trouble was that he could beat time only in 2/4. When he was asked to conduct the Star-Spangled Banner, he gave a vigorous downbeat. Nothing happened. The concertmaster explained to him that the National Anthem begins with an upbeat and goes in 3/4 time. La Guardia was embarrassed. "I can't do that," he said. "Just don't look at me, and everything will be fine." The orchestra complied. La Guardia had at least the right feeling for tempo, and acquitted himself very well. Even with the music in 3/4, conducted in 2/4, the downbeat coincided every other bar.

PIONEERS of American music who flourished at the time of the American Revolution were not professional musicians. They were ministers, soldiers, carpenters, farmhands, magistrates, small businessmen. Their compositions were usually confined to church anthems and secular part songs without accompaniment.

To a music historian, the careers of these men presented a peculiar fascination. In 1842, George Hood of Boston resolved to gather biographical information of these composers, some of whom had still remembered the American Revolution. The letters he received in reply are sketchy in their content, and dubious in literary expression, but they are nevertheless unique documents of an era. The letters are preserved in the manuscript collection in the Music Department of The Boston Public Library.

Modern psychiatrists have a word for it: *Triskaidekaphobia*, irrational fear of number 13. Musicians have not been immune to this strange allergy. Massenet omitted Op. 13 in the list of his works, and substituted Op. 12b for it. Rossini was superstitiously fearful of Friday the thirteenth. He died on November 13, 1868, which was a Friday. Coincidence? A mysterious psychosomatic influence? A subconscious death wish to justify his inner fear? No one can tell.

THE NAME of George Onslow is hardly a speck in a musicologist's eye, but he was the cynosure of the musical world a hundred years ago. His grandfather was a British Lord who married a Frenchwoman, and George Onslow retained the English form of his Christian name in deference to this lineage. Otherwise, he was a typical rich Frenchman from Auvergne. He spent his life partly in hunting and partly in writing an immense collection of chamber music. Quintets and quartets flowed from his pen by the dozen. They were all published and performed. His music was facile, conventional and competent.

Once in his life, hunting and music interfered with each other. He was busy finishing the opening *Allegro* of one of his quintets,

when word came from a fellow hunter that wild boars were roaming the countryside. Onslow had just enough time to write out the final cadence, grabbed his gun and rushed to the forest. He took a shot at a boar, but missed. Then another hunter fired and hit Onslow in the left cheek, while the boar fled. Onslow was carried to his estate; the wound was bandaged, and he could get back to the second movement of his quintet. He named this movement *Le Délire*, and the whole work became known among his friends as the *Bullet Quintet*.

Soon after this incident, Onslow discovered that he could not hear with his left ear. He had to stop playing cello—which was his instrument—at his chamber music gatherings. Friends tried to console him by comparing his case with Beethoven's. This was an ill-advised attempt, for Onslow thought very poorly of Beethoven's last style. "Des folies, des absurdités, des rêveries d'un génie malade!" he exclaimed "Un bruit assourdissant qui déchire l'oreille!" And he added with passionate anger: "If I were to write anything resembling such cacophony as Beethoven's last quartets, I would burn every piece I ever put on paper!"

Oliver Holden, the author of the once popular anthem "Coronation," wrote to Hood: "Incidents in the life of Oliver Holden, who was born in Shirley, Massachusetts, September 18, 1765. Had a common school education in Groton, limited to a few months in the year 1777. Enlisted as a soldier in the Revolutionary War and sailed on a cruise 1782 in the Hague Frigate, and took five prizes. Had two months instruction in a singing school 1783; not until 1785 did I presume to teach my school in Pepperrill a tune of my own—this was *New Canaan*. The first effort was too successful, for I took encouragement to compose freely to the neglect of attention to musical science. I do not feel exactly at home in this egotistical exhibit, but I may consistently mention the request of the Vestry of the Stone Chapel Church to compose for them an ode called *Auspicious Morn*, and a hymn tune called *Beneficence*, which were annually performed on Christmas days and charitable occasions. From the age of 21 to 77 I have been in public life as Selectman, Assessor, Collector, Overseer of the Poor and for many years rep-

resentative to the Legislature. From five of our governors I have had commissions as Justice." Holden concludes his account with a characteristic phrase: "And here ends the nauseous egotism."

The learned habit of using the Latin word "vide" in bibliographical references is impressive, but it reaches the point of absurdity when the material referred to cannot be "seen" at all. In the article on the violinist Viotti in Grove's Dictionary there is a footnote: "Vide seven letters from H.R.H. Adolphus Frederick Duke of Cambridge, to Viotti, in the possession of the present writer." Presumably, one had to make a pilgrimage to the writer's home to look up this material.

AMONG EARLY American composers, Timothy Swan was an interesting figure. He had no musical training except for a few weeks in a singing school. Yet he acquired sufficient knowledge to compose hymn tunes and even school manuals. Several of his tunes bear the titles of various countries, Poland, China, Russia, even though the words have no recognizable relation to these titles. He served in the Continental Army where he learned to play the flute. He was a man of considerable education, a lover of poetry, and himself something of a poet. He was an admirer of Burns, and wrote poems in a Scotch dialect. In 1836, on his seventy-sixth birthday, he presented a copy of his collection of tunes, "New England Harmony," to the American Antiquarian Society and inscribed the following verse:

An' records agree
That July twenty-three
Was my birthday a long time ago;
An' I will engage
Ye'll ken my auld age,
Gif ye'll read the four lines below.

Twice twenty years, an' half a score,
An' ye mayun add just ten years more;
Noo join eight years twa times,
an' then
Cast a' together, my age ye'll ken.

The arithmetic involved can be expressed by the equation: $2 \times 20 + 20/2 + 10 + 2 \times 8 = 76$. Timothy Swan died on his eighty-fourth birthday, on July 23, 1842.

THE END

THE WORLD OF

Music

The Curtis String Quartet is presenting on six Wednesday evenings in the Free Library of Philadelphia a Beethoven cycle to include all of the master's string quartets. The series began on November 4 and will continue at intervals to April 7, 1954. In connection with these concerts, Guy Marriner, lecture-recitalist, is giving two lectures on the Beethoven String Quartets. The first of these was on October 21 and the second one will be on January 20, 1954.

McHenry Boatright, baritone of Boston, a student at the New England conservatory of Music has been awarded a Marian Anderson Scholarship. Mr. Boatright was named the

"best man singer of 1953," at the 24th Annual Chicagoland Music Festival last August.

The Philadelphia Orchestra with its director Eugene Ormandy, in October participated for the tenth consecutive year in the Worcester (Mass.) Music Festival. The Worcester Festival Chorus under the direction of Dr. T. Charles Lee, music director of the festival, appeared at each of the five evening concerts.

The Babylon Symphony Orchestra of Babylon, Long Island, conducted by Christos Vrionides, presented a concert on October 30 as part of the program of the Music (Continued on Page 8)



Executives of Steinway & Sons and the J. C. Deagan Chime Company at the installation of the electronic Carillon, the first of its kind to be heard in the Manhattan business district, atop Steinway Hall, in New York City. Left to right: William R. Steinway, vice-president of Steinway & Sons; Rudolph Freimuth, retail sales manager of Steinway & Sons; Jack C. Deagan, vice-president of J. C. Deagan, Inc.; Lloyd McCabe, retail manager of Steinway & Sons' organ department.

Now you can own a WURLITZER* for little more than the lowest-priced HOME ORGAN



Learn why the new Wurlitzer Spinette is so easy to own and play

We're going to show you that you don't have to be made of money to have a Wurlitzer in your home. Now you can get a magnificent home organ patterned in the tradition of the "Mighty Wurlitzer" for the lowest price ever.

This new Wurlitzer Spinette has something even the costliest organs don't have. It's the first organ to combine instant action for popular music with traditional tone for serious work. No installation cost, of course. You just plug it in and over 1,000 tones are at your beck and call.

But get the full story from your Wurlitzer Dealer. Let him tell you about his easy payment plan. And about the automatic tone controls, overhanging keys, and other features that make playing the Spinette so much fun.

Read how you can play a tune in 15 minutes

Let us show you how you can learn to play right in your own home. With our new "easy-play" course you master your first tune in just 15 minutes. You simply follow the easy pictures.

We know that's hard to believe. But here's how we'll prove it to you at our expense. Mail the coupon and we'll send you Lesson 1 absolutely FREE. Write now.

Accept this FREE "easy-play" lesson. Play a tune in 15 minutes!



*\$1325 f.o.b. North Tonawanda, N. Y. (2-manual-and-pedal-organ)

The Rudolph Wurlitzer Co. Dept. E-312, No. Tonawanda, N. Y. I'd like to have your free "Easy-Play" Home Organ Lesson 1. Send it to me along with complete information on your new Spinette Organ.

Name _____
Address _____
City _____ Zone _____
County _____ State _____

WURLITZER ORGANS

New RCA album of popular favorites featuring Ken Wilson at the Wurlitzer Spinette with Bill Green at the piano at your Wurlitzer dealer now!

Now! a new world of Musical Magic

New enchantment for family leisure hours

with



THE
Orga-sonic
by
BALDWIN

The new
spinet organ
that anyone
can play

As modest in price as in the space it requires

Baldwin's graceful, new Orga-sonic puts a veritable orchestra at your command. Even if you've never played a musical instrument before, you'll find that melodies magically seem to play themselves. You and every member of your family will thrill to the fun of creating your very own music—will find the Orga-sonic a lifetime source of enjoyment and relaxation. See it today!

Orga-sonic

A PRODUCT OF
THE BALDWIN PIANO COMPANY

BALDWIN PIANO CO.
Cincinnati 2, Ohio
Please send complete information about the
Orga-sonic.
Name.....
Address.....
City.....Zone.....State.....

BUILDERS OF: BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS
HAMILTON VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS

Music Lover's

BOOKSHELF

By DALE ANDERSON

Worlds of Music
by Cecil Smith

Mr. Smith's new book upon the worlds of music instantly points out that only a relatively few decades ago American music was looked upon as "the World of Music." Now however, the globe-wide development of the art, makes it necessary to divide music into "Worlds of Music." The author calls his book "An inside revelation of the music world of America where art and commerce join."

Even in our country music is a firmament in which many musical worlds revolve in their orbits. The author who was editor of "Musical America" designates twelve such worlds.

- I The Managerial World.
- II The World of Columbia.
(The Columbia Concerts Corporation.)
- III The World of the Organized Audience.
(The development of Civic Music Associations as developed by Harrison and Harshberger.)
- IV The Performer's World.
(The contacts of concert artists with managers, publicity agents and the public.)
- V The New York Musical World.
- VI The Musical World Outside New York.
- VII The World of Opera.
- VIII The Orchestral World.
- IX The Composer's World.
- X The Dancer's World.
- XI The Electrical World.
- XII The Educational World.

Mr. Smith has accumulated a very large number of facts and bits of information about a great many phases of our National musical life and his book will prove interesting, profitable and valuable to many in different fields of musical art.

J. B. Lippincott Company \$5.00

Coronation Music

The form and order of the service performed at the Coronation of Her Most Excellent Majesty, Queen Elizabeth II.

For the first time in history

many hundreds of millions of people throughout the world attended the Coronation of a British Queen via radio, television and cinema. They heard and witnessed a service dependent upon traditions going back over one thousand years. This service book was compiled by order of the Privy Council and by authority of the Archbishop of Canterbury by Dr. William McKie, organist of Westminster Abbey and (the late) Sir Arnold Bax, Master of the Queen's Music.

While the Coronation service is built around the Communion service of the church of England, the music is subject to changes with each coronation. The only composition which has remained a fixture for over two and a half centuries is Handel's *Zadok the Priest* which is used during the anointing.

In addition to the music and the text of the services, a very detailed statement of the exact manner in which those who participated should take part. The breadth of the ceremony from a national British standpoint is attested by the fact that the executive direction of the great event was not in the hands of a member of the church of England but in those of the Duke of Norfolk who is a member of the Roman Catholic church. While the church of England is the state church of England, it receives no support of any kind from the government.

The eighteen musical compositions in this admirable collection are from the pens of C. Hubert H. Parry, Herbert Howells, William H. Harris, R. Vaughan Williams, George Frederick Handel, George Dyson, John Redford, Orlando Gibbons, William Byrd, Healey Willan, S. S. Wesley, C. V. Stanford, and William Walton.

The volume is issued in board covers decorated in gold upon a cardinal background as red as the uniform of the guards. It makes a very handsome volume which many organists and choir directors will certainly want to preserve as a souvenir of a world event of outstanding significance.

Novello and Co., Ltd. \$6.00

THE END



FRANCO AUTORI

Associate Conductor,
N.Y. Philharmonic Symphony Orchestra

"The reproduction I heard is truly an exciting and thrilling experience."



JAMES MELTON

Singing Star of Opera,
Radio, and Television

"Sound so realistic and life-like it will bring the concert stage right into the American living room."



RISÉ STEVENS

Star of The
Metropolitan Opera Company

"This is truly high fidelity... and one of the most beautifully-designed cabinets I have ever seen."



GEORGE SZELL

Musical Director,
The Cleveland Orchestra

"I was amazed at the presence and realism of its performance."



PAUL WHITEMAN

Dean of Modern
American Music

"The most exciting sound I have ever heard."

Masters of Music hail

PHILCO Phonorama



WORLD'S FIRST HIGH FIDELITY RADIO-PHONOGRAPH
with sound in Full Dimension!

No wonder they cheer! There has never been anything that looks like it... there has never been anything that performs like it... for the new Philco Phonorama* is first to bring you high fidelity sound in full dimension.

And the effect on FM and AM radio, and on records, is like the addition of three

dimensions and color to a motion picture. The room is flooded with sound... the purest, cleanest, most thrilling sound you have ever heard... from deepest bass to highest treble. It is sound of breathtaking "presence."

Now, with Phonorama, you can own a true, matched High Fidelity system

in a single acoustically-balanced cabinet.

And to own Phonorama, we promise you, is to open entirely new horizons for your listening pleasure. You must see it, and hear it, to believe it! At your Philco Dealer's now.

*Trademark

The Crowning Achievement of
25 Years of Electronic Leadership



For accurate tempo
use the precision
instrument . . .

METRONOME de Maelzel by SETH THOMAS

Students of music and dancing know the importance of correct timing. That is why so many depend on the finest precision instrument available — Metro-
nome de Maelzel.

This fine mechanism is made by Seth Thomas, famous for precision time instruments since 1813. It measures time both audibly and visibly—with a definite tick and oscillating pendulum. Tempos are easily adjustable from 40 to 208 beats per minute.

The workmanship of master craftsmen that characterizes all Seth Thomas products goes into the manufacture of this enduring key-wound mechanism. And it comes in a beautifully polished,

hardwood case . . . lightweight and portable.

See this fine Seth Thomas® Metronome at your music dealer, department or jewelry store. Only \$13.95*.

*Reg. U.S. Pat. Off.
†Price subject to change

Seth Thomas Clocks

Thomaston, Conn.
Div. of General Time Corp.



If you have \$2975
for glorious organ music..
you can own a PIPE ORGAN

Home... school... church... studio... can now
afford true organ music with an all-electric
action PIPE ORGAN...THE WICKS ORGAN!



If you play the piano...you can play the WICKS ORGAN. Its magnificent tone...its numerous thrilling voices...can be YOURS. The WICKS console is efficiently designed...simple to operate...and brings increased joy and satisfaction to the amateur or professional musician alike. Noted organists everywhere praise and recommend this superb instrument for its artistic excellence...dependability and economical performance.

Prices begin at \$2975 for a beautiful two manual Wicks Pipe Organ.
Send for free booklet... There is no obligation.
PLEASE WRITE DEPT. E-1

WICKS ORGANS

This coupon is for your convenience

Wicks Organ Company, Highland, Illinois
Please send free booklets...

Name.....
Address.....

WICKS ORGAN COMPANY
HIGHLAND, ILLINOIS

THE WORLD OF MUSIC

(Continued from Page 5)

Critics Workshop sponsored by the Music Critics Circle of New York City, the New York Philharmonic Symphony Society and the American Symphony Orchestra League. The concert by the Babylon orchestra was selected as the community orchestra concert to be attended and reviewed by critics participating in the workshop.

Sir Arnold Bax, noted British composer and Master of the Queen's Musick for Queen Elizabeth II, died suddenly on October 3 at Cork, Ireland. He had been Master of the King's Musick under King George VI. For 45 years he was considered one of Britain's leading composers. He wrote seven symphonies and
(Continued on Page 10)

COMPETITIONS (For details, write to sponsor listed)

- A \$1,000 composition contest sponsored by Michigan State College. Closing date January 1, 1954. Details from the College at East Lansing, Michigan.
- The Edgar M. Leventritt Foundation 15th annual competition for pianists and violinists between the ages of 17 and 25. Application must be filed by December 31. Details from The Edgar M. Leventritt Foundation, Inc., 30 Broad Street, New York 4.
- The Florence B. Price Organ Composition contest. Three cash prizes. Conducted by the Chicago Club of Women Organists. Closing date April 30, 1954. Details from Helen Searles Westbrook, 5934 N. East Circle, Chicago 31, Illinois.
- Arizona State Song Contest, sponsored by Phoenix Advertising Club. Closing date December 31, 1953. Details from Arizona Song Contest, Phoenix Advertising Club, P.O. Box 1586, Phoenix, Arizona.
- The Bernard Ravitch Music Foundation. Second annual composition contest for a one-act opera in English. Award \$1000. Closing date March 31, 1954. Details from S. M. Blinken, Pres., Ravitch Music Foundation, Suite 604, 370 Ft. Washington Avenue, New York 33, N.Y.
- The Mannes College of Music Composition Contest for operatic works. Award of \$1000 for a full-length opera or \$600 for a one-act opera plus two public performances by Mannes College Opera Dept. Closing date May 15, 1954. Details from Fred Werle, The Mannes College of Music, 157 East 74th Street, New York 21, N. Y.
- 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 Buttles Street, Midland, Michigan.
- Northern California Harpists' Association Composition Contest for works for solo harp or harp in conjunction with other instruments or the voice. Two awards of \$125 each. Closing date December 31, 1953. Details from Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, California.
- Michigan State College Centennial Music Contest. Total of \$1000 prizes for best College Song and best College March. Closing date January 1, 1954. Details from Michigan State College, Centennial Music Contest, P. O. Box 552, East Lansing, Michigan.
- 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.
- American Guild of Organists Organ Composition Contest. Prize of \$200 offered by The H. W. Gray Co., Inc. to the composer of the best organ composition. Closing date January 1, 1954. Details from American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.
- 1953 Student Composers Radio Awards, sponsored by radio broadcasters, BMI and BMI Canada, Ltd. First prize, \$2,000. Other prizes totaling \$7,500 in all. Closing date December 31, 1953. Details from Russel Sanjek, Director SCRA Project, Fifth Floor, 580 Fifth Avenue, N. Y. C.



THE MAGNASONIC
Four high-fidelity speakers (two high-frequency and two bass speakers).
Powerful, balanced 20-watt amplifiers.
Three-speed record changer with
exclusive Pianissimo Pick-up. Genuine
mahogany cabinet. Only \$198.50

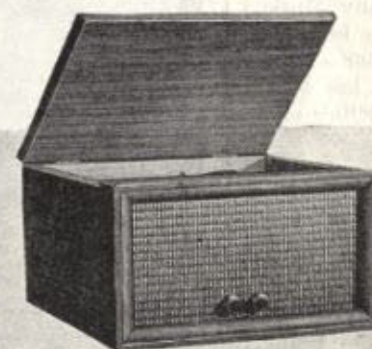
Magnavox

The magnificent gift for all the family!



This Christmas, you can open the door to a thrilling new world of pleasure from recorded music for *all your family!* For Magnavox has now removed the last barriers to true high-fidelity sound reproduction—to bring you a magnificent phonograph that releases the full, pent-up richness and beauty of today's extended-range recordings!

The greatest sound-reproducing instrument ever developed, Magnavox lets you hear every delicate musical variation, every thrilling crescendo and overtone exactly as it was played into the recording microphone. You could pay up to a thousand dollars *more* and still not get the fidelity, quality and value of a high-fidelity phonograph by Magnavox!



THE PLAYFELLOW

The most sensational high-fidelity table model phonograph ever made. Equipped with two 6" high-fidelity speakers, 3-speed changer and Pianissimo Pick-up!

Model TP254M Mahogany \$119.50 White Oak \$125.00
Model TP255, Magnatex finish \$99.50

The Magnavox Company, Fort Wayne 4, Indiana • Makers of the finest in Television and Radio-Phonographs

the magnificent
Magnavox
high-fidelity phonographs



The Check Marks Are YOURS!

PIANO TEACHERS - STUDENTS - MUSIC-LOVERS

MARVIN KAHN

Composer-Pianist-Teacher-Author

A top pianist on Radio and TV brings his keyboard know-how to students and teachers in the following books:

NEWEST BOOK!

MODERN MELODIES FOR POPULAR PIANO PLAYING

A sparkling collection of all-time favorite songs especially arranged for the early intermediate pianist. Price \$1.00

Other Books by MARVIN KAHN

- BEGINNER'S GUIDE TO POPULAR PIANO PLAYING... 1.25**
BREAKS, FILLERS, ENDINGS & INTRODUCTIONS
 (written with Murray Arnold) 1.25
CHORD CONSTRUCTION AND HINTS FOR POPULAR PIANO PLAYING 1.25
MODERN STYLES AND HARMONIC CONSTRUCTION FOR POPULAR PIANO PLAYING 1.25
PRACTICAL TECHNIC FOR POPULAR PIANO PLAYING 1.25

MICHAEL AARON

NEWEST PUBLICATION!

MICHAEL AARON DUET BOOK \$1.00

GUY MAIER

- YOUR BACH BOOK 1.50**
YOUR CHOPIN BOOK 1.00
YOUR LISZT BOOK 1.50
THINKING FINGERS (written with Herbert Bradshaw) 1.00
IT'S EASY TO READ (written with Memo Beyers) 1.50

YOUR MOZART BOOK

Favorite Mozart compositions, fingering exercises and the author's suggestions for faithful interpretations of Mozart 1.50

MOZART PIANO RECITAL ON RECORDS!

Guy Maier's dramatic recorded performance, on two 10" long playing discs, of the favorite Mozart selections contained in his own piano text—"YOUR MOZART BOOK" 3.95

Two 10" Long Playing Records!

Other NEW AND IMPORTANT PIANO BOOKS

- ✓ **HAZEL COBB** Look & Learn Workbooks I & II
EUGENIA ROBINSON
 Workbook One teaches note-reading in as direct and effective a way as possible. Workbook Two offers a more progressive method for note counting and reading. Includes valuable charts and diagrams. each .75
 ✓ **ESTHER RENNICK** Hymn Tunes For Beginners
 A collection of beloved and familiar hymn tunes for the enjoyment of the beginners, arranged in five finger patterns for piano (with words). Contents include: *Jesus Loves Me—Rock Of Ages—Faith Of Our Fathers—America, The Beautiful—Blessed Be The Tie That Binds* and many others.60
 ✓ **WILLIAM KREVIT** Styles & Touches For The Piano
 Achieves better sight reading, concentrative listening and coordination of eye, hand and ear for smoother keyboard performance. 1.25
 ✓ **MYRTLE MERRILL** Sight Reading At The Piano
 A sight-reading course for pianists of considerable ability. College and conservatory students and teachers develop good reading habits and achieve a wider acquaintance with the world's greatest piano literature. 1.50
 ✓ **RICHARD McCLANAHAN** Harmonic Study Edition
 No. 1, *SOLFEGGIETTO* from *MUSICALISIMES VIELERLEY* by C. P. E. Bach
 A technically brilliant study piece carefully edited and provided with a harmonic background for study and teaching purposes or two-piano performance75

MILLS MUSIC, Inc.

1619 BROADWAY
 New York 19, N. Y.

THE WORLD OF MUSIC

(Continued from Page 8)

many other works, including the March played in Westminster Abbey at the coronation of Queen Elizabeth II on last June 2.

Frank Munn, Irish tenor, known for twenty-three years as "The Golden Voice of Radio," died October 1, in New York City, at the age of 58. Mr. Munn, who retired seven years ago, had made his entire career in radio and recordings.

The Philadelphia Coffee Concerts committee is presenting the Stringart Quartet in a series of four informal concerts in the Benjamin Franklin Hotel, Phila. The first one was given on November 22, with others to follow on January 10, February 28 and April 4. The quartet includes Jacob Krachmalnick and Irwin Eisenberg, violins; Gabriel Braverman, viola; and Hershel Gorodetsky, cello. Arthur Cohn, Director of the Settlement Music School, will give analytical comments.

Walter Spry, concert pianist, teacher, composer, and since 1933 on the faculty of Converse College, Spartanburg, South Carolina, died on September 26, at Spartanburg. He was 85 years old. Mr. Spry had studied in Vienna, Berlin and Paris. He was nationally known.

J. W. F. Leman, conductor of the Women's Symphony Orchestra of Philadelphia, former viola player of the Philadelphia Orchestra, died on October 16 at the age of 72. In addition to serving as conductor of various orchestras in Philadelphia, he conducted the Steel Pier Symphony in Atlantic City for a number of years. He was formerly on the music faculty at Ursinus College.

Frank Edwin Ward, organist-composer, who had held important posts in New York City, died in Wolfero, N. H., on September 15. He was on the faculty of Columbia University for a number of years and also taught at the Guilman Organ School.

Andre Marchal, noted French organist, has become a member of the Northwestern University Music school faculty as a visiting lecturer. M. Marchal, considered one of the world's leading organists, has been giving a series of public recitals and lectures.

Henry Holden Huss, composer, pianist, teacher, who had appeared with many of the major symphony orchestras, died in New York City, on September 17, at the age of 91. His violin works were played by leading artists of the day—Franz Kneisel, Eugene Ysaÿe and Maud Powell. Mr. Huss was a lecturer at Hunter College. He had received many awards for his works.

THE END

OUTSTANDING PIANO TEACHING ALBUMS

Hilde B. Kreutzer's

The Young Pianist



A new series that will delight teachers. It doesn't presume to tell how to teach, but it does provide the correct tools of teaching slowly, thoroughly, logically. A fine clean job. Big notes. Big type.

Book I 75¢
 Book II 85¢
 Book III \$1

The Adventures of Primo and Secondo

by Elizabeth E. Rogers

(Grade 1c)

60¢



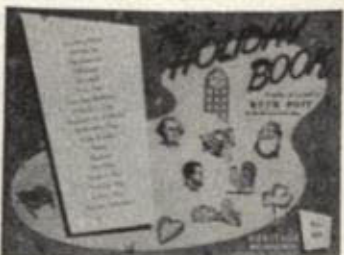
The cleverest concept, most delightful, original melodies, cutest illustrations—in a book that children will love. Big notes in this easy duet book.

The Holiday Book

Arranged by Ruth Post

(Grade 1a—1c)

60¢

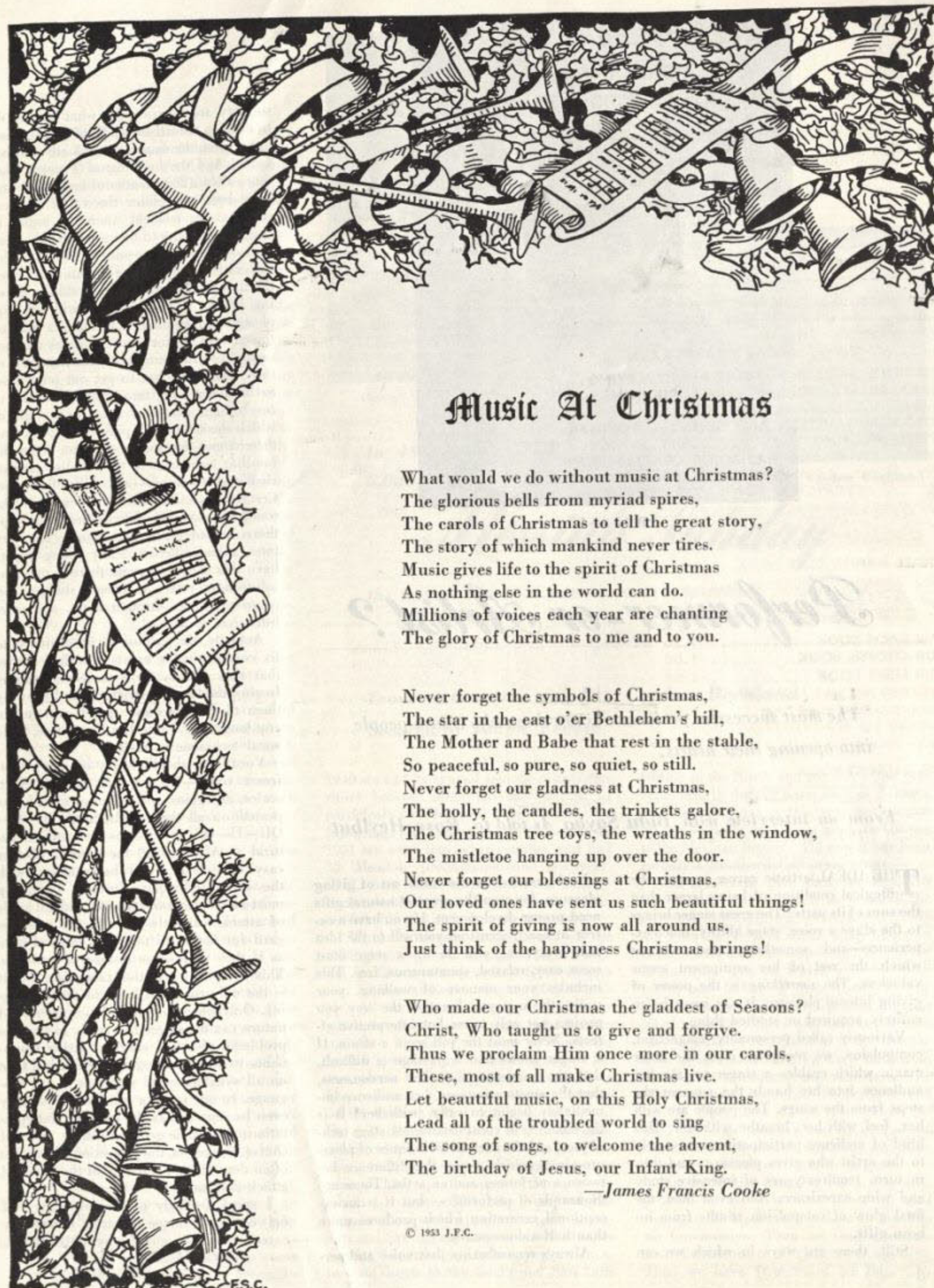


Pieces for all the holidays of the year, progressively arranged, starting with the fall. A copy should be used with every beginning method. Big notes.

See these and other fine Heritage teaching albums at your dealer . . . soon.

HERITAGE MUSIC
 PUBLICATIONS, INC.

47 West 63rd St. • New York 23, N. Y.



Music At Christmas

What would we do without music at Christmas?
 The glorious bells from myriad spires,
 The carols of Christmas to tell the great story,
 The story of which mankind never tires.
 Music gives life to the spirit of Christmas
 As nothing else in the world can do.
 Millions of voices each year are chanting
 The glory of Christmas to me and to you.

Never forget the symbols of Christmas,
 The star in the east o'er Bethlehem's hill,
 The Mother and Babe that rest in the stable,
 So peaceful, so pure, so quiet, so still.
 Never forget our gladness at Christmas,
 The holly, the candles, the trinkets galore,
 The Christmas tree toys, the wreaths in the window,
 The mistletoe hanging up over the door.
 Never forget our blessings at Christmas,
 Our loved ones have sent us such beautiful things!
 The spirit of giving is now all around us,
 Just think of the happiness Christmas brings!

Who made our Christmas the gladdest of Seasons?
 Christ, Who taught us to give and forgive.
 Thus we proclaim Him once more in our carols,
 These, most of all make Christmas live.
 Let beautiful music, on this Holy Christmas,
 Lead all of the troubled world to sing
 The song of songs, to welcome the advent,
 The birthday of Jesus, our Infant King.

—James Francis Cooke

© 1953 J.F.C.



Bidu Sayão

Performer-or Artist?

"The most successful personalities are those who charm people into opening their hearts."

From an interview with Bidu Sayão As told to Rose Heylbut

THE IDEAL artistic career presents the illogical condition of being larger than the sum of its parts! The great singer brings to the stage a voice, stage ability, much experience—and something else, without which the rest of her equipment seems valueless. The *something* is the power of giving intense pleasure. It can never be an entirely acquired or studied thing.

Various called personality, magnetism, compulsion, we recognize it as the inner magic which enables a singer to take her audience into her hands the moment she steps from the wings. The people are with her, feel with her, breathe with her. This kind of audience participation comes only to the artist who gives pleasure; and this, in turn, requires years of intensive study and wide experience. And even then, the final glow of compulsion results from inborn gifts.

Still, there are ways in which we can

school ourselves in the subtle art of giving pleasure, for even the greatest natural gifts need proper development. If you have a career at heart, accustom yourself to the idea that everything you do on a stage must seem easy, relaxed, spontaneous, free. This includes your manner of walking, your smile, the way you breathe, the way you project not only tones but interpretive effects. Never must the job seem a strain. If a singer shows that a passage is difficult, that the moment causes her nervousness, that the emotion is tense, her audience immediately begins to suffer with her! It is the blending of vocal techniques, stage techniques, and the over-all techniques of pleasure-giving which marks the difference between a performer and an artist. There are thousands of performers—but it is an exceptional generation which produces more than half a dozen artists.

Always remembering that voice and per-

sonality are inborn gifts, what can we do to develop the artistic whole of giving pleasure? First, the singer must please with her voice. And the building of a voice takes more than a few months of lessons! A student best appreciates the value of vocal study at the moment when she begins to sing songs. Prior to this time, she has been kept on scales and vocalises (which present difficulties enough at the beginning!). Even the first vocalise pre-supposes skill in drawing breath, in supporting it with the diaphragm, in sending it through a relaxed throat into the forward chambers of resonance (of the *masque*). The mastery of these skills help her to get out pure tone, to bind her tones into a smooth scale, to reach high notes, to sing *legato*—all of which she achieves on pure vowel tone. And then comes this special moment when the familiar techniques of the vocalise are carried over to words—and difficulties arise. Certain consonants are troublesome to the tone; unsuspected deficiencies show up; there is bad focus, bad *legato*. The very tones sound different. Many young singers have this experience, and there is only one solution—a return to deeper study of *bel canto* principles through more, and more intensive, vocalising!

Actually, the purpose of vocalising is to fix correct singing habits into the voice so that they remain there as second nature, freeing the tones of strictures and allowing them to flow into any speech pattern (in any language). Until this flow is free, basic vocal technique is unsure.

Vocalising should begin on one's best, freest vowel—for me, this is AH. Next, scales, arpeggios, and exercises must be repeated on all the vowels, until EE—O—OU—U—OE, etc. feel as free and as natural as AH. And all the vowels, whether easy or difficult, must be produced with the same technique. Further, vocalising must be done *legato*, *staccato*, with all kinds of attacks—and always with the same regard for beauty of tone and musical taste as if they were songs instead of exercises. This kind of preparation takes time, but it is the only road that leads to artistic singing. Only when these techniques are second nature can the singer feel ready to face the problems of actual singing, fitting consonants to vowels, bringing out musical tone on all syllables in all registers in any language. In one sense, a solid technique may even be regarded as the basis for interpretation; for, while genuine feeling must, of course, be present, the projection of emotion often depends on the nature of the tone and attack one uses.

I speak feelingly of the importance of *bel canto* technique because I owe my career to it. As a girl, in my native Brazil, (Continued on Page 59)

A BLIND MAN organizes and manages the largest festival of church music in America, if not in the world . . . the simultaneous presentations of "The Messiah" by Handel in communities in Southern California . . . in 1952, 41 performances, all on the same day and at the same hour; involving 500 choirs composed of over 5,000 singers. It is estimated that 50,000 people attended these 41 performances.

The festival, originated in 1947 by the blind man, Dr. Gordon Bachlund, attempts through music to accomplish the larger aim of promoting the growth of cooperative Christianity, providing fellowship among churches and presenting a dramatic birthday gift by church musicians to the Infant King. Since 1947, the first Sunday in December has become known as "Messiah" Sunday.

Dr. Bachlund, a tall, slender, kindly man is director of the Music Commission . . . a joint commission of The Southern California Council of Protestant Churches and The Church Federation of Los Angeles.

The Commission, with Arthur Leslie Jacobs as director and Dr. Gordon Bachlund as chairman of Public Performances, was launched in September 1946 as an exciting adventure in faith and purpose . . . faith that it would soon find its place as a service to the churches of the community . . . purpose that it would, through music, prove one of the united forces in Protestant Christianity. The aim of the department was not only to raise standards in church music, but also through that raise, to assist churches to realize the full powers of music in leading people Godward. The work of the department is four-fold: Advisory, Educational, Inspirational, Promotional.

Dr. Bachlund became director of the commission in 1950.

"Well," Dr. Bachlund said, "The 'Messiah' idea started with myself and the Music Commission as a plan to dramatize the work of the music office. We thought first in terms of a major performance, perhaps in the Shrine Auditorium and then, suddenly, the idea struck me . . . bring 'The Messiah' to the people rather than the people to 'The Messiah'. And so for the first year we planned modestly trying out our idea, checking reactions of directors, ministers and the public. We were amazed with the result. Enough people evinced an interest in our project that we could divide the central part of Los Angeles into ten areas and could present 'The Messiah' simultaneously in ten different locations. So for the beginning, in 1947, we had some 80 churches coöperating. Eight hundred singers participated and an estimated 8,000 people attended the 10 performances.

"In 1948 other churches asked to come in and we had to expand to 16 areas. In



One of the 41 performances of "The Messiah" last year



Dr. Gordon Bachlund

In 1952, forty-one performances with 5,000 singers made Southern California's

Messiah Sunday

the largest church music festival in America

From an interview with Dr. Gordon Bachlund
Secured by Ralph Freese

1949 we had to expand into the county territory because other churches wanted to participate and that year there were 19 performances. In 1950 we had 27 areas; in 1951 we went into other counties and had 32 'Messiah' productions. And last year, 1952, there were 41 presentations held simultaneously in Southern California on December 7th at 4 o'clock in the afternoon.

"We have already started work on the 1953 season's presentations and we are hoping for 50 areas with at least 6,000 singers and a mass audience of some 60,000 people. All the over-all coordinating and organizational work takes place right here in my office. The older areas are all organized but we must line up the newer areas by letters, phone calls and personal visits and we keep contacting ministers, choir directors on the basis that they will all come in, and the majority of them do. Now other communities are asking us to organize their community projects . . . for instance last year we had a performance in Santa Maria which is roughly 200 miles North of Los Angeles. And we had performances in Riverside and San Bernardino . . . about 70 miles South. We are hoping to have performances in San Diego to the South and San Luis

Obispo to the North and possibly other performances in distant states such as Arizona and Nevada. In fact this year our slogan is, 'Las Vegas to the Ocean, San Luis Obispo to the Mexican Border.' Till now it has been entirely a Southern California event.

"All musicians give their services. No one is paid and as much as possible the director, soloists, instrumentalists and choirs are from the area in which the production is presented. And the surprising thing to me is the utter lack of frayed tempers, jealousies and bickering often found in any community project. The surprising thing to all of us and to others who have come from afar to learn of this Festival is the tremendous cooperation that we have had from the church musicians and ministers. The ministers have been both cooperative and helpful. They have all put their efforts behind 'Messiah' Sunday and of course the combination of church musician and Minister is what has really made it grow.

"In the initial planning for a new area production, we first must select an area manager. This selection is done by the Music Commission. Then we send questionnaire-invitations to all churches in the area. Then we have (Continued on Page 56)

Backstage with the TV scene designer



William Molyneux, NBC Television scene designer, at his drawing board.



The realistic setting for Puccini's one-act opera, "Suor Angelica," is most effective. Pillars are cardboard tubes wrapped with linoleum.

An amazing number of problems must be solved in making music visible as well as audible on the air.

by William Molyneux

Mr. Molyneux has designed sets for many NBC-TV programs, ranging from "Henry Aldrich" and the "Four Star Revue" to his current weekly stint for "Voice of Firestone" and frequent assignments to NBC's distinguished TV Opera series.—Ed. Note.

BEFORE television, broadcast musical programs had only to be heard to fulfill their function and enlist their audience's attention. But with the emergence of TV as a factor not to be ignored in the entertainment world it became apparent that if they were to continue being listened to by audiences who'd been wooed from their radio sets to the newer form of armchair entertainment, they must arrange to be seen as well.

TV of course had meant the opening of new frontiers for the young crop of scene designers who had found Broadway and Hollywood practically closed fields, limited to the big, established names. But these widening opportunities and new horizons also brought the set designer special technical problems not encountered in other types of theatrical design. When music pro-

grams began to appear on TV schedules all these problems plus special others arose.

The reasons are easily understood. TV is a reproduced image on a screen, captured by a camera and transmitted to the nation's living rooms through a series of processes involving all the laws of optics. In a proscenium theatre the audience is seated before the set with its eyes free to move and take in its various aspects. On TV the camera itself is the audience's eye and the watcher at home acts only as a receiving station for what the camera has seen.

It is not enough for the TV scene designer to plan a setting convincing and aesthetically satisfying for those who see it in the studio. It must also be accurately visible in all its details to the eyes that see it across the nation, conveying whatever impressions of depth, distance and direction are demanded by the script. Limitless vistas from a stage whose physical dimensions are themselves rigidly limited, are frequently required, and it can therefore be seen that many of the basic problems that beset a TV designer are rooted in perspective.

Centuries ago, as far back as 1680, a

legendary show business family, the Bibienas (fathers, sons and grandsons over three generations) did pioneer work in the- atrical perspective which still guides today's stage designers.

The nature of perspective problems for those who have never stopped to think about them can be deduced from looking at certain pictures. Hobbema's painting "The Avenue of Middelharnis" is a good example. The eye follows the road between the trees till it vanishes at the horizon and everything in the picture, trees, human beings, even the ruts in the road are drawn in relation to that point. In exactly this way the Bibienas drew their stage sets, placing columns and arches back of each other to the back wall of the stage where a canvas "drop" painted with the continuing and diminishing design hung directly back of the stage scenery and let the audience look down an avenue not of 200 ft. (for stages of the time were often that deep) but one that appeared to extend for as much as two miles.

Television scene designers today use the same method. On (Continued on Page 49)

(Andor Foldes, widely known concert pianist, recently completed a successful tour of South Africa and neighboring countries. He has written a highly interesting account of the tour which ETUDE feels privileged to present to its readers.—Ed. Note.)

ON A SUNNY morning early in May of this year after making the usual contractual arrangements, we left London on a shiny, new Constellation for our first stop: Nairobi, Kenya. (Mrs. Foldes, as always, accompanied me on the tour.)

After what can hardly be described as an uneventful trip (the right wing of our plane was hit by lightning between Khartoum and Nairobi and for a few minutes it was touch and go), we arrived in Nairobi and within an hour of our landing I sat on the stage of the newly built Kenya National Theatre to try out the piano for my recital which was scheduled for the following evening. Here the first of many surprises awaited me; it turned out that I had played the D minor Concerto of Brahms on this very instrument only two years before in London's Albert Hall. The instrument was very familiar to me and upon inquiry I learned that it was purchased from the Steinway house in London about 18 months previously and I finally identified it beyond a shadow of a doubt as the piano I had played upon. Very soon I was further surprised by learning that Nairobi had other claims to fame, outside of the rapidly deteriorating Mau-Mau situation. I met Mr. Nat Kofsky, a very fine violinist and former student of Carl Flesch, who since 1951 is head of the East Africa Conservatoire of Music and who told me amazing things about the musical life of this interesting city. The Conservatoire, started in 1944 with a small teaching staff mainly composed of members of the British Forces stationed here for the duration of the war, has grown by leaps and bounds and now boasts over 250 students. Although the greater percentage of the pupils are Europeans, there is a growing interest for music among the young people of other races too. Indians, Africans and Goans study here peacefully side by side and a short while ago a 14 year-old African boy, Ambrose Nyange, received no less than 95% of the available points in a theory examination held by the Associated Board of the Royal Schools of Music in London. Several native students, who received their initial training into Western music at the Conservatoire have subsequently gone to Europe to finish their education there and have returned as music teachers to help their own people.

I was very pleased to learn all this and was most happy to find that both of my recitals in the lovely new theatre (seating

Impressions of a Musical Journey to Africa

One of the foremost pianists of the present day has a rewarding experience concertizing in this far away land.



Mr. and Mrs. Foldes enjoy afternoon tea served by a native in Nairobi

by Andor Foldes

about 450) were sold-out and that the American music I programmed by Copland, Thomson and William Schuman, in addition to the steady fare of Bach, Beethoven, Schumann, etc., was very cordially received by a representative audience, which included Lady Mary Baring, the wife of the Governor of Kenya, who is an accomplished clavichord player herself.

After this pleasant and unexpectedly delightful overture we left for Salisbury, Southern Rhodesia, where I also gave two recitals. Here I wasn't so fortunate with the piano, as the first time I had to play on a rather unsatisfactory instrument, but was rewarded for the next concert with a fine Steinway, which it seems was not available for the night of my first appearance. My concerts were sponsored by the Salisbury Classical Record Club, an amateur society of music lovers, which through the enterprising spirit of its secretary, Miss Bettie Templar, is rapidly becoming Southern Rhodesia's leading concert managing society. Artists who have appeared here since the war include Claudio Arrau, Eileen Joyce, Mischa Elman, and the English

singer Isobel Baillie. The Classical Record Club also sponsored a Rhodesian tour of the Cape Town University Opera Company, which gave successful performances of six operas (including Menotti's "The Medium") which I believe is now about the most-performed American opera.

In Southern Rhodesia everybody was excited about the forthcoming visit of the world-famous Halle Orchestra of Manchester which was to give a series of concerts in Bulawayo, Southern Rhodesia's second largest city, which in the Summer of 1953 celebrated the Rhodes Centenary. Also in Salisbury I was able to hear a concert of the Salisbury Municipal Orchestra, founded a year ago and now giving its sixth or seventh public concert. It struggled valiantly with Mendelssohn's Italian Symphony and did very well, considering all the handicaps which the players had to overcome.

I had an opportunity to meet the Rhodesia Herald's (Salisbury's only newspaper) very excellent music critic, Mr. M. B. Collingwood, a fine amateur pianist himself, with whom we (Continued on Page 57)



Lithograph of Ole Bull presented in 1842 to the great-great grandmother of Inez Bull.

One hundred years after the ignominious failure of his colonization project on the same site, the spirit of

Ole Bull returns to Pennsylvania

by Gunnar Askland

WITH the decree of Gov. John S. Fine of Pennsylvania that the Ole Bull Music Festival shall henceforth be a regular part of Pennsylvania Week, the spirit of the great Norwegian violinist returns in triumph to Pennsylvania, 100 years after the ignominious failure of his colonization project on the same site. The Governor's decree and all that followed it, was made possible through the devoted idealism of Inez Bull, internationally known coloratura soprano, and great-grand-niece of the violinist.

The story began in 1852. Fired with the hope of launching a colony where men of good will would be free to live in liberty and work for the furtherance of their ideals, Ole Bull purchased 11,144 acres of land in Potter County, Pa., in the section now known as the Susquehanna State Forest. He bought the land from one John F. Cowan, for the sum of \$100,000 (of which \$80,000 represented Bull's own funds and his personal contribution to the project); and began negotiations for the purchase of from 30,000 to 40,000 more acres. With him, he brought 800 of his fellow Norwegians, eager to settle a New Norway.

Bull believed that this mountainous region, "consecrated to a new freedom," resembled his beloved homeland, and he held high hopes that the settlement would become the Land of Plenty of pioneer dreams. He even thought there might be natural gas on the land, a notion which won him ridicule. Work began on the colony; churches and schools were built, snug farmhouses appeared, and on top of the highest promontory rose Ole Bull's Castle, which he named Walhalla.

About this time, Bull's concerts took him on a tour of South America where he fell ill, and it was many months before he was able to return to his colony. When at last he got back, he found havoc, with the land in dispute and the colonists about to lose their homes. It turned out that Cowan's land sale had been a fraud. Cowan himself had neither deed nor title to the property Bull had bought from him; Bull's tenure was valueless, and the "artistic foreigner" found himself the victim of callous dishonesty. The colony broke up; the settlers, discouraged and angry, left for other parts (the many Norwegian settlements in the Northwest springing, in part, from this ill-starred migration), and all that was left of the once-promising colony were reminiscent names, such as Ole Bull Run, Lysoe Spring, Oleana Township, which still remain. As for Bull himself, his money was lost, he became involved in bitter court battles over the land, and saw his illustrious name tinged with disgrace. Hurt and broken, he devoted the rest of his life to clearing his integrity, playing endless concerts to pay back those who had lost through his project. And that is the story of Ole Bull's colony—until 1948.

In that year, Inez Bull was asked to serve

as Adjudicator in the National Piano Auditions, of the National Guild of Piano Teachers. The contest took place in Lycoming College, Williamsport, Pa., and while Miss Bull was there a citizen of the town, Mr. Jerome Bosworth brought her an old violin, for her inspection and opinion. At first glance, Miss Bull knew nothing of this instrument but agreed to do research on it.

After fifteen months of intensive work, Miss Bull established that the violin was a Maggini, worth about \$25,000, which had once belonged to Ole Bull and had been lost to her family for 96 years. After the failure of his colony, Bull, stranded at the Van Buren Hotel in Wellsville, N. Y., had been unable to pay his hotel bill. His violin was taken in payment by the local Justice, and he never saw it again. Later, a relative of Mr. Bosworth, one Isaac Gunn Hoyt, obtained the violin by paying Bull's hotel bill, and his family took it to Williamsport.

Miss Bull's identification of the violin was made in January of 1950 in an address before the Williamsport Music Club in which she also spoke of Bull's original colony and the injustice done him. The occasion was widely publicized and, as a result, the State of Pennsylvania allotted \$9,000 to rebuild the colony section of Ole Bull State Park. New roads were begun, swimming pools, parking areas, and camping sites were made, and campers were provided with excellent facilities at the minimum cost of forty cents a night. Out of this initial step in the belated honoring of the efforts of Ole Bull, grew Miss Bull's idea for a Centennial Celebration for 1952. Accepting her idea, Governor Fine invited Inez Bull to lay a wreath at the old Castle site, and asked her advice in arranging the full Centennial ceremonies. Thus the Bull Centennial Celebration, the State Bill for the restoration of Ole Bull's Castle, and the Ole Bull Music Festival came into being.

August of 1952 drew further attention to the Bull colony, with the celebration of its Centennial by the Potato Growers Association of Potter County (formerly called the Oleana Project). Inez Bull was deputed to meet the Scandinavian airliner bringing a box of soil from Ole Bull's home, Valestrand, in Norway. Later, she used this soil to plant a tree at Ole Bull State Park, before an assemblage of dignitaries including Dr. Milton Eisenhower, brother of the President, and Dr. E. L. Nixon, uncle of the Vice President.

The accidental finding of the Maggini violin had inspired Miss Bull's efforts thus far; another odd chance was to carry them further. On their drive home, after the ceremonies at Ole Bull State Park, Inez Bull and her mother, Mrs. Aurora Stewart Bull, stopped at a drugstore in the village of Galeton, Pa., the first town they entered. The man at the counter greeted Miss Bull and asked if she was a stranger. She had hardly uttered her name when the man cried, "Bull? Do you (Continued on Page 63)



Austrian dancers rehearse a folk dance in the streets of Llangollen.

Spanish musicians play for a dance rehearsal in a Llangollen courtyard.



Ukrainians, in national costumes, practice their sword dances on the hills above the Dee valley.

A Rare Bit of Singing and Dancing

The International Eisteddfod is the Olympic Games of Music—a race of rhythms and voices.

by George Kent

FOR ELEVEN months of the year the sedate little Welsh town of Llangollen is as gray as a cocoon and as sleepy and as dull. But in July out comes the butterfly—and for five days there is no spot on earth more lively, more full of sound and color.

These are the days of an annual event called the International Eisteddfod (pronounced is-teth'-vod), when singers and dancers from Europe and America take over the town. There is wild dancing in the streets, top-of-the-lungs singing by men and women dressed to the last silver button in their native costumes—and not a professional among them. Austrians yodel, Spaniards beat out rhythms with their heels, Irishmen fife, Dutch, Norwegians and Americans put their heads together in close harmony. And Welshmen roll out their hymnlike tunes from a hundred doorways, up and down lanes bright with flags and bunting.

What happens in the street, however beguiling, is not the real business of the meeting, which is competition—lighthearted, but competition for all that. The International Eisteddfod is the Olympic Games of music and from 8 a.m. until dusk it is nation against nation—a race of rhythms and voices in an arena under the largest tent in Europe.

This year more than 2,000 men, women and children, representing 22 countries, competed against one another. There were 130 choirs, 30 dance groups, close to 100 soloists. Nations back of the Iron Curtain were represented by refugees living in England. As accurately costumed as before they fled, and performing with perhaps greater fervor, were Ukrainians from Manchester, Czechs from London, Latvians from Leeds, Poles from Wrexham.

The cash prizes were trivial; the trophies were not made of gold; there were no

medals. But the contestants took away with them something far more precious—a warm feeling of fellowship with the peoples of other nations.

You could not fail to see it if you stood in the railroad station on the last day and watched them say good-bye. Everybody, it seemed, was crying. Spaniards were giving away their castanets. I saw a woman dancer putting her high, tortoise-shell comb—and they're expensive even in Spain—into the hair of the gaunt old woman who had been her hostess. Ukrainians, all mill workers from Lancashire, were tearing the ribbons from their costumes and winding them about the arms and necks of Dutch and Breton friends.

Then the train came in and everybody was kissing everybody else, wiping their eyes and saying things in their own language. The words few understood, but the sentiment was the (Continued on Page 20)



New Records

Reviewed by
PAUL N. ELBIN

High-Fidelity Notes

THE CHRISTMAS season presents a deadline for decision for many families that are considering new record playing equipment. According to indications, more people are comparing models, makes, types and prices preliminary to Christmas purchases this year than ever before.

One authority with nation-wide contacts said recently, "This year for the first time since television invaded the country's living rooms dealers find customers more interested in new phonographs than in television sets."

After seven or eight years of talk about high-fidelity, the principal goal of most buyers seems to be that vague thing known familiarly as "hi-fi." But while the average buyer gradually becomes aware of the term, the enthusiasts who created the movement and spurred a vast buying boom are throwing up their hands in dismay.

This is because the high-fidelity reproduction of music by radio, television and records means something definite to the men and women who are confirmed "hi-fi" practitioners. While their object is not so ambitious as the exact sound of the Philharmonic-Symphony re-created in a 15' x 20' living room, the object is nothing less than the re-creation of the *feel* of live music.

To be sure, given the finest records and the best playing equipment, certain performances may be reproduced so faithfully that a distinction between the live and the reproduced is difficult. This can scarcely be true of a large pipe organ or a symphony orchestra, but it is true of a human voice or a string quartet.

Music lovers by the hundreds of thousands know that it is possible to hear in the home reproduced music that either sounds very much like the original or gives an authentic concert-hall illusion. In either

case, what is heard does not continuously suggest that a listener is hearing a record or a radio.

When anyone asks me how to recognize high-fidelity, my answer is, "When you can listen and forget that you are hearing reproduced music."

The difference is the difference between a human voice heard across the desk and heard over a telephone line. In either case you recognize the voice, but over the telephone you are always aware of distance. "Presence" is the first characteristic of "hi-fi."

High fidelity has nothing to do with anything except quality of musical reproduction. Unfortunately, this kind of quality is and always has been expensive.

It is true, happily, that new designs and quantity production are tending to lower prices of "hi-fi" components. A hundred



Dr. Paul N. Elbin

dollars will buy a better amplifier today than some that sold for two or three times this amount only a few years ago. Good speakers, the bottleneck of many record players, are numerous but really good ones are still expensive. With their enclosures, first-quality speakers cost several hundred dollars. There is really no point in discussing genuine high-fidelity in terms of one or two hundred dollars for a complete outfit.

On the other hand, it is possible to pay a lot of money for a phonograph and get little more than a handsome piece of furniture. A buyer has to make up his mind whether he wants record-playing equipment that is essentially a musical instrument or whether he is merely interested in a cabinet that makes sounds. Both kinds of playing equipment are on the market.

It is the ear test that should determine what you buy this Christmas, if your interest is music. I have heard table models with surprisingly good tone and expensive console phonographs that sound like jukeboxes. Whether you choose an assembled job or whether you select one of the new "high fidelity" commercial models for 1954, by all means let your ears help your pocketbook to decide. The criterion for judgment, of course, is the real article—music as it comes from a piano, an orchestra, or a human being.

Moussorgsky-Ravel: *Pictures at an Exhibition*
Stravinsky: *Firebird Suite*

Columbia is advertising this new LP as the company's "greatest hi-fi achievement." Though Columbia has produced many "hi-fi" triumphs, this may well be the greatest. Certainly the tone is characterized by everything music lovers have asked of record manufacturers: "presence," unstrained high frequencies especially for the strings, rich and clean base response, overall balance of

Much To Do About Conducting

by WILLIAM D. REVELLI



IN THE OCTOBER issue of ETUDE, a discussion devoted to the responsibilities of the instrumental music educator was presented to our readers. Among the responsibilities mentioned were those required in the field of *conducting* and their influence in the final success of our school instrumental program. In the following discourse we shall be concerned with the problems relating to the training and preparation of school band conductors as well as means for improving our present conducting standards.

There is perhaps no assignment in the entire field of music education that is more demanding or challenging than is to be found in the program as administered by our present day school band and orchestra conductors.

Unlike the conductors of our major symphony orchestras, whose responsibilities are concerned chiefly with program building, score study, repertoire, tours, recordings, personnel, and other such details related to actual concert performance, the conductor of the school band and orchestra finds himself confronted with countless details which are only remotely related to the public performance of his organization. In the case of the professional symphony conductor, most of the administrative and organizational problems are in the hands of the management. Such items as concert schedule, publicity, budget, ticket sales, tours and innumerable other time consuming details are for the most part assumed by personnel other than the conductor. Not so with the school conductor, who must be organizer, personnel manager, publicity agent, teacher, and finally—con-

ductor.

Since these differences of responsibility exist and as they are highly important to the training and background of the conductor, it is only logical that we give proper emphasis to the development of conductors in each of these respective fields and particularly to the conductors of our school bands and orchestras.

Musicianship is a primary requisite and of paramount importance in the training and background of any musician, be he singer, pianist, instrumentalist or conductor.

In this particular phase of his training, it is essential that the school conductor pursue his studies just as assiduously as the student who is preparing for a professional symphony career.

Too frequently such is not the case; often we find the music education student and school band and orchestra conductor as well, who have established standards in their minds which might well be termed "music education standards" and which fall far below the musicianship standards obtainable by others in their field. I am reminded of an incident which occurred only last summer, when following a rehearsal of our summer session band I was approached by a member of the band, a conductor of a high school band in a southern state. It seems the gentleman was of the impression that my standards were not in keeping with those he had conceived as being appropriate for the band. Hence he remarked, "Dr. Revelli, you expect us to sound like the Philadelphia Orchestra." To which I replied, "The Philadelphia Orchestra sounds very fine to me!" His reply:

"Surely you don't expect us to sound as good." My answer: "Perhaps we shall never sound as good, but suppose all of us keep trying to do just that." He seemingly remained unconvinced. Incidentally, we presented a concert two weeks later, and following the concert the same gentleman approached me and said, "This was the greatest musical thrill I have ever experienced!" Let's never compromise our musical standards. Whether it be on the grid-iron, the parade, or in the concert hall, we should strive for the highest possible standard always.

Musicianship is in itself an endless study, one which through its various facets is unceasing in its demands. Among the elements necessary to the proper growth of our musicianship is the development of performance upon a major instrument to a high degree of proficiency. From such skills much is gained; it is here that the musician through hours of serious study and practice disciplines himself to the arduous task of acquiring patience, perseverance, perfection, and other study habits which are indispensable to the ultimate achievement of musicianship.

Unfortunately this phase of the music education student's training is too frequently neglected. Here perhaps is the first and most important turning point in the musical background of the student of music education as contrasted with the serious student of music, whose primary aim is the realization of musicianship and his willingness to sacrifice in order to achieve it.

Today we find many students in the music education (Continued on Page 61)

Continued from Page 17

easy language of simple affection.

Llangollen is a lovely place in the Berwyn Hills, about 200 miles northwest of London. It has an old ruined castle, a wooded canal and the frisky River Dee from which fishermen take salmon within view of the main street. It is the town of the world's most famous lamb—who followed Mary to school. There actually was a Mary—Mary Hughes, nee Thomas, who died in 1931 at the age of 90. What the lamb did amused Jane Burls, a British writer visiting Llangollen, and she wrote the poem. It is also the home of the Yale family, and Elihu Yale who founded Yale University is buried 14 miles away.

The International Eisteddfod is Llangollen's party and nobody from the outside helps with money or services. More than 300 men and women—a full ten percent of the population—give all or part of their time every day of the year; and except for permanent office help not one of them is paid a penny.

The housing of visitors was handled by a committee of housewives, schoolteachers, store clerks. They knocked at every door in Llangollen and in towns in a 20-mile circle, and listed every bed and spare mattress. With an attendance often exceeding 130,000, these were not enough so they converted schools, churches, union halls and county offices into dormitories, to which truck owners, asking no pay, hauled cots and bedding. The women were on hand to do the unloading, make the beds and give the large bare places a homey look by hanging curtains in the windows, arranging flowers in vases.

Throughout the year there were thousands of letters to type and multigraph, thousands of pamphlets and pieces of music to tuck into envelopes—and more thousands of telephone calls to answer. Anybody who had an afternoon or evening to spare reported at the offices for work. And when the desk work was over, the men took off their coats and climbed the hill to roll and level the town's one flat five acres where the big tent was to stand.

In every garden men and women potted their loveliest flowers and brought them to the Eisteddfod ground to stand on shelves in front of the big stage, where they became a solid bank of living color. When the foreign teams arrived, townspeople were at the station in London or at the docks in Liverpool to escort them to Llangollen. When the Eisteddfod opened, townspeople were selling tickets, acting as ushers and guides; and when it closed, and the streets became a whirl of Mardi Gras gaiety, they were still there cleaning up the inevitable debris of crumpled programs and ice-cream wrappers.

Shopkeepers and hotel owners naturally made money out of (Continued on Page 43)

What Is Your Carol I. Q.?

by MAYMIE R. KRYTHE

1. Which carol says that the shepherds saw the star?
2. Who wrote the words for *Joy to the World*?
3. Which carol is a Negro spiritual?
4. What carol is called the *Crusaders' Hymn*?
5. Give the title in Latin for *O Come, All Ye Faithful*?
6. What carol has the Latin refrain, "In Excelsis Deo?"
7. What carol tells of the Angels' message?
8. What girls are to "bring a torch"?
9. Is this a French or an Italian carol?
10. From what people does the carol, *Deck the Halls* come?
11. What carol has words written by Phillips Brooks?
12. Who is referred to as the "Rose" in *Lo, How a Rose E'er Blooming*?
13. Who wrote *He Shall Feed His Flock*?
14. *Cantique de Noel* is the French title for what carol?

Complete the titles of these carols:

15. The _____ and the Ivy
16. March of the _____ Kings
17. Good _____ Men, Rejoice
18. What _____ Is This?
19. Once in Royal _____ City
20. While Shepherds Watched Their _____

Select correct answers from following:

- A. Angels We Have Heard on High
- B. *O Little Town of Bethlehem*
- C. French
- D. David's
- E. *Go Tell it on the Mountain*
- F. Three
- G. *O Holy Night*
- H. Isaac Watts
- I. Holly
- J. Jeannette, Isabella
- K. *Fairest Lord Jesus*
- L. Flocks
- M. Child
- N. *The First Noel*
- O. Welsh
- P. *It came Upon the Midnight Clear*
- Q. *Adeste Fideles*
- R. Handel
- S. Christian
- T. Virgin Mary

ANSWERS

	15.	16.	17.	18.	19.	20.
A	9	5	4	3	2	1
B	1	2	3	4	5	6
C	7	8	9	10	11	12
D	13	14	15	16	17	18
E	19	20	21	22	23	24
F	25	26	27	28	29	30
G	31	32	33	34	35	36
H	37	38	39	40	41	42
I	43	44	45	46	47	48
J	49	50	51	52	53	54
K	55	56	57	58	59	60
L	61	62	63	64	65	66
M	67	68	69	70	71	72
N	73	74	75	76	77	78
O	79	80	81	82	83	84
P	85	86	87	88	89	90
Q	91	92	93	94	95	96
R	97	98	99	100	101	102
S	103	104	105	106	107	108
T	109	110	111	112	113	114

Who Was This Christmas Outcast?

by VINCENT EDWARDS

NO STRANGER tale has probably ever been told than that which recounts what happened to a famous American over one hundred years ago on Christmas Eve. In London, where he had lately been highly popular as an actor and song-writer, he suddenly found himself in a desperate plight.

Once the toast of the matinee crowds, he was so reduced in funds that he had been turned out of his lodgings. He was both hungry and penniless, and in his sad distress he had taken to walking about the streets of the big town.

Quite by chance, on the night before Christmas, his wanderings led him into one of the finest residential districts. It was an evening when there was much festivity go-

ing on, and those magnificent homes were the scene of many happy family reunions.

In front of one fine mansion, the exile from America came to a sudden halt.

Looking through the lighted window, he beheld a spectacle that seemed to climax all the rest. There stood a tree with shining tapers whose reflection fell invitingly on the dark pavement. In that cosy, warm interior, a group of youngsters were playing with their new toys, while a group of admiring elders looked on.

The children danced and clapped their hands, and their cries of glee even penetrated through the casement to the stranger. Finally, there came a lull amid all the merry goings-on. (Continued on Page 47)

FOR A CHANGE, why not give yourself a Christmas present? . . . For a book more fascinating than the Kinsey reports, tell your book-store to gift-wrap for you a copy of Andre Maurois' "Lelia," the new, extraordinary and enlightening biography of George Sand. Don't open it until the day after Christmas, for I'll guarantee that you won't put it up on the shelf until you have read it from cover to cover . . . What an astounding character she was!

Or, try Max Winkler's engrossing story of his life, "A Penny From Heaven;" or Beatrice Landeck's indispensable "Children and Music" which you could use afterward as a lending library book for all your children's parents to read; or John Burk's irresistible biography of Clara Schumann; or Ernest Hutcheson's "The Literature of the Piano" which every pianist should own; or if you want a keen yet entertaining insight into present day composers, get "Modern Music" by Max Graf who knew nearly all of them.

Some Moderns

If you are looking for interesting contemporary music for your students, try the new little volume, "Prokofieff is Easy," twelve pieces arranged and edited by Denes Agay, an excellent intermediate grade introduction to this composer.

Do you search for dashing, effective "modern" pieces? Try Bartók's Suite Opus 14—especially the *Scherzo* and the *Quasi-Toccata* which follows it . . . Krenek's eight short pieces named "1946" are tasty and not too tough nuts for mature players to crack . . . Carlos Chavez's new sonata is, I think, his best piano composition to date. Dissonant of course, but short and full of sharp, crackling flames. Like the familiar Bartók sonata this Chavez work is one of the few contemporary piano pieces with solid musical substance.

For more conservative items, give your favorite students "Your Liszt Book" which offers a fresh lyric approach to this master's music . . . For reading pleasure and holiday atmosphere I recommend Henry Levine's "Themes From the Great Oratorios" . . . Carissimi, Bach, Handel, Haydn, Mendelssohn, Verdi, Rossini, Steiner, Gaul—they are all there in sensitive, beautiful arrangements.

For the Youngsters

Easy, attractive duet books make perfect gifts for children, especially if a member of the family will play at home with the youngster. Some good duets have just appeared like Marion Bauer's little "Classics as Duets," short, tasteful arrangements (second and third year) of Scarlatti, Bach, Haydn, etc.; also Mark's "Piano Duet Album" (second year) a delightful set of twelve recital pieces. Michael Aaron, too, has produced a set of original four-hand

Holiday Gift Suggestions

for Teacher and Pupil



by GUY MAIER

pieces, (first and second year) "Duet Book" . . . sure-fire for youngsters of all ages. June Weybright's "Duet Book" (first year) also offers fine recreational material. She calls it "entertaining," an apt title!

Class piano teachers know the value of duets and ensemble music, but many private teachers do not. When they are not insistent enough in assigning ensemble music throughout the year, they deprive the student of much of the social pleasure which piano study should offer. A good way to start regular ensemble routine is to present the student a duet book at Christmas time.

The Best Gift

The best gift you can give yourself is one of the modern electric or electronic "spinnet" organs. If its price seems prohibitive you will find that all the organ manufacturers offer easy, enticing terms. If you use such an instrument as an adjunct to your piano teaching, I believe it will repay you many times in terms of increased and sustained pupil-interest, ensemble pleasure, general musical stimulation and new pupils . . . Any teacher can quickly learn to play these instruments with the minimum of time and maximum of enjoyment . . . Treat yourself this year to an organ!

Above all, take a week's vacation from your pupils at Christmas. Most of them don't want to "take" at this festive time, and you certainly need a "breather" . . . Go to some large center and enjoy yourself . . . take in the shows or an opera . . . window shop . . . make this a loafing holiday!

"Hot Cross Buns"

The recent article, "A Unique Piano Pedagogy Course" stirred up some academic staffs. Several took exception to my

pieces, (first and second year) "Duet Book" . . . sure-fire for youngsters of all ages. June Weybright's "Duet Book" (first year) also offers fine recreational material. She calls it "entertaining," an apt title!

About thirty years ago when class piano first felt its oats it was the custom to promise everyone that he would be able to play a piece after the first lesson. *Hot Cross Buns* was usually the "piece." Why? It was familiar, used only three tones and could be played on the black keys. To this day *Hot Cross Buns* has persisted in spite of the unwisdom of teaching a beginner a tune which required him to play a succession of repeated notes:

Ex. 1



Everyone knows that extended repeated notes—even slow ones—require a more skilled mechanism than a beginner possesses. In other words, serious muscular contraction is almost invariably set up at the first lesson by the effort required to play those repeated F's and G's. If the tune is used it should be used in this way.

Ex. 2



But why use this threadbare tune? It's silly; no one cares to sing or play it; 'teen agers despise it . . . and why, pray, is it necessary to painfully play a whole "piece" at the first lesson? It would seem to me that the first playing experiences should be joyous, fearless, relaxed. To this end I recommend that the beginner be taught to locate the three blacks and two blacks without looking at the keyboard. Then he plays short snatches—one or two measures—of well known tunes on these black keys. Titles and examples are given at the lesson. He goes home and returns playing (softly!)

(Continued on Page 61)



TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc., gives advice about the study of form, wrist trouble, some faults of teachers, and other interesting questions.

THE STUDY OF FORM

I would greatly appreciate it if you would give me some details on how to teach Sonatinas to a young student—such as the form, sub-divisions, etc. Is there an edition which explains thoroughly the expression, accents, etc.? Thank you in advance for the information.

P. L. L., (Maine)

Years ago in Germany the Litolf edition brought out a number of volumes annotated by Heinrich Germer. Another edition was published in Paris and if I remember correctly the commentator was Georges Spork. But in recent years I found no trace of them anywhere and it is probable that they have disappeared from the catalogues. But I have a suggestion:

Since your chief concern seems to be form, with explanations as to the different sections, developments, recapitulation, coda, etc., why not use the excellent arrangement of Haydn and Mozart symphonies by Percy Goetschius? I believe you could use Haydn's "Surprise" and "Military" symphonies, for instance, to great advantage. These reductions sound much like easy sonatas or sonatinas, any way, and the annotations stem from the pen of a real expert whose authority will be questioned by no one.

WRIST TROUBLE

My sixteen year old son practiced octave exercises and pieces for about two hours a day last fall. As a consequence, his wrists are very loose and if he plays even for a short time they become worse and start to hurt. A doctor told him to use hot and cold

applications. I hope you can give me a personal answer to this problem, which perhaps is more widespread than we think.

(Mrs.) R. A., Ohio

Apparently your boy's trouble was caused by over-practice of octave pieces and wrist exercises. Two hours a day is entirely too much. One must be exceedingly careful in dealing with the wrist. Exercising it at an early age is necessary, of course, and young students should begin as soon as possible, using sixths, fifths, or even thirds if their small hands cannot reach an octave. But look out and ponder on the French proverb "L'excès en tout est un défaut"; for indeed, excess in everything is harmful, particularly in that one delicate, complicated joint. Think of tennis or golf players, and the heart condition they may develop if they remain too many hours, too often, on the course; of such drugs as arsenic or iodine, of which a few drops will cure but too many will cause great damage. Still, one can practice a lot of octaves if one does so a few minutes at a time, alternating with other branches of technic which immediately relieve the fatigue.

Your doctor's advice is good: hot bath (15 seconds) and cold (5 seconds) repeated ten times, twice a day. This treatment is indicated by the eminent Detroit orthopedic surgeon, Dr. William E. Blodgett. I know of various cases when it worked remarkably well. It strengthens the ligaments and stimulates the blood circulation. Have your boy follow this treatment faithfully and patiently, and I am confident the final result will be gratifying.

TEACHERS OF TEACHERS

The woods are full of them and every

spring the mails bring a new crop of attractive circulars in which the features of forthcoming courses are advertised in dithyrambic terms. Equally superlative adjectives are used concerning the merits of those holding them, whose number increases with each new season. When questioned about the advisability of attending such or such event I invariably give this answer: use as much discrimination as you would in selecting a doctor for a serious case, or an attorney for an important law suit. While some of the courses are offered by musicians of unquestionable competence, others are conducted by self-styled "teachers of teachers" who rely on bluff and aggressiveness to conceal their pedagogic vacuum and who ought to go to school rather than pretending to teach those more talented while more humble. It is wise to thoroughly investigate the background of each "master teacher" in order to determine if the claims to supremacy are justified. Time and money will thus be saved.

Personally I am allergic to these appellations of "teacher of teachers" and the like. They make me think of Hollywood hyper-productions or week-end specials at the supermarket. A delightful French saying applies well to the wording of certain folders: "Le papier ne refuse pas l'encre". The paper never refuses to take the ink. How true!

Publicity hungry "would-be-ers but never-can-ers" should remember that Debussy simply called himself "Musicien français"; and Isidor Philipp, greatest of all living piano pedagogs, modestly refers to himself as a teacher of . . . piano.

ALLA CODA, PLEASE

"Will you please write a short article in your elucidative column," writes Novellino Fiaccone of Atlantic City, N. J., "explaining that it is 'Alla Coda,' not 'Al Coda.' Every time I read 'D. C. al Coda' it gives me the shivers. Coda in Italian is feminine and the article 'al' is masculine. Thank you very much and best regards."

Absolutely right! I am happy to mention this grammatical error which I have noticed many times myself even in supposedly correct and authentic editions.

The same happens often with the French language. Some people, for instance, spell the famous Debussy number "Claire de lune," arguing that "la Lune" is feminine, which it is. But here the adjective "Clair" is used as a substantive meaning "light" (from the moon, or of the moon).

Amusingly enough, I sometimes have discussions on that point with people who want to teach me my own native tongue!

Thank you, Mr. Fiaccone, and as a coda . . . let's be correct!

THE END

QUESTIONS AND ANSWERS



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

WHY DID THE SOUNDING BOARD CRACK?

The sounding board on my piano is cracked, and I hope you will be able to tell me what could have caused this. The instrument has had good care, with regular tuning, so I am puzzled.

—Mrs. E. E. M., S. Dakota

When a piano sounding board (more properly called "soundboard") cracks, this is usually due to abrupt changes in temperature or humidity. I doubt whether the tuning had anything to do with your trouble, for a tuner does not ordinarily touch the soundboard. A good tuner will, however, be able to make some minor repairs on the soundboard of your piano, even though when it is once cracked the tone is never as good again. The moral is that a piano ought to be kept in a place where the temperature is as even as possible, and where the humidity remains approximately normal.

—K. G.

EARLY AMERICAN MUSIC

I wish to organize a study unit for high school of the music in the American Colonies and I find myself needing all sorts of information which I do not have. So will you tell me where to secure the following: A film about early music; a songbook of the early American songs, a chart to show the growth of music in America; some pictures of early instruments; a play or operetta demonstrating early American music.

—Mrs. L. T., Conn.

Your "order" is essentially too large for this department, but I can give you some bits of advice: (1) Look up a copy of John

EIGHT AGAINST THREE!

How does one master the problem of playing eight notes in the right hand against three in the left? The pieces I am interested in which contain this problem are Chopin's Waltz in C-sharp minor, Op. 64, No. 2, Chopin's Nocturne in E-flat, Op. 9, No. 2, and Beethoven's Bagatelle in E-flat, Op. 33, No. 1.

—Mrs. R. W., Canada

The only real way to master eight-against-three (or any other similar rhythmic problem), and to obtain an absolutely steady flow in both hands, is to practice each hand alone until it is absolutely steady, and then put the two hands together, trying to maintain the independence of each hand. It is, of course, possible to work out a mathematical relationship, as



thus allotting two and two-thirds notes in the right hand to each single note in the left hand. But such a mechanical calculation never makes for a truly musical flow. In two-against-three, perhaps, and possibly in three-against-four, one can do the thing fairly well mathematically, but the result almost invariably sounds calculated, and I myself have never thought much of any sort of mathematical playing. It is far better to feel the rhythm of each hand in larger groups, and to keep each part moving independently of the other.

Since the Beethoven Bagatelle moves along at a fairly rapid pace, the eight notes in the right hand must be absolutely even. This should not be difficult to manage in this piece, especially since the troublesome measure is preceded by three measures with triplets and groups of four sixteenth-notes in the right hand, which set up a feeling of momentum. In the two Chopin numbers, however, many performers divide the eight notes into three groups, the first group consisting of two notes in the right hand against one in the left hand, and the next two groups consisting of three notes in the right hand against one in the left. This, of course, makes the problem very simple.

In the Waltz this is justified on the grounds that it maintains a simpler waltz figure, also that since the next measure of the right hand begins with a triplet figure, closing the preceding measure with two groups of triplets makes for consistency. In the Nocturne the uneven distribution can be justified on the grounds that the group of eight notes sounds much like a trill, and that it is conventional to begin a trill more slowly and speed up as the trill progresses. In both cases, however, it is perfectly correct to maintain the group of eight even notes in the right hand against three in the left.

—R. A. M.

Enlarging the Repertoire

Organists should make use of the fine new works being produced by contemporary composers both native and foreign.

by ALEXANDER McCURDY

EVERY NOW and then readers write in to say that they have found helpful the repertoire suggestions made here, and to ask for more of the same.

I once drew up a list of suggested repertoire which was sent to readers upon request. The list is no longer available because (a) every copy has long since been mailed out and (b) many fine new works, worthy of inclusion, have appeared since the list was first prepared.

Among these items should be listed the Flor Peeters Miniatures. Mr. Peeters, who currently is making a transcontinental concert tour of our country and Canada, is himself a working organist and choir-master, acquainted at first hand with the choir-master's problems. His Miniatures fill a constantly recurring need, that of a short prelude, offertory or interlude when one is called upon to "play just a little longer."

At such times organists who have a flair for improvisation simply elaborate upon the material already heard. But there are players who cannot improvise. It is a knack which eludes them. However, no one should despair if he is not fluent at improvisation. Not being adept at improvisation is like not having perfect pitch—inconvenient sometimes, but nothing to be ashamed of.

Careful advance preparation can always serve instead of improvisation. A good knowledge of works like the Peeters Miniatures will enable the organist to fill up almost any gap in the service.

Peeters' music may be considered "advanced" by some, but if the organist and his congregation will give the music a fair trial, in all probability they will find it richly rewarding. Peeters has also set many well-known hymns and chorale tunes in a musical framework which is new,

original and striking.

The Peeters works are a sample of the sort of material available to the venturesome organist. It is material which can be effective on any sort of instrument, whether it is a small two-manual electric or pipe organ or an impressive four-manual installation.

It has been my experience that, despite laments over the dearth of "good new material," there is always plenty of fine material available if one is patient enough to look it up and conscientious enough to get it well under his fingers. Obviously, a good work will suffer if it is not given a first-rate performance.

Organists in search of new material who have not yet acquired "The Parish Organist" should by all means do so. The four volumes, edited by Heinrich Fleischer,



Alexander McCurdy

have just been published by Concordia. Its 120 selections include chorale preludes, postludes, offertories and voluntaries. The list of composers represented is an immensely varied one, ranging from the early works of Frescobaldi, Pachelbel and Buxtehude to Bach and his relatives, Johann Christoph Bach and Johann Michael Bach; Brahms, Reger and their contemporaries; and later composers like Healey Willan, Camille van Hulse and Richard Weinhorst.

All these works are usable church music, of suitable length for the service. In addition, the material is classified and cross-indexed according to its fitness for the various festivals of the church year, and for special occasions such as weddings, funerals and confirmations. "The Parish Organist" is above everything else a practical book for the working organist. I believe it will be found to be one of the most useful compilations in the organist's library.

The music of Everett Titcomb, especially his fine Gregorian improvisations, have been mentioned here before. His music is striking and always practical for the service. An interesting new work by Mr. Titcomb is his Organ Toccata, published by H. W. Gray.

Ruth Barrett Arno Phelps' second volume of "Sacred Hour at the Organ" is a new collection of twenty organ works. Like the first volume, it contains music which has been selected with taste and carefully edited.

Richard Purvis, already well-known for numerous compositions, has created music of unusual effectiveness in his "Four Prayers in Tone," subtitled "Repentance, Adoration, Supplication and Thanksgiving." These are among Mr. Purvis' finest efforts and will amply repay the time spent in mastering them.

A new "Little Organ Book" from C. C. Birchard Co. contains thirteen short pieces by thirteen British composers. Included are works by Harold Darke, Walter G. Alcock and H. Walford Davies. All the compositions are usable pieces which will add variety to the service.

Organists in search of further material ought also to investigate the hymn-preludes of Mr. Purvis, Carl McKinley and Seth Bingham. Mr. Bingham's set of canons also is well worth trying over.

If the reader thinks that in this article, and in others on the same topic, I have been trying to encourage use of music by today's composers, he is absolutely right. Fine music is being written by men like Van Hulse, Bingham, Titcomb, Sowerby, Carl Parish and others. Why shouldn't we play it? All of us ought to be working constantly with new American music, not only as a means of adding variety to the service but also as a service to music generally. If organ literature is to be enriched with new works, we must encourage composers to write new works for organ. THE END

"... I wonder if you could give us some information about the 'Bariolage-stroke.' The term was used by a critic reviewing Yehudi Menuhin's recent concert here, particularly in reference to the performance of Bach's E major Prelude. We have sought for the term in a number of books on violin playing, but have found no reference to it. ... Is there published in America any magazine especially for violinists?"

Mrs. J. K. B., Holland

To answer your second question first, there is an excellent little magazine called "Violins and Violinists," published at 30 East Adams Street, Chicago, Illinois. The subscription is \$2.50 per annum. It is an informative magazine, having articles on violins and on various aspects of violin playing.

As regards the bariolage, the term is rarely used any more, except in France. Essentially, the bariolage is the rapid alternation of two or three strings, legato, one of the strings being open. It was frequently used by eighteenth and early nineteenth century composers for violin, and had occasionally been used earlier. Your critic to the contrary, the three-part arpeggio passages in the Bach E major Prelude are not true bariolage, in that the bowing is détaché and not legato. The real bariolage, well played, gives the effect of great difficulty, whereas it is actually not difficult at all. For this reason it was popular with composers of exhibition solos for violin.

Warming-up Exercises

"... Two years ago I moved to Minnesota, and I find the winters very cold for violin playing. It takes me a long time to get my fingers warm enough to play easily. ... I was told I should play scales as fast as possible, but this does not help. ... Can you suggest some exercises I could use that would help me warm up more quickly?"

F. R. R., Minnesota

Cold hands may, of course, be caused by poor circulation; so it might be a good plan to exercise briskly, though not strenuously, for about five minutes before you begin to practice. Then your first few minutes of playing should be thoughtfully planned to develop both warmth and flexibility in your fingers.

The most important point to remember is that slow practice will condition the fingers much more quickly than fast practice. A little experimenting will prove this. If the hands are cold, fast playing will inevitably cause the fingers to stiffen.

Begin your practice with some easy finger-exercise, such as is given in Example A:

A Rarely Used Bow Stroke



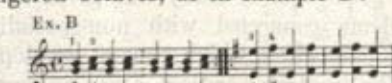
Various questions of interest to violinists are here discussed and suggestions given for their solution.

by HAROLD BERKLEY



Play it as though the notes were slow quarter-notes; put each finger down as strongly as possible; maintain the grip consciously throughout the duration of each note; and keep your mind keenly concentrated on what you are doing. Repeat the exercise six times, then go to the second position and do the same exercise beginning on F-sharp. After this, go to the third, fourth and fifth positions, always remaining in the key of A.

At first your hand may tire quickly and tend to stiffen. When you feel the first sign of this, at once shake your hand loosely downwards for about ten seconds. Never try to "play over" fatigue or tension. After the hand has been shaken out, resume practicing just as slowly and thoughtfully. The element of mental concentration is every whit as important as the motions you make. If after five minutes of this sort of practice, your fingers are still cold, turn to slow scales and arpeggios and play them with the same care. If the fingers have not warmed up after another five minutes, practice some slow thirds and fingered octaves, as in example B:



There are violinists who swear by the practice of thirds as a warming-up exercise; others are equally enthusiastic about fingered octaves. Experience, however, seems to teach that for the majority of players both are too strenuous for a beginning exercise. They tend to numb the hand rather than warm it. But when the

fingers are warming satisfactorily yet still feel a little inflexible, then thirds and octaves should certainly be practiced.

When a gentle glow is felt in the fingers and a sense of flexibility is apparent, then is the time to play something fairly rapidly. The 8th study of Kreutzer (in E major) or the Paganini Moto Perpetuo are both excellent finishing material in the warming-up process.

So far we have considered only the left hand, and usually that is the hand that needs to be considered, for the two hands generally warm up together. However, if the right hand should remain cold, practice the Whole Bow Martelé (see ETUDE for October 1951) for a few minutes on some such study as the 11th of Mazas or the 7th of Kreutzer—a study that skips strings, in other words. Follow this with about two minutes of the Wrist-and-Finger Motion at the frog, and the right arm and hand should then be feeling completely limber and under control.

The above suggestions are intended to be general only: as soon as you acquire the habit of deliberate practice backed by mental concentration, you will soon discover the types of exercises that work most quickly for you personally. But do discard at once the thought of rapid playing for warming-up purposes.

The Grand Détaché

"... Can you tell me what the Grand Détaché is? ... I always thought the Détaché was a short bowing near the point, but the word Grand should mean broad, so I am not quite sure what I should do. ... Is the Grand Détaché anything like (Continued on Page 52)



A Plenary Session of the Conference in the Palais des Beaux Arts, Brussels.



A committee of Americans who met daily for luncheon discussions.

Music to Unite Nations

Highlights of a conference of immense importance in the field of international relations

by Esther Rennick

(Mrs. Esther Rennick, musician and teacher of Birmingham, Alabama, who attended the International Conference on the Role of Music in the Education of Youth and Adults, has written a most interesting account of the various meetings and the problems discussed.—Ed. Note.)

THE INTERNATIONAL Conference on the Role of Music in the Education of Youth and Adults which met in Brussels last summer was convened by Unesco and the International Music Council, in collaboration with Belgium authorities.

All professions and specialized activities concerned with music education were represented by the more than six hundred registered participants, representing forty countries and twelve national and international musical organizations.

The aim of the organization is "to stimulate music education throughout the world as a profession and as an integral part of general education and community life, in accordance with the right of all men, as set forth in the Universal Declaration of Human Rights, to take part freely in the cultural life of the community and to enjoy the arts."

The conference was convened for the purpose of transforming these aims into experiences and actualities by providing opportunities for the exchange of information between nations, increasing cooperation between music educators, musicologists, composers, teachers, professional and non-

professional musicians, and publishers.

With the search for peace foremost in the minds of our leaders, and with faith and vision that music is of infinite importance in the understanding of nations, the predominant idea in every discussion emphasized the effectiveness of music education on international relations as a means of developing esteem and brotherhood between the peoples of the world.

In this day of turmoil and unrest when men are afflicted with hate, and many things affecting man's welfare are warped by war and selfishness, we were faced at the conference with the realization that faith and vision are not enough to stifle the dreams each country has of dominating the others. We banded together beneath the standard of music to consider what constructive part music, art, and education can play in abating antagonism and oppression between nations, and how best to work together to achieve our goals.

A great deal of study was given to the problems connected with non-specialized music education, which aims at developing sensitivity, taste, critical sense in music, and to help listeners understand and appreciate the wealth, beauty, and diversity of the world's store of music.

International music education, which was discussed in the broadest sense, should be conducive to genuine understanding between nations because the Council kept in mind the characteristics of each nation's

musical idiom, and the need of having works from each country performed in international festivals, thus bringing together musicians from all parts of the world.

The Council constantly stressed the necessity for encouraging the interchange of musicians in all branches, and the creation of facilities regarding materials, such as printed music, recordings, instruments, and books.

The fact that one civilization no longer ignores the people of other civilizations was most evident as musicians from all parts of the world listened to recordings of Balinese gamelans, Chinese Drama, American Folk Songs, Gregorian Chant, Byzantine melodies, and Arab singing. That modern man is intellectually interested in the whole world, and seeks to break away from parochialism, was evident by the eagerness of the teachers from every country to know those from all the other lands.

Many of life's differences yield to the enormous strength and infinite power of music just as differences of creed yield to the great musical masterpieces which are beloved by churches throughout the world. The Council made use of a truly universal repertoire to foster the ideals of understanding and brotherhood among all men, and to help unify all nations.

The meeting gave us a kaleidoscopic view of music education the world over. It gave us a better awareness of where we are in music, and a (Continued on Page 58)

No. 110-40264

Grade 3

The Spinning Wheel

RICHARD WALKER

Allegretto con grazia (♩ = 120)

PIANO

pp con facilità *p* *simile*

mp *mf* *mp*

p *simile*

mf *dim.* *p Fine*

Un poco meno mosso

mp *mp* *mf* *mp*

Tempo I

mf *mp poco a poco accel.* *mf* *dim.*

D.S. al Fine

Copyright 1953 by Theodore Presser Co.
ETUDE-DECEMBER 1953

International Copyright Secured

Grade 5

Hallelujah!

(Chorus from "The Messiah")

GEORGE FRIDERIC HANDEL

Arr. by Henry Levine

Allegro moderato (♩ = 80)

From "Themes from the Great Oratorios," arranged and edited by Henry Levine. [410-41031]
Copyright 1979 by Theodore Presser Co.

Copyright 1952 by Theodore Presser Co.
28

International Copyright secured
ETUDE-DECEMBER 1953

Musical score for "The Swan" (Le Cygne) by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major and 3/4 time. It features a piano introduction with a waltz-like melody in the right hand and a bass line in the left hand. The tempo markings are "p poco meno mosso" and "a tempo". The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like "f" and "f marcato".

ETUDE-DECEMBER 1953

29

Musical score for page 30, featuring piano and left hand parts. The score includes various musical notations such as dynamics (*f*, *ff*, *cresc.*), articulation (*acc.*), and fingerings. The piano part is marked *L.H.* and includes a *cresc.* marking. The left hand part includes a *ff* marking. The score is written in G major and 3/4 time.

Musical score for page 31, featuring piano and left hand parts. The score includes various musical notations such as dynamics (*ff*), articulation (*acc.*), and fingerings. The piano part includes a *ff* marking. The left hand part includes a *ff* marking. The score is written in G major and 3/4 time.

Bagatelle

Beethoven brought a new voice to music. The sheer force of his personality and the power of his imagination created the bridge between the classical attitudes he inherited from Mozart and Haydn and the pure romanticism of Schubert, Schumann, and Weber. In his struggle with "form," Beethoven found a deeply personal expression in his large orchestral *scherzi* and also in two sets of Bagatelles he composed for piano. The second set, "Eleven New Bagatelles," came out of his late maturity and clearly point the way to the fanciful, short pieces of Schumann. (Turn to Page 3 for a biographical sketch.)

LUDWIG van BEETHOVEN, Op. 119, No. 1

Edited by Eugen d'Albert

Allegretto

PIANO *p*

Two Christmas Melodies

Arr. by A. GARLAND

SECONDO

Andante maestoso (♩=84) "O HOLY NIGHT"

The musical score for the SECONDO part of "O Holy Night" is written in B-flat major, 4/4 time, with a tempo of Andante maestoso (♩=84). It consists of five systems of piano accompaniment. The first system features a strong fortissimo (sf) dynamic in the right hand with triplets, while the left hand plays a simple harmonic accompaniment. The second system continues with a piano (p) dynamic in the right hand. The third system features a fortissimo (f) dynamic in the right hand. The fourth system is marked piano-piano (pp) in the right hand. The fifth system features a fortissimo (f) dynamic in the right hand. The score concludes with a double bar line and repeat signs.

Two Christmas Melodies

Arr. by A. GARLAND

PRIMO

Andante maestoso (♩=84)
"O HOLY NIGHT"

The musical score for the PRIMO part of "O Holy Night" is written in B-flat major, 4/4 time, with a tempo of Andante maestoso (♩=84). It consists of five systems of piano accompaniment. The first system features a strong fortissimo (sf) dynamic in the right hand with triplets, while the left hand plays a simple harmonic accompaniment. The second system continues with a piano (p) dynamic in the right hand. The third system features a fortissimo (f) dynamic in the right hand. The fourth system is marked piano-piano (pp) in the right hand. The fifth system features a fortissimo (f) dynamic in the right hand. The score concludes with a double bar line and repeat signs.

SECONDO

Two Christmas Melodies

dim. *f*

a tempo *rit.* *ff*

Maestoso (♩=96)
"ADESTE FIDELES"

mf

p

p *cresc.* *ff* *rit.*

PRIMO

Vom Himmel Hoch Komm Ich Her

dim. *f*

a tempo *rit.* *ff*

Maestoso (♩=96)
"ADESTE FIDELES"

mf

p

p *cresc.* *ff* *rit.*

Vom Himmel Hoch, Da Komm' Ich Her

JOHANN PACHELBEL

MANUALS

PEDAL

C.F.

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

Copyright 1951 by Oliver Ditson Company

International Copyright Secured

ETUDE - DECEMBER 1953

Vom Himmel Hoch, Da Komm' Ich Her

JOHANN GOTTFRIED WALTHER

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

Copyright 1951 by Oliver Ditson Company

International Copyright Secured

ETUDE - DECEMBER 1953

Santa Brought Me Choo-Choo Trains

(But Daddy's Having Fun)

Music by
BOB SADOFF
A. S. C. A. P.

Moderately

PIANO

Piano introduction in 4/4 time, marked 'Moderately' and 'p' (piano). The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

VOICE

First vocal line, marked 'mf' (mezzo-forte). The melody is in the right hand, with lyrics: "SAN-TA BROUGHT ME CHOO-CHOO TRAINS for Christ-mas Eve this year; Just the kind I asked him for, so". The piano accompaniment continues in the left hand.

Second vocal line, marked 'mf'. The melody is in the right hand, with lyrics: "pret-ty I could cheer; I hur-ried down the stairs be-fore the sun was in the sky, But". The piano accompaniment continues in the left hand.

Third vocal line, marked 'mf'. The melody is in the right hand, with lyrics: "Dad-dy got there first, so I can kiss my trains good-bye SAN-TA BROUGHT ME CHOO-CHOO TRAINS, It". The piano accompaniment continues in the left hand.

Fourth vocal line, marked 'mf'. The melody is in the right hand, with lyrics: "made me, oh, so glad; But I can't get to play with them, I can't get rid of Dad; He has-n't let the trains a-lone since". The piano accompaniment continues in the left hand.

Fifth vocal line, marked 'mf'. The melody is in the right hand, with lyrics: "San-ta brought them here; I wish he'd let me play, but there is lit-tle chance I fear. I asked for trains, I What a mess he". The piano accompaniment continues in the left hand.

Sixth vocal line, marked 'mf'. The melody is in the right hand, with lyrics: "begg'd for trains, But Dad-dy just shook his head; Now San-ta brought them just for me, But made of things, The tracks were all wrong some-how; The en-gine ran off on the rug And". The piano accompaniment continues in the left hand.

Seventh vocal line, marked 'mf'. The melody is in the right hand, with lyrics: "Dad-dy runs them in-stead. SAN-TA BROUGHT ME CHOO-CHOO TRAINS, but Dad-dy's hav-ing fun; I tore a-round like a plow. Ma-ma came right in and grabb'd my Dad-dy by the ear; She". The piano accompaniment continues in the left hand.

Eighth vocal line, marked 'mf'. The melody is in the right hand, with lyrics: "wish that he would leave them for a min-ute, on-ly one; 'Cause when he goes and leaves them and the coast is fin-ly clear, I'll said, 'The train is Jun-ior's, and you'd bet-ter dis-ap-pear; So here he goes, he's leav-ing now, the coast is fin-ly clear, To". The piano accompaniment continues in the left hand.

Ninth vocal line, marked 'mf'. The melody is in the right hand, with lyrics: "run my trains that San-ta brought on Christ-mas Eve this year. year. run my trains that San-ta brought on Christ-mas Eve this". The piano accompaniment continues in the left hand, ending with a double bar line and repeat sign.

On Wings of Song

Solo for B \flat Clarinet

FELIX MENDELSSOHN
Arranged by N. Clifford Page

B \flat CLARINET

PIANO

Andante tranquillo

p ben cantando e dolce

pp sempre p e legato

con pedale

f

cresc.

dim.

p

pp

From "The Ditson Clarinet Player's Repertory," edited and arranged by N. Clifford Page. [434-40079]
Copyright 1936 by Oliver Ditson Company

a piacere a tempo

poco rit.

p

a tempo

poco rit.

p

colla parte

p

cresc.

f

dim.

1. *p*

2. *p*

cresc.

p

mf

cresc.

f

cresc.

dim.

p

cresc.

dim.

p

poco rit.

p

pp

poco rit.

pp

pp

No. 130-41089
Grade 2½

Come All Ye Shepherds

Arr. by LOUISE CHRISTINE REBE

Moderato

PIANO

mf Shep-herds were watch-ing their flocks in the night, Un-der the
Let us be glad like those shep-herds of old And the wise

stars that were shin-ing so bright. An-gels pro-claim the birth of the Christ Child
men with their gifts, frank-in-cense and gold. Let our ad-o-ra-tion and love—

p Born in a man-ger oh so low-ly *f* Un-der a heav'n-ly light. *p* *molto rit.* *pp*
with hu-mil-i-ty be our gift un-to Him.

Last time only

Copyright 1951 by Oliver Ditson Company
No. 110-40275
Grade 2½

International Copyright secured

Corn Huskin'

MARGERY McHALE

With humor ($\text{♩} = 88$)

PIANO

mf

To Coda

L.H.

L.H.

L.H.

CODA

poco rit.

R.H.

L.H.

D.C. al Coda

8va bassa

Copyright 1953 by Theodore Presser Co.
44

International Copyright secured
ETUDE-DECEMBER 1953

No. 110-40272
Grade 1½

Follow the Leader

(A Little Canon*)

CLEO ALLEN HIBBS

Moderato ($\text{♩} = 116$)

PIANO

mf

p

cresc.

mf

D.S. al Fine

* A canon is a piece in strict imitation. In this little canon, the melody in the right hand is imitated exactly by the left hand melody two counts later.
Copyright 1953 by Theodore Presser Co.
No. 110-40273
Grade 2

International Copyright secured

"Let's Play Leapfrog"

HUBERT TILLERY

Fast and lively ($\text{♩} = 66$)

PIANO

mf

1st time only

Last time

Fine

mp

D.C. al Fine

Copyright 1953 by Theodore Presser Co.
ETUDE-DECEMBER 1953

International Copyright secured
45

No. 110-40251

Grade 1

The Dinner Party

FRANCES M. LIGHT

Allegretto (♩=120)

PIANO

mf You have a nick-el, I have a dime; Lets have a par-ty and we will dine. *f* Ap-ples, can-dy, bub-ble gum too;

mp Come to my house, and don't you be late; We will start eat-ing at half-past eight.

mf Oh, such a par-ty for just we two. *f* Eat-ing can-dy, blow-ing our gum; *mf* Oh, such a par-ty and such fun. *rit.*

Copyright 1953 by Theodore Presser Co.

International Copyright secured

No. 110-40271

Grade 1 1/2

To a Daisy

WILLIAM SCHER

Andante con moto (♩=76)

PIANO

p

p

Fine

mp

f

D.C. al Fine

Copyright 1953 by Theodore Presser Co.

International Copyright secured
ETUDE-DECEMBER 1953

WHO WAS THIS CHRISTMAS OUTCAST?

(Continued from Page 20)

It was then that a young lady in the home, gracious in manner and really beautiful in feature, stepped to the piano. Her fingers had hardly touched the keys before the whole family, recognizing the familiar strain, gathered around her, joining their voices in words to the music. Never did a family look happier on Christmas Eve or a song seem more suited to the occasion! Clear to the wanderer outside came the refrain:

"Home! home! sweet, sweet home! Be it ever so humble, there's no place like home."

Together, the singers and their accompanist made a perfect picture, symbolizing what the song really meant.

As the outcast turned once more to face the lonely streets, his eyes were blinded by tears.

How surprised that happy family would have been if they could have known who heard them sing that song on Christmas Eve. As their voices died in the last note, the man who wrote the words moved off again into the night. The homeless author was John Howard Payne!

THE END

NEW RECORDS

(Continued from Page 18)

registers and instruments, and quiet surfaces. As to the performance, Ormandy and the Philadelphia orchestra can play this music as well as any orchestra in the world. Ormandy has cooperated with Columbia's "hi-fi" intent by giving the color and drama of the music full sway. Despite the number of duplicate recordings available, the new Philadelphia recording of these popular works easily glides into first place. (Columbia ML 4700)

Mozart: *Flute Concerto No. 1 in G Major, K. 313*
Flute Concerto No. 2 in D Major, K. 314

Though Mozart called the flute "an instrument which I can not bear," he was willing for a price to write two flute concertos. These concertos are scarcely major Mozart, but they are pleasing works which flutists delight to play. Vox has gone to Vienna to record Camillo Wanaussek, flute, and the Pro Musica Chamber Orchestra under Hans Swarowsky in performances of both concertos, each complete to an LP side. The Mozart style is impeccable, the soloist more than adequate, the balance of flute and orchestra good, and the recording entirely satisfactory. (Vox PL 8130)

Schubert: *Piano Quintet in A, Opus 114 ("The Trout")*
(Music Minus One Series)

With this favorite chamber work well played by the Classic String Ensemble, Classic Editions launches an ambitious project to provide amateur and professional musicians with an invaluable practicing aid. Utilizing the advantages of the long-playing record, Classic has made five different recordings of the "Trout" quintet, each with a different missing part. An idea that had limited value in the 78 rpm days is now practical and successful. Complete even to a Peters edition score for the missing

instrument, the recording gives the pianist or string player everything he needs for a home rehearsal. Planned for future release are the Brahms and Schumann quintets and the Ravel quartet. (Classic Editions CE MMO 11 to 15)

Music of the Middle Ages

Here is an indispensable record for the class in music history or for anyone who seeks illustrations of secular music of the Middle Ages. The *Minnesanger* and troubadours left little written record of their art, but Vox Productions has assembled on one disc 14 examples that are as authentic in source and performance as you are likely to find. Otto Pingel, tenor, does most of the vocal work, and a splendid troubadour he shows himself to be. Erika Metzger-Ulrich, soprano, despite top billing, has a part in only one number—enough to reveal her unsuitability for the type of music. Instrumental numbers and accompaniments are provided by the Collegium Musicum, Krefeld, under Robert Haas. Unusual "presence," glassy surfaces, and complete lack of distortion make this disc a technical as well as artistic success. (Vox PL 8110)

Villa-Lobos: *Nonetto and Quatuor*

From the fifteen hundred works of Heitor Villa-Lobos the record companies in their search for unrecorded music are culling novelties of unusual interest. These two, newly recorded by the Concert Arts Players and the Roger Wagner Chorale conducted by Mr. Wagner, are played with understanding and recorded with remarkable fidelity. Both call for unusual instrumentation, mostly woodwinds supplemented by wordless choral effects. The *Nonetto* is jungle-like. The *Quatuor* suggests Brazil in more placid mood. (Capitol, one 12-inch LP disc.)

(Continued on Page 62)



Give your child a brighter future with a Wurlitzer this Christmas



If we could supply sound effects with this picture, you would know how rich Wurlitzer tone is. To make this tone possible, Wurlitzer uses the Pentagonal Sound Board which provides greater sound board area. Ask your dealer to show you this Wurlitzer exclusive. Model 2155 illustrated \$591.00 (bench included).

WURLITZER PIANOS

Made by the World's Largest Manufacturer of Pianos and Organs Under One Great Name

THE RUDOLPH WURLITZER COMPANY • DE KALB, ILLINOIS

You can think of many fine reasons for wanting a Wurlitzer Piano for Christmas. To add new beauty and charm to your home. To draw your family closer together. To make entertaining more fun for everyone.

But the finest reason of all is to give your child a head start in life. At a Wurlitzer Piano a youngster can acquire poise. Self-confidence. Other traits, too, that can assure your child smoother sailing through life.

Remember, a few Christmases from now your youngster won't be a child any more. Don't wait another Christmas to see your Wurlitzer Dealer (write us for the name of the one nearest you). More parents, you know, buy Wurlitzer Pianos than those of any other name. Give your child a brighter future with a Wurlitzer this Christmas.

A RARE BIT OF SINGING AND DANCING

(Continued from Page 20)

the event; deposits of some \$75,000 above average were recorded in the town's two banks. But for the great majority money was not the incentive. Scores of home-owners, for example, refused to accept payment from their foreign guests and when checks came by letter they sent them back. The show appealed to the strong streak of idealism in the Welsh character and was done for the sake of that intangible something called "international good will."

The multilingual affair at Llangollen, now seven years old, is an offshoot of the National Eisteddfod, a purely Welsh institution going back perhaps 800 years. *Eistedd* in Welsh means to sit; *fod* is a place. Together they make a word for a meeting of people to listen to poetry, to singing and the playing of musical instruments. Hundreds of Eisteddfodau take place in Wales every year. Abroad, wherever Welshmen live there are others. We have them in America. There was a huge Eisteddfod at the Chicago World's Fair before the turn of the century and this year Utica, N. Y., celebrated its 98th.

The Llangollen gathering, because it has more color and variety and includes singers and dancers from foreign countries, has attracted more attention and has grown more rapidly. Today it is second only to the Royal National Eisteddfod, a festival of all the arts and a focal point of Welsh culture and Welsh national aspirations. Here there is only one language—Welsh. Even operas like "Carmen" and readings from Dickens—are done in Welsh and, of course, every word spoken from the stage is in the national tongue.

The two main prizes, a crown and a chair, are awarded to poets; one for an original set of verses in the old Welsh meter, the other for one in more modern tempo. The *crowning of the bard* and the *chairing of the bard* are climactic moments. The other prizes are for soloists of the harp, piano and violin, for individual singers and singers in choruses, for writers of essays, short stories, novels and plays, for painters, sculptors, potters, knitters and embroiderers.

To me the most unusual feature of the Royal National Eisteddfod is the attitude of the Welsh audience. These people who in private life are miners, farmers and shopkeepers listen with intense and intelligent interest to the poems and essays. They follow the judges' literary and technical criticism as people in America might follow a sports commentary, and when they leave they go on arguing with one another about the merits of this poem against that one.

The most moving moment is the "Welcome to the Exiles," and by an

exile is meant any Welshman who returns to the old country after a sojourn abroad. The names are read and, as anywhere from 300 to 500 expatriates come to the platform, the huge audience sings, as only Welshmen can, the lovely hymn of welcome. Last year there were businessmen and their wives from the United States, wool growers from Australia, men and women from New Zealand, Canada, Patagonia, Borneo, Hong-kong and other places.

"This is your hearth," said the chairman. "Here we speak the same language, think about the same things and at times quarrel with the same kind of anger. So poke up the fire, move the cat out of the way and sit down in the old chairs."

The International, upstart among the Eisteddfodau, was the brain child of a Welsh miner's son—a stocky, 40-year-old newspaper man named Harold Tudor. The idea came to him, he told me, during the war. One day when bombs were falling and ack-ack guns chattering he heard a farm boy singing undisturbed by the noise and the danger.

The song outlasted the bombardment and it seemed to Tudor that here, symbolically, was the answer to the problems of the world. Music, the one language all people understood, might make a chorus that would silence the guns for all time.

After the war Tudor, living 15 miles from much-visited Llangollen, enlisted the interest of Gwynn Williams, who had quit the practice of law to become a composer and publisher of music. Together they talked to George Northing, mayor of Llangollen. He too liked the idea of an Eisteddfod on broad, international lines and he called a meeting. Llangollen then and there decided to launch the International.

A little figuring showed that such a gathering would cost the town not less than \$40,000. For Llangollen, with a population of 3000, it was an enormous sum. The committee passed the hat. A garage owner tossed in \$150. A housewife gave a dollar. A schoolboy dropped in a penny. Everybody gave something and that first year there were contributions from citizens of Llangollen living abroad. Finally there was a fund of \$5000. Hardly enough—but the credit of Llangollen was good. Tudor and his associates sent out invitations.

For a discouragingly long time no foreign group responded. Then the first entry—from Kalmar, Sweden. Others came in a rush: from Belfast in Northern Ireland, Oporto in Portugal, from Florence and Milan in Italy, from Winschoten in Holland. There were 14 altogether, enough to begin. Ohio State and Yale wanted to compete but the date of the first Eisteddfod con-

flicted with the school term.

Llangollen discovered it had no money to rent chairs for the big tent. The committee put out an urgent call for something to sit on—enough to accommodate 8000 people. In response came upholstered chairs out of parlors, sturdy oak ones out of kitchens, cane-bottomed settees, milking stools, even a few creaking Morris chairs. Pews were unscrewed from churches, benches came from the schools.

But disaster threatened again when French railroad workers went on strike. The Spaniards came in a ramshackle bus. The pre-Communist Hungarians, singing as they went and passing the hat, raised enough money to get to the Channel in rented automobiles. The Italians walked and hitchhiked. Everybody arrived on time, a little battered but somehow a little happier because of the difficulties overcome.

The first year was an enormous success, spiritually and financially. Not only did the Eisteddfod cover all expenses, it had made a profit of \$6000. And it has continued to return a profit. Last year's show, for example, cost \$165,000 but cleared \$18,000. The profit goes into a fund for improving the festival and into a sinking fund against the day when the International will have a permanent structure as a gathering place instead of a tent.

Competition in the singing follows rigid rules. All groups sing three songs: one in Latin, one a set piece assigned by the Eisteddfod, and a third of their own choosing. Listening to 100-odd choirs sing the same piece of music may sound monotonous, but it is astonishing how different it sounds when rendered by a group of London policemen and by Austrian store clerks.

Evenings are pure entertainment: the soloists and choirs sing, the various groups dance, and always there is either a fine symphony orchestra or a ballet company from London.

The great attraction at Llangollen, however, is indefinable—the spirit of both audience and performers. On both sides of the footlights, they are simple people. This year, for example, the Dutch singers were all factory workers, the French dancers vineyard hands, the women's choir from Bergen, Norway, were all office employes or housewives.

Of all this the audience is aware and intensely sympathetic. Once listeners were informed quite casually by the chairman that Luigi Castolozzi, conductor of the Milan group, had sold his piano in order to defray expenses. The audience began to whisper and after a while there was \$450—"to help pay the cost of a new piano."

In villages near Llangollen, where many of the contestants are quartered, the choirs sing again after the big tent has gone dark. They sing

in churches and on river banks. In Cefu-Mawr, the Spanish singers of Almaden and a choir of the local workers of the Monsanto plant sang to each other until 4 o'clock in the morning. In Glyn, the Schleswig-Holstein group strolled up and down the lanes singing while the Welsh at windows and in doorways responded. I remember particularly one Dutch group singing on a night that was so black you could not see the faces of the choir. Their conductor donned white gloves, and it was thrilling to watch those apparently unattached hands marking the beat.

These village songfests have a dual purpose. The villagers want to hear more singing but, more important, they want the visitors—invariably poor youngsters—to have enough money to purchase a few souvenirs to take home. The Austrian singers two years ago were presented with \$200 or about \$10 for each man in the troupe. Out of such thoughtfulness has come many enduring friendships, kept alive by letters and by exchange of gifts. A Welsh family may send to a Spanish visitor a few yards of cloth. Back will come a ham, a doll or a wicker bottle of wine.

Last July's meeting was rendered memorable by the visit of Queen Elizabeth and the Duke of Edinburgh. Long before the royal couple arrived the tent resounded with the singing of hymns. The big canvas enclosure holds 8000 people. On lawns and slopes outside there is space for 25,000 more who can listen to the music through the many loudspeakers. Below, in the town itself, there are other amplifiers so that the music from the Eisteddfod stage becomes easily audible to not less than 50,000 persons.

On the stage to welcome the Queen were ten choirs—about 800 voices—and when she made her way to the stage the massed singers rolled out Bach's "All Honor, Praise and Blessing." The song was taken up by the audience and by thousands outside the tent. Down in Llangollen buses stopped and activity in the stores ceased as people in the streets and houses added their voices to the welcome. Beyond doubt it was the loveliest musical ovation the ruler of a people has ever received.

Tudor's idea grows larger each year, even spreading to other countries. Spain now has its own dancing Eisteddfod. Visits back and forth among groups in Norway, Sweden and Denmark is a development directly ascribable to the International which may in time evolve into an all-Scandinavia musical assembly.

The idea born in war has yet to silence the guns. Yet the wealth of high spirits that pours through the little market town on the Dee and over its bridge is creating a final but lovely bond between alien peoples.

BACKSTAGE WITH THE TV SCENE DESIGNER

(Continued from Page 14)

March 9th this year, Miss Hilde Gudden appeared on "The Voice of Firestone" show. For her final song she sang *Czardas* from "Die Fledermaus" for which I had designed a ballroom setting in perspective. By having the floor design become smaller and smaller toward the back wall of the stage, as well as scenery on each side of the set gradually diminish in height, an impression of nearly 250 ft. was achieved on the NBC Center Theatre Stage, which is actually only 40 ft. deep and perhaps

not more than 150 ft. long.

Floors obsess the TV designer in general, and the designer for personality-musical shows in particular. Not only are they a key means of creating a desired space impression, as already indicated, but they must receive some decorative treatment to create a realistic scene. Rugs are ruled out, for they would catch in the camera's rollers and impede its freewheeling action. On a permanent set it's possible to paint the floor, but for a show where each week's

setting is different or where a number of scenes are involved in each program (such as Firestone) this is impossible.

Floors become even more important on programs that involve vocalists, a fact I have come to realize sharply, having done the sets for "The Voice of Firestone" since May 1951, with frequent additional assignments to NBC's TV Opera Series, as well. No matter how attractive a singer may be under other circumstances, caught full-on by the camera in the act of singing, most of them look singularly unattractive. Consequently a large percentage of

shots are made from above, with the camera pointing down and bringing the studio floor into prominent view. My own solution to this problem has been to use "photo" paper which comes in wide rolls, spread it on the floor, paint my design on it, and after the show, have it removed.

Lighting plays as important a rôle in achieving successful perspective effects as correct painting. A set can be painted in perfect perspective, but under the wrong light the hoped-for effect will be nullified. To achieve depth illusion on a set painted in perspective, the upstage area

(Continued on Page 51)

Learn More... Earn More thru HOME STUDY in Spare Time



Your music can open the door to bigger opportunities . . . if you continue to train. Decide now to better your skills and broaden your musical knowledge. Competition is keen, even in the smallest communities. Prepare to meet it anywhere, and take advantage of all the wonderful opportunities that are open in all branches of your profession.

Opportunities and Better Income

New forms of entertainment, TV for example, require entirely new musical techniques . . . but well-paid, "Big Time" positions are available to those trained for this highly specialized field.

Interesting positions are open in schools and colleges everywhere. Again, specialization is necessary. Qualify yourself for teaching by enrolling in our Advanced Study Courses. **DOUBLE BENEFITS:** You improve your own performance, and you learn the latest improved methods to stimulate interest of your students.

Start NOW toward Greater Success

Get the training every musician wants . . . to advance further . . . and get it the modern, convenient Home Study way. Know the advanced, up-to-date techniques of today's music leaders. Courses include:

HARMONY:—Written by two of the finest theorists in the country. Simple, yet thorough in every way. From basic fundamentals right through to Counterpoint and Orchestration.

ADVANCED COMPOSITION:—Designed to give you a useful knowledge of musical forms and the general processes of Composition.

NORMAL PIANO:—Especially designed for teachers or future teachers. Treats and solves every problem of the progressive teacher.

PUBLIC SCHOOL MUSIC:—Fits you for actual work in the school room. Our model lessons develop originality and give you an excellent guide for teaching others.

HISTORY:—A modern course including all types of music from ancient origins to 20th Century. Interesting—with emphasis on the analysis of music—not a dull collection of facts.

ARRANGING:—All the tricks of modern arranging drawn from the experiences of the biggest "name" arrangers in the country.

CHORAL CONDUCTING:—Brand new course includes all the modern techniques—even broadcasting.

VOICE:—Includes all essentials, such as Breathing, Resonance, Vocalization, Enunciation, Phrasing, Style, etc.

DIPLOMA or Bachelor's Degree

Become affiliated with a school that has earned the recommendation of thousands of successful teachers and professional musicians for over 50 years. We are the *only* school giving instruction in music by the Home-Study Method, which includes in its curriculum *all* the courses necessary to obtain the Degree of Bachelor of Music.

Turn Spare Time into Profitable Study!

Schedules of busy musicians and teachers seldom permit a return to formal classes, but they *can* advance rapidly through Extension Courses. These need not interfere in any way with regular work. The progressive musician, busy as he may be, realizes the value of further study and finds the time for it, proceeding whenever spare moments are available.

CHECK COURSE THAT INTERESTS YOU and mail coupon for sample lesson and booklet . . . without any obligation.

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-788
2000 South Michigan Blvd., Chicago 16, Illinois

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

- | | |
|--|---|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Choral Conducting |
| <input type="checkbox"/> Public School Mus.—Beginner's | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Public School Mus.—Supervisor's | <input type="checkbox"/> Dance Band Arranging |
| <input type="checkbox"/> Advanced Composition | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> History and Analysis of Music | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Harmony | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Cornet—Trumpet | <input type="checkbox"/> Double Counterpoint |
| <input type="checkbox"/> Professional Cornet—Trumpet | <input type="checkbox"/> Banjo |

Name _____ Age _____

Street No. _____

City _____ State _____

Are you teaching now? _____ If so, how many pupils have

you? _____ Do you hold a Teacher's Certificate? _____

Have you studied Harmony? _____ Would you like to earn

the Degree of Bachelor of Music? _____

University Extension CONSERVATORY



Know These Violinists?

by OLIVE WEAVER RIDENOUR

1. Beethoven dedicated a sonata to, and named it for, this violinist and composer.
2. At seven, he appeared as soloist with the San Francisco Orchestra, at eight in a recital at Manhattan Opera House, New York.
3. American violinist, born in Chicago, who made his concert debut in Paris in 1905 and in 1908 with New York Symphony.
4. Famed violin virtuoso who lost a fortune attempting to found a Norwegian colony in Pennsylvania in 1832.
5. First great violinist to play a Stradivarius and recommend it to his friends.
6. Played so-called transcriptions of old masters which later proved to be his own compositions.

Choose From:

- | | |
|----------------------|----------------------|
| 1. Ole Bull | 4. Rodolphe Kreutzer |
| 2. Yehudi Menuhin | 5. Fritz Kreisler |
| 3. Arcangelo Corelli | 6. Albert Spalding |

Answers to *Know These Violinists?*

1. Ole Bull, 5. Arcangelo Corelli, 6. Fritz Kreisler, 4. Rodolphe Kreutzer, 2. Yehudi Menuhin, 3. Albert Spalding.



"George, guess who Junior brought home for dinner."

Musical Man

by E. H. COSNETT

This queer looking mister you see pictured here,

Has a shell-like Bass Clef for each ear.

Bass Clef dots are his freckles fair,

A Mordent forms his wavy hair.

His up-turned nose is an accent mark,

And not for a slur, but just for a lark

He wears his tie round neck and chin,

While his mouth shows a whole rest, silent and grim.

Each steadily staring eye is a pause,

His beringed fingers are sharps like claws.

An arpeggio cane he twirls in his hand,

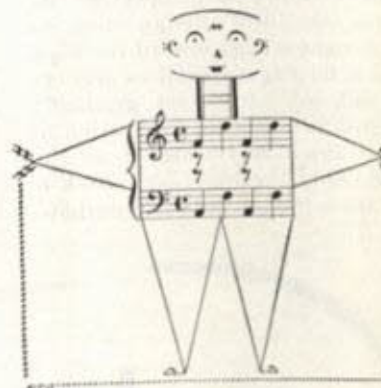
He sports a high collar, the C Clef Brand.

Staves and clefs adorn his vest,

Each button crest is a quarter rest.

A graceful brace supports his side,

His timepiece and notes denote his pride.



His arms are crescendo and decrescendo,

(Louder, still louder—not loud, no, no!)

Simply decrescendo are his legs.

Which should make him tip-toe as if on eggs.

But he walks flat-footed down the street,

Because he has two flats for feet.

The level street you see near by,

Is known far and wide as the Octave High.

ETUDE

the music magazine

EXTENDS HEARTIEST CHRISTMAS

GREETINGS TO ITS MANY FRIENDS

IN ALL PARTS OF THE WORLD

BACKSTAGE WITH THE TV SCENE DESIGNER

(Continued from Page 49)

must be more brightly lit than downstage. The Bibienas, limited to using massed candles, achieved a diffused lighting that enhanced their perspectives, but the TV camera requires brilliant stage lighting all over and its needs lessen to some extent the illusion the same set would create on, say, a proscenium stage.

It is axiomatic in stagecraft that "Mood cannot be created without shadows." When a stage is flooded with light an uninteresting picture is presented, and the actors look like their own passport photos. From this unfortunate effect comes the derogatory backstage expression, "passport lighting." Correct or incorrect use of shadows on-stage can make or mar the mood of a production. And here again, the need for bright light, inherent in TV, poses special problems, which have to be resolved as best they can by make-up or the placement of props, or hangings to cast shadows.

"Spectacle" plays practically no part in TV designing. The sole purpose of the setting is to aid and support the play and players so that it enhances and never overpowers mood or action. In the Benjamin Britten Opera "Billy Budd" (which had its American premiere via NBT, incidentally), a bleak, almost barren stylized set was used because the work is fundamentally based on the interaction of characters, not on the fact that the action takes place at sea. A realistic setting complete with nautical minutiae would have pulled attention away from the actors. For this reason we refrained from putting the set into motion like a ship rolling on the high seas, though mechanically this would not have been difficult. The fact that it would have distracted the viewing audience was enough reason to discard the idea. Everything in the performance was subordinated to the characters. On the other hand, the opposite is true in presenting Strauss' "Der Rosenkavalier" which NBT performed in 2 installments, last April and May as the final opera of its season. Lightweight in plot and characters, "Rosenkavalier" depends for its flavor to a great extent on the setting and costumes of the Maria Theresa period of 18th Century Austria. The grand stairways, paneled walls, glistening chandeliers, costumes of satins and brocades all suggest the spirit and temperament of the time.

Light travels in a straight line, a theoretical bit of information that has an immediate practical connotation for a designer who is "dressing" his set for a show. Pictures, if photographed from the side, for instance, must be hung off-center to appear centered in the image on the TV screen. Foreground furniture must

be placed on a platform if it is to be seen in shots focused for close-ups of the actors. To have to pull the camera far enough back to include furniture not thus elevated would emphasize the furniture and minimize the actors—never good design philosophy. The actor is always the important element. By jacking up the foreground furniture so that it can be seen even when the camera is close in on the actors, reality, depth and fullness are achieved.

In one respect Television because of the camera's scope, as well as the number of sets generally called for on a musical variety program and pressed by the twin tyrannies of time and space (or lack thereof on stage), borrows from the regular theatre, when it occasionally paints one setting on the back of another. Thus a travel office background need merely be reversed on castored wagons to serve as a banquet hall.

Finding props can entail hours of time and miles of foot-work. When we were planing the sets for Puccini's "Suor Angelica" on NBT's opera series we wanted cypress trees in the cloisters. Our budget for props had been pretty well exhausted and the imitation ones in local prop shops cost a pretty penny. Wondering what to do I found myself grimly thinking "Only God can make a tree" and a great light dawned. Why not try real ones? Eventually we imported 4 live cypresses from upstate New York at a fraction of the cost of imitations. All was well till we came up against the Fire Department which insisted we fireproof them. Spraying them with the proper solution had the unfortunate effect of turning them white, an unhappy circumstance remedied only by painting them green. So by the time we used them our real trees were fairly ersatz anyhow.

Some of the other prop-problems that have to be kept in mind include the fact that they must have differentiating light values. A wooden cigarette box on a table of similar wood would not be sharply defined in the gray and black tones in which TV comes over. A ceramic or silver box would be better, though if silver is used it has to be waxed to dull it and eliminate shine. Mirrors must be treated the same way, and costumes with light-catching sequins, or paillettes are strictly *verboten*.

All in all, while a sound technical background in the principles of architecture and design are musts for a TV scene designer, and it helps if he starts with, instead of acquiring on the way, an understanding of the laws of optics and color values, basic to all this is the need for a strong back, an active imagination and the improvisation gifts of the mother in "Swiss Family Robinson." And if he doesn't have them when he starts, he'll soon develop them. THE END

GUY MAIER ANNOUNCES

SPECIAL FOUR-DAY REFRESHER CLASSES

For teachers, young pianists and advance pianists repertoire

December 28-31
Santa Monica, California

SPECIAL FEATURES: Margaret Dee in Lectures on Piano Pedagogy—4 sessions demonstration of adult beginners' classes—teaching analysis of miniature masterpieces.

For full information, address

Secretary Maier Master Classes
819 19th Street, Santa Monica, California

Practical Transposition

— FOR PIANISTS and ORGANISTS —

A direct system with progressive exercises designed to secure accuracy and fluency.

by

Rowland W. Dunham

Dean, College of Music
University of Colorado
No. 8703 Price \$3.00

J. FISCHER & BRO., 119 West 40th Street, NEW YORK 18, N. Y.



TEACHERS
for Extra Profits and \$\$\$ Savings

JOIN
ETUDE TEACHERS' CLUB

for details, write
ETUDE TEACHERS' CLUB
c/o ETUDE the music magazine
Bryn Mawr, Pa.

PIANISTS BE VERSATILE

Seven New Books by Hollywood's Teacher of Professional Pianists, Former Head Teacher of Popular Piano Department of NEW ENGLAND CONSERVATORY OF MUSIC

1. Block Chord Exercises for the Pianist
2. Single Finger Figures for the Modern Pianist
3. Substitute Chords and Voicing by Mastery of Modern Progression
4. Substitute Chords and Voicing by Mastery of Modern Scales
5. Solo Styles for the Modern Pianist
6. Left Hand Ideas for the Modern Pianist
7. Runs for the Pianist

Studies for Development of Technique, Transpositions, Endings, Introductions, etc. Each Book of 15 Studies \$3.00 Send Postal or Bank Money Order Only to
SAM SAXE 6513 De Longpre Ave. Hollywood 28, Calif.



... the perfect Christmas Gift

FRANK SAAM'S

"Finger-Flex"

A godsend to beginners and students... a time saver for professionals.

A few minutes daily will greatly benefit ARTICULATION... INTONATION... TRILLS... VIBRATO... FLEXIBILITY AND TONE. Endorsed by Berkley, Downis, Mischakoff, and many others...

"... and I am delighted with your 'FINGER-FLEX'. To my mind, it is the only mechanical aid to violin playing that I have seen which fulfills the claims made for it."

"FINGER-FLEX" has a special appeal for me because it is so readily adaptable to the system of Mute Practice which I described in my book 'Basic Violin Technique'.

"The results of the 'FINGER-FLEX' practice amazed me!"

(Signed) Harold Berkley

Frank Saam's "Cremona-Lustre"

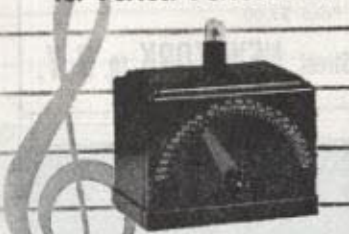
WORLD'S OUTSTANDING CLEANER & POLISH FOR STRING INSTRUMENTS

Write for full particulars

SAAM'S MUSICAL SPECIALTIES

Box 3866, Park Grove Station, Detroit 5, Michigan

for Perfect Performance



the FRANZ Flash-Beat Electroneome

the only Underwriters approved electric metronome

with a beat you can SEE and HEAR!

accurate, convenient, dependable

light visible from all sides

5 year written guarantee

An invaluable aid for teachers, students, performers. Write for our booklet.

FRANZ MFG. CO.

53 Wallace St. New Haven, Conn.

buy and use

Christmas

Seals

Greetings

1953

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

fight tuberculosis

Violin Questions

By HAROLD BERKLEY

Value of a Lupot Bow

E. G. T., British Columbia. In my opinion, you paid too much for the violin branded "Violin d'Artist—Wieniawsky." Such instruments are factory products, and are usually worth less than \$200. (2) The bow stamped "Lupot" is almost certainly not a genuine Lupot. If it were it is not likely that it would have been sold for \$55—a genuine Lupot bow, in good condition, is worth between \$250 and \$400. But if the bow and the violin please you, why worry?

A Certified Claim

Q. V., Montreal. The violins of Tomaso Carcassi sell today for anything between \$900 and \$1500—if they are genuine! The trouble is that some unscrupulous copyists have inserted genuine-looking Carcassi labels in thousands of inferior violins. But if you have a certificate from Hill's of London you can be pretty sure your violin is authentic.

Price of Genuine Strads

T. C. McL., Ontario. The handful of great, historic Strads would be worth between \$75,000 and \$100,000 apiece if they ever came on the general market. There are some two or three hundred Strads that sell for between \$25,000 and \$40,000, and

the rest are worth between \$10,000 and \$20,000.

An Average Maker

G. M. v.D., Oklahoma. Dominique Salzard was born about 1810 and died about 1875. He lived for a while in Paris but most of his work was done in Mirecourt. His instruments are typical of the average French work of the period, and are worth today about \$200 if in good condition.

A Guitar Question

E. L., Massachusetts. I am sorry to have to disappoint you, but guitars are quite outside my territory. Perhaps you could get some information if you wrote to the Manager, The Rudolph Wurlitzer Co., 120 West 42nd Street, New York City. The firm sells guitars, and it has a good reputation for all its instruments.

In Appreciation

Mrs. J. W. B., California. C. N. Collin-Mézin was a member of a large violin-making family in Mirecourt, France. His instruments are usually well made and are worth between \$150.00 and \$200.00. I am glad that my writings are helping you so much with your renewed violin practice.

VIOLINIST'S FORUM

(Continued from Page 25)

what you call the Whole Bow Martelé?"

Mrs. C. B., Nebraska. The Grand Détaché and the Whole Bow Martelé are closely related—you might call them cousins—but there is one important difference between them: there is no stopping of the bow stroke after the individual notes of the Grand Détaché, while in the W. B. Martelé each note is sharply staccato. The essential effect of the Grand Détaché is a pronounced accent followed by a sustained tone that connects with the following note, which is also accented. See Ex. C:



Most accents are produced by the bow resting motionless but firmly on the string and then being rapidly drawn. As this is possible only on the first note of a passage of Grand Détaché, the accents on the succeeding notes are produced by drawing or pushing the bow very rapidly in-

deed for some six or eight inches and then sustaining it more slowly for the duration of the note. The change of bow is made quickly and without breaking the tone, and the process repeated.

The Grand Détaché is not necessarily a full-bow stroke; the effect can be well obtained by using only half the length of the bow, particularly on the two lower strings. Probably the most familiar example of this bowing is the opening of Kreisler's *Praeludium and Allegro*, and in this passage the tempo will not permit a full-length stroke on the G and D strings. A good rule for the passage is to take about half the length of the bow on the lower two strings and almost the full bow on the upper strings.

The Whole Bow Martelé is not frequently encountered in solo work, but as an exercise for developing control of the bow it cannot be bettered. The bow is placed firmly on the string at the frog—one might almost say by way of emphasis, that

PRACTICE PIANO WHILE BABY SLEEPS!
With the LIMITONE SILENCER you can practice and develop technique in complete privacy. ONLY YOU HEAR THE NOTES—NO SOUND CARRIES BEYOND THE ROOM. Others not disturbed while reading, sleeping, enjoying TV or radio. Fits any spinet or upright. No installation problem—just drop it in to practice—then take it out to play normally.
SATISFACTION GUARANTEED
ONLY \$9.95 Postpaid. No C.O.D.'s please.
PLEASE SPECIFY: Make of Piano, whether spinet or upright; Player: man, woman, child.
THE LIMITONE COMPANY
5226 PENN AVENUE, PITTSBURGH 24, PA.



Big money in spare time!

learn at home! Tune pianos in 30 days

No musical knowledge necessary. Piano tuners in great demand. Low cost training by experts. Receive money per photograph records give true piano tone. By furnishing professional tools, remove player if needed. Instruction manuals, including sheet music. Full training in piano tuning, how to tune in room. Free \$10. earnings. Send today for free literature.

CAPITOL CITY TUNING SCHOOL

Dept. 1240, 125 E. Michigan Ave., Lansing 16, Mich.

BOOK MANUSCRIPTS INVITED

If you are looking for a publisher, send for our free, illustrated booklet titled *To the Author in Search of a Publisher*. It tells how we can publish, promote and distribute your book, as we have done for hundreds of other writers. All subjects considered. See entire booklet. Write today for Booklet #7. It's free. **VANTAGE PRESS, INC.**, 120 W. 31 St., N. Y. 1. In Calif.: 6336 Hollywood Blvd., Hollywood 33

CHRISTENSEN PIANO METHOD

Successful through the years for Swing, Jazz, Ragtime, Boogie, Blues, Breaks, boogie harmony, etc. At your dealer or sent postpaid for \$2.50. Send 20¢ for current monthly bulletin of breaks and fill-ins for hit songs, or \$1 for 12 months. Mention if teacher.

THE AXEL CHRISTENSEN METHOD

Studio E—P.O. Box 427 Ojai, California

BALDWIN-WALLACE CONSERVATORY OF MUSIC

BEREA, OHIO (suburb of Cleveland)

Affiliated with a first class Liberal Arts College. Four and five year courses lead to degrees. Faculty of artist Teachers. Send for catalogue or information to:

CECIL W. MUNK, Director, Berea, Ohio

P E A B O D Y CONSERVATORY OF MUSIC

Instruction in all branches of music for the beginner or advanced student. B.Mus., M.Mus. Degrees for professional careers in music, including conducting, music therapy, teaching, sacred music, radio and music. Accredited Summer School. Send today for N.A.S.M. Catalog.

Reginald Stewart, Director

9 East Mt. Vernon Place, Baltimore 2, Md.

MILLIKIN UNIVERSITY SCHOOL OF MUSIC

DECATUR, ILLINOIS

Offers thorough training in music. Courses leading to degrees of: Bachelor of Music, Bachelor of Music Education, Master of Music, and Master of Music Education.

Members of the National Association of Schools of Music

Bulletin sent upon request

W. ST. CLARE MINTURN, Director

ROOSEVELT COLLEGE SCHOOL OF MUSIC

Applied and Theoretical Music, Composition, Musicology, and Music Education. Bachelor of Music and Master of Music degrees.

Bulletin on Request

430 So. Michigan Ave., Chicago 5, Illinois

Organ Questions

Answered by FREDERICK PHILLIPS

Can you refer me to a Hymnal or a book that gives metronome tempo marks of the standard protestant hymns? Or can you advise me on the proper tempo for such hymns. I play the organ at our church; some say I play the hymns too slow, others say too fast. How can I determine just what would be the right tempo?

R. G.—Iowa

The very fact that some say too slow, and others say too fast, is almost proof that you are not far from being right—neither one extreme nor the other. We do not know of any metronome marked hymnal or of any book giving such markings. The reason undoubtedly is that tempo is largely a matter of individual taste, and the leanings and "bringing up" of varied congregations. A personal allusion might help to clarify this.

Quite a few years ago the writer played in a church whose service called for the Long Metre Doxology each Sunday morning. For several months he played it at the same tempo he had been using in other churches, without any question, but after a long interval the minister of this particular church suggested that the Doxology was being played a little too slow. The following Sunday the tempo was increased just a little, and after a couple of weeks of this, he heard from others that it was being played too fast. Where there is uncertainty, we believe the best plan would be to confer with the minister and accept his advice on just what would be most satisfactory. Even if the minister is not too musically inclined himself, he would probably be well qualified to pass on a question of this sort. As a partial guide, the writer referred to a set of standard hymns sung and recorded by St. Peter's Episcopal Choir, in Philadelphia, and recognized by the best musicians as among the leaders in this field. There are of course

some deviations from rigid tempos for purposes of interpretation and expression, but the following are the basic metronome tempos of these six hymns: *The Church's One Foundation*, ♩=100; *Come Thou Almighty King*, ♩=88; *Eternal Father Strong to Save*, ♩=76; *Lead Kindly Light*, ♩=60; *Now the Day is Over* ♩=69; *Onward, Christian Soldiers* ♩=120.

I play a one manual and pedal Connsonata Electronic Organ (Model 1 E), and am interested in organ studies and pedal studies for practice purposes. Please suggest studies suitable for one manual. I have "Pedal Mastery" by Dunham, and it has been a great help to me. I am still taking piano lessons, and am working on fifth and sixth grade music.

L. S.—Mich.

The limited pedal keyboard (18 notes) on this model Connsonata makes it a little difficult to get the best advantage from pipe organ pedal studies like Dunham's, which are, of course, designed for the full pedal range of 32 notes, but the principles given by Dunham can be applied with its limitations to your instrument, and this is evidently what you are doing with fair success. G. B. Nevin has two books which may help—"First Lessons on the Organ" and "Twenty-five Advanced Pedal Studies," and the pedal studies in Stainer's "The Organ" are also good. For manual work, we suggest reed organ publications, since most pipe organ music calls for two or more manuals. There is not much in the way of studies, but the following reed organ collections will be found quite useful—Classic and Modern Gems; Murray's One Hundred Voluntaries; and Reed Organ Selections. All the books mentioned here may be had on approval from the publishers of ETUDE.

THE END

it is "hooked" on—and then drawn as rapidly as possible to the point. The moment that the bow begins to move, the pressure is relaxed and the bow drawn lightly. At the point it rests motionless on the string for a second, then pressure is re-applied, and the bow leaps towards the frog, the pressure relaxing again as soon as the bow is in motion. To maintain a steady bow stroke requires a high degree of control, which is acquired only through constant and critical practice. The bowing, however, is eminently worth studying, for every

minute spent on it cannot but improve the player's general bow technique. Furthermore, it is a bowing which, if practiced over a period of time, often awakens and gives life to a temperament that has hitherto remained dormant. The concentrated nervous energy required for each stroke of the Whole Bow Martelé has an animating effect on nearly every student, and is especially beneficial for those players who tend to be lethargic in the important matter of their expression.

THE END



A bit of ribbon... and a thousand magic evenings

YOU'LL SPEND a thousand magic evenings, and more... playing and listening to the Hammond Organ with your family. For this is music so richly varied, so beautifully expressive that there is hardly room in a lifetime to know all that it has to offer.

And within a month, even a beginner can play the Hammond Organ with feeling and grace. Just as many, who play a little or a lot, have found inspiration and satisfaction in playing this instrument.

You'll measure the value of your Hammond Organ in relaxation, too. You can erase a week's worries in five minutes at the keyboard.

And you'll share some priceless hours with your children. Laughing together, learning together and listening proudly as they play their first, feverishly-rehearsed home recital.

It can all begin this Christmas. For you and for them. And though they've hardly hinted, you know how much they want a Hammond.

The cost? You can own a Spinet Model Hammond Organ complete with built-in tone equipment and bench for \$1285, f.o.b. Chicago. Many dealers offer terms of up to 3 years.

For complete details about Home, Concert and Spinet Models—visit the Hammond dealer near you. Or, if you prefer, simply mail the coupon.

HAMMOND ORGAN

MUSIC'S MOST GLORIOUS VOICE

Hammond Organ Company
4210 W. Diversey Avenue, Chicago 39, Illinois

Please send me full details about the models of the Hammond Organ I have checked below.

☐ Spinet ☐ Home ☐ Concert ☐ Church

Name _____

Address _____

City _____ P.O. Zone _____ State _____

©1953, HAMMOND ORGAN COMPANY 12

Junior Etude

EDITED BY ELIZABETH A. GEST

Christmas Charade

By Leonora Sill Ashton

"IT'S ALL RIGHT to have Handel and his music for the subject of the Club's December program," said Charles. "We can tell something about his work and play a record of his great Christmas oratorio, 'The Messiah,' but I wish we could think up something different for our Christmas meeting."



"I have an idea!" exclaimed Hugh. "Listen—" and he explained his idea to the group.

The evening of the meeting the club members waited expectantly for the program committee to appear. Charles came in first. He carried a wooden box and a hammer. Jack followed, and announced: "As you know, the subject tonight is George Frederick Handel, but first we are going to act a charade which will represent the title of one of his well-known compositions. You are to guess what the title is."

Clinton placed the box before him and struck it with the hammer using strong, slow taps, at the same time he whistled a tune to the rhythm of the taps. *The Harmonious Blacksmith*, everyone said at once.

Jack held up his hand for quiet and Hugh came hurrying in. He wore a white wig and a white ruffled shirt, both of which were wet, and drops of water trickled down his face. As he looked about him, the blacksmith, wearing heavy shoes and a leather apron, followed him whistling, then singing. As he looked at Hugh he noticed how wet he was, picked up a cloak and wrapped it around the boy, then led him to the anvil to dry himself.

Hugh silently bowed his thanks and made motions requesting pen and paper. When the smithy brought them to him he sat down and began to write.

When the charade was over Jack said to the audience, "You guessed the title, *The Harmonious Blacksmith*. But what about the rest of the charade?"

No answer. "Who was the old man?" asked George.

"That was the composer himself. One of the legends about this composition is that Handel was caught

(Continued on next page)

When Wise Men travelled on their way
With gifts, to where the Christ Child Lay,
The Angels, who buy not, nor sell,
Asked "What can we give?" None could tell.

One Angel, newest of them all,
Just come from Earth, with wings so small,
Spoke softly, "Babies love a song."
Then joyfully, the Angel throng

Cried, "SING. Give Carols to the Child!"
Sweet Mary raised her face and smiled
To hear the Heavenly refrain
Come floating down to Beth'hem's plain.

And even yet, on Christ Child's Eve,
With gifts to give and to receive,
We hear through earth, the echoes ring—
"Oh, sing to Him a Carol. SING."



Deaf Children Like Music, Too!

By Elizabeth Searle Lamb

HERE at the Escuela de Sordomudos (School for Deaf Mutes) in Panama City, the capital of the Republic of Panama, deaf children crowd around the piano twice a week. Many of them can hear nothing; others can hear only very high or very low sounds, but no ordinary speech or music, yet they are eager for the pianist to play. Can you guess why?

It is because they feel the vibrations, the same vibrations which produce sound when they reach your ears. These vibrations, in different rhythms, and in varying strength from different registers of the piano, are a new experience for them, and make a new contact with their silent world. At first, placing their hands on the piano, they close their eyes and just feel; then they open their eyes when the music stops. Even this small response makes them smile, and soon they begin to sway in rhythm with the music as they watch the teacher who shows, through face and motion, the mood of the music—sad and slow, or fast and gay. Later, feeling vibrations through their feet, they begin to march, and even to dance. They learn to distinguish between two-four, three-four and four-four meter. Sometimes they have a rhythm band of percussion instruments.

Put cotton in your own ears to

shut out all sound, and lay your hands, palm down, on the back of a piano while someone plays. Feel the vibrations; try to distinguish the rhythm; notice the difference in strength of the vibrations that come from the bass, the middle register and the top octaves. This is what music means to a deaf child!

Those who are learning rhythm from musical vibrations learn to walk with a smoother step; the flow of rhythm aids their speaking, which is so difficult to learn for those who have never heard a spoken word! And through the rhythm-bands, and the exercises which are done to music, the drills and simple dances, these children experience real happiness and they can thus release inner feelings that have no other means of expression.

Yes, deaf children love music, even though they have never heard a sound!

See photograph on next page

Mendelssohn's Big Laugh

In January, 1845, the drama *Antigone* (music by Mendelssohn, words by Sophocles) was produced in London and two weeks later the English "funny" paper called *Punch* printed a pen-and-ink sketch of the performance. Concerning this illustration Mendelssohn wrote, in a letter to his sister: "See if you cannot find *Punch* for January 18. It contains . . . a view of the chorus which has made me laugh for three days. The chorus-master, with his plaid trousers showing underneath is a masterpiece . . ."

WORDS-IN-MUSIC GAME

Each word begins with the final letter of the preceding word. 1. The fifth tone of a major or minor scale; 2. Rapid alternation of two adjacent tones; 3. Very slow; 4. A drama set to music; 5. A sacred choral composition; 6. The passing from one established key to another by means of accidentals; 7. Neither sharp nor flat in notation; 8. Short line above or below the staff; 9. Symbol of rhythmic silence; 10. A chord of three tones.

(Answers on next page)

No Junior ETUDE Contest this month

CHRISTMAS CHARADE (Continued)

in a rain storm and took refuge in a blacksmith's shop. He was so impressed with the smithy singing and whistling at his work that he sat down and wrote this piece at once."

Charles took up the story. "*The Harmonious Blacksmith* is part of a Suite Handel wrote for the harpsichord. We are going to pass over his Suites, operas and other compositions and play for you the recording of the great *Hallelujah Chorus* from his most famous Christmas Oratorio, '*The Messiah*.'" (All listened attentively.)

"That sounds just the way I feel at Christmas," exclaimed Meg, as the music ended. "And do you know, I believe if everybody were as kind to others as the blacksmith was to Handel, and if everybody liked their work so much they sang while doing it, people would feel every day the way they do at Christmas."

"You've got something there,

Meg," said Hugh. "There's a lot more to music than just learning to play."

"I would like to make a motion," continued Meg, "that we all try to develop a great love for our work, no matter what our work may be, and that we develop a spirit of joy and happiness so that we feel like singing all the time."

"That sounds like a swell motion," said Hugh, "but it's rather complicated. Will you please repeat it?"

Meg repeated it slowly and distinctly. "I second the motion," said Jack. "All in favor say Aye," said Charles. And amid much noise of aye-aye, the motion carried unanimously. "And," said Hugh, "although we cannot make motions for other music students and friends who are not here, we can wish them all a very merry Christmas, and hope they too, will feel as happy, cheerful and kind at all times, as they do on Christmas."

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

I play piano, trumpet and French horn. Among my hobbies are electronics and getting acquainted with other people. I would like to hear from boys about my age who are interested in music.

John Irving McLeod (Age 12),
South Carolina

I have been a church organist for four years. Accompanying oratorios, such as "The Messiah," "The Seven Last Words of Christ," etc., with choir and orchestra has been a most pleasant part of my duties. I regularly play for other church services, weddings, etc. I would like to hear from other readers who are interested in this type of work.

Lloyd Davis (Age 16), Illinois

Answers to Words-in-music Game

1. Dominant; 2. Trill; 3. Largo; 4. Opera; 5. Anthem; 6. Modulation; 7. Natural; 8. Leger; 9. Rest; 10. Triad.



Totally deaf children
feeling music
through
vibration

Photo by Jean Bailey

Oberlin Conservatory OF MUSIC



• For the serious student who wishes intensive professional study of music, balanced with participation in college liberal arts program and general campus activity. Dormitories, co-educational dining, extensive concert series by guest and local artists, excellent practice facilities.

Member National Association of Schools of Music

Write for:

- Conservatory catalog describing degrees awarded
- Bulletin on admission and audition procedures
- Calendar of music events for the current year
- Programs of concerts and recitals given during past season

Director of Admissions, Oberlin College

Box 5123, Oberlin, Ohio

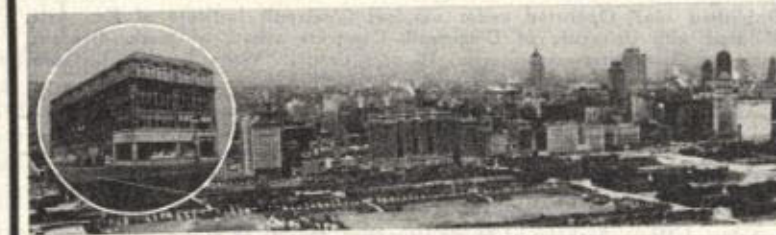
Sherwood Music School

Thorough professional training for successful careers. One and two-year Certificate courses prepare for private studio teaching. Bachelor and Master Degrees, four and five years. Piano, voice, organ, violin, cello, wind instruments, composition, public school music. Faculty of renowned European and American artists. Many opportunities for public recital, solo and group performance. Member of the National Association of Schools of Music.

Founded 1895. Splendidly equipped lakefront building. Spring semester begins February 1.

For catalog, write Arthur Wildman, Musical Director

Sherwood Building • 1014 So. Michigan Avenue • Chicago 5 • Illinois



In the heart of cultural Chicago

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music
67th year. Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, Pres., 384 Kimball Bldg., Chicago



ROSE RAYMOND
320 W. 86th St.
New York 24, N.Y.

Rose Raymond

(Matthay Exponent; has given nine Town Hall Recitals) says:

"The outstanding benefit of the Guild is the knowledge that the students will have prepared at least four compositions of different styles with some degree of technical proficiency, interpretative understanding and finesse. It compels both student and teacher to concentrate on achieving mastery of 'the thirty points'."

NATIONAL GUILD OF PIANO TEACHERS

(Founded in 1929 by Irl Allison, M.A., Mus.D.)

BOX 1113

AUSTIN, TEXAS



ST. LOUIS INSTITUTE of MUSIC

John Philip Blake, Jr., President

(Non-profit Educational Institution of Higher Learning)

A Professional school accredited by the National Association of Schools of Music and approved for G. I. training. Approved for non-immigrant students under Section 101 (A)(15)(F) of the Immigration and Nationality Act.

For catalog or further information write
7807 Bonhomme Avenue

St. Louis 5, Missouri

BUTLER UNIVERSITY

JORDAN COLLEGE OF MUSIC

A rich tradition, a progressive philosophy, an outstanding faculty, complete accreditation. Baccalaureate degrees in Dance, Drama, Music, Music Education, Radio.

Write for catalogue and desired information

JORDAN COLLEGE OF MUSIC (Box E), 1204 North Delaware Street
Indianapolis 2, Indiana

The Cleveland Institute of Music

Bachelor of Music, Master of Music, Bachelor of Science in Education (B.S. in Ed. by transfer to Kent State University or Western Reserve University)

WARD LEWIS, Acting Director
3411 Euclid Avenue • Cleveland 15, Ohio

Member of the National Association of Schools of Music

CINCINNATI CONSERVATORY OF MUSIC

William S. Naylor, Ph. D., Director and Dean of Faculty

Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music—Degrees, Diplomas, Certificates—dormitories, 10 acre campus. Write for free Catalog.

Registrar, Dept. E. T. Highland Ave. and Oak St., CINCINNATI 19, OHIO

COSMOPOLITAN SCHOOL OF MUSIC

Preparatory, College, Special, and Graduate Departments. Courses leading to Bachelor of Music, Bachelor of Music Education, Master of Music, and Teacher's Certificates in Music and Theatre Arts.

Clarence Eidam
President

Member NASM

William Phillips
Dean

For information, address Registrar, 1625 Kimball Bldg., Chicago 4, Ill.



Shenandoah College and Conservatory

4-year B. Music and B. Music Education degrees in piano, violin, voice, organ, cello; public school music. Theory, conducting, woodwind, brasses, academic courses. Church music. Class and private instruction. Thorough professional preparation. Also accredited Junior College. Shenandoah is under church sponsorship but non-sectarian, emphasizing spiritual awareness among her students. Est. 1875. Summer session.

Catalog: Dir. of Admissions, Dept. E, Dayton, Va.

MESSIAH SUNDAY

(Continued from Page 13)

an area-wide meeting with someone from this office, the area manager and the choir directors and ministers. By the way, the area manager is chosen because of his organizational ability, personality and standing in the community, also his interest in such community projects. We don't choose a manager if he is not really enthusiastic about the project itself. Each area is as autonomous as possible, so that each area manager has as much leeway as possible. At this first meeting a publicity director is chosen and whatever other officers are necessary. At this meeting or at a later one, the conductor is chosen. I do not make the selection.

"At still another meeting, called by the area manager, the conductor will discuss tempos, the choruses to be used, editions, pronunciations and any special interpretations which he might wish to employ. Also plans are made for from three to five massed rehearsals and the directors go back to their individual choirs and set to work to learn the score.

"There are no color lines; black, yellow, red and white join in this effort, and there is no distinction as to creeds. We have had choirs from Negro, Spanish-American, Japanese and Chinese churches.

"Soloists who have sung acceptably in the preceding years are automatically invited to return. New soloists are selected in a general audition so that we always have a back-log of available singers. The general auditions are held in September before a committee selected by the Music Commission. We provide accompanists and the auditionees come in and sing a work from 'The Messiah' and are judged according to their merits. I work with the area manager and the conductor in selecting the soloists for each area—these being chosen from our master files.

"They are, as much as possible, singers from within the area. The organists and accompanists are chosen between the area manager, the conductor and myself. We try our level best to avoid any ill feelings; for instance, the soloist auditioning committee is as frank as possible. If they feel that a singer is not quite ready (and we have had people come in and audition year after year for three or four years and finally make it) they tell them where they are weak and why they are weak, and so with that advice they can and do grow and become beautiful singers.

"The individual choir furnishes its own music scores. We use all published editions as we found in years past that the editions are enough alike that we can do so. When there is a question, we decide in the music office the procedure to be followed. Many of the 41 performances last year employed orchestras or string

ensembles for the accompaniment. The publicity is handled from one office through the area publicity director. We send material to the publicity managers who in turn see that their local papers get the facts.

"Many times I am asked: 'What is gained from these presentations?' And I always answer that there were 34 denominations represented in the 1952 productions. Thirty-four church bodies joined together in one massed viewpoint: singing praise to the King of Kings. I know of no other situation in which 34 denominations get together; this cooperation alone is worth the effort. The impression on the unchurched is tremendous. It shows the fact that Christians can sit down together, unite and sing and get along without fighting. Also, it helps unify endeavor in many other lines; throughout the year these same groups get together for other performances of other works. It helps the individual choir and choir member a lot. They get to meet directors they haven't met; they get to sing under direction that they haven't had; they get the inspiration of singing with a large group and of singing to a larger group of people than they would normally reach.

"These are not concerts. They are presented as worship services, and wherever possible, in churches. We always begin with an invocation; we have an offering and end with a benediction.

"'Messiah' Sunday has grown each year . . . and it will not be long before all of Southern California will be singing 'The Messiah'—on the same date and at the same hour. That is our goal! And this year, of course, the date will be December 6th, at 4 o'clock. Often on these Sunday days we have telephoned from one area to another during the performance to find that all are just about at the same place in the music.

"I wish 'Messiah' Sunday could spread throughout the state and then throughout the nation and I believe that our church music leaders have vision to see it brought about in time. Each year the performance has risen musically; the choirs know the music better and the conductors can get more out of the choirs, and each year our soloists are getting more of a grasp of what is in the music. I think when I think what it can be like ten years from now. One sidelight on the 1952 'Messiah' . . . a recording made in one area was sent to Korea, where it was welcomed enthusiastically by Chaplain Peter Holmes, whose choir sang in the chorus. The Chaplain played it over and over again at the front lines.

GLORY TO GOD IN THE HEAVS
EST AND ON EARTH PEACE
GOOD WILL TOWARD MEN
THE END

IMPRESSIONS OF A MUSICAL JOURNEY TO AFRICA

(Continued from Page 15)

exchanged views about various musical topics. (From many sources I heard the complaint that so little contemporary American music was available here because of the existing dollar-restrictions. In order to help in this matter I wrote to several of my publisher friends in the U.S. and asked them to send out sample copies of some of their recently published piano music and teaching material, which will form the nucleus of a Salisbury Musical Library, which will be available to all serious music students and music-lovers throughout the Colony.)

Our next and final stop on this musical journey was the Union of South Africa, where I gave altogether 14 concerts and had a truly exciting time traveling around and seeing a great deal of this very beautiful country in the comparatively short time of three weeks. On the day after my arrival from Salisbury I gave my first recital in Johannesburg for the Johannesburg Musical Society, whose spiritus rector is Mr. Hans Adler, a gentleman of German origin, who has lived in South Africa for over 20 years and contributed a great deal to the flourishing musical life of the largest city of S.A. Although a businessman by profession, he is a musician at heart and only recently completed a series of three broadcasts playing the harpsichord for the South African Broadcasting Corporation. I greatly enjoyed meeting some of the leading musicians of South Africa. First I think I should speak of Adolph Hallis, a really excellent pianist, who was born in Port Elizabeth and after studies in Europe settled in Johannesburg, where he is now considered to be the leading pianist and pedagogue of South Africa's largest city. He played for me excerpts of Eric Chisholm's Piano Concerto which interested me tremendously. Dr. Chisholm, Glasgow-born and English-trained, is head of the Cape Town University's music department and one of the leading South African composers today. I met him later on in Cape Town and was glad to learn that he is planning to come for a lecture tour to America in the Fall of 1953, when I hope he will have an opportunity to meet some of our leading musicians in the various musical centers he will visit and also to have some of his fine music performed in our country.

My two orchestral appearances in Johannesburg were both with the South African Broadcasting Corporation Orchestra and I was very lucky to have the fine cooperation of their two leading conductors, Mr. Jeremy Schulman and Mr. Anton Hartmann. With Mr. Schulman it was my great pleasure to introduce on the African continent the 2nd Bartók Concerto, which proved to be tremendously successful, if somewhat puzzling to

part of the listening audience, while the G major of Mozart (K.453) which I played under the baton of the young Afrikaans conductor Anton Hartmann went over very well, although we had only a short rehearsal on the morning of the concert. I also tape-recorded a variety of short pieces for the permanent transcription library of the S. A. B. C. and was very glad that they asked for some American pieces too—including Copland's charming *Story of Our Town*.

In Cape Town I met, beside Dr. Chisholm, Mr. Alfred Van Wyck, another of South Africa's fine, young composers who promised to write something for me. So far he has mostly written for orchestra and he also has a fine string quartet, which unfortunately I wasn't able to hear.

One of my most pleasant musical experiences was the concert in Cape Town in which I played the G major Concerto of Beethoven with the Cape Town Municipal Orchestra under the inspired leading of Enrique Jorda. Mr. Jorda who recently had such a wonderful success with the San Francisco Orchestra is an exceptionally fine conductor, who will go very far I am sure. We got along marvellously well and I have to think very hard if I want to recall when I had a finer accompaniment in the Beethoven Fourth Concerto than the one I received here.

It was most interesting for me also to tour inside South Africa a little further away from the big centers of Johannesburg and Cape Town. I played in several smaller cities, including Port Elizabeth, Queenstown, Umtata and Kimberley. In most places I had fairly good pianos and most enthusiastic audiences, who were grateful for every encore and asked invariably for the more demanding and musically heavier program of the two I gave them as choices. I enjoyed giving the first local performance of Beethoven's Sonata in E major, Opus 109 in several cities of South Africa and was gratified to read the next morning that the local critics appreciated my efforts and thanked me for once not having "played down" to the audiences who were sick and tired of hearing the Chopin A-flat Polonaise and the "Moonlight" Sonata on almost every concert of visiting pianists.

Thinking back on the African tour, which provided me and my wife with so many pleasant experiences, I am very happy that I did accept this engagement. When signing the contract I never realized that it would mean such a pleasurable experience and I hope that sometime in the future I shall have another opportunity to go and play for the eager audiences of this great and so far musically not quite explored continent.

THE END

OPPORTUNITY OF A LIFETIME!

MUSIC CURATOR OF THE PHILADELPHIA LIBRARY

SALARY: \$7100 - \$8520 per year.

The Fleisher Music Collection, housed in the Philadelphia Free Library, is unique. Orchestrations from this collection are known throughout the country; in fact, throughout the world. This great collection of music is valued at \$6,000,000.

The Free Library has an opening for a Music Curator of this Collection. Requirements include graduation from college with a major in music, or graduation from a recognized conservatory of music; 7 years experience in music including harmony, theory, orchestration, reading of scores, etc.

For further information, apply Personnel Department, City of Philadelphia, Room 127, City Hall, Philadelphia 7, Pennsylvania.

PIANO MUSIC

by AMERICAN COMPOSERS

(ADAMS to WILLIAMS)

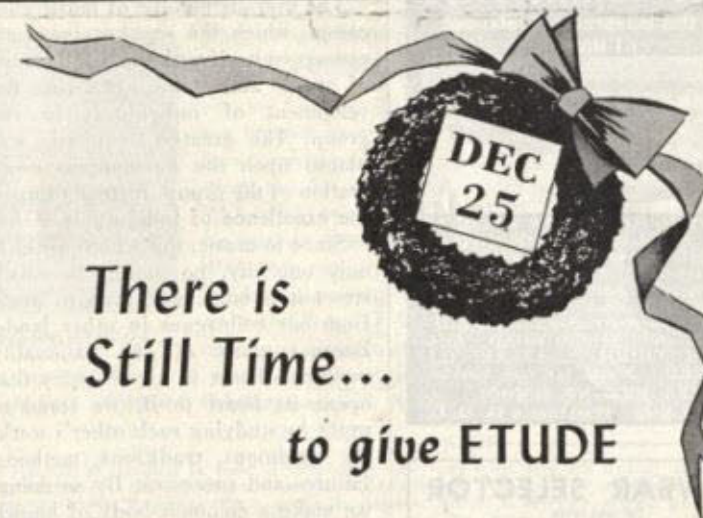
Piano solos and ensemble music for competitions, festivals and recitals

A new list including latest issues
SENT FREE ON REQUEST

THE ARTHUR P. SCHMIDT CO., INC.

120 BOYLSTON ST.

BOSTON 16, MASS.



There is
Still Time...

to give ETUDE

Use the order form bound in this issue to rush your Christmas order to us. Note the SPECIAL GIFT PRICES.

A beautiful greeting card will be sent to each one you send a gift subscription.

ETUDE is a gift that keeps giving—and you will be remembered all year for your thoughtfulness.

A VERY MERRY CHRISTMAS TO YOU

BOSTON UNIVERSITY College of Music

All Branches of Music
and Music Education
Robert A. Choate, Dean

Courses leading to the degrees B. Mus.; M.M.; M.M. Ed. In conjunction with the Graduate School—M.A.; Ph.D. In conjunction with the School of Education—M.Ed.; Ed.D.

Year-round Projects and Workshops include—
Workshop in Music Education
Opera Workshop
Pianists Workshop

Eminent Faculty of Artists, Composers, Scholars and Educators

Master Classes under such leaders as—
Arthur Fiedler Paul Ulanowsky

For information, catalogue, illustrated folder, write

DONALD L. OLIVER
Director of Admissions

BOSTON UNIVERSITY
Room 115
705 COMMONWEALTH AVENUE
BOSTON 15, MASSACHUSETTS

PIANO TUNING PAYS

Learn this Independent Profession
AT HOME



Our patented TONOMETER with BEAT GAUGE is a scientific teaching-tuning instrument that simplifies learning and assures accuracy with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a PROFITABLE and UNCROWDED field. PIONEER SCHOOL—52nd YEAR. G.I. APPROVED. Write for free booklet. NILES BRYANT SCHOOL, 10 Bryant Bldg., Washington 16, D. C.

DRAWBAR SELECTOR

for use with
HAMMOND ORGAN

Set of 40 Selectors in walnut box. Instantly reset drawbar groupings and registrations. Highly recommended by top organists and organ periodicals. \$10 per set Ppd. Guaranteed or your money will be refunded. Write for descriptive folder.

A CHRISTMAS GIFT
most acceptable, to be remembered through the years.
RAY KERN STUDIO
P.O. Box 1087 Lakeland, Fla.

CONVERSE COLLEGE

SCHOOL OF MUSIC
Edwin Gerisch, Dean, Spartanburg, S. C.

Department of Music
Galesburg, Illinois
Member N. A. S. M.
Thomas W. Williams
Catalog sent upon request Chairman

MUSIC TO UNITE NATIONS

(Continued from Page 26)

preview of where we hope to go.

Realizing at long last that music is no longer only for the talented and well-to-do, but is a spiritual necessity for the common man, the conference speakers stressed the problems connected with non-professional music education; extra courses outside school hours for students who have left school; adult music education; the training of specialized teachers; international exchange of ideas, information, personnel, and teaching materials.

Such outstanding speakers as Dr. Walter Arnold, from Toronto; Miss Vanette Lawler, Washington; Dr. Dragotin Cvetko, Yugoslavia; Georges Duhamel, Paris; Professor Tomojiro Ikenouchi, Tokyo; Sir Stewart Wilson, London; and other noted musical leaders brought into focus the value of every form of music from which we derive benefit and by which our minds and souls are constantly enlarged.

The part music actually plays as an aid to international understanding, what is expected of music education, and whether or not we ought to set other aims for music, and whether the aims are obtainable, and other thought-provoking questions were threshed out in two languages, with exceptional interpreters, and were later presented in mimeographed form to all delegates and visitors.

The over-all picture of music education, which the speakers gave us, concerned itself with music of groups of people and at the same time development of individuals in the group. The greatest emphasis was placed upon the harmonious cooperation of the group, instead of upon the excellence of individuals.

Since to music, the whole world is only one city, no matter in which street it is born, we stand to profit from our colleagues in other lands. Because music of any nationality makes its home in any country that opens its heart to it, we stand to profit by studying each other's working conditions, traditions, methods, failures and successes. By so doing, we make a common body of knowledge available to all, and a help to all.

Many theories expressed by the speakers turned into experience and actuality as we listened to the performance by the orchestra of young

people's music clubs consisting of a hundred instrumentalists from twelve different countries.

Another living example of understanding through music was the performance of fifteen choral societies from many countries of the United Nations. The members of the choral groups were not, for the most part, professional musicians. They ranged in age from sixteen to seventy-five and represented occupations from farm women to business executives. The value of their art depends neither on quality nor variety of their musical activities, but on the intensity of their artistic experiences.

Those two evening concerts were musical feasts that will never be forgotten by those who heard groups of music-loving world-citizens performing some of the world's greatest musical compositions with an excellence unsurpassed by groups of professionals.

In the words of Mr. Pierre Harmel, Belgium Minister of Education, "Music knows no frontiers either of time or space. Through it men's minds shed their differences and find communion in the oneness of human nature. I think I can say that if Unesco wants to create harmony between the nations, it will not find a better language than the language of music."

The question of placing musical education on a democratic footing as an integral factor in all-round education was paramount throughout the conference sessions. Many questions were brought out for discussion: Should Music Education transform listeners into active music lovers by acquainting them with various forms of harmony, structure, style, and historical background? Are our great musical resources such as radio, television, recordings, festivals, films, and artist concerts wasted unless the mass of listeners get some basic knowledge of music, some training of taste and judgment which well planned music education provides? Does man serve art, or does art serve man? Is making music an art or a craft? How is music to become an influential contributing factor in the life of its neighborhood and a spiritual force in the personality of the individual?

Many such questions were raised and discussed in plenary sessions, lecture halls, demonstrations, concert intermissions, over the coffee cups;

at the Embassy tea, and on sight-seeing excursions.

It remained for Dr. Leo Kesten-berg, Principal, Music Teachers Training College, Tel-Aviv, Israel, to have the final say on the possibility of placing music education on a democratic footing as an integral factor in all-around education, and I quote him: "A prosaic, pragmatic observer may be skeptical and incredulous as to the practical effect of an international conference on the rôle of music in education. In this godless world, in which the scars left by two world wars are not healed, in which mechanism divorced from the arts rules all, and dogmas seem to hold undisputed sway, it would seem to be unrealistic, utopian idealism to conceive of the very idea of international music education. But it is the reaction against mechanically empty desolation, against the neglect of the soul, against the anguish, distress, and danger of man, that become every day more evident, that gives us our faith, our confidence, our belief in artistic creation. Moreover, this Conference, as the solemn prelude to the future, continuing work of the International Association for Musical Education, in which our hopes are placed, binds us to confirm and put into practice the guiding principles of music education."

A solemn and inspiring climax at the close of the Conference was the first performance, by the orchestra and the choruses, of the "Hymn of Hope," written especially for the Conference by Paul Hindemith, who conducted it, and the French poet Paul Claudel, who was in the audience listening.

It seemed as if the Conference was promising hope to the world through music and poetry, that those who went to Belgium had mobilized their ideals and put their art at the service of the world's cause, with vision and high purposes to use music as a powerful link between nations.

Out from under the spell of the Conference we realize that it will take more than hope! We know it will take more than vision and high purpose. It will take the united efforts of musical leaders, educators, and teachers the world over working together to forge the musical link strong enough to bind men's minds and hearts together in brotherhood.

Standing shoulder to shoulder with the musicians who are involved in this work, is the greatest of all organizations dedicated to the betterment of mankind: OUR UNITED NATIONS!

ILLUSTRATION CREDITS

Cover—H. Armstrong Roberts
5—Charles Rossi
12—James Abresch
14—John Steele
15—Palle H. M. Artler
16—Inez Bull
17—British Information Services
26—Les Freres Haine

PERFORMER—OR ARTIST?

(Continued from Page 12)

I adored singing, longed to sing, felt that singing was the work for which I was born. But my voice was too small for professional aspirations, and my friends discouraged me. However, I persisted in studying, and had the great good luck to find a teacher who gave me the principles of *bel canto*, and kept me for several years on nothing but scales, vocalises, and the Marchesi exercises. At the end of that time, my voice had developed, without the least forcing, into professional proportions.

With this sound technical preparation behind me, I went to Paris where I studied with Jean De Reszké, then past seventy but still capable of remarkable teaching. From him I got my finest training in interpretation and style. Which brings us to the second element in a vocal career!

The singer must give pleasure through her interpretations—but how, exactly, does one learn to interpret? Again, one's studies must be built on a foundation of inherent good taste. In this field, the most that teaching can do is to give you facts and examples. Their mastery and application must be your own. For instance, you observe examples of fine style, and try to duplicate them—not in the sense of imitating another singer's interpretations, but by copying characteristics of line, of phrase, of style, of approach, all based on the style and times of the composer.

The classic style of Mozart, Pergolesi, Cimarosa, Gluck, has its roots in the principles of *bel canto* singing—in its complete purity of tone, its smooth legato, its simplicity, its absolute exactness of rhythm. In the case of these older classics, interpretation means letting the music flow forth on pure, free tone, exactly as the composer wrote it. Never may there be the least attempt at "effect" through emotionalism, dramatics, impulsive *rubati*, the holding of notes, etc. Only the pure music! The Romantic composers require a different style—so do Wagner and Strauss—so do Debussy and Ravel—so do the moderns. The artist must know and master them all.

There is no single set of rules for facing an audience. One's entire approach varies with the kind of work one does. Operatic singing requires the ability to project a large variety of moods, together with the talent for portraying not only individual characters but also the basic types they represent. For instance, you learn to submerge your self in the character of *Mimi* (or *Violetta*, or *Suzanna*, or *Butterfly*), bringing out not only the portrait of a very definite young girl but also a recognizable type of the times and conditions in which she lived. To do this, one must again

possess an aptitude for dramatic portrayal which is developed by study and practice. And once you get as far as actual performance, you find yourself greatly helped by the costumes, the stage-sets, the cooperation of the other members of the cast.

Concert work is more difficult! You must project the same sense of reality, you must please your audience vocally and interpretively, and you have nothing whatever to aid you by way of effects. There you stand, before a piano on a bare stage; you wear your own dress; and you may permit yourself no histrionics—even your facial expression must remain controlled. Each shade of emotion, in each song, must be projected through your voice and your inner intention. That is all you have to work with.

This means, of course, that both voice and inner intention must be under full control. A further secret lies in projecting from inside out. It is a great mistake to imitate an effect, whether you learn it from your teacher or from observing a fine artist. For better or worse, you must rely on your own interpretation of the songs you sing. This, in turn, means intensive study of the words, for meaning and moods; the blending of these meanings and moods with the music; the planning of phrases, and the calculating of the framework of emotional scope (for instance, you would place *Erkonig* into a very different frame from *Estrellita*). And, finally, you must convey the complete interpretation you have planned, through pure tone.

These points, though briefly stated, cover pretty well everything the singer can learn from the outside in. The effectiveness of their application depends on the inner, inborn powers with which she can project her meanings. And this brings us back to the third (possibly the chief) element in giving pleasure—personality.

The most successful personalities are those who charm people into opening their hearts. A merely "big" personality doesn't always do this—we have all had the experience of coming under the influence of personalities which are not only big, but aggressive; they leave us with a sense of being choked, swamped. They may command our attention but they seldom touch our hearts. The most pleasing personality flows forth from a kind, human, understanding heart. When it is combined with sound techniques and steady hard work, its possessor stands a good chance of becoming not only a performer but an artist, that rare individual who gives more pleasure than can be measured by a mere listing of techniques!

THE END

Stunning New French Provincial Piano by Jesse French



A Piano of Tasteful Elegance
You and your family will cherish for years

Lovely, yet liveable. These are the reasons why French Provincial is so very popular with today's homemakers. In this new Jesse French "Lorraine" you have French Provincial in its most liveable version . . . and a piano of superb musical quality. There are many other Jesse French styles. See "America's Most Beautiful Pianos" at your Jesse French dealer's today.

FREE "Piano Facts"—a helpful, revealing booklet you'll want. Write Dept. E-112

JESSE FRENCH & SONS PIANO DIV., H. & A. SELMER INC., ELKHART, INDIANA



Robert Whitford

ROBERT WHITFORD PIANO METHODS REPRESENT A NEW MOVEMENT IN PIANO EDUCATION

You will be pleased with the innovations Mr. Whitford has brought to present day piano teaching. Yes, there have been some worthwhile changes made.

Write now for a free copy of PIANO TEACHING TODAY which reveals Robert Whitford's personal method for teaching children and his method for teaching adults. With your copy of Piano Teaching Today you will also be sent complimentary, Mr. Whitford's master lesson on MUSIC'S MOST UNUSUAL CHORD. Just send your name and address and state whether you are a piano teacher, a student or a parent and we will send you the above. Mail to:

Robert Whitford Publications, 204 N. E. 31st St., Miami 37, Fla.

For the pianist desiring to build a refreshingly new repertoire, here are Robert Whitford compositions for the piano that are excitingly different. American Rhapsody, grade 5; Moderne, grade 4; Enchantment, grade 3; Autumn, grade 3; Morning Mood, grade 3; Serenade, grade 3; In a Pensive Mood, grade 3; and The Clock and the Piano, grade 2.

CLASS PIANO COURSE

The course consists of: How to organize a class. How and what to teach beginners at their own age levels. Studio administration and music games are part of this mimeographed course that is a MUST FOR EVERY PIANO TEACHER whether she teaches privately or the group method. Price \$20.00

Order from:
MRS. BERTHA M. DAARUD
2621 SULLIVAN AVE., COLUMBUS, 4, O.

If you order music by mail . . . order from

SHATTINGER MUSIC CO.

812 Olive St. MUSIC SELLERS SINCE 1876 St. Louis 1, Mo.

We are retail mail order music distributors for the music of all publishers.
Always 200 feet of counter display of music

presser's PRE-PUBLICATION OFFER

Order now to take advantage of low advance of publication prices. Orders are limited to two copies per book. Please send remittance (check or money order) with your order. Postpaid delivery will be made as each book comes off the press.

FOLK-WAYS U.S.A.

by Elie Siegmeister

A progressive series of American songs, scenes and sketches for piano—in 5 volumes, beginning with music for the very earliest beginner. Believing that the children of each era are attuned to the sounds of that period, the author has tried to interpret the sounds of current American life—"the bleat of the hot trumpet, the whirling of a plane motor, the jingle of a television commercial." By capturing these elemental experiences in the simplest of tone patterns, Elie Siegmeister has wrought a series to appeal strongly to the young pianists of our own age.

410-41033 List Price \$1.00
Advance of Publication \$.70

SHARE THE FUN

by Ella Ketterer

A duet book for very young students. Here are ten easy duets for two young players. Both primo and secondo parts share equally in the music. Recital material. Grade 1 to 1½.

410-41032 List Price \$.85
Advance of Publication \$.55

TEEN-AGE TECHNIC

by Stanford King

For intermediate grades, this folio of 25 short etudes will fill the bill for the teacher whose teen-age students are especially interested in learning how to play dance music. While not a "popular" method, it tackles the technical problems of arpeggios, scales, cross hands, and velocity through attractive, tuneful studies in popular style. Included are boogie-woogie, samba, rhumba, tango, fox trot and others. Grades 3-4 inclusive.

410-41031 List Price \$.85
Advance of Publication \$.50

YOUR FAVORITE SOLOS

comp. by George Walter Anthony

Presser's top twenty piano solos—the selections teachers order above all others—have now been compiled into a significant volume that may well become the most important single item in your work. Outstanding contents include *The Camel Train*, *Dance of the Rosebuds*, *Hungary (Rapsodie Mignonne)*, *March of the Wee Folk*, *Valse Petite*, and fifteen other best-selling numbers.

410-41034 List Price \$1.25
Advance of Publication \$.80

SACRED SONGS (for Junior Choir)

arr. by Margaret Jones Hoffman

This collection contains easily sung arrangements of sacred songs for junior choirs in unison or two-parts. Included are traditional carols and hymns as well as choice selections of Brahms, Schubert, Thomas Tallis, Max Helfman. An additional group of responses and amens makes this collection invaluable for the junior choir director.

412-41007 List Price \$.85
Advance of Publication \$.50

THEMES FROM GREAT CHAMBER MUSIC

compiled and arranged by Henry Levine

This volume will bring to the music teacher, student and music lover a new source of enjoyment—the pleasure of playing some of the loveliest musical moments in the entire literature of traditional chamber music, most of the music derived from String Quartets of Beethoven, Schubert, Brahms, Haydn, Mozart and Tchaikovsky has never been available for piano.

410-41027 List Price \$1.50
Advance of Publication \$1.10

PROKOFIEFF IS EASY

compiled, edited and arranged by Denes Agay

Mr. Agay has aptly described Prokofieff as "One of the few modern masters whose works have a nearly universal appeal . . . !" This unique collection offers twelve of Prokofieff's pieces, including original piano pieces from his "Music For Children, Op. 65" and easy-to-play transcriptions of selections from the well known "Peter and the Wolf," "Classical Symphony," "The Love Of Three Oranges" and "Romeo and Juliet."

410-41028 List Price \$1.00
Advance of Publication \$.70

LORD IS MY SHEPHERD (Psalm 23)

—Giuseppe Moschetti

Cantata for Mixed Voices and Organ

This cantata, ideally suited to the small church choir, may be used at any time during the liturgical year. Composed in a traditional harmonic and contrapuntal style, it moves convincingly from the music of the first chorus, through a four-part fughetto, to the final section employing echo effects and ending on a brief but powerful "Alleluia."

412-41006 List Price \$1.00
Advance of Publication \$.70

LITTLE PLAYERS HAVE ARRIVED!

—Robert Nolan Kerr

The "Little Players" series by Kerr is rounded out by this latest addition, which introduces the student to more advanced reading problems, rhythmic patterns, phrasing, and chord building. Helpful hints on how to practice, memory gems, and notes to both student and teacher make this a worthwhile contribution to pedagogical material.

410-41030 List Price \$1.00
Advance of Publication \$.70

RELEASED THIS MONTH!

The following books, from last month's pre-publication list, are NOW IN PRINT. For a 30-day period only they are offered at special INTRODUCTORY PRICES.

CAROLS FOR CHRISTMAS

—arranged by Anthony Candelori

This book of familiar carols provides a practical two-stave accompaniment which may be used for the piano, pipe or Hammond Organ. It also serves as a supplementary accompaniment for "Christmas Carols We Love To Sing" (with stories of the carols) published for mixed voices (312-21130).

411-41004 List Price \$.75
Final Introductory Price \$.60

PIANO PATTERNS

—Thirty Easy Characteristic Pieces

This collection presents the welcome combination of attractive and appealing pieces which serve to develop specific skills for the beginning student. Each section (there are six) contains five varied pieces chosen specifically to illustrate these basic techniques: staccato—legato; rhythm; arpeggios; cross-hands; scales; and chords. Also usable for supplementary work and for recital.

410-41029 List Price \$1.25
Final Introductory Price \$1.00

PIANORAMA OF EASY PIECES BY MODERN MASTERS

compiled and arranged by Denes Agay

This collection offers ideal material for study, recital, and sight reading sessions for the pianist of moderate skill. Thirty pieces by 25 of the leading composers of the 20th century are presented, including works by Stravinsky, Debussy, Prokofieff, Bartok, Kodaly and Puccini.

410-41026 List Price \$1.50
Final Introductory Price \$1.20

MUCH TO DO ABOUT CONDUCTING

(Continued from Page 19)

programs of our colleges whose musical background was limited to class lessons in a heterogeneous ensemble which met for a semester or two, and followed by participation in the school band or orchestra.

Many of these young men and women are possessed of considerable talent and if given the opportunity of receiving proper instruction would eventually develop into excellent musicians. Unfortunately, however, frequently their entire musical background is devoid of a single private lesson under a competent instructor. Nevertheless, even with such deficiencies they attend colleges whose staff and curriculum are inadequate to provide for a thorough musical training. Yet, these same students will graduate and many are certain to be our music educators of tomorrow.

It is ironical that though these young folks are intelligent, industrious and talented, they have little or no opportunity to develop their musicianship because of the requirements imposed by the music education curriculum. Methods, courses, philosophy, psychology, and other important and vital academic courses are steadily being increased in number and content; as a result the musical content of the curriculum is being constantly curtailed and to the detriment of the student's musical progress.

Unfortunately, we frequently find in the field of music education a curriculum so demanding in its related and non-music requirements that the student finds little or no time for the pursuance of study that is pertinent to his field of specialization.

Certainly the vast majority of the subject matter which formulates our present music education program is important and vital to the student's over-all development; on the other hand, the fact remains that its inclusion is depriving music education students of a sufficiently adequate musical background to properly perform their lifetime duties as musicians and teachers.

Another basic requisite of musicianship and so essential to the development of the school band and orchestra conductor is a knowledge of the representative literature of the major instrument. Only by such means can the prospective conductor achieve the training necessary to the effective and musically satisfying performance, and only through the serious study of such repertory can the performer or conductor achieve a proper knowledge and concept of style, phrasing, expression and tempi, and thus render an effective interpretation of the composer's score.

Here again, frequently we find a serious deficiency on the part of school band and orchestra conductors whose shallow background in

their college training is in evidence when we observe their conducting at various state festivals and contests.

Correlated Instruments

In addition to a thorough background upon the major instrument, the high school band conductor must acquire a solid foundation upon the various woodwind, brass, percussion and string instruments. This does not imply a semester of class instruction of heterogeneous instruments meeting twice weekly for twenty class sessions as is so often the case, but rather a serious and prolonged study of the instruments under the direction of a competent teacher.

Naturally, such a program of study could not be accomplished in the normal four or five years of college; but if carried on through a period of years following graduation, the conductor will eventually acquire proficient technique and adequate teaching skills upon these instruments. At any rate, he should not be teaching those instruments of which he has no training or knowledge.

Another indispensable requisite of the well trained school conductor is his knowledge of baton technique. Here the student should seek individual assistance, since the instruction presented in many music education classes, while ample for the elementary stages, fails to provide the necessary skills and background required in the field. Also, frequently the classes are large and thus afford little opportunity for individual attention. The laboratory instrument frequently consists of either a piano, recording, or voice; seldom is sufficient or proper instrumentation provided the student for conducting rehearsals.

Because of these conditions the conducting experience and rehearsal techniques so necessary to the student's development are often bypassed. Hence the elements of form, baton technique, facility, clarity, control, co-ordination, grace and fluency are seldom adequately presented in such classes. The problem is a difficult one, but where it remains unsolved we again find our prospective conducting student being "short-changed" as are certain to be the thousands of students who perform under his direction in the years ahead.

Perhaps a partial solution to this problem lies in a remodeling of our music education requirements and a thorough job of evaluating the subject matter of present day method and technique courses. Undoubtedly, much condensing, streamlining and elimination of much repetition now found in many courses could be accomplished by such a survey.

Another aid in solving this problem would seem to be found in a revision or overhauling of the applied music requirements. Perhaps we

should place more emphasis upon performance, teaching techniques, conducting, and actual applied experience such as is to be found in the modern trends of our progressive schools of medicine, dentistry, science and engineering, where lectures are gradually giving way to actual demonstrations, and student participation under competent supervision. Certainly it is difficult to conceive of programs and curricula which attempt to produce teachers and conductors by means of the "lecture method" although many such courses exist. An example of such was cited by a student in my own conducting class who had recently been granted an "A" in a previous conducting class which consisted of sixteen lectures on baton technique, although not a member of the class was called upon to conduct a single composition.

If we are to produce conductors who are trained and prepared to efficiently rehearse our school bands and orchestras, we must provide an instrument upon which they may have an opportunity to practice their conducting and rehearsal techniques. Certainly, we would never think of attempting to develop pianists, violinists, clarinetists, or singers by the "lecture method," yet that seems to be the pattern of many "conducting" courses as "conducted" in some programs. Let us profit from the program of "internship" as conducted by our schools of medicine and dentistry and apply these ideas to our students of conducting.

Such participation under proper supervision is certain to assure us of better school conductors in the future.

Another field of preparation that must be included in every conductor's background is that of theory, harmony, ear training, counterpoint, analysis, instrumentation and arranging; only through such study and experience can the conductor come to understand the content of the score, and while such knowledge does not necessarily improve his baton technique, it is of valuable assistance in his interpreting and projecting the composer's musical score. In this phase of the conductor's preparation, he must concentrate and apply his knowledge with every composition he would perform.

Score-reading is another requisite that is basically essential to the equipment of every conductor. It is here that his musicianship, performance ability and theoretical back-

ground are put to the supreme test.

The most effective and practical means for acquiring score-reading ability is to begin with the study of the scores of the string quartets of Beethoven, Mozart and Haydn. Next we could follow these with the study of woodwind and brass quartets, quintets, sextets and thence to the larger ensembles.

By means of these procedures the student of conducting will acquire facility in transposition, voicing and cueing. The fact that the score includes a minimum number of parts is an advantage to the inexperienced conductor, as it will provide ample opportunity to read each individual part.

As facility is gained, the student should seek scores of more extended instrumentation and form. The rehearsing of the small ensemble is also a valuable experience for the young conductor since it enables him to test and improve his rehearsal techniques, baton control and facility as well as offering opportunities for development of style, interpretation and phrasing.

In the school music field the conductor is concerned with so many factors that the opportunity for the conducting and interpretation of a musical score becomes a treasured experience. In the usual school band or orchestra rehearsal the conductor remains a teacher much of the time; on the other hand, he must be such a sterling musician and superb conductor that he can inspire his young musicians when the opportune moment arises.

In conclusion, may I again emphasize that the art of conducting is one of music's most demanding assignments, filled with hours of discouragement and moments of reward. However, if the student has the necessary musicianship and leadership ability and is willing to accept the disappointments with the pleasures, then conducting can be one of life's most musically satisfying and thrilling experiences.

Finally, may I add, if our school bands and orchestras of the future are to improve, we must first find means for providing a more adequate and complete background for the student in our music education programs. This objective must be accomplished, of course, without sacrifice to the broad scope of the cultural and academic program so vital to his total equipment as a musician, scholar and individual.

THE END

PIANIST'S PAGE

(Continued from Page 21)

the excerpts with either hand, on the black keys, all over the keyboard, and without looking.

The opening measures of the following are some typical "snatch" examples: *Cuckoo*; *Three Blind Mice*; *Il Etait Une Bergere*; *Blow*

the Man Down; *Old Oaken Bucket*; *Morning Mood* (Grieg); *My Bonnie Lies over the Ocean*; *Holy Night*; *Old Folks at Home*; *How Can I Leave Thee?*; *Over the Fence is Out*; *Star-Spangled Banner*. . . and of course, *Hot Cross Buns*! THE END

THEODORE PRESSER CO., BRYN MAWR, PENNSYLVANIA

MUSIC SCHOOL STUDENTS

earn extra money
as an ETUDE REPRESENTATIVE

for information, write

Business Manager
ETUDE the music magazine
Bryn Mawr, Pa.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (New York City)

RICHARD McCLANAHAN
Teacher of Piano
Matthay exponent, formerly his representative.
Private lessons, technique courses; available at
visiting lecture-recitalist, or critic-teacher.
Six-Day Piano Seminars
801 Steinway Bldg., 113 W. 57th St., N.Y.C.

EDWIN HUGHES
PIANISTS PREPARED FOR PUBLIC
PERFORMANCE AND FOR COLLEGE,
UNIVERSITY AND CONSERVATORY
TEACHING POSITIONS
117 East 79th St., New York, N. Y.

HANS BARTH
"Refresher Courses"
c/o Mrs. Lillian Brandt
Rt. 3, Box 144, Chapel Hill, N. C.

HELEN ANDERSON
Concert Pianist
Interesting course—piano, harmony
Many Successful Pupils
164 W. 72nd St., N. Y. C. Tel. Sc 4-8385

Mme. Giovanna Viola Hull (Dasmund)
Dramatic Soprano
Teacher of Singing—"Bel Canto"
Experienced European trained Artist
Coaching Opera, Concert and Radio
Correct voice production, defective singing
corrected.
Beginners accepted
Phone: Trafalgar 7-8230
608 West End Ave. New York City

CRYSTAL WATERS
Teacher of Singing
Popular Songs and Classics
TV—Radio—Stage—Concert
405 East 54th St. New York 22, N. Y.

LEOPOLD WOLFSOHN
Composer, Pianist and Teacher
Teacher of Aaron Copland, Elia Siegmeister
and many artists and teachers.
BEGINNING TO ARTISTIC FINISH
Hotel Ansonia, 87way at 73rd St., New York City

PAULINE ALFANO

CONCERT PIANIST-COMPOSER-TEACHER
Pupil of Paolo Gallico & Michele Fivesky
PROGRAM BUILDING—HARMONY—
COUNTERPOINT
Studio: Carnegie Hall, 57th St. & 7th Ave., N.Y.C.
By appointment: Mon. to Fri., 12 to 4 P.M. Sa 2-3:30

WILLIAM FICHANDLER
Piano Instruction
314 West 75th St., New York, Su-7-3775
Compositions published by G. Schirmer
and Theodore Presser, in preparation

PRIVATE TEACHERS (Western)

EVANGELINE LEHMAN: Mus. Doc.
Teacher of Voice
Voice Building, Repertoire, Opera, Church,
Recitals (No charge for auditions)
Tel. Townsend 8-3547
167 Elmhurst Ave., Detroit 3, Michigan

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
17447 Castellomare Pacific Palisades, Calif.
EX 4-6573

ISABEL HUTCHESON
Refresher Course for Piano Teachers:
Modern Piano Technique: Coaching Concert Pianists:
Group Work: For further information address:
Studio 202, 1005 1/2 Elm St., Dallas, Texas

SAN FRANCISCO CONSERVATORY OF MUSIC, INC.

3435 Sacramento Street Walnut 1-3496
Bachelor of Music Degree Opera Department
Artists Diploma Pedagogy Certificate
Approved for veterans
Children's Saturday morning Classes.

MAE GILBERT REESE
Pianist
Specialized training for
teachers and concert artists
1330 N. Crescent Hts. Blvd., Hollywood, Calif.
Ho 3-2296

TEACHERS—ANTICIPATE FIRST-OF-THE-YEAR INQUIRIES!

Plan to advertise in our WHERE SHALL I GO TO STUDY? column for the next six months. Rates are reasonable—only \$5.00 per 1/2 inch, \$7.50 per 3/4 inch, \$10.00 per inch. Because of this special rate, only orders for six consecutive issues can be accepted. Advertising copy must be entered by the 5th of the second month preceding publication. For example, copy for the February issue must be received by December 5th. Forward your copy and order to: **Advertising Manager, ETUDE the music magazine, Bryn Mawr, Pa.**

NEW RECORDS

(Continued from Page 47)

Franck: Quintet in F Minor

The present status of César Franck is suggested by the fact that Capitol's new recording of the piano quintet is the first domestic recording on long-play. Fortunately, the first is good. We have grown accustomed to excellent chamber performances by the Hollywood String Quartet, and there is no let-down with this Franck recording. Victor Aller's piano rôle is properly coordinated with the quartet, and the instrumental arrangement around the microphone is so well-contrived that the balance is better than we usually hear in concert. Tonally the disc is equally successful. (Capitol P 8220)

Chopin: Sonata No. 3 in B Minor, Op. 58, et al

With each American release of recordings by Dinu Lipatti, the stature of the young Rumanian pianist who died in 1950 increases. The LP disc (Columbia ML 4525) with his performances of the Grieg and Schumann concerti has become a classic, forming the base for the feeling that Lipatti was incapable of making an ugly sound at the piano. From the slim store of his English recordings, Columbia has compiled a Chopin disc with the B Minor Sonata, and three shorter works: Barcarolle in F-sharp major, Op. 60; Nocturne No. 8 in D-flat major, Op. 27, No. 2; and Mazurka No. 32 in C-sharp minor, Op. 50, No. 3. While these recordings of 1947 and 1948 do not have the tone quality of more recent discs, the art of Dinu Lipatti is faithfully represented. (Columbia ML 4721)

Brahms: Rinaldo, Op. 50

The amazing searchlight of the LP disc continues to discover music far from the beaten path. Brahms' *Rinaldo*, for instance, with words by Goethe, is known to music historians largely as an indication of the kind of opera Brahms might have written. Opus 50 is a cantata for tenor solo, male chorus, and orchestra, and though genuine Brahms in style and calibre, is far below the "German Requiem" and "Song of Fate." Vox has released *Rinaldo* in an excellent performance by Joachim Kerol, tenor; New Paris Symphony Association Chorus, and the Padeloup Orchestra conducted by René Liebowitz. (Vox PL 8180)

Schumann: Concerto in A minor for 'Cello and Orchestra, Op. 129

J. C. Bach: Concerto in C minor for 'Cello and Orchestra
Bruch: Kol Nidrei, Op. 47
"What this world needs," remarked a music lover, "is more

string tone like Joseph Schuster's." But Schuster is more than master of the heart-warming romantic tone. Schuster, first 'cellist of the New York Philharmonic-Symphony for eight years and now a concert 'cellist, manages his rich tones with versatility and art. Capitol Records has recently added Schuster to its roster and has launched his recording career with an interesting recital of three contrasting works. Performing with the Los Angeles Orchestral Society conducted by Franz Waxman, Schuster reads Bruch's *Kol Nidrei* sensitively and gives the familiar Schuman concerto a splendid rendition. For record collectors the unfamiliar Johann Christian Bach 'cello concerto is the chief value of the Schuster disc. This work by J.S. Bach's youngest son deserves to be better known. (Capitol P 8232)

Khachaturian: Gayne and Masquerade Ballet Suites

Since the "Sabre Dance" craze of a few years ago, the world has moved from the atom to the hydrogen bomb which may possibly account for the decision of Fabien Sevitsky and his Capitol advisers to play down the dance in the new Indianapolis Symphony recording of the Gayne suite. But Sevitsky's competition is not only with the H-bomb; it is with Efrem Kurtz and his Philharmonic-Symphony recording for Columbia. For the *Masquerade* suite, there is competition on records with Stokowski and the Philharmonic. In both cases the Indianapolis recording comes off second best. Sevitsky's Khachaturian lacks incisiveness, sometimes to the point of insipidity. Moreover, Capitol has recorded the performance with a myopic microphone that results in clouded tone at low level and tone without body at high level. (Capitol P 8223)

Mahler: Symphony No. 1 in D Major

When William Steinberg had the opportunity to present the Pittsburgh orchestra in New York's Carnegie Hall last winter, he chose this symphony to demonstrate the talents of the steel-city orchestra. Capitol's recording shows not only that Steinberg understands and respects the score but that his orchestra is able to interpret the conductor's conception. Mahler's first symphony, known as "The Titan," was written when the composer was only 28. Like other Mahler symphonies, the First has strong enemies and loyal friends. The Pittsburghers have provided a recorded performance characterized by affectionate regard for every detail. Recorded clarity is good, so faces fair. (Capitol P 8224)

THE END

OLE BULL RETURNS TO PENNSYLVANIA

(Continued from Page 16)

happen to know anything about the plans of the Ole Bull Castle? We have the money to rebuild it, if we can do it accurately . . ." The man, Rodney Heymann, President of the Caledon Chamber of Commerce, was as amazed by Inez Bull's identity as she was by his offer, and together they discussed what looked like an extremely vague proposition. Miss Bull had no idea of rebuilding the Castle—all plans and pictures had been lost for nearly a century—and the most she could promise was to communicate with her grandfather, Theodore Bull, in Norway. Then, in considerable excitement, Miss Bull and her mother continued their trip home.

When they arrived, they found awaiting them a letter from Governor Fine, inviting Miss Bull as guest of honor to the Bull Centennial in October, and, further, asking her to name any token she wished the Commonwealth of Pennsylvania to present to her, as representative of the Bull family. Miss Bull chose the reactivating of the Ole Bull colony as a public music center; and the Ole Bull Scroll, specially prepared of Pennsylvania buckskin, and consisting of fifteen paintings, fourteen of which represent events in the life of Ole Bull, and the fifteenth, showing Inez Bull receiving the scroll.

Next, Miss Bull wrote to her grandfather, who is President of the Norwegian Historical Society, in Oslo. He sent her documents including a drawing of the Castle, and a general idea of the plans, which, with further research, yielded sufficient data to begin rebuilding the Castle.

Then, on October 18, 1952, Governor Fine called Inez Bull from her concert engagements in Europe to be guest of honor at Pennsylvania Week. State Forest Rangers escorted Miss Bull and her mother to the old Castle site. It was at that time only an empty pit on the crest of the mountain, and surrounded by the trees Ole Bull had so loved—as well as by six natural gas wells (from only one of which the State of Pennsylvania drew over \$600,000 in revenues in a single year!) There, in the presence of state dignitaries, Miss Bull received the Scroll, laid the State of Pennsylvania wreath on the Castle site, and listened to speeches which credited her with bringing to honorable fruition the project which had ended so disastrously for her famous ancestor. Later, Miss Bull sang the Ole Bull song, *Chalet Girl's Sunday*, accompanying herself on a zither which had belonged to the family of Abraham Lincoln at the time Ole Bull was in America.

On May 4, 1953, Inez Bull was asked to appear before the Pennsylvania State Legislature at Harrisburg, at which time Senator James

Berger presented the Bill calling for (1) the rebuilding of Ole Bull's Castle as part of the Bull Centennial Celebration, and (2) the reactivation of the colony in the form of an annual Music Festival, to be held during Pennsylvania Week and to be known as the Ole Bull Music Festival, under the personal direction of Inez Bull. This Bill passed the Senate unanimously, 49-0, the first Bill in Pennsylvania State history to be thus passed. It was passed by the House 205-1.

Thus, the Ole Bull Colony has returned to life in Pennsylvania. All of Inez Bull's suggestions for the Centennial were carried out; and the Music Festival, sponsored by the Department of Commerce, was held for the first time in October of 1953, following Miss Bull's return from Norway where she was sent as Governor Fine's Goodwill Ambassador to present commemorative documents to King Haakon VII. The aim of this Festival is to encourage fine music, and no money is to be involved in any form.

"Enough money and tears have been involved in that project," says Miss Bull. "The Park is henceforth to be used for the happiness of the people, reminding them of the word JUSTICE in America, and what it stands for—reminding them that Pennsylvania, one of the original thirteen colonies, stands as a leader in this respect and has, after 100 years, shown justice to a man and his ideals. Ole Bull paid for the land, lost it through fraud, and now it is again to serve his purposes, bringing enjoyment to many people. The Music Festival will carry out the same idea—planned for the people, used by the people, and made up of the people."

Any chorus, band, orchestra, choir, soloist, etc., may perform at the Ole Bull Music Festival, and awards will be made for the best vocal and instrumental performances in the State of Pennsylvania each year. Anyone wishing to gain a hearing may communicate with Miss Inez Bull, 172 Watchung Avenue, Upper Montclair, New Jersey.

In addition to improving the Park and launching the Festival, Miss Bull is carrying forward her plans for the Castle. Through the unclear title of a century ago, the State of Pennsylvania took over the land and made it into a State Park. Now that Inez Bull has fully established Ole Bull's claim to the property, the State will rebuild the Castle, turning it over to Miss Bull who, in turn, will give it back to the State of Pennsylvania as a Museum. Thus, the site of New Norway has at last come into its own. Ole Bull's lost land has been returned to idealistic service through the vision of Inez Bull, his distinguished descendant.

THE END

CLASSIFIED ADS

HARMONY. Composition, Orchestration, Musical Theory. Private or Correspondence Instruction. Manuscripts revised and corrected. Music arranged. Frank S. Butler, 32-46 107 St., Corona, N. Y.

LEARN PIANO TUNING—Simplified, authentic instruction \$4.00—Literature free. Prof. Ross, 456 Beecher St., Elmira, N. Y.

WRITE SONGS: Read "Songwriter's Review" Magazine. 1650—ET Broadway, New York 19, 25¢ copy; \$2.00 year.

BACK POPULAR SHEET MUSIC TO 1850. Ballads, ragtime, everything. Catalogue 15¢. Classics exchanged for popular. Fore's, E3151 High, Denver 5, Colorado.

VIOLINMAKERS, AMATEURS, PROFESSIONALS. Fine tone European wood. Materials, supplies, patterns, tools and instructions. Illustrated catalogue 10¢ refundable. Premier Violin Supplies, 430 South Broadway, Division VI, Los Angeles 13, California.

MUSICAL PERSONALIZED STATIONERY. Unique, modern, amazingly different. Unobtainable anywhere. Samples free. TERMINAL, 4818 1/2 Kimball, Chicago 25, Ill.

HARMONY, COMPOSING, ARRANGING from a 12-tone basis. Includes Polytonal and Horizontal Methods. Applicable to piano, private or correspondence. Free samples. MURPHY, Box 3031, Hollywood 28, California.

SWING PIANO—BY MAIL. 30 self-teaching lessons \$3. Enchanted Forest \$29 (classical). Over 50 publications. Order the 825 page book—"My Autobiography," or "I composed, engraved, edited, published my music on a handpress in skid row", \$10. The fabulous true story of a scientific musical experiment under the word "Manuscriptotechnology." Phil Breton Publications, P. O. Box 1402, Omaha 8, Nebraska.

SINGERS — VOICE TEACHERS: Novel recordings help practice without piano, impart basic instructions. Valuable Christmas gift. For full information write LISTEN AND LEARN TO SING, 1049-B S. La Cienega, Los Angeles 35, California.

FAULTY TONED VIOLINS given a thrilling new voice by an acoustical expert. Weep no more. Rejoice! Chelsea Fraser, MVM, 2025 Stark, Saginaw, Michigan.

VIOLINISTS! Learn about the Fraser hand-made violin. It has everything—beauty, power, melody, a soul, low price. Chelsea Fraser, MVM, 2025 Stark, Saginaw, Michigan.

PIANISTS, TEACHERS, STUDENTS, tune octaves and unisons yourself. For complete easy instructions, send \$2.00 to: Piano Tuners' Exchange, 3434 Urban Ave., Santa Monica, California.

READ IT, "FACTS AND FANCIES ABOUT ANTONIO'S STRADIVARIUS AND HIS VIOLINS" 25 cents per copy. Box 342, Potsdam, New York.

FOR SALE. A museum piece in excellent condition in rose wood. Decker Brothers, New York. Square grand piano, tuned for first time in 1880. Mrs. Paul A. Otto, 5 Clinton Ave., Tiffin, Ohio.

WANTED TO BUY. Harp. Write Nels Remlin, Red Wing, Minnesota.

PIANO TUNING. Member of the National Association of Piano Tuners. Orders accepted for Germantown and vicinity. E. Smetana, E321 Germantown Avenue, Philadelphia 44, Pa. GE 8-5493.

FOR SALE: Steinway baby grand. Excellent condition. Ann Stinson, Davisville Rd., Hathboro R. D. 1, Pa. Hathboro 1322.

THE SCIENTIFIC MUSIC TEACHER—Monthly—\$3.00 year. Request sample. Morong, Box 21, Brooklyn 25, New York.

OLD AND NEW VIOLINS, Cellos, Bows, Supplies, Repairing. Eaken, 310 E. Washington St., Chambersburg, Pa.

WHAT DO YOU SAY when pupil tells you that he is stopping his lessons? Compilation of replies will be sent to all interested persons by Carleton Frick, P.O. Box 123, Monticello, Illinois.

LEARN PIANO TUNING AT HOME. Course by Dr. Wm. Braid White, world's leading piano technician and teacher. Write Karl Bartenbach, 1801A Wells St., Lafayette, Ind.

HARMONIZING MELODIES AT SIGHT—24 pages of solid instruction and easy-to-follow charts on improvising, transposition and harmonization. \$1.00 postpaid. Free list of thousands of popular songs, books and folios sent on request. Lewis Arline Music, 117 W. 48th Street, New York 36, New York.

POPULAR PIANO TEACHERS—Looking for ideas? Write, Karl Macek, 1242 Main Street, Springfield, Mass.

FOR PIANO TEACHERS ONLY—We have a special money-saving deal worked out for you. Write for full information about our new "PTO Plan." Use your letterhead or enclose a business card if possible. Lewis Arline Music, 117 W. 48th Street, New York 36, New York.

BOOKS ON THE VIOLIN for the collector, maker and player. Lists free. Houghton Music Co., 19 Carlsmith Avenue, Blackpool, England.

FOR SALE. Organo (Lowery); Virgil Practice Key Board; Hammond Novachord; New Accordions, Clavichords. Free catalog. Stemmerman, 8932 88 Street, Woodhaven, New York. VI 7-0866.

FAMOUS POPULAR SONGS AND CLASSICS ON 5x8 SONGDEK CARDS. 10 cents each (your choice). Shows melody, chords and words. Free list. Walter Stuart Music Studio, 1227-B Morris Avenue, Union, New Jersey.

MEMORY-PLAYING AND SIGHT-READING by proved methods over 30 years. Free syllabus with American and Canadian appreciation. State instrument and degree of efficiency. "Master-Method" Course (Studio 16) 6, North Street, St. Leonards-on-Sea, England.

WANTED PARTS FOR 35 piece orchestra for "Indian Summer", N. Moret; "Folks Up Willow Creek", Carlton; and "Darkie Tickle". Will accept hand parts if orchestra parts not available. The Doctor's Orchestra, 115 N. Portage Path, Akron 3, Ohio.

RETIRED. Will sell private Long Island Music-Dancing School, equipment, good will, lovely furnished home. 25 years finest reputation. Telephone RO 6-1645 or write ETUDE, Box 41, Bryn Mawr, Pa.

FOR SALE. Small music school near Philadelphia, Pa. Approved for Veterans Training. Write ETUDE, Box 42, Bryn Mawr, Pa.

FOR SALE. Rare records. Lists. Collections bought. E. Hirschmann, 169 Duncan Ave., Jersey City, New Jersey.

FOR A CHRISTMAS PRESENT. Why not a fine old violin or bow? Bargains. Box 342, Potsdam, New York.

MUSICAL BINGO is the delightful answer to many problems. Developed by Prof. Lloyd C. Rudy, after 50 years experience as teacher, composer, concert, dance, critic, lecture and merchandising. \$1.00 per set. Any number can play. 12113 Woodward Ave., Detroit 3, Michigan.

2230 Albatross St.
Apt 10 San Diego

WE PROUDLY PRESENT

Two Series of Americana
TO BE RELEASED SOON

FOLK-WAYS U.S.A.
and
AMERICAN FOLK SONG CHORAL SERIES

Theodore Presser Company

FOLK-WAYS U.S.A. (VOLUME 1)
By Elie Siegmeister

Mr. Siegmeister, noted authority on American folk music, has already completed the first of five volumes of "American songs, scenes, and sketches" for the piano. This first volume is designed for the beginning student. Each subsequent volume will be progressive in difficulty so that the series will eventually cover all phases of piano study. Mr. Siegmeister believes that the piano student should be brought up not only on traditional music but also on the music of our own culture,—music that stems from the

people and has established itself as a part of American folk culture. In preparing this material, Mr. Siegmeister has more than adequately solved the problem of writing simply yet musically so that each piece may be a meaningful experience for the student. We believe that this series will be a valuable contribution to the teacher and student, and presents a new departure in the treatment of American folk music.

AMERICAN FOLK SONG CHORAL SERIES
Edited by Elie Siegmeister

This series of choral arrangements will be welcomed by school choruses and amateur groups everywhere who are in search of choral music which is not only within their capacity to perform, but will also enrich and invigorate their programs. In addition to the settings which Mr. Siegmeister will provide, there will be also contributions by such leading American composers as Virgil

Thomson, Douglas Moore, Paul Creston, Philip James and Normand Lockwood. The whole range of American folk song will be presented,—from western songs to mountain ballads, from white spirituals to blues. We believe this choral series will make a significant contribution to the growing field of choral publication.

THEODORE PRESSER CO., Bryn Mawr, Pennsylvania