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the music magazine

JULY 1952

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In this Issue . . .

Highway to Heaven

Marian P. Fickes

Traditions and Methods

Jean Casadesus

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Joseph A. Bollew

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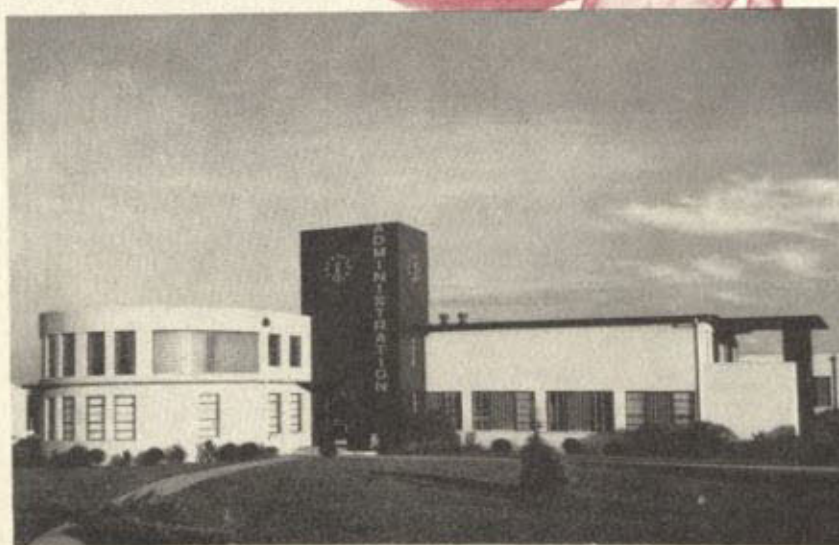
My Music Adventures
in Alaska

Kathryn M. Baker

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any other name...."

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LETTERS

TO THE EDITOR

Articles

Sir: May I have the pleasure of writing you relative to the deep interest I have in the ETUDE magazine. Needless to say I look forward to receiving it every month and my method of reading it might interest you because of its motive.

I devote fifteen minutes every evening after work to reading it instead of all or part of it at one time. My reason for this is that sometimes I am very tired and would not practice my music but the time I spend reading the ETUDE inspires me so much that I cannot help but devote the evening to music practice. I might add that I have started music lessons only during the last year.

Mr. Thurlow Lieurance's recent courage as told in the article entitled, "The Inspiration of Defeat," was wonderful to read of, and the whole article was extremely well written. I fail to see how any one could help but receive a great deal of inspiration from this article.

May you continue to compile such a fine magazine and rest assured that no one will ever discuss music with me but what they will hear all about ETUDE.

De Wayne A. Strate
Rialto, California

Sir: I wish to express my appreciation for the articles in your magazine which I find timely and interesting. I especially appreciate the outside covers which have featured pictures of composers. I have tried to acquire some pictures this size for some time and find these suitable for framing.

Alice Detten
Panhandle, Texas

Sir: I have been buying the ETUDE magazine ever since I came to the U.S. five years ago, and I find it invaluable as a help in my piano teaching and choir training.

Some of the articles are so good that I have read them several times. Congratulations for such a fine publication!

Leo A. Ward
Old Bridge, New Jersey

"Careers of Service in Sacred Song"

Sir: I would like to express my appreciation for the splendid article, "Careers of Service in Sacred Song," (May 1952), by George Beverly Shea.

Through Mr. Shea's inspiration, I had already decided to make my career in the field of sacred music.

I was delighted to see the ETUDE giving attention to this important phase of music. The good advice given in the article and the inspiring career of Mr. Shea as told there make the ETUDE worth the cost of the entire subscription for me.

Adair Whisenhunt
Clayton, N. C.

May Issue

Sir: I have just finished reading my May issue of the ETUDE, which is exceptionally interesting this month, from cover to cover.

The article on page 9 about Theodore Leschetizky is very good, and should greatly benefit both teachers and pupils. I have truly enjoyed every word of it.

Mrs. S. K. Searles
Bridgman, Michigan

Sir: Indeed a real bargain, in these days of mounting prices and questionable increase of quality in many daily needs, ETUDE is most certainly the exception!

Nothing in my professional needs brings me the valuable returns for like investment, which the subscription to ETUDE offers. In my humble opinion you continue to improve your publication, month by month. Long live ETUDE!

Edward C. May
Miami, Florida

A Suggestion

Sir: Though I started my subscription to ETUDE only recently, I couldn't resist writing to you to tell you that I have found your magazine indispensable.

There is always something new (Continued on Page 6)

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place in Salzburg. The work is
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clude Annaliese Kupper, Rosette
Anday, Lorenz Fehenberger, and
Joseph Greindl. The chorus is the
Salzburg Dom choir, and the in-
strumental ensemble is the Salz-
burg Mozarteum Orchestra. The

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Chopin's piano works would do
well to add these recordings to
their libraries. Besides the 24
Etudes of Op. 10 and Op. 25, the
discs include the three Etudes
without opus number. It is a joy
(Continued on Page 6)

COMPOSER OF THE MONTH

IT is fitting that our composer of the
month series for July should feature
Stephen Collins Foster, since he was born
July 4, 1826. Referred to by John Tasker
Howard as "America's Troubadour,"
Foster created melodies which have en-
deared themselves to the hearts of mil-
lions. He received no formal training in
music and was apparently self-taught. It
was as early as 1841 that he wrote his
first composition—*Tioga Waltz*—which was
later played by several flutes at Athens
Academy. In 1844, his first song, *Open Thy Lattice, Love*, was pub-
lished by G. Willig, Philadelphia. This was followed by several
others which he wrote for minstrel performers in Pittsburgh.
Among these were, *Old Uncle Ned*, *Lou'siana Belle*, and *Oh,
Susanna*.

His life seemed to be marked by a series of successes followed
by reverses. Although his songs gained considerable popular suc-
cess, he realized little or no material return from them. He tried
his hand in the business world as bookkeeper in his brother's firm
in Cincinnati, but this did not prove a successful venture. His
marriage in 1850 seemed to be a turning point in his life, for in
the year immediately following this event, he wrote and published
some of his best songs—*Old Folks at Home*, *Camptown Races*,
My Old Kentucky Home, *Massa's in de Cold, Cold Ground*, *Come
Where My Love Lies Dreaming* and others. In 1860, hoping to
better his situation which had sunk to a low ebb, he moved to
New York, where things went from bad to worse and it is believed
that the only songs created after this move were *Old Black Joe* and
Beautiful Dreamer. He died alone and practically destitute in a
boarding house in New York City in 1864.

His memory has been honored by a number of outstanding
projects, perhaps the most important being that of the Stephen
Foster Memorial Association of Pittsburgh. A valuable collection
of Fosteriana, originally collected by the late Josiah K. Lilly, of
Indiana, was given to the Memorial Association of Pittsburgh in
1937 and is housed in the Memorial Building on the campus of
the University of Pittsburgh.

An arrangement of *Jeanie with the Light Brown Hair* appears
on Page 28 of this month's music section.



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Musical Oddities

By NICOLAS SLONIMSKY

TCHAIKOVSKY AND NICHOLAS RUBINSTEIN at one time lived in the same house in Moscow. Tchaikovsky on the second floor, Rubinstein on the first. Tchaikovsky was working hard, and felt very much offended that Rubinstein never asked him what he was composing. "He knows very well that I'm writing something right next to him," Tchaikovsky complained to Klimenko, a friend who used to stay in Tchaikovsky's apartment, "but he never expresses any interest in my work. After all, I cannot force myself on him—my self-respect won't allow me to do that."

A few days later, Klimenko went to Rubinstein's apartment, and Tchaikovsky's name came up in the conversation. Rubinstein became agitated and said: "Tchaikovsky is just like a brother to me, and imagine—he sits there and writes something, and never thinks of calling me in to show his work. You know how much I am interested in his music, and perhaps I could give him some good advice as a practicing musician. It is too bad, because some day his new music is bound to come my way, and I should like to see it in the process of composition."

Then Klimenko told Rubinstein about Tchaikovsky's grievance. Rubinstein and Tchaikovsky finally got together, when Tchaikovsky wrote his first piano concerto, with the well-known results: Rubinstein declared the concerto unplayable and deeply offended Tchaikovsky. The strained relationship between the two continued until Rubinstein's death. Then Tchaikovsky felt a terrible pang of pity. His posthumous tribute to Nicholas Rubinstein was the A Minor Trio, dedicated "to the memory of a great artist."

David Popper, the celebrated cello virtuoso, played a concert in

a small German town, sharing the program with a local pianist. Popper was horrified when the pianist, a small bespectacled fellow, placed the music on the piano rack, and proceeded to play Beethoven with atrocious wrong notes. The pianist realized himself that his performance was not of the best, and, in the green-room, remarked to Popper apologetically: "You know, this Appassionata is terribly hard to play at sight."

FOR ALL HIS GLOOM and brooding melancholy, Tchaikovsky was subject to fits of uncontrollable childish merriment. Once at a concert, a friend whispered into Tchaikovsky's ear: "I must go—will meet you at the *violinoteca*" (a Grecianized form of the Russian word *biblioteka*). The word amused Tchaikovsky so much that he almost groaned from laughter, and with his lips tightly compressed, ran out of the hall. Fortunately his seat was in the gallery, so that his precipitous departure was not too conspicuous.

On another occasion, leaving the opera house after a premiere, Tchaikovsky commanded the doorman: "Carriage for General Tchaikovsky's carriage!" The poor doorman was still shouting when Tchaikovsky was walking down the street stifling his laughter like a prankish schoolboy.

GOUNOD MET his publisher Choudens on the Boulevard des Italiens. Choudens wore a magnificent fur coat, but a rather shabby hat. "Faust?" said Gounod, fiddling the lapel of Choudens' coat, and then, pointing at the hat, asked: "Romeo et Juliette?"

Gounod's "Faust" was, indeed, the foundation of Choudens' for-

tune. As to "Romeo et Juliette," it was a fine opera that enjoyed a *succès d'estime*, but it did not bring a comparable fortune to the publisher or to the composer.

Kreisler's sense of humor made a victim even of his own biographer. A recent book on Kreisler quotes him as follows:

"Even today, the Coppelia Waltz is often played. Well, I can truthfully claim that the motif is mine. Delibes liked it so well that he took it into his ballet unchanged." Well, Coppelia was produced in 1870, and Kreisler was born in 1875. He must have been indeed precocious to write such a jolly tune at the age of minus five!

DURING HIS SOJOURN in New York, in the 1890's, Dvořák was asked to supervise the rehearsals of one of his string quartets. The second violinist complained that a certain passage was unviolinistic. Dvořák asked him to play it over alone. The violinist obliged. Dvořák listened intently, and then put his hand on the violinist's shoulder, and smiled. "My dear fellow," he said, "it is you who are unviolinistic."

A woman admirer rushed to Rachmaninoff after his performance of the Second Piano Concerto. "It is wonderful," she gushed. "Who arranged it for you?" Rachmaninoff replied impassively: "In Russia, we composers were so poor, we had to orchestrate our own works."

WHEN A PARIS HOSTESS invited Paganini to dinner, she coyly added in a postscript to her letter: "And don't forget to bring your violin." To this Paganini replied: "Thank you for your invitation, but my violin does not dine."

Harold Bauer made an even more pointed reply to a music-loving hostess: "I greatly regret that I must decline your kind invitation to dinner," he wrote, "but I have hurt my thumb."

RAVEL was very strict in regard to the quality of his own music. When the brothers Rodolfo and Ernesto Halffter, Spanish composers, visited him in his Paris villa in the 1920's, Ravel was working on a manuscript. He kept shaking his head, as he went on, and mumbled: "Pas bon—il faut faire du Ravel."—"Not good—I must do some real Ravel!" And he tore up the manuscript before the horrified eyes of his visitors.

Incidentally, Ravel liked to remind his Spanish friends of the fact that he was himself of Spanish and Basque extraction. Once he signed a card for Adolfo Salazar, the Spanish musicologist, as follows: "Mauricio José Ravell y Deluarte," spelling Ravel with two l's, and adding the middle name José and his mother's maiden name, Deluarte. See cut below.

(The ink spot patterns above Ravel's signature were caused by the paper being folded before the ink was dry.)

THE END

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Musical Oddities

By NICOLAS SLONIMSKY

TCHAIKOVSKY AND NICHOLAS RUBINSTEIN at one time lived in the same house in Moscow, Tchaikovsky on the second floor, Rubinstein on the first. Tchaikovsky was working hard, and felt very much offended that Rubinstein never asked him what he was composing. "He knows very well that I'm writing something right next to him," Tchaikovsky complained to Klimenko, a friend who used to stay in Tchaikovsky's apartment, "but he never expresses any interest in my work. After all, I cannot force myself on him—my self-respect won't allow me to do that."

A few days later, Klimenko went to Rubinstein's apartment, and Tchaikovsky's name came up in the conversation. Rubinstein became agitated and said: "Tchaikovsky is just like a brother to me, and imagine—he sits there and writes something, and never thinks of calling me in to show his work. You know how much I am interested in his music, and perhaps I could give him some good advice as a practicing musician. It is too bad, because some day his new music is bound to come my way, and I should like to see it in the process of composition."

Then Klimenko told Rubinstein about Tchaikovsky's grievance. Rubinstein and Tchaikovsky finally got together, when Tchaikovsky wrote his first piano concerto, with the well-known results: Rubinstein declared the concerto unplayable and deeply offended Tchaikovsky. The strained relationship between the two continued until Rubinstein's death. Then Tchaikovsky felt a terrible pang of pity. His posthumous tribute to Nicholas Rubinstein was the A Minor Trio, dedicated "to the memory of a great artist."

David Popper, the celebrated cello virtuoso, played a concert in

a small German town, sharing the program with a local pianist. Popper was horrified when the pianist, a small bespectacled fellow, placed the music on the piano rack, and proceeded to play Beethoven with atrocious wrong notes. The pianist realized himself that his performance was not of the best, and, in the green-room, remarked to Popper apologetically: "You know, this Appassionata is terribly hard to play at sight."

FOR ALL HIS GLOOM and brooding melancholy, Tchaikovsky was subject to fits of uncontrollable childish merriment. Once at a concert, a friend whispered into Tchaikovsky's ear: "I must go—will meet you at the *violinoteca*" (a Grecianized form of the Russian word *biblioteka*). The word amused Tchaikovsky so much that he almost groaned from laughter, and with his lips tightly compressed, ran out of the hall. Fortunately his seat was in the gallery, so that his precipitous departure was not too conspicuous.

On another occasion, leaving the opera house after a premiere, Tchaikovsky commanded the doorman: "Carriage for General Tchaikovsky's carriage!" The poor doorman was still shouting when Tchaikovsky was walking down the street stifling his laughter like a prankish schoolboy.

GOUNOD MET his publisher Choudens on the Boulevard des Italiens. Choudens wore a magnificent fur coat, but a rather shabby hat. "Faust?" said Gounod, fiddling the lapel of Choudens' coat, and then, pointing at the hat, asked: "Romeo et Juliette?"

Gounod's "Faust" was, indeed, the foundation of Choudens' for-

time. As to "Romeo et Juliette," it was a fine opera that enjoyed a *succès d'estime*, but it did not bring a comparable fortune to the publisher or to the composer.

Kreisler's sense of humor made a victim even of his own biographer. A recent book on Kreisler quotes him as follows:

"Even today, the Coppelius Waltz is often played. Well, I can truthfully claim that the motif is mine. Delibes liked it so well that he took it into his ballet unchanged." Well, Coppelius was produced in 1870, and Kreisler was born in 1875. He must have been indeed precocious to write such a jolly tune at the age of minus five!

DURING HIS SOJOURN in New York, in the 1890's, Dvořák was asked to supervise the rehearsals of one of his string quartets. The second violinist complained that a certain passage was unviolistic. Dvořák asked him to play it over alone. The violinist obliged. Dvořák listened intently, and then put his hand on the violinist's shoulder, and smiled. "My dear fellow," he said, "it is you who are unviolistic."

A woman admirer rushed to Rachmaninoff after his performance of the Second Piano Concerto. "It is wonderful," she gushed. "Who arranged it for you?" Rachmaninoff replied impassively: "In Russia, we composers were so poor, we had to orchestrate our own works."

THE END



John Seligman

Mauricio José Ravell y Deluarte

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WHEN A PARIS HOSTESS invited Paganini to dinner, she coyly added in a postscript to her letter: "And don't forget to bring your violin." To this Paganini replied: "Thank you for your invitation, but my violin does not dine."

Harold Bauer made an even more pointed reply to a music-loving hostess: "I greatly regret that I must decline your kind invitation to dinner," he wrote, "but I have hurt my thumb."

RAVEL was very strict in regard to the quality of his own music. When the brothers Rodolfo and Ernesto Halffter, Spanish composers, visited him in his Paris villa in the 1920's, Ravel was working on a manuscript. He kept shaking his head, as he went on, and mumbled: "Pas bon—il faut faire du Ravel!"—"Not good—I must do some real Ravel!" And he tore up the manuscript before the horrified eyes of his visitors.

Incidentally, Ravel liked to remind his Spanish friends of the fact that he was himself of Spanish and Basque extraction. Once he signed a card for Adolfo Salazar, the Spanish musicologist, as follows: "Mauricio José Ravell y Deluarte," spelling Ravel with two l's, and adding the middle name José and his mother's maiden name, Deluarte. See cut below.

(The ink spot patterns above Ravel's signature were caused by the paper being folded before the ink was dry.)

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Letters to the Editor

(Continued from Page 1)

and exciting to look forward to.

But, I have only one request—that you put in a column about the accordion. I believe this is a fine instrument, but many musicians do not realize its possibilities. Your magazine could do a lot to promote its deserved legitimacy.

Thanks again for a swell magazine.

Toni Laforest
Washington, D. C.

Articles

Sir: I have found ETUDE a source of inspiration constantly, and have actually pored over the articles by or about the great masters of pedagogy.

In addition, I have greatly enjoyed reading the letters from teachers all over the country.

Rose Grossman
Bronx, N. Y.

Sirs: I would like to take this opportunity to tell you that I certainly enjoy reading and playing selections from ETUDE. I think that it is a wonderful magazine.

Erma Schwader
St. Joseph, Mo.

Sir: Just in case you think I am a lost friend, I am now and have been a subscriber since 1918 in Montclair and before then in Brooklyn, N. Y.

Your magazine has given me a wealth of information during the years. I have a large collection of the best articles (too valuable to throw away), all classified according to subjects for quick reference. I am deeply grateful, because piano teaching is my subject, to Dr. Maier and Mr. Dumesnil for their fine advice and helpful suggestions and also to Dr. Gehrken. Their opinions have given me confidence

and authority when dealing with knotty problems. Also the articles by the many concert players, have been priceless.

Helen MacGregor
Upper Montclair, N. J.

Sirs: I am satisfied with ETUDE; it provides me with a knowledge of facts that I might have never learned otherwise. As for the music section; there are selections that I can never master, never having studied piano; although I can play, having taught myself after studying the electric guitar, and learning to tune it to the piano.

I would like to see some of the famous Operatic Arias appear. There have been too few. It would be best if they were in their original key, rather than being transposed.

Harry L. Bobinmyer
Indianapolis, Indiana

New Records

(Continued from Page 3)

to hear the Herold Variations, as these are rather seldom played these days. (Concert Hall, 2 LP discs.)

Schubert: Trio in E-flat, Op. 100

Jean Fournier, violinist; Antonio Janigro, cellist; and Paul Badura-Skoda, pianist, join their artistry in one of Schubert's greatest chamber works, with results that are entirely satisfactory. It is a performance marked by intelligence and a faithful adherence to the text. (Westminster, one disc.)

Tchaikovsky: The Months, Op. 37a

Morton Gould has orchestrated the Russian Master's suite of twelve short piano pieces named for the months of the year. The orchestration is in the style of Tchaikovsky and Mr. Gould plays the piano part and conducts his own orchestra in a highly efficient manner. The record is thoroughly enjoyable. (Columbia, one disc.)

Goldman: On the Mall

A number of famous band

marches of the kind heard nightly in Central Park, N.Y.C., are here presented in an effective manner as played by Edwin Franko Goldman and the Goldman Band. (Decca, one 10-inch disc.)

Faure: Piano Quartet, C Minor, Op. 15; Cello Sonata, No. 2, Op. 117

Gaby Casadesus and members of the Guilet Quartet give the Faure piano quartet an outstanding interpretation. Miss Casadesus has a style and touch well-fitted to interpret this music as it should be played. In the cello Sonata David Soyer and Leopold Mittman are the artists who do a fine job of musical collaboration. (Poly-music, one LP disc.)

Rimsky-Korsakov: Concerto for Trombone and Military Band

Here is a genuine novelty. An apparently recently discovered work is effectively played by Davis Shuman. On the same disc are "Three Russian Folksongs," for woodwinds and "Three Festive Moods," set by Glazunoff, Liadoff

and Rimsky-Korsakov. These are splendidly recorded. (Circle, one 12-inch disc.)

Janáček: Sinfonietta Respighi: Rossiniana

The Sinfonietta is the last orchestral work of the Czech composer and it is here given a somewhat uneven performance by the Radio Leipzig Orchestra, under Vaclav Neumann. On the reverse side of the disc, the Respighi piece is given a splendid presentation by the Berlin State Opera Orchestra under Hans Steinkopf. (Urania, one disc.)

Beethoven: Symphony No. 6

The Orchestra of Vienna State Opera conducted by Hermann Scherchen gives a routine performance of this Beethoven work. The recording is satisfactory. (Westminster, one disc.)

Mozart: Clarinet Quintet

Benny Goodman and the American Art Quartet give a completely enjoyable performance of this fine

score. Mr. Goodman is an expert on his chosen instrument and he makes the most of the Mozart music. (Columbia, one disc.)

Handel: Violin Sonatas, Nos. 13, 14 and 15.

Mischel Elman has made a splendid recording of these three sonatas. His usual warm tone and breadth of style are displayed to advantage. Wolfgang Rose is the sympathetic accompanist and together they present a genuinely artistic performance. (RCA Victor one disc.)

Borodin: Aria from Prince Igor Rubinstein: Aria from The Demon Massenet: Aria from Don Quichotte Paladilhe: Aria from Patrie

George London, the Metropolitan Opera's new bass-baritone sings four out-of-the-ordinary operatic arias in a masterful interpretation. Lovers of vocal recordings will revel in this splendid addition to their catalog. Mr. London's debut with the Met was a highlight of the past season. (Columbia, one LP disc.)

De Falla: Seven Popular Spanish Songs

Victoria de los Angeles, who had a highly successful Carnegie Hall recital last fall in which she specialized in Spanish folk-songs, has recorded some of these vocal gems. The five songs by Granados are written in the style of eighteenth century street songs. Miss de los Angeles is an artist of the first rank in this type of music and she does full justice to these pieces. Her able accompanist is Gerald Moore. (Victor 10-inch disc.)

Mahler: Songs of a Wayfarer Hugo Wolf: Eight Songs

The sterling artist Blanche Thebom does some highly expressive singing in this great song cycle by Fritz Mahler. The work is performed with an orchestra conducted by Sir Adrian Boult. On the reverse side of the record, eight songs by Hugo Wolf are given equally intelligent and skillful interpretations—these with the able collaboration of William Hughes at the piano. (Victor, one disc.)

Sarasate: Ziguenerweisen

Jascha Heifetz, violinist, gives a rousing performance of this favorite standby of all violinists, ably supported by the RCA Victor Symphony, under William Steinberg. (Victor, 45 R.P.M.).

Mozart: Four Divertimentos

Some of Mozart's gay, light-hearted chamber music pieces are presented on this record in a truly expert fashion by an ensemble consisting of two oboes, two horns, and two bassoons, the artists being Karl Mayerhofer and Bruno Doerschmidt, oboists; Gottfried von Freiberg and Leopold Kainz, hornists, and Karl Oehlberger and Rudolph Hanzel, bassoonists. (Westminster, one disc.)

Liszt: Totentanz Franck: Symphonic Variations

Alexander Brailowsky does some vigorous piano playing in these two recordings. The Liszt work especially is a loud, fast-moving performance, in which the soloist is supported by the Victor Orchestra conducted by Fritz Reiner. In the Symphonic Variations, the same orchestra is conducted by Jean Morel. (Victor, one 10-inch disc.)

Carpenter: Adventures in a Perambulator

The American composer, John Alden Carpenter back in 1914 wrote this work which created considerable discussion. In addition to the regular standard orchestral instruments, the composer makes use of all sorts of sound-producing instruments to depict the adventures of a baby in the course of his day in a perambulator. This recording as made by the Orchestra of the Vienna State Opera, conducted by Henry Swoboda, catches the spirit of the composition and the result is a fine interpretation of the highly descriptive music.

The reverse side gives us "Contemporary American Violin Music," which proves to be five short pieces by present day composers: one by Robert G. McBride, two by William Grant Still, and two by Aaron Copland. They are effectively played by Louis Kaufman, brilliant American violinist with the talented Anette Kaufman at the piano. (Concert Hall, one 12-inch disc.)

Bizet: Pearl Fishers

It was away back in the season of 1916-17 when the Metropolitan Opera Association presented the Bizet opera with Caruso doing the tenor lead as only he could do it. It has not been in the Met repertoire since that time. Perhaps the only part of the opera familiar to present-day music lovers is the one big tenor aria. However, this lovely opus is now available on rec-

ords in a performance that does full justice to the melodious music. The principal rôles are capably handled by Matiwilda Dobbs, Enzo Seri and Jean Borthayre. The Paris Philharmonic Orchestra and Chorus are the supplementary forces with Rene Leibowitz doing a competent directing job. (Renaissance, three LP discs.)

Nicolai: Merry Wives of Windsor

Here is a splendid performance of this jolly opera sung with quite evident enjoyment by an excellent cast. Wilhelm Strienz as Falstaff is especially notable, doing an impersonation of the part with great gusto. The other principals include Georg Hann, Walther Ludwig, Irma Beilke, Marie Luise Schilp, and Lore Hoffmann, with Arthur Rother conducting the Symphony Orchestra of Radio Berlin. (Urania, three LP discs.)

Arias from "La Tosca," "Lohengrin," "La Bohème," "Madam Butterfly," and "La Traviata"

A reissue of an early acoustic disc brings a number of great operatic arias sung by the incomparable Rosa Ponselle. These were originally sung for Columbia between 1918-1923, when this great voice was at the height of its form. A total of ten arias are presented from the operas named. (Golden Legend, one LP disc.)

Brahms: Clarinet Trio

A somewhat unfamiliar work is given expert treatment by a trio of top-notch artists, Reginald Kell, clarinetist; Frank Miller, cellist and Mieczyslaw Horszowski, pianist, perform the work with clarity and smoothness. (Decca, one 10-inch disc.)

Vivaldi: La Cetra (The Lyre), Op. 9

In keeping with the revival of Vivaldi, there has been an upsurge in the recording of the works of this amazingly prolific early Italian composer-violinist. Among the leaders in promoting interest in these works has been the young American violinist, Louis Kaufman, who has made an excellent recording of the twelve concertos published as Opus 9. He is assisted in the performance by a string ensemble of the Orchestra National of Paris, which he conducts ably, at the same time doing full justice to the solo violin. The recording is excellent (Concert Hall Society, two LP discs.)

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Handbook on 16 MM Films for Musical Education

by Lilla Belle Pitts

The rise in the employment of Audio-Visual Aids for use in music courses in the public schools during the past decade has been phenomenal. These aids contribute an active interest and color to the student's work that could not be acquired in any other way. They have become a powerful boost in all kinds of music training. Your reviewer is convinced that if more private teachers would procure a projection apparatus, they might boost their teaching business enormously. Miss Pitts tells why films should be used and how the films may be secured.

Do children like films? Witness the crowds around the box offices on Saturdays. The teacher has to compete with this attraction. Why not take the bull by the horns and arrange for similar attractions in your studies? Teachers will find Miss Pitts' engaging booklet very interesting. Her long experience at Teacher's College, Columbia University, has been very helpful to her in preparing this booklet. The book is issued by the Music Educators National Conference of which Miss Pitts was formerly President. \$1.50

Introduction to Music Education

by Russel N. Squire, Ph.D.

(Professor of Music, head of the Dept. of music and chairman of the Division of Fine Arts, at George Pepperdine College in Los Angeles.) Foreword and Appendix by Dr. Karl W. Gehrkens

A very comprehensive, yet concise (133 pages) study of the objectives of Music Education in America. The history of music education, the philosophy of music education—it orients the reader in the structure of music education in the elementary schools, the Junior High schools and music in the colleges, to which is added a chapter on music lists and a thirty page appendix by Dr. Karl W. Gehrkens, Professor Emeritus of Music Education at Oberlin College, who has been the most prominent man in his field for several

decades. As former president of the Music Teachers' National Association, and the Music Educators National Conference, Dr. Gehrkens after his retirement from his professorship at Oberlin became a member of the faculty of the Roosevelt College of Music in Chicago. But Dr. Gehrkens has other distinctions which brought him still wider renown. He was engaged as Music Editor of Webster's New International Dictionary. For almost two decades he has been in charge of the Question & Answer Department of the ETUDE and thereby has made thousands of friends throughout the world.

One of the most interesting chapters in Dr. Squire's book is that devoted to music in college. He calls attention to Randall Thompson's studies of the marked difference in credits allowed for applied music. Note the following list: Harvard allows no credit for applied music, Oberlin 3.1 percent, Michigan 10 percent, Iowa 21.7 percent.

Further he states: "In the study made by Randall Thompson it is noted that in the colleges which were visited the proportion of work in music counted toward the B.A. degree might be as great as 56 percent. Usually, though, only 30 to 40 percent of the work required for the degree of music and the balance was in other academic subjects or fields.

"The reasons that are given by some colleges for including applied music for credits are the very reasons that are given by others for excluding applied music: (1) Some assert that performing music is a skill and so should—or should not!—be credited toward the B.A. (2) Some take the attitude that musical performance develops the mind. Others deny that it develops the mind. (3) Some are certain that music performance is easily measured. Others are sure that no one can measure what, if any, musical ability is included in musical performance."

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The Concise Oxford Dictionary of Music

by Percy A. Scholes

In 1933 Dr. Percy Scholes issued his Oxford Companion of Music, which has been through eight editions. The Companion is a very comprehensive, very much alive, very human book of 1,160 pages, which deserves its great success. It is a combination of an encyclopedia and a dictionary, not so all-including as Groves, but more convenient as a desk book. The concise Oxford Dictionary of Music is smaller in format (650 pages), than the Companion and more properly a musical dictionary with thumbnail biographical sketches. These sketches (3000 items), make it a handy practical book for ready reference.

Oxford University Press \$6.00

Musical Britain 1951

Compiled by the Music Critic of "The Times", London

The Music Critic of "The Times" desires to preserve his anonymity possibly with the assumption that of course, everyone knows who the critic of "The Thunderer" is. Therefore, we shall not ruffle the gentleman by revealing his identity, inasmuch as he has done an excellent piece of calendaring the musical events of 1951 in many British cities from May to August. A notable part of the 254-page volume is properly devoted to the events given in London's new and magnificent Royal Festival Hall, erected at the time of the great 1951 Exhibition. The work gives a fine perspective of what happened in London during the past season.

Oxford University Press \$6.00

Schirmer's Guide to Books on Music and Musicians

Compiled by R. D. Darrell

The great need for a practical bibliography of books on music and musicians has been apparent for years. There have been, of course, many catalogues of various publishers here and abroad, dealing with their own publications. A few dealers in rare books have issued lists of a general type. However, the Schirmer Guide to Books on Music and Musicians, which covers the publications of all publishers, is far more than a catalog as it presents notes throughout which should be most helpful to the teacher and to the student.

It provides in admirable fashion, for the first time in English, a reference survey of all currently available books in English (and in foreign languages), covering the entire musical field.

The importance of a work of this kind is very great. In your reviewer's opinion it should be in the hands of every one about to enter a musical career, as it indicates definitely just how to secure important information upon any subject in music.

A great educator once said: "The acquisition of knowledge is not nearly so important as the knowledge of how and where to find it." Every teacher of music should have available a guide of this kind and study it carefully in order to direct pupils to collateral information in books.

All music dealers of the world consider themselves very fortunate if they possess the rare seventeen volume set of the famous catalogues compiled by a German publisher of music, Franz Paderewski, who was at the head of the great Russian music publishing firm of Jurgenson from 1873 to 1896. Paderewski extends only to the year 1900.

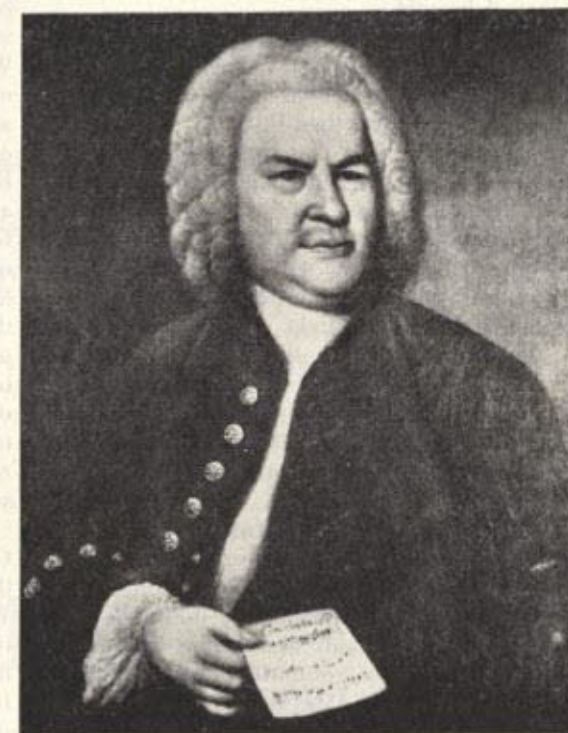
The "Guide" is remarkably accurate and conveniently indexed. The firm of G. Schirmer, Inc., has provided the music world with a volume which teachers and music lovers will find indispensable. G. Schirmer, Inc. \$6.00

Much Ado About Music

by Kathleen Lowance

No man could have written this charming book. It's essentially feminine because the approach is to the heart of the family. It shines with many clever and ingenious facets in its design to provide a grasp of what music is about. At all times it is the voice of a loving Mother explaining to her children the growth of the art of music and what it has meant to man. It is a bright, happy, authoritative book, with tender touches that will hold the interest of children from six to sixteen (to the end). The author's brain children, Betty, Ted, and Judy are piloted through the tone-art on the fairy wings of imagination. The author's style is properly colloquial and engaging. She writes in the common speech with no attempt at pedantry. Mrs. Lowance's book is delightfully illustrated and your reviewer, who once had much experience in teaching little ones, recommends it highly to ETUDE teachers.

Tupper and Love, Inc. \$3.50



Johann Sebastian Bach.

Highway to Heaven

Bach's life work seemed almost to give truth to his old childhood illusion that music wove a pathway to heaven for him to climb.

by Marian P. Fickes

THE STAIRS seemed familiar. They were wide and golden, and on either side were clouds of mist that veiled the source of the heavenly voices that came from within. The steps stretched higher than he could see, and their ending was concealed by a light so brilliant that it was blinding even at such a distance.

Nevertheless, Sebastian climbed on. His progress was slow, even though his feet touched the steps with dream-like lightness, and all around him the music rolled. The organ, the orchestra, and the choir all combined in a mighty surge of sound that lifted him higher and higher, on up the golden stairs.

Suddenly the music stopped. The stairs and the mist faded, and the only light Sebastian could see was the sunlight sparkling through the stained glass windows of the church. He straightened up, rubbing his eyes. The spell of the music was still upon him, and it was hard to shake off his old childhood illusion that music wove a pathway to heaven for him to climb.

Reality returned, however, and with it came the realization that he had found his

life's work. Not just music—Sebastian had always known that, for him, there was no other purpose in life—but music written and performed for the church and for the glory of God.

The church was emptying rapidly, but the young musician lingered. He must meet the man who had written this wonderful music, directed the orchestra and choir in its performance, and who had played the organ with such mastery and understanding.

Johann Sebastian Bach, although only twenty years old, was becoming known throughout Germany for his abilities as a composer and an organist. Of course, he came from a family of musicians. As far back as anyone could remember, it was almost unheard of for a Bach to be anything but a musician. Sebastian's uncles, cousins, brothers, and more distant relatives, occupied almost every musical post in the home province of Thuringia, and they were becoming famous in even distant parts of Germany for their musical talents.

Sebastian, at twenty, was already far ahead of his older relatives in musical ability and knowledge. He was composer

and organist of the Bonifacius Church in Arnstadt, a rather imposing position for so young a man. In spite of this, he felt keenly that there was a wealth of knowledge and technique still to be learned about music, and he never hesitated to go in search of it. It was this search that had led him here to Lübeck to hear the music of Buxtehude.

Dietrich Buxtehude, organist of Lübeck, was one of the most famous church musicians and composers in Germany. Sebastian had heard that he was looking for a younger man to train to take his place because the many church duties were becoming too exhausting for the elderly organist. He certainly did look tired, thought the young Bach, as he saw the stooped, white-haired old man coming out of the organ loft. He hurried forward to introduce himself.

"Sir, I am Johann Sebastian Bach, organist of Arnstadt. I have always wanted to hear your music, and tonight it was even more wonderful than I had imagined."

Buxtehude smiled wearily. He was pleased at the obvious sincerity of the praise, but the evening's (Continued on Next Page)

performance had tired him.

"I suppose you have come to play for me, young man?" Buxtehude asked. "I warn you, I am not easy to please, and my successor must please me in many ways. Many have tried, and just as many have failed."

"I came to hear you play, sir, not to apply for a position—but I would like to try that magnificent instrument." Sebastian looked longingly toward the organ loft.

"Come on up, then," Buxtehude chuckled as he led the way. "Perhaps your music will soothe the tiredness from my bones."

Sebastian sat for a moment at the organ. What should he play? He was afraid his own compositions would sound amateurish to the great composer. Suddenly a theme from Buxtehude's own music started running through his head. He played it through once, just as he had heard it earlier that evening, and then began improvising variations upon the melody. On and on he played, losing himself in the music.

Suddenly he realized that he must have been playing for a very long time indeed. There had been no sound from Buxtehude. What would the old organist think of his boldness in trying to improve upon such great music? Sebastian looked shyly toward his companion. There was an excitement, an eagerness upon the old man's face that was hard to interpret. Was he angry? Sebastian waited, a little fearfully, for him to speak.

"My boy," Dietrich Buxtehude spoke haltingly, as if in confession. "You have a very great talent. I might say that your talent is even greater than my own. It is almost unbelievable in one so young. Come, you must be my guest while you are in Lübeck. We will have many things to discuss."

The walk through the frosty November night to Buxtehude's house was too short for much conversation, but afterwards they sat before a glowing fire where Anna Margreta, Buxtehude's daughter, served them a simple meal. Buxtehude seemed curiously anxious to bring Anna almost constantly to Sebastian's attention. Young Bach, wanting only to talk of music, was secretly relieved when his hostess at last retired. To his disappointment, however, Anna still seemed to dominate the conversation, for Buxtehude started a long recitation of her virtues, her beauty (which, to Sebastian, was nonexistent), and her talents in making a comfortable home. He was beginning to yawn with boredom, when his host shocked him into alert wakefulness.

"I have heard you play, young man, and I am very pleased. You have now met my daughter, and, if you are just as pleased, I think we can come to an arrangement greatly profitable to us both."

Sebastian raised his eyebrows. What a curious statement—so blunt, yet made almost wistfully.

"I'm afraid I do not quite understand, sir," he said.

"You must know that I have been looking for a young man to take my place at the church. My successor must have great talent. You more than fit that requirement. However, there is one other condition—my successor must also become my son-in-law."

Sebastian was too stunned to speak. Buxtehude's proposal, fantastic as it sounded, was made with genuine sincerity, and now the old organist sat watching him hopefully. He thought of the magnificent organ, the orchestra and choir that was his for the taking. Such an opportunity might never again be his. What a triumph for a boy of twenty to be music master of such a church! But the dark, unattractive face of Anna Margreta came into his mind. Although his heart was free, he knew that somewhere, someday, he would meet the girl he would love. He must wait for her.

Sebastian returned to his duties in the church at Arnstadt and promptly forgot Anna Margreta. Not until his wedding day, months later, did he think of her again, with a deep thankfulness that he had had the good sense to wait. For was not his bride the most beautiful of women? Maria Barbara, a distant cousin of Sebastian's was indeed a lovely bride. Gay and pretty, with a voice that charmed the music-loving Bach, she had danced her way into his heart.

Soon after his marriage came a new position, that of organist-composer in the beautiful cathedral at Muhlhausen. Sebastian's new happiness, combined with the Gothic beauty of the church where he worked, stimulated him to new efforts in composition, and a Cantata he wrote at this time was the only Cantata of his to be published during his lifetime.

Happiness and good fortune were to continue for Bach, for an even better position was soon offered him. He was "invited to take the post of organist and chamber-musician to Duke Wilhelm Ernst in Weimar," at almost double the salary he had been getting. Bach and Maria were joyous over the new position. The Duke, a patron of the arts, was a pious man, and this appealed to the deeply religious nature of the composer. The generous increase in salary had a special significance to young Sebastian and his wife, for it would enable them to provide for the many children they hoped to have.

Johann Sebastian was sensitive to beauty in any form, and his emotions were readily expressed in musical composition. Perhaps this is why much of his beautiful music was written at Weimar. He spent a great deal of his time at the luxuriously furnished castle, writing or practicing in the little Chapel, or conducting the evening performances of which the Duke was so fond.

The nine years that Bach remained at Weimar were eventful years in his life. There, under a master whose religious

nature matched his own, he was free to compose and perform the kind of music to which he had dedicated his life. Duke Wilhelm insisted that Bach accompany him on each of the long journeys that he made, and in this way Johann Sebastian met many of the noblemen and composers of his day. Bach regretted that these journeys took him away from Maria Barbara and the children, for he was never happier than when in front of his own fireside with his family around him. Although he might have wished that the journeys were less frequent, each one provided him with some novel experience to share with his family on his return. On one such trip, Prince Friedrich of Saxony took a ring of great value from his own royal hand and presented it to Bach in admiration for his organ performance.

Another time Sebastian conducted a Cantata written and performed in honor of the birthday of Duke Christian of Saxe-Weissenfels. The great hall of Duke Christian's castle was transformed by glowing fires and rare, imported tropical plants into a mid-summer paradise that contrasted pleasantly with the frosty winter landscape. The soloist for the Cantata was taken ill on the night of the performance, and the young daughter of one of the musicians was called to substitute. Anna Magdalena, although not quite sixteen, had a voice of such rare beauty that Sebastian knew he would never forget it. Nevertheless, he did not dream of the important rôle that she was to play in his future.

Duke Wilhelm, in spite of his kindness and generosity to Bach, had a streak of stubbornness that finally led to discord between Bach and himself. When the Duke's nephew, August Ernst, went against his wishes and married the Duchess Eleonore of Anhalt-Köthen, Bach was forbidden to continue his friendship with the new family. Johann Sebastian, stubborn enough himself on occasion, was determined to choose his own friends without any interference. In retaliation for Sebastian's show of independence, the Duke promoted an inferior musician to the coveted position of Capellmeister of Weimar, a post that Bach had hoped and believed would be his.

Bach, determined to leave Weimar, submitted his resignation to the Duke, but Wilhelm refused to accept it. Since he could not accept another position until he secured his dismissal, Sebastian took an unauthorized leave of absence and went on holiday to Dresden. Louis Marchand, organist to the King of France and a famous composer, was visiting in Dresden, and Bach—still seeking knowledge and further technique in music—went there to hear him play. Marchand, straight from the splendor of the French court, was politely contemptuous of the dowdy little German composer. Count Von Flemming, who believed that Bach was the greatest of all musicians, mischievously proposed a contest between the

(Continued on Page 50)

The talented son of a distinguished couple recounts interesting facets of his early training in Paris.

Much value is placed on

Traditions and Methods



Jean Casadesus with his famous parents, Gaby and Robert Casadesus.

from a conference with Jean Casadesus as told to Rose Heylbut

I AM OFTEN asked "how it feels" to grow up in a family of professional musicians, and my answer is generally disappointing because it "feels" entirely normal. As a child, it was the routine thing to fall asleep listening to my parents read four-hand arrangements of quartets and symphonies. When my father played sonatas with a violinist friend, I was allowed to turn the pages. Family conversation about music and performance-values, and a piano that is never silent form the only life I know. It was

when people asked me how our family tradition affected my work that I began to think about it at all.

Until I was twelve, we lived in my native Paris where I had my earliest training from my great-aunt, Rose Casadesus, who was also my father's first teacher. I began playing at four, and my great-aunt showed me that by holding my hands a certain way, I could make more agreeable sounds than by banging. Beyond that, I don't remember much about "lessons" till I was eight, when scales, exercises, and little pieces were from the start combined with reading, memorizing, solfège, and a sense of responsibility for regular work. I had to practice an hour a day, and if anything came up to stop me I'd have to make it up at night. My piano studies were conducted entirely at home, but I was sent to the Conservatoire for solfège. I enjoyed the wholesome competition of class work, and won the First Medal at twelve.

Then we moved to America and a great change came into my work. I missed the Conservatoire. It had been stimulating to see what the others were doing, to compare my results with theirs; here then was none of that. Solfège was not a part of "music lessons," children of my age seldom heard of it; at the conservatories, solfège was introduced, as a sort of extra course, to students of eighteen or so, many of whom had already begun harmony. My brother, who was then eight, had to learn solfège at home, and never got the pleasure from it which I had had. I also found that the entire system of education was different. Boys of twelve didn't work too hard at their studies (musical or general), and didn't want to. So for serious study, I was dependent on family resources. My parents kept up my music science, and my mother supervised my piano work.

At twelve, I practiced only two or three hours a day, but I had already been taught how to work. The basis of good work is this same solfège! It fixes note relationships, sequences, harmonies; it enables you to know what you are doing as you move about the keyboard; it facilitates sight-reading and the examination of more new music.

Good work also means good organization. I was taught to begin, regularly, with a half-hour of straight technique (scales, new exercises, the review of old ones) followed by a half-hour of Czerny. Then came pieces—never more than two a day. By thirteen, I was acquiring repertoire—Bach, of course; early sonatas of Haydn and Mozart (played at less than virtuoso speed and studied for form, structure, style, and most of all, for practice in combining technique with music), Weber's *Konzertstueck*, and work of similar character; nothing too advanced.

When I was fourteen, I had lessons in tympani from Saul Goodman, of the New York Philharmonic. My father had done similar work—at one time he played tympani with the Paris Opera orchestra—and wished me to know more of music than can ever be gotten from exclusive emphasis on the piano. It was an enormous advantage. I learned much about the orchestra, instruments, tone-color, and repertoire, which has helped me in my piano work.

I was taught to work at music, and to regard technique simply as a means of releasing music. One needs, of course, to play cleanly, without slips or faults, but not to make technique noticeable as the major ingredient of one's equipment. Most of all, I was held to the discipline of complete respect for the composer's thought.

I remember certain youthful discussions (Continued on Page 49)

Jean Casadesus, son of Robert and Gaby, represents the fourth generation to carry on his family's tradition of eminent musicianship. Five of his name are included in Grove's Musical Dictionary. Winner of the Paris Conservatoire First Medal for solfège, of the Youth Contest of the Philadelphia Orchestra, and of the International Contest in Geneva (1947), he began his career in 1949 since when his tours of Europe and the USA have placed him among the most distinguished of our younger pianists.

WHAT IS BEL CANTO?

*A plea for
general agreement
and clarity
on the terminology
and techniques
of vocal production.*

by

JOSEPH A. BOLLEW

"DISTANCE lends enchantment," exclaim young opera enthusiasts when they hear older people laud the superiority of the singers of their youth over those of today.

Nevertheless, our new generation is compelled to admit that there is no galaxy as bright now as, for instance, Caruso, McCormack, Bonci, Battistini, Tita Ruffo, Sammarco, Melba, Tetrassini, Calvé, Destinn, Galli-Curci and Kirkby Lunn, to mention only a few of the luminaries of that time. Their records are here to prove it, and although recording was in its infancy when they were made, they reveal a superiority beyond question over the leading singers of today.

Young people are also skeptical when they hear singers of a still earlier period extolled even above such artists. They have a right to be. As a matter of fact their elders should, in all honesty, be equally skeptical. They too never heard them in the flesh, and what recordings of them there are were among the first ever made. These are very poor and what can be heard of the singers hardly warrants the paeans they were accorded. There are reasons for believing that, in the main, they were better, but it is extremely difficult, if not impos-

sible, to judge from the recordings at hand.

What then can be said of the singers anterior to these? We know from the writings of the time that critics and audiences raved about them. And here, too, numberless people who never heard them also rave about them. In the circumstances it would seem foolish to have any opinion whatsoever. Yet, it must be remembered, it was the so-called Golden Age of Singing. Bel Canto was at its zenith, and because of what Bel Canto is, or was, there can be no doubt that vocal technique was very much better than it has since been. By vocal technique I mean vocal production as distinct from musical execution and artistry. And since vocal technique was so much better it is reasonable to conclude that voices in general were better, musical execution was better, and consequently, those who were artists were better able to project their artistry. In other words, it was easier for men and women with potentially great voices to develop into great singers and artists. This was due predominantly to the fact that differences and confusion on the techniques and terminology of vocal production were almost altogether absent. There was one musical objective, Bel Canto, based on one vocal objective, clarity of tone. All accredited teachers taught more or less the same way and often met together informally to discuss the vocal problems of their pupils. Some had students with better voices and more singing sense, and some were better pedagogues, and therefore produced better singers than the general run of teachers. But all teachers taught more or less the same way.

The situation has changed drastically. Very few teachers and singers agree on anything pertaining to the techniques of vocal production. There is perhaps no other field in which so much conflict of opinion exists on terminology and techniques.

Many teachers of singing have voiced a demand for licensing. The demand is understandable. There are all-too-many individuals in the field with little more to commend them than glib tongues, sumptuous studios and the means for more or less wide-scale advertising. Many of them get very high fees but are low in their ability to help the poor victims they entice. More often they ruin potentially wonderful voices. But how can licensing be justly effected when no generally accepted standards exist and when quite a few honest well-meaning but quite ignorant teachers not infrequently do irreparable harm to very promising voices?

Mr. Victor Alexander Field's well-documented book, "Training the Singing Voice," shows the alarming extent of the differences and confusion that exists even among well-known and respected teachers and singers.

It is obvious that agreement on terminology and the techniques of vocal produc-

tion must precede the introduction of licensing. This will be a boon to aspiring singers and teachers alike whether licensing is established or not. It is high time the task were undertaken and done.

This need was most emphatically underscored by an excellent and informative article which appeared in ETUDE (August 1951), entitled, "The Decline of the Art of Singing," by Robert Boas of England. The title of the article clearly expresses his point of view. There can be no doubt that the art of singing has declined. But here my agreement with Mr. Boas ends. The reason he gave for the decline very strongly substantiates my contention that clarity and agreement on terminology are absolutely imperative.

Mr. Boas traced the decline of the art of singing to the disappearance of florid vocal music in more recent opera compositions, and although he did not say so explicitly, it follows quite unmistakably from his article that he regards the singing of florid music as good singing and even refers to it as Bel Canto. In other words, he believes that the singing of florid music and Bel Canto are synonymous.

This being so it is not easy to understand why he thinks the art of singing has declined. He seems to have forgotten our numerous coloratura sopranos, the singers of earlier oratorio, and the thousands of cantors. From the latter, as much singing of florid music may be heard as was the case in early Italian opera. Whether our contemporary coloraturas et al are as good as their predecessors or not, they sing florid music and, if we accept Mr. Boas' stand, are singing Bel Canto. But can it be said that the singing of florid music, or the agility it requires, is Bel Canto? To determine this, a definition of Bel Canto must be reached.

Despite the welter of conflicting opinion as to what it is, it seems to me that it means just what it says, i.e., beautiful singing. Bel Canto refers to the voice and an individual's manner of singing regardless of the type of music being sung. Florid singing refers to a type of vocal music. The phrase "florid singing" although widely used, is very inept and misleading. We ought instead to use the phrase "the singing of florid music" which is exact and cannot lead to misconceptions.

As with all other types of vocal music it sounds beautiful if the singer has a beautiful voice and can sing beautifully (not the same thing), and sounds rather awful if the singer does not possess a beautiful voice and does not know how to sing beautifully.

If the singing of florid music is Bel Canto, or in other words, if vocal agility is Bel Canto, it would naturally follow that the singing of every coloratura, every oratorio singer, and (Continued on Page 56)

*A leading soprano of the
concert stage and radio gives from her*

own experience many

pointers which singers

will find invaluable

After the Studio

from a conference with Eileen Farrell

as told to Gunnar Asklund



ALTHOUGH singers never stop studying, the time comes when official lessons as such are over. On his own, the young singer is ready to go ahead without being quite sure where he's going. He is out of the studio but he's not yet a professional—his formal education is done, yet he has immense amounts to learn. This is a difficult period, and an important one, challenging the young singer to find himself.

I had my share of this where-do-I-go-from-here? feeling, even though my start was unusually lucky. I began in radio. As far as good music is concerned, the usual process is to get into radio after one has asserted himself elsewhere. I had done no professional singing before I went to CBS, and the development of my work grows out of what I learned and experienced there.

I have sung all my life. I studied first with my mother who is a voice teacher and organist. I came to New York at nineteen. After a period of study, my money gave out and I went home, taking a job in a store to earn more. In time I resumed my studies and presently I got an opening in the CBS chorus. Then, a month after my twenty-first birthday, I was given a contract as soloist at CBS. I was out of the studio, my career had opened. That's when the real work began!

I had, of course, studied repertoire but nothing like the amount of material required for thirty minutes of singing every week. Songs and arias were suggested, programs were planned, and I had to learn them—also, to learn how to produce them

in a manner worthy of public hearing. At the same time I had to keep up my vocal work, shake off the insecurity of singing for a vast audience, and learn to handle myself and my work like a professional. This is all part of what we bracket, somewhat loosely, under the heading of experience. And somehow or other, the experience must be gained.

My first suggestion to the young singer fresh out of the studio is to sing in public as much and as often as possible. Provided it is musically worthy, any opportunity will prove good—in church, in groups, choruses, summer hotels, small radio stations. Nothing is too small for a public start, and each type of work brings its own experience.

I began before a microphone, without audience, and had later to adjust myself to audience communication. However, I learned much from that little black box! The sensitivity of the microphone increases the hazards of audible breathing. Though I had, fortunately, never had any difficulties of this kind, I still took special care, with the result that my breath control today is surer, more effortless, than it might have been with a different start. I gained in diction values, too! The 'mike' is also sensitive to explosive sounds; consonants which are badly attacked come out with a "pop." So I had to watch enunciation! And there was the matter of communication. With no audience reaction to guide me, I had to be more than usually alert in building interpretations that would convey the full meaning and spirit of the songs

through tone alone. These are simply examples of what one learns in radio; each type of work brings its own problems, together with the experience of solving them—and learning from them!

After the studio, the care of your voice is your own responsibility. It's wise to remember that everything you do, in your private life as well as in your practice periods, shows in your voice. This means that the entire physical organism must be in good condition—this, in turn, means avoiding too many gay parties, keeping out of smoky rooms, getting to bed in time for proper rest. Many young professionals feel it's part of "the game" to rush about and have a wonderful time. It isn't. Of course, I'm not suggesting that one give up all fun; simply that experience teaches you to say No before the demands of the voice force you to do so. After professional singing of any kind, it is just as well not to do any talking whatever for at least an hour or two.

The care of the voice also includes practice. Today, I depend on two favorite exercises to keep my voice in good condition through any emergency of singing or touring. The first is simply a grand scale—on MEE, I sing 1, 2, 3, 4, on one breath, holding 4 as long as I can without forcing. On a fresh breath, I sing from 5 to 8, again holding 8. Then down again. I repeat this exercise several times, but never carry it further than one octave in my middle register. It is extremely helpful for breath control, for tonal focus. (Continued on Page 56)



Earl B. Collins (left) organist First Presbyterian Church, East Orange, N. J., and (right) the author of this article with Dr. Paul M. Oberg, Dir. of Music, Univ. of Mich., at the console of the Schulmerich 61-note "Carillonic Bells"

And What About the Electronic Carillon?

The Bell-master of
Princeton University
makes a comparison
of the two types
of carillons—
Cast Bell and Electronic—
with highly interesting and
informative results

by Arthur L. Bigelow



Schulmerich 61-note "Carillonic Bells," Flemish type console

IN THIS DAY and age we often hear expressed: "It is the result that counts, not the medium by which it is achieved." In our modern world we have discovered that a same result may be obtained by different means, and that one particular way may be more appropriate under certain circumstances than another—though both ways are equally commendable.

The carillon is a good example of this situation. What about it? Is it true that electronic bells and cast bells can both achieve the same effect? Why would one

be more desirable in a particular instance than the other?

Let us compare the two and judge them fairly, the one in the light of the other. Let us concede to each instrument all its merits, all the points in its favor, weighing them both together. Surely such a comparison, carried out on a disinterested and scientific basis, can only result in a better understanding of the two instruments and be of value to anyone interested in bell music. Anyone who begins a discussion of the carillon—or of anything, for

that matter—with "I prefer—" without an intimate knowledge of all points comparable and all issues involved, not only shows his utter ignorance, but also classifies himself as prejudiced and unfit to judge, for there are usually many things in favor of each side of a question. How does it stand with the carillon?

Let us start our discussion with the accepted definitions of the two instruments involved. According to the definition drawn up at the Carillon Congress held at Princeton in 1946 and accepted by "Webster's

International Dictionary," a carillon is "An instrument comprising at least two octaves of fixed cup-shaped bells arranged in chromatic series and so tuned as to produce, when many such bells are sounded together, concordant harmony. It is normally played from a keyboard which controls expression through variation of touch."

Another definition of "Carillon," also listed in "Webster's," reads: "An instrument capable of creating electrically amplified bell-tones by striking small variously shaped metallic bodies arranged in chromatic series of two octaves or more and so tuned as to produce, when sounded together chordally, concordant harmony which is comparable in timbre and volume to that of a carillon of cast bells. (See Carillon I in Dictionary.) It is normally played from an electrically or mechanically



Manual clavier for cast bell Carillon

operated standard keyboard, and dynamic expression is achieved by electrical or mechanical means. Often loosely called electronic carillon."

It is readily understood that the carillon is an instrument of a good many bells and one upon which not only melody but also varied harmony may be played. In short, it is a musical instrument, capable of expressing music as we know it, feel it, and write it, complete with all its scales, arpeggios, chords, and full harmony.

This is indeed a far cry from the old

notion of bell-chimes, in this country at least, where only the melody of a song or hymn could be expressed, in a dirge-like tempo, one note at a time. The bells of such instruments were—and still are, of course—too false to allow any other type of music. Since the time when these bell-chimes were installed, our musical sense concerning bells has developed. Musicians and the man in the street alike often remark now-a-days that the old chimes sound out of tune. They are quite right. But some musicians, those who know only this older (for us) type of bell music, are wont to classify bell music in general as "something old, archaic, perhaps charming at times, but still quite some distance from being exactly musical." They are wrong. Nothing could be farther from the truth!

Returning to the definition, the bells of a carillon are so tuned as to produce harmony. Therefore, they are not just any bells; they are tuned bells. And what is a tuned bell?

In considering this question, we must disregard the traditional chime of bells. Certainly many times an effort has been made to see that the bells of our chimes are more or less in tune with each other, but in such a series one bell often differs enormously from another in tone quality and thus may belong to a tone family entirely different from that of its neighbors. So every bell sounds just a bit different. This is due, of course, to the differences in the partial tones of each individual bell—differences in pitch, and also in the intensities of the all-important partials. These chime bells are not in tune with themselves, since the series of notes of which each bell is composed is discordant to begin with. To understand just how this can all be, and to appreciate the perfection of a tuned bell, we must first review the basic rules of tone itself.

We define a musical note as one made up of a harmonious series of overtones. The tones of a string and pipe are composed of natural overtones, or harmonics, since by nature they divide themselves, when producing tones, into two parts, three parts, four, five, six, seven, eight, etc. parts, and each part is in perfect ratio to the fundamental; each part vibrates separately and lends its own harmonic tone to the note and thus helps to establish the timbre of that note.

But it is generally not known that a musical tone does not have to be made up of a harmonic, or natural, series of overtones. In fact, a good many of our instruments owe their particular appeal to notes which are made up of a series of overtones which do not conform to the natural

series. It is imperative, however, that whatever series of overtones these unnatural instruments do possess, they must either be very few in number, and these must be harmonious—or, if the series be complicated, it must approach as closely as possible the series of natural harmonics.

And to the class of instruments possessing an extended and complicated series of overtones, or partials, the bell belongs.

As with any vibrating object, especially one which generates a musical tone, the sound of the bell is made up of a whole series of tones in harmonious relationship. It is these overtones which, in their particular position and intensity, give to the bell its timbre. We shall have all the more respect for the perfectly tuned bell—and for those founders who make them—once we understand that nature did not ordain the series of overtones in the bell, as she did do in the case of the string and the pipe. Man himself first had to discover what form of bell embraced the most musical series of partials, and then he had to learn how to control these partials.

Pipes and strings are exceedingly simple in form. When they are set into vibration, they automatically divide themselves into their several harmonic partials, each a ratio of the fundamental. When a piano or organ tuner tunes his instruments, he listens only to the basic note, the fundamental, and tunes that. Little does he worry whether the octaves, the thirds, the fifths, preserve their places in the series of overtones. Nature herself takes care of all that.

Tuning a bell does not come so easily to the bell founder. Each one of the tones in a bell can vary in its desired position. Indeed, they have no position until man masters them and puts them there, carefully turning off the metal on the inside of the bell and stopping every few minutes to check his tones. If he should go too far, if he should tune even one partial too low, the bell is lost and must be recast.

So, to answer a question asked previously, a tuned bell is one which has had all its partials put into pleasing relationship to the fundamental, an infinitely meticulous task. A perfectly tuned bell is often described as a "perfect" bell, and it is a credit to any founder who knows how to achieve one.

What are the partials that the founder concerns himself with in making a perfect bell? How do they compare to the series of natural overtones?

Looking at nature's overtones as expressed in strings, pipes, reeds—the so-called "natural series" of harmonics—and the series of overtones in the bell, we find that there are some (Continued on Page 62)

On Being a Concert Artist

Without a firm belief in the vital significance of music to his fellow men, the young artist has nothing to hold him steadfast through all the tribulations incidental to launching a successful concert career.

by BERNARD KIRSHBAUM

IF YOU WERE asked to make a list of concert pianists, whom would you put down? Josef Hofmann, Vladimir Horowitz, Robert Casadesus, Artur Schnabel, Alexander Brailowsky, José Iturbi, Rudolf Serkin, Egon Petri, Andor Foldes? You will immediately think of additions that would extend the list to over a hundred names. What would be your basis for deciding who should go on such a list? The requirements might be that each must have given a successful debut concert in which the critics acclaimed his artistry; that each has been recognized wherever he has played as an artist of the first rank; that each is acknowledged by the music-going public as being "tops" at the keyboard; that the name of each is indubitably associated with piano playing. These are mere suggestions. You may think of other factors which are of far more worth in determining who shall go on such a list.

What we understand to be implied in designating a person as being a concert artist will determine whether our lists have many or few names. It obviously implies that such a one gives concerts, playing the works of serious composers. It also implies he is professionally engaged at it and considers it his occupation. He may prefer to be known as a musician because he composes, conducts, and engages in other musical activities besides piano playing.

It should imply a certain attitude of mind toward the place of music in society, for without a firm belief in the vital significance of music to his fellow men, the young artist has nothing to hold him steadfast through all the tribulations that precede the launching of a successful concert career. Paderewski, like Chopin, was urged onward by a deep love of country. Speaking of this in his *Memoirs*, Paderewski says: "I may say that I had a real ambition to become an artist (speaking of his boyhood). I perhaps did not realize it then, but there was working in me some inner force. I was sure that I would attain something, and it must be said now that my

true object—my great object—already at the age of seven, was to be useful to my own country, which was then, as you know, partitioned, having no existence of her own and very oppressed. My great hope was to become somebody, and so to help Poland. That was over and above all my artistic aspirations." Paderewski was also strongly motivated by the desire to make others happy. "I wish to see every one happy, smiling, and enjoying himself." But deeper still, we find strong convictions on the place of the artist in music. In a chapter he contributed to James Francis Cooke's *Great Pianists on Piano Playing*, he says: "... the public is generally inclined to look upon all art workers as idealists confined to a narrow road very much apart from the broad pathway of life itself. As a matter of fact, the art-worker never approaches the great until he has placed himself in communication with life in all its wonderful manifestations."

The sincerity of the artist in his approach to his work is clearly revealed in the statement of Busoni as regards his own recitals: "At my own recitals no one in the audience listens more attentively than I do. . . . I have learned that I must continually have my mind alert to opportunities for improvement. I am always in quest of new beauties and even while playing in public it is possible to conceive of new details that come like revelations. I never neglect an opportunity to improve, no matter how perfect a previous interpretation may have seemed to me. In fact, I often go directly home from the concert and practice for hours upon the very pieces that I have been playing, because during the concert certain new ideas have come to me. These ideas are very precious, and to neglect them or to consider them details to be postponed for future development would be ridiculous in the extreme."

There is a tendency among students to romanticize the life of the concert artist, reading into it one pleasant triumph after another. They see in it an easy way to

achieve fame, wealth, and glory. Many are led to strive toward becoming concert pianists because of the rosy pictures their imagination conjures up of the wonders of such a life. The fabulous sums certain artists have realized from concert tours; their host of admirers in all parts of the world; their sway over their audiences in which they appear almost god-like, intoxicates the unsuspecting student, and he is led to believe that that is all there is to being an artist,—that, and a little practice. In his dreams, he sees all this befalling him, and, without realizing what he is doing, vows to give his all toward attaining such a life, or perish in the attempt.

Now of all the factors that can hinder a student from becoming a concert pianist, none is more blighting than the growth of a false conception as to what such a life involves. Other factors can prove more distressing at the moment, and may even force the abandonment of any hopes of a career, but in the long run, that student will go further who has a realistic understanding of the responsibilities one faces in deciding to become a concert artist.

The quotations from Paderewski and Busoni express clearly the things that are of importance in the growth of an artist. There is nothing about them that the imagination can find useful for concocting rosy colored visions of living in a higher strata than the average mortal being. Wide mental vision, often referred to as breadth of outlook, is the outcome of serious study in all branches of human knowledge.

The majority of artists may not hold college degrees, but they have read widely, are keen observers of nature and of mankind, are interested in a wide range of activities, and have a warm sympathy for their fellowmen. From this comes a breadth of vision that mere attendance at college often fails to develop. They are constantly alert to opportunities for improvement, unceasing in their search for new beauties, and never completely satisfied, no matter how perfect a previous (Continued on Page 59)



The boys give forth. Standing L. to R., J. Fred Rau, Baltimore; Paul B. Smith, Syracuse; Reinald Werrenrath. At the piano, Lewis J. Marsh, Rochester.

The Male Chorus— The Step-Child of Music?

A strong booster for the male chorus presents pertinent facts which should give the reader a keener appreciation of all such organizations.

by Reinald Werrenrath



L. to R. Miklos Schwalb, Reinald Werrenrath, Harry Reginald Spier, Geoffrey O'Hara, Harold E. Hartman, Franz Bornschein at a concert of the Mendelssohn Club, Albany, N. Y.

THERE ARE countless centuries of background to establish the fact that men singing together began all music.

When John Tasker Howard was asked for an early example of men singing together, the eminent musicologist considered the question gravely. Then he came up with: "How about the Last Supper: 'And when they had sung an hymn?' I doubt that there were any women singing around on that occasion."

We who find joy in male choral activities are carrying out the tradition of countless generations of singing men. From the Gleemen of ancient Britain, the Troubadours of France, or the Mastersingers of Germany, we have a priceless heritage; and where is the man or woman today who does not thrill to the ringing tones of a male chorus? Men have always sung at their work and at their play—whether it is a finely trained Glee Club or just a crowd of old pals meeting together, inspired by that same impulse to express themselves in the universal language of song.

The writer is an avowed fanatic on the subject. He has discovered to his astonishment that there seems to be no volume published concerned exclusively with the history and development of concerted male voice singing. For some years past he has been assembling what is turning out to be an incredibly large mass of material that gives conclusive proof (1) that men sang first, and (2) that they have a place in legitimate music. (The author hopes sometime, to attempt the chore of assembling this material into book form—already he has collected a list by reputable composers totaling more than 2000 titles, and the list is still growing.)

To find a major premise that vocal music came before instrumental music—and this should be axiomatic to anyone—let us refer to Curt Sachs' monumental work, "The Rise of Music in the Ancient World," in which he avers: "Music began with singing."

How far back can we trace civilized music? The New Standard Encyclopedia, in an article about ancient Babylon, states:

"The Wolfe Expedition obtained more than 50,000 tablets and art objects in Nippur and determined approximately the period of occupancy of the site by the depth of the debris, placing the city's beginning, at the lowest estimate, as early as 6000 B. C."

Again, Curt Sachs, who is the authority on ancient music, writes: "The oldest records of organized and systematized music are Sumerian and Egyptian. Sumerian texts written in the third millennium B. C. (i.e. 4000 B. C.) speak of ecclesiastic music; in the great temple of Ningirsu at Lagash, a special officer was responsible for the training of the choir, and another for the training of several classes of singers. . . . The guilds of the temple singers at last became a learned community, a kind of college which studied and edited the liturgical literature."

If you are interested in definite background for male voice singing during a still later period, here is a phrase from A. Z. Idelsohn, Professor of Jewish Music, Hebrew Union College, New York City, referring to the Temple of David and Solomon: "Participation of women in the Temple Choir is nowhere traceable." Mr. Idelsohn writes in another part of his exhaustive volume: "Women are excluded from participation in religious music."

From the Bible, we read, referring to Moses' song of deliverance from bondage after the passing of the children of Israel through the Red Sea: "Then sang Moses and the children of Israel this song unto the Lord, and spake, saying, I will sing unto the Lord, for he hath triumphed gloriously." As David Ewen, author of "Hebrew Music" says: "Moses immortalized the event with a song—the first Hebrew song in history, and probably the first song in the history of music."

In view of these authoritative statements, it becomes apparent that verification is given to these points, (1) that vocal music came before instruments; (2) that men singing together made a system of harmonic and melodic schemes in prehistoric times; and (3) very few listeners are aware of the majesty and charm offered by male choral music.

We can discount the recent vogue of SPEBSQSA (Barber Shop, to you). That is fun, or used to be, when we youngsters sang "Swipes" at Boys' High School, (Continued on Page 18)

Brooklyn, fifty years ago. Some of us still enjoy harmonizing in hours of relaxation. There is plenty of background for that sort of improvisation, since the modern glee club is the direct descendant from the Liederstafel, "song-table," reputedly founded by Carl Friedrich Zelter, Berlin, 1803. But, like the Apostle Paul, most of us who have tried heartier fare, feel: "When I was a child, I spake as a child, I understood as a child . . . but when I became a man, I put away childish things." (I Corinthians, XIII, II.)

To those who would state that there is no worthy material, the writer maintains the contrary. There are magnificent male choral works that are seldom now performed, a list of which this writer has assembled without much difficulty. Of seventy such works he is personally familiar with about ten. These range from Beethoven's "Song of the Monks" and Cherubini's "Mass in D Minor" through Brahms' "Rinaldo" and Liszt's "Psalm 13" to comparatively modern works like Malipiero's "San Francesco d'Assisi," Poulenc's "Chanson a Boire" and Florent Schmitt's "De Profundis."

If the digest of the previous list of seventy seems too stiff—the seven named are only a sample—possibly the following ones may prove more attractive and less formidable. They are selected with care, and have been performed under this writer's direction over many years. One organization alone produced more than one hundred male choral numbers which had been brought to his attention. Among these, the following American choruses are worthy of notice: (These are all *original* compositions—no arrangements.)

Ecce jam noctis—George W. Chadwick
Margarita—George W. Chadwick
Bugle Song—Dudley Buck
The Crusaders—Edward MacDowell
Dance of the Gnomes—Edward MacDowell
The Lamp in the West—Horatio W. Parker
Thanatopsis—Joseph Mosenthal
Regret—Charles B. Hawley
Break, Break, Break—John Hyatt Brewer
Bedouin Song—Arthur Foote
Lochinvar—William G. Hammond
At the Play—Cecil Forsyth
The Bell-Man—Cecil Forsyth
Sea Fever—Mark Andrews
Now Sleeps the Crimson Petal—Mark Andrews
The Musical Trust—Wm. H. Clokey
Scandia—Samuel Richard Gaines
A Hymn of Freedom—Eric Thiman
The Aristocrat—Harry Spier
City of Ships—George Mead
Salutation of the Dawn—Harvey Enders

(Continued on Page 64)

A small-town teacher

(who prefers to remain anonymous)

reveals the sound philosophy

which has been the guiding influence

throughout the crowded years of a busy career

Mrs. Music Teacher Speaks

DOES YOUR CHILD take piano lessons? If he does, and if you do not live in one of the larger metropolitan centers, it is more than likely that your child studies with a teacher who is finding time to pursue a mild musical career, while she also manages to be a wife and mother as well. I am one of this large anonymous group. I have been teaching music in a small town for twenty years, and count the hours I have spent in this companion career to my marriage career, equally rich in experience. Now that my own children are grown, I can still share in the most delightful privilege of friendship with young children and at the same time keep well acquainted with my old, favorite friend—the piano.

Six-year-old Michael has been coming to me for piano lessons for a month now. His energy was too big for the room; he came in as if he were entering an arena, the piano his opponent. I acted as referee during the half-hour round. I have known many of his counterparts, but I always experience the same thrill when I have captured their interest, and can begin to instill in them a love of music, as well as initiate them to the rudiments of piano playing. My now tractable Michael is reacting favorably to my efforts, and I am knowing again the contentment of guiding a child into the soul-satisfying realm of beautiful and inspiring music.

I don't think my ideals were quite this high when I was an eager girl expecting to astound the world. I remember thinking that teaching would be a way of marking time until my inevitable arrival as a concert performer. Oh, I doubt that I went as far as thinking of it in terms of national importance, but I was youthfully confident of at least modest fame in my own city. However, even moving to this much smaller city did not grant me the fulfillment of this aspiration; I have remained a tadpole who has never achieved big froghood in even a small puddle. After a time I began to appre-

ciate the recompense in teaching for its own sake, so that I was never conscious of suffering from the disappointment of broken illusions.

Geraldine unwittingly ignited the latent teaching spark which has never needed rekindling. She was my first pupil, and I had a great desire to prove myself with her, because she was the little sister of one of my classmates. I was at that time inexperienced with children, and if I had known about Intelligence Quotients in those days, I am sure I would have rated her very low; actually all that was the matter with her was that she was only seven years old. Her particular problem was that she could not tell the difference between a line and a space; in consequence, the musical staff was a complex matter. Understanding the *line* was not too bad; it was that *space*—perhaps it was the "not-thereness" of it that was baffling. That space between those two lines was apparently as intangible as all space itself. The notes, disporting themselves wantonly on any old position, line or space, cluttered the whole thing up even more. A year passed, each week marked by a half hour struggle with Geraldine; suddenly one day she understood what I had been talking about for so long, and this first triumphant feeling of accomplishment soon modified itself into a genuine and complete interest in teaching.

The human side of piano teaching should not be overlooked. I believe that the relationship between a music teacher and a young student differs somewhat from the relationship of a school teacher with a member of her class. Going to school for the average child is like eating bread; music lessons are like cake. The occasional child who does not like cake is the music teacher's failure. Many times these are the children whose ambitious mamas want them to play the piano for whatever prestige or personal elegance they fancy will be derived from their know-. (Continued on Page 52)

Here is a fine, practical idea, the adoption

of which would bring the touring artist

closer to his public and render a genuine service

to school musicians. It is truly

A Challenge to the Concert Violinist

by HENRI TEMIANKA

IT HAS OFTEN seemed to me that our concert artists, particularly those who are interested in musical education and have some experience in it, are missing out on one of the most vital services they could perform for others and themselves. In the course of a season, they will stop in eighty or a hundred towns, play every time for two or three thousand music lovers, and completely bypass one hundred thousand others, all potential music lovers and concert goers. I refer to our young people.

Thousands of public schools throughout the country have instituted instrumental training for millions of youngsters. While the methods used and the level attained so far may be subject to some criticism, I have found no one to deny that here is an unprecedented opportunity to raise a new generation of men and women who will love and understand good music.

The obstacles are many, and the one most frequently mentioned pertains to the string instruments.

The complaint is heard, not without reason, that the string program is supported far less enthusiastically, by students and parents alike, than the band program. The argument advanced is that there is more "glamor" and "excitement" to band playing, what with public parades, uniforms, football games and dances.

Well then, let us supply equal glamor and excitement to the string program. An artist of standing who visits a community for the purpose of giving a concert, is usually the object of a good deal of gracious hospitality and publicity in connection with the event. If, instead of directing all this publicity towards himself, the artist shows his genuine interest in the public school string program, he can channel much of the public interest towards that program and render a considerable public service. To begin with, he should call attention to the string program in his press and radio interviews. This will have a strong psychological effect. For the inescapable meaning to be inferred is that the ar-

tist regards this program as so highly important, that he wishes to be linked and associated with it. And the immediate reaction of his local readers and listening audience is bound to be that it is important to them, also.

But the visiting artist-teacher can do much more. Within the time limits of his stay in a community, he can offer to visit one or more schools, and, if he is a string player, attend string rehearsals, accept invitations to talk to the students, conduct a rehearsal. To the students this is of course a tremendous stimulus, lifting them out of their everyday routine and bringing them into personal contact with the visitor to their town. Often the resident teacher has found his students slow to act on certain suggestions. The visitor, briefed in advance, can direct his remarks towards these points and thereby provide strong moral support

for the local teacher, further strengthening the latter's prestige by his whole-hearted endorsement of the teacher's aims and methods.

The press can be invited to report on these get-togethers by word and picture, and the students, finding themselves temporarily the center of public attention, publicly linked with their teacher and the artist, will begin to find as much or more glamour in string playing as in any other occupation.

Nor is the accent on glamour alone. The experienced artist-teacher has a great deal to give to teacher and student alike. I have never yet met a colleague from whom I could not learn something. This works both ways. For there is no doubt that the visiting artist-teacher with his fresh approach upon his arrival in a community, can be of considerable (Continued on Page 51)



Young musicians such as those shown in this group, would be greatly encouraged by meeting with visiting artists in the manner here set forth by Mr. Temianka.

With careful guidance, it is
possible to show children how to have

FUN WITH RHYTHM

Public school music teachers are finding
that it pays to provide the child
with opportunities for rhythmic expression

by CATHERINE FRASETTO REILLY

DID YOU KNOW that we have added another "R" to the 3 R's in education? "R" for rhythm is the latest addition.

Since rhythm is one of the fundamental elements in music it plays a very important rôle in the musical development of a child.

Rhythm is not new to a child. He hears it in nature, in the home, and on the street. The drip, drip, drip of the rain on the roof is a very familiar sound; the tick-tock of the clock on the kitchen wall has held him spellbound even as a tiny tot in his playpen. And how many times has he raced into the house for money when he has heard the gay ting-a-ling of the bells on the ice-cream truck? Unconsciously, the child is developing an awareness of tone quality, pitch, and volume by listening and imitating sounds about him. Most children like to imitate the whirring of the motor as the plane dips and dives and soars into the blue sky. They also like to imitate the piercing wail of the fire siren as the fire-engine races down the street.

The natural reaction to rhythm is primarily muscular. Even we, as adults, are stirred to activity when we hear a band playing a spirited march. Our feet want to step right along with the marchers in the parade. So it is with little children. Music which is well accented holds great appeal to them.

Realizing that children are virtually bubbling over with a desire for movement and physical activity, the teachers in our modern schools provide the child with many opportunities for rhythmic expression. How does she do this? In many ways.

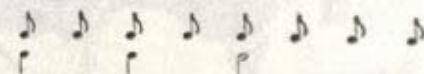
As early as kindergarten age the child is encouraged, stimulated, and guided to express himself spontaneously and creatively through songs, dances, dramatizations, and rhythm and melody instruments.

The teacher may play a well chosen musical selection on the piano or phonograph. The child learns to listen with the mind as

well as the ear. He asks himself, "What is the music telling me?" Then he shows through physical movement what he has heard. In the child's imaginary land of "make-believe" he walks with mammoth strides like the giant in his story book. He imitates the ferocious animals in the jungle. He romps with his furry forest friends: Chippy, the chipmunk, Peter, the rabbit, and many others. He leads the parade of the tin soldiers and he drives the toy train that chug, chugs around the track. And best of all, he rides in the saddle with his cowboy friends.

Are you asking yourself, "Of what educational value is all this movement to music?" Through active doing and attentive listening the child grows in musical discrimination and knowledge. He learns to recognize differences in tempi, mood, and meter. When the music is fast he runs and he walks when the music is slow. He learns that running music looks like this ♪ ♪ ♪ and walking music looks like this ♩ ♩ ♩. Slow music that tells him to wait looks like this ♩, this ♩, or this ♩. Can you think of a more understandable or satisfying way to learn note values?

The teacher may often place a rhythmic pattern such as this on the blackboard so that the child can see as well as feel the movement in music.

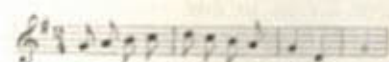


The child may clap out the rhythmic pattern with his hands or a favorite rhythm instrument.

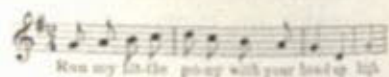
Chanting the rhythmic pattern is very appealing to the child in addition to being a fine approach for creating words and music of an original song. For example, he chants:



After several repetitions, unconsciously the voice will go up and down and before the child realizes it, he has created a tune to fit the pattern. If you are the least bit skeptical try it for yourself. Don't be afraid—try it! That's the idea. Keep going until you have created a tune. Isn't it fun!



Are you satisfied with singing, "In run, run, run, run, run, run, walk, hold! Of course not. And neither is the child. After several attempts it is not unlikely that he might create something like this:



The child is encouraged and guided to play familiar and original tunes on the chromatic bar bells, tuned resonator bells, melody flutes, and the piano. Through playing melody instruments, it is possible that a child with exceptional musical talent may be discovered. Only those who are able to play a musical instrument can know how important it is to recognize musical talent at an early age. How fortunate you are if you can use a musical instrument to express your moods and feelings be they sad or joyful. And what a satisfying release this can be for both young and old alike!

The child soon learns the great peace and intimacy of music. Sometimes it makes him feel all warm and happy inside. Sometimes it sets his feet a-dancing all about the room. And often a child can be seen brushing away a tear which has trickled down his cheek when the wolf eats the little duck in "Peter and the Wolf." These musical experiences aid in the physical, mental, emotional, and social growth of a child.

SUMMER SCRAP-BOOK



By GUY MAIER

Stray Notes

from

Here and There

A REST FROM MUSIC

NO ONE can teach piano (or anything else) winter and summer. If you stay on the job the year 'round you will "give lessons" but not truly teach. For at least a month in the summer, do not work at your profession. Forget music, take a trip as far away as possible from your home, or if you can't get away, just rest on your porch or in some quiet spot near your town. But no teaching!

After or before this rest period take one of the excellent and convenient Workshop-Refresher courses offered by enterprising teachers all over the land. This will not only prevent stagnation but will keep you abreast of valuable and stimulating new teaching processes not to be learned from books. Many of these are so experimental that their discoverers haven't yet found time to set them down in black and white. You need personal contact with these inspiring leaders in the piano teaching field. This you can get best in the summer courses.

So, I advise you to send all your students "packing", and take off six weeks. . . . If you do this you'll be a happier person and a much better music teacher. . . . Hang the expense! You'll reap that reward later.

THE THREE T'S

Bach for Technique
Mozart for Taste
Chopin for Touch
All Three for Tone

"But, where's Beethoven?" you ask. . . . The answer is: Beethoven for Throb, Thrill, Thrust . . . Beethoven for every-Thing!

TOO MANY NOTES

Aren't you tired of hearing everybody play pieces cluttered up with notes? Many composers, especially the "moderns" conceal their lack of substance behind ava-

lanches of sound. . . . And pianists have become too dependent on these masses of notes. Thin-textured music frightens and frustrates them.

Isn't it high time now to train our advanced students to play music in which the notes are reduced to a minimum—two-voiced Bach pieces (of which there are hundreds—all beautiful) and lots of Scarlatti, Haydn, and Mozart? . . . These composers wrote solid stuff in which the pianist must hear and project the music from behind the notation.

SMORZANDO

I am surprised by the number of students and teachers who do not know the meaning of this much used direction. But they can hardly be blamed, for if they look it up in "Groves", they will find a false definition. ("Groves" is full of flagrant inaccuracies.)

It says, "Smorzando . . . Italian, fading away; same meaning as morendo."

On the contrary, your Italian language dictionary will tell you that it means, "to smother, extinguish, blot out." . . . In short, the composer is saying, "extinguish your tone, blot it or snuff it out (like a candle). . . . Don't let your texture fade away as in morendo, but douse it subito!"

Smorzando, used constantly by all composers, shows how instinctively they understand one of the effects peculiar to the piano . . . that of letting a phrase expire quickly by suddenly disappearing "round the corner." If you listen carefully to the playing and recording of concert pianists you will hear how frequently and effectively they use their smorzandos.

A QUIET HOUR

From Mrs. Alice Kitchen, an outstanding teacher of piano classes at the John Adams Junior High School of Santa Monica, comes the report of a fascinating project:

"Like all teachers I am convinced that our young people have too much stimulation. In our school we have about 25 clubs, also dances, movies and endless other ac-

tivities. So this year I inaugurated a Quiet Hour during the lunch period when students can get away from the noise of the outside world and sit quietly, relaxed but attentive to the music that is presented. During this 20 minute period every Monday noon we bring them the music of the masters. Sometimes I play, or a faculty member or student plays the piano or violin, or sings. The doors, guarded by my Piano Club boys open at 12:55 and close promptly at 1:00. A maximum of 75 listeners is permitted to enter, since we want to keep the group small and intimate. Many students who are not in my classes come also. It is gratifying to note that when they meet me in the corridors they inquire when we will have the next Quiet Hour. Our principal heartily approves and sometimes attends also. The programs are unpretentious of course . . . short compositions of Chopin; a program of the gigues, lively preludes, gavottes, etc. of Bach; one of 'Mozart the Wonder Child;' another of 'Humor in Music,' etc.

"Best of all, the students, age 12 to 15 are learning how to listen. . . . No whispering allowed." . . .

How about planning such Quiet Hours occasionally in your neighborhood school? A project like this would offer excellent outlets for your own as well as your student's playing. It would not be difficult to enlist the school music supervisor's co-operation. You would be repaid many times for your efforts by the excellent publicity this would bring to you and your pupils. . . .

SINS OF SYNCOPATION

There are three "sins," I think: (1) dynamically accenting the syncopated note. . . . Don't forget that any syncopation is already stressed by its apparent rhythmic displacement. Therefore to accent it sharply breaks the music's flow. If you must bang out anything, stress rather the shorter tone before the syncopated note.

(2) Being in too much of a hurry to play the syncopation. . . . Always take plenty of time before it. . . . Sometimes raise your wrist and "dive" on it, but without accentuation.

A good example is the theme of the last movement of Bach's Italian Concerto:



Bach's music is filled with such syncopations.

(3) Leaving the syncopation too soon. . . . Better to overhold that lower F, and to rest on it than to quit it too soon.

Have you observed that good popular dance players never deliberately accent syncopated tones? . . . It's that smooth, unbroken tonal flow which brings to syncopation its exciting or alluring lift. THE END



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

HOW TO BECOME A COMPOSER

• Many young people—almost as many as want to be “concert pianists”—have told me that they would like to be composers, and one of the questions that has been asked oftenest is: “What must I do to become a composer?” Let me hasten to state that although I have a feeling that if I had time to work at it I might myself become at least a third- or fourth-grade composer, I have never worked at it seriously because I felt that there were other things that I could do better. But I believe I know at least some of the things that a young person must do if he is to become a composer, and even though none of the Great Ones did it this way, I feel that I am outlining what is essentially the right method for young people who live in the world of today. Here are the “steps”:

1. **Learn to play** the piano at least moderately well, and if you aspire to compose for orchestra, study the violin as well. Start both as early in life as possible.

2. Begin to collect recordings of standard classical music and listen to this music as often as possible both at concerts and by means of recordings.

3. When you are about fourteen or fifteen, take up the study of harmony under the best available teacher. If such a course is offered in your high school, begin to study harmony there so as to earn high school credit and in that way gain more time for your musical activities.

4. Follow the elementary harmony with studies in advanced harmony, counterpoint, fugue, and orchestration. Some of this work can be done by one's self, but I believe that in general it is far better to study under a fine private teacher or to attend some high-grade music school.

5. At about the time you begin harmony, read a book or two on music history, and follow this with reading the lives of several

QUESTIONS AND ANSWERS

great composers. In this reading always relate what you read to playing or listening to recordings of the actual music that was written by such composers as Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Brahms; and, later on, Tchaikovsky and Mahler, and some of the living composers including Sibelius. As often as possible follow the score as you listen to the recordings of musical masterpieces.

6. From the very beginning, train yourself to hear music with your “inner ear,” that is, close your eyes and concentrate intensely on some short piece that you have memorized, compelling yourself to “hear” the music from beginning to end even though no actual tones are sounding. Now copy the entire piece on staff paper and compare it with the printed score, making certain that what you have written corresponds exactly with the printed score in every detail of melody, harmony, and even notation.

7. Also from almost the very beginning, carry with you a stub of pencil and a piece of staff paper, and whenever a musical idea enters your consciousness, write it down at once even though it may not be perfect or complete. Later on, at your desk, —if you still like your “musical idea”—make it into a song or a piano piece, or a part of some larger form, always “proving” it at the piano to make certain that you have written on paper just what you heard in your imagination. Make the written copy as perfect as you can so far as notation is concerned, and then put it away in your desk!

8. By the time you are about twenty you will probably have accumulated quite a number of songs, piano pieces, and perhaps even a string quartet or a symphony. Now take out all your compositions, play or sing them through, get your musical friends to perform them, and finally select one or two or three of the shorter ones that you like best and send them to a publisher. If he returns them, don't be discouraged but try another publisher—and another; and still another.

In giving you the above advice I am assuming three things: (1) that you really have some musical ideas; (2) that most of the time at least you will have access to a fine teacher, or several fine teachers;

(3) that you have the courage to work hard and long, to begin humbly so far as publication is concerned, to take suggestions gracefully; and to support yourself by doing some other sort of work while you are becoming a composer. Good luck!

—K. G.

ADVICE TO TRUMPET STUDENTS

• I am studying the trumpet, and I should like to have answers to the following questions: (1) What method do you recommend—one that has plenty of finger exercises? (2) How much time ought I to practice, and how can I best arrange my practice time? (3) Is there any sort of a competition in playing the trumpet, with a prize for the winner? (4) What can I do to avoid fatigue? I have been playing trumpet for three years, but at the end of an hour's practice I am fatigued. Please advise me. (5) What else should I study if I want to follow a musical career?—J. S. California

I do not myself know much about playing the trumpet, but my friend Professor Arthur L. Williams of the Oberlin faculty is not only an excellent performer but he has had extensive experience in teaching trumpet and other wind instruments, so I have asked him for advice, and he has recommended the following material: (1) Elementary methods: Rubank Elementary Method for Cornet or Trumpet, by A. F. Robinson, Rubank, Inc., Chicago; or Cornet Method, Book I, by Clifford Lillya (M. M. Cole Co., Chicago). (2) Intermediate: Modern Arban—St. Jacome Comprehensive Course for Cornet or Trumpet, by Harvey S. Whistler (Rubank, Inc.) or Elementary Studies for Cornet and Trumpet, by Herbert L. Clarke (Carl Fischer). (3) Method for Cornet or Trumpet, by Ernest S. Williams. I believe that you will be able to secure any of these at any good music store, or from Theodore Presser Company.

In reply to your other questions I suggest (1) that you try to strike a proper balance among exercises, studies, and pieces during each practice period; (2) that you practice for several half-hour periods a day instead of trying to do several hours at one time; (3) that you ask your school music teacher or supervisor about competition in your area; and (4) that if you are seriously interested in preparing yourself for a professional career you ought to study piano and harmony in addition to your work on the trumpet. If you plan to teach instrumental music in schools you ought also to begin very soon to study all the other instruments of band and orchestra because the instrumental music educator is expected to have at least an elementary playing knowledge of each wind and string instrument in addition to being a soloist on his own special instrument. —K. G.

THE END

MY RECITAL PIECE

“The other day as I walked past the door of a piano studio”—writes Ruth M. Burke of Portland, Maine—“a youngster came out, all excited, went up to her mother who waited standing by the side of her car, and exclaimed exuberantly: ‘Mother, I got my recital piece today. Guess! It's The Flight of the Bumble Bee.’ Needless to say, Mother practically squealed with delight as she joined in: ‘That'll make a big showing. Remember how Nancy Brown stole the show last year with this number?’

“Since a teacher is really an educator, it seems to me that her rule is to consider the pupil rather than the audience, presenting for recital whatever the pupil has learned well throughout the season, driving home to the parents this point all the while; rather than dole out certain ‘hit numbers’ on March first and project them into the pupils’ menu for three months as ‘my recital piece.’ Poor psychology for the child.”

Congratulations to Ruth M. Burke. I agree with the above.

OH, MISTER QUIZMASTER

A pile of records is on the table and the quiz is going on.

“Now boys and girls we are going to hear the ‘Unfinished Symphony.’ Who wrote it?”

One hand shoots up:

“Franz Peter Sherbert.” (Could that be the same little boy who on the birthday of the inventor of the telephone gave out the latter's name as Alexander Greyhound Bell?)

Quizmaster: “Right.”

The symphony is performed and another record comes up:

“Now I will play for you two excerpts from ‘Peer Gynt.’ This music was written by a great Norwegian musician as incidental for the play by that name. Who was the composer?”

All voices together:

“Gregg.”

Quizmaster: “Right. And now, who wrote the play?”

No reply.

“Well, children, he was also Scandinavian. He became famous mostly through this work. Haven't you ever heard of him? His name was Peter Ibbetsen.”

Oh, Mr. Quizmaster! . . .

CAN PARENTS TEACH THEIR CHILDREN?

• I would appreciate it greatly if you can help me with a problem that has confronted me for some time. I received a good musical education and even started teaching at one time. But I soon stopped because I had to raise a family. Now my two youngsters are grown enough so they can begin studying piano. I also wish to resume building up a class. Do you think it is advisable for children to study with their parents, or



Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., discusses recital pieces, what is good musicianship, and other problems.

should I turn them over to someone else? Also, could you tell me how one can become a good teacher, and if there exist any materials on the subject. Thank you very much.

—A. S. W., Massachusetts

I am of the opinion that you can succeed in giving your children a good musical education, at least to a certain point. I know many instances where young people developed a fine talent under their father's, or mother's direction. Should there be any unsuccessful cases they probably are due to a lack of coöperation and understanding. But this is the exception, not the rule.

How does one learn to teach? The answer is simple: one learns how to teach through teaching. Experience is the wisest mentor. However, may I recommend that you read the following:

“Ideas for Young Piano Teachers,” by Bosworth.

“Piano Teaching: Its Principles and Problems,” by Hamilton.

“How a Dependable Piano Technic Was Won,” by Brower, and last but not least:

“Reflections on Piano Playing,” by Isidor Philipp.

WHAT IS GOOD MUSICIANSHIP?

• Could you tell me what is meant by musicianship, or being a good musician. I often hear people discussing the merits of an artist, or read the review of a piano recital stating that the performer was a “good musician.” However, this seems a general evaluation of talent and I would like to know if there is a more specific manner of enumerating the musical qualities which warrant such statements. Thank you very much.

—E. W. H., Indiana

I think we find a suitable answer in Schumann's “Advice to Young Musicians.” May I quote:

“How does one become a good musician? For this, my dear child, the essential qualities are a sensitive ear and a clear understanding. Both come from above and are God given. But such fine natural gifts can be cultivated and improved upon. You will never become a good musician if you se-

clude yourself from the world and devote yourself entirely to practical and mechanical studies, instead of multiplying your contact with the musical spheres, especially the chorus and the orchestra.

“You are not a good musician if you labor through your work while anxiously keeping your eyes glued upon your notes. You are not, if you stop short and cannot continue when someone turns two pages of your music at the same time. But you are a good musician if you can foresee what follows when you sight read, or if you can get through a sudden blank in pieces which you know; in short, if you hold the music not only in your fingers, but in your head and in your heart.

“Play frequently the fugues by the great masters, particularly those of J. S. Bach. Make his Well-Tempered Clavichord your daily bread, for it alone will make you a good musician.”

Inspiring words, indeed. They should be pondered by every aspiring virtuoso.

SCALE PRACTICE

• When playing scales on black keys, which is the correct position. Should one observe the same one as in the scales starting on white keys, and stretch out the fingers in order to reach? Thank you for the information.

—H. S. D., Ohio

I assume that you refer to the practice of scales starting on black keys with the C major fingering.

The same curvature must be observed, as you use for the C major scale. The hand must be transported forward and toward the lid so that the fingers are in exactly the same position as when you perform on white keys.

One hint, and a valuable one, I think: play each scale starting on a black key and with the C major fingering, not only from the tonic but from each degree. This applies to major and minor alike. But remember, it must be done very slowly, and here's a tip for controlling your speed: when in your estimation you are playing, let's say, “at a snail's pace” . . . slow down some more! THE END

Opportunities for Organ

Graduates

by

ALEXANDER McCURDY

THIS IS THE TIME of year when the current crop of June graduates, unless they happen to be drafted by the armed forces first, are taking up their life-work of being a church musician.

It seems to me that never have circumstances been more favorable for young persons wishing to undertake church music as a career. More churches than ever before have launched or are in process of launching a vigorous music program. Churches generally are eager to have a music service which will be uplifting and enjoyable and, even better, participated in by every member of the congregation from elders of the church to children in Sunday School.

Not only are churches eager to find organists and choirmasters able to carry out such an ambitious musical program; they are seeking to attract qualified musicians by means of excellent salaries.

After some years' experience I am of the opinion that this is, or ought to be, a secondary consideration; church music is exacting and one will not be completely happy in it if he does not derive satisfaction from the thought that he is making a contribution to a service for worship.

On the other hand, the Scriptures are quick to point out that the laborer is worthy of his hire; and paying a man well is a subtle and very flattering way of telling him that he is doing a good job.

Therefore I am gratified by the number of important, well-paid positions to be found throughout the country. To fill them there is emerging a splendid, well-equipped new generation of organ graduates. It seems to me that standards of organ students are higher than ever. To have high standards and high ideals is very im-

portant. To refuse to compromise one's standards is even more important, and more difficult.

This was brought home to me during the past season when the officials of a fine church asked me to find them a new choir-master. I failed; but I found in my failure an illuminating experience.

The vacancy had occurred because of the death of a choirmaster, who had maintained a fine musical program for many years. The choir had sung together more than 20 years. I was told that they sang their chants with the skill that comes from long experience, and their repertoire of canticles and anthems was an extensive one. The organ was considered excellent.

The members of the church music committee were willing to pay a good salary to start. If they liked the person who took the position and he liked them he would virtually write his own ticket. They felt that the whole music setup, fine though it was thought to be, could be strengthened, and they were willing to do anything within reason to attain their goal.

I gave them my problem, considerable thought and looked over my list of available candidates, finally narrowing the choice down to one man who, in my opinion, had the required qualifications for the position. He has a pleasant personality and a knack for getting along with people. He is an excellent musician, a fine organist, and a choirmaster of the first order. He has high ideals. He knows how to get results from a complete program of church music; he has proved it in other jobs.

At a conference with the church representative I gave the facts about the man in question and outlined what in my opinion could be accomplished by a church music program over a three-year period.

As a result, the organist was interviewed by the music committee. They told him what they had had in their program in the past and what they hoped they could have in the future. They asked that the choir, which had been so faithful, be retained. They suggested that possibly something could be done to improve the tone of the organ, and said they would be happy to hear any suggestions which

Here is a practical discussion of a timely subject. There are many splendid opportunities for the church organist and choir director and they should be given all coöperation possible.



the new man might have to offer.

Finally, they made him a most attractive monetary offer.

The candidate agreed to play one Sunday's services and to spend a week at the church studying the possibilities for an enlarged music program.

It was interesting to note that after a week the following developments had taken place:

The candidate had one rehearsal with the choir. He found that they sang together, and they had a perfunctory sort of ensemble which might have satisfied a not too demanding choirmaster. But, because of their ages, and because they had rehearsed the same music year in and year out until it was hammered into their consciousness, mistakes and all, he found next to nothing could be done to improve it. If he made a suggestion aimed at improving tone or ensemble, he felt it was resented. The group apathy and inertia of the choir were crushing. The candidate felt that in about two weeks he too would be in the same rut in which the choir had jogged so many years.

The candidate played the services on Sunday. He found the organ to be an instrument constructed by one of our best builders about 30 years ago.

(Continued on Page 52)

Many supplementary details enter into the preparation for your appearance in public to insure that

Your Violin Solo Will Go Well

by KELVIN MASSON

IN ADDITION to the necessary amount of highly concentrated practice, there are many factors that enter into a successful public performance on the violin.

The most important elements of success are that one be able to step onstage with a well-earned confidence, with a humble evaluation of himself as simply a translator of tonal thoughts, and that—not for all the world—would one prefer that the public performance be postponed so much as a day or an hour. The performance is simply the execution of a pre-conceived plan, entirely under the direction and control of the performer. This plan must be extensive enough in scope that it will occupy all the mental and physical powers, leaving next to no time for “nerves” and worry to interfere with work and success.

If the player is to feel confident of his potential success, he will have attended to many matters of import, all related in a way to the “big day.”

Two weeks beforehand, he will have checked to see if any of his metal-covered strings are worn flat, so that if necessary, they may be replaced. It goes without saying, that only the best strings obtainable, should be used. At the same time, a special commercial compound should be applied to the pegs carrying gut or gut-core strings. If the tailpiece tuner(s) works with difficulty, or if the tailgut is frayed, these too should be replaced. This is a good time to give the instrument a really fine polishing, and to get the bow rehaired if it shows an inclination to “whistle” on soft tunes and if trills of moderately long duration seem to require a faster bow-stroke than do untrilled tones. (Good bowhair does not absolutely require the player to use a faster stroke). A thorough check of both instrument and bow by an experienced repairman is a periodic necessity.

At this time, two weeks before the appearance, all re-editing of the music should be finally set, both in the music score and in the mind. Last minute indecisions along this line invite trouble. It is necessary, too, that one feel in a definitive way what he is

doing and why he is doing it that way. This feeling can result only from months of careful practice, concentration and experimentation. The purely technical aspects of good playing should require a minimum of attention and concentration during public performance. The left hand fingers may have a feeling somewhat as if they were being drawn down to the strings by an imaginary magnet under the fingerboard, the bow arm automatically coöperating. It is not possible to sense this feeling if the violin is held in a vise-like grip by either the left hand or the jaw. One should feel free to let the instrument rest more on the thumb as the scroll is raised a little, or less on the thumb if the scroll is lowered.

The irritation of the skin under the jaw can be caused by either (a) a too high chin rest, (b) a chin rest on which the jaw pressure must be applied too close to (or over) the tailpiece, (c) taking too much of a “bite” over the violin with the jawbone, (d) hunching the left shoulder forward, (e) not standing erect, chest out, (f) endeavoring to have the head parallel with the tailpiece.

A week before a performance, any all-gut strings should be replaced. Following this, it is well to check on the accuracy of straight-across perfect fifths. If one or more of the strings demand that the fingers be set a little closer to the pegbox than is the case on the other strings, then the strings requiring stopping “nearer the pegbox” should be discarded and replaced. False strings are a hindrance to violinistic progress and success.

Three days before a performance, it is wise to clean the fingerboard surface with alcohol, rubbing in one direction only to avoid fraying all-gut strings. Do not let the alcohol touch the varnish nor the maple neck. After the alcohol treatment, polish the fingerboard with a soft cloth, applied under the strings.

One should practice in the dress clothing to be worn, so that one may be sure to have perfect comfort and freedom of movement.

If the bow arm bumps into the stiff bosom of a dress shirt, then, of course, any portion of the shirt concealed by coat or vest may be crumpled to take out the effect of the starch. With either tuxedo or full dress it is perfectly in order for violinists to wear a soft, low, lay-down collar in place of the wing type.

The late morning of the day before performance is a good time to become accustomed to the acoustical properties of the hall, and to rehearse exactly how to get on and off stage. The performance begins the instant the player is seen by the audience and is not finished until he is off stage for the last time.

On the “day,” warm up to the job ahead patiently and slowly. There is no need for alarm even if the first tones of the day sound as if they’re “starting from scratch.” In the back of your mind you know that in twenty or thirty minutes your whole capacity will be at your disposal, just as it has been in the past. Practice for short periods of time, but often, on this day—feel a certain impatience that the performance is not scheduled sooner than it actually is.

It is wise to arrive at the concert hall about an hour before appearance time—to warm up again so you can step on stage with very little lapse of time since last you were practicing. A long time lapse between the last warm up period and the performance itself is to be avoided.

You’re on stage. Try to do a good job of meeting your own standards. Reflect to the best of your ability the composer, the tradition, your teacher, and to a limited extent—yourself. If you feel a tendency to clutch at the violin neck, or if the vibrato suddenly seems too wide, you’re trying too hard. Relax, relax. It is unfair to request more of yourself in public than you demanded in practice. While playing, keep in mind that the present is the thing of import; the future will be cared for by your past endeavors in the practice room. You planned it this way, right from the start, a long time ago.

THE END

My Music Adventures in Alaska

Though teaching in an isolated part of the world, this teacher finds problems quite similar to those encountered in the states.



The author in her studio teaching an Eskimo girl.



A typical dog team of the far North.

by Kathryn M. Baker

MANY STORIES and articles have been written about Alaska, pertaining to gold mining and big game hunting, yet very little seems to have been recounted about the cultural aspects of this Northern Country.

Alaska is still a young territory and many fields are open for teaching the Arts and Sciences. Many communities which were very small ten years ago are now large, thriving towns. It is with reference to these growing towns, that I am adventuring in God's gift of Music.

The earliest known means of producing rhythmical tones were prevalent here centuries ago. The Indian beat his drum during ceremonial activities. Many of these drums are still used in the far Northern parts of Alaska. The chanting of weird tones done in the Eskimo language, is accompanied by the steady tempo of crude instruments made from seal skin, stretched over a frame of flimsy sticks. The folk songs are still sung as they were years ago. The stories of these folk songs, or the history and experiences of certain tribes are sometimes related on the Totem Poles of Southeastern Alaska. During the ceremonial events they consider dancing of utmost importance. Due to the continued cold

climate, indoor activities are confined to their one-room structure, built from timber, and called a Barabara. Dances or musical projects are limited to this small space and the women sit on benches and sway back and forth with arms and hands moving gracefully to the rhythm of the drum.

In recent years, the language and habits of the white man have had considerable influence and there are changes in the Eskimo music. I was greatly amused about a year ago, to hear a quartet of Eskimo singers. They rendered several native chants accompanied by the drum, and as an encore, gave a humorous version of a popular hit tune, sung in the Eskimo language.

One can detect the change taking place in the manner of dress as well. As far North as Point Barrow, our Alaskan Eskimo who once wore all hand-sewn garments made from skins and furs, are now wearing modern dress purchased from Mail Order houses in the States, and the beat of the drum fades into oblivion since the piano and instrumental music are being taught in the native schools.

Music stirs the heart of any people, and the Alaskan Eskimo is no exception. In my private teaching experience I have found them to be enthusiastic scholars,

yet they show little emotion. They have inherited the soft spoken, quiet nature from their ancestors, and possess a satisfying personality. Their conservative manner in thought and expression sometimes makes them appear shy to strangers, but many of those that I have taught, become talkative and very often tell of their experiences and life in the village they came from. Several have explained the Eskimo language to me. It is a series of guttural sounds; therefore, a brief explanation with a few words suffices. Each tribe has its own particular way of expressing its thoughts. My Eskimo pupils are all adults due to the fact that the children are kept in the schools until they are old enough to make their own way in the world. I would say that the Eskimo girl has progressed very rapidly with her new environment and modern surroundings. She is no different to teach than the white girls, and many have Scandinavian ancestry or are of German extraction and learn just as quickly as my other students.

Several years ago, Jennie from Kotzebue, who was on vacation here, came to my studio. She had been well taught in a Territorial Native school and her motive

(Continued on Page 53)

The Story of Prince Kalender

Oriental Dance

This theme from the SCHEHERAZADE SUITE by the 19th Century Russian composer is delightful and dance-like in character. Play it with an easy grace and let the left hand support the melodic phrases without dominating them. Grade 3.

N. RIMSKY-KORSAKOW

Andantino (♩ = 108)

PIANO

p

a tempo (più mosso)

grazioso

ten. rit. assai

p

poco più f

f accel.

f rit.

ff

From "Themes from the Orchestral Repertoire," compiled by Henry Levine. [410-40230]

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ETUDE-JULY 1952

Jeanie With the Light Brown Hair

This month we celebrate the birthday of the American composer whose tunes have become a part of our cultural tradition. Turn to page 3 for a short biographical sketch. Grade 6.

STEPHEN FOSTER

Transcribed by Elinor Remick Warren

Slowly, with much expression

PIANO

p tenderly and very smoothly

(Melody)

Ped. ad lib.

dim.

mp

p

poco espr.

ten. a tempo

pp poco rit. poco espr.

poco rit. p

a tempo

mp

ten.

Bring out R.H. a tempo

rit.

molto rit.

p

mp

a tempo

poco rall.

p

legato

pp

ten.

pp molto espr. rit.

a tempo

p cresc.

ten.

a tempo

molto cresc. 2

rit. ten. p

pp

ppp

Mazurka

(from "Coppélia")

Mr. Levine has made accessible a fine, pianistic arrangement of one of the dances from the ballet COPPÉLIA. This should be played in a lively fashion, making the dotted eighth and sixteenth the chief rhythmic pattern. Grade 4.

LÉO DELIBES

Arr. by Henry Levine

Tempo di Mazurka

PIANO

f

ff molto marcato

f

ff

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of staves, each with a treble and bass clef. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation is highly detailed, featuring numerous triplets, sixteenth notes, and complex rhythmic patterns. Dynamic markings such as *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte) are used throughout. Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece concludes with a final cadence marked by a double bar line and a repeat sign. The overall style is characteristic of Romantic-era piano music, emphasizing technical virtuosity and expressive dynamics.

30

No. 110-40108
Grade 3.

Dance of the Puppets

ANNE ROBINSON

Daintily (♩ = 100)

PIANO

mp

poco rit.

a tempo

Fine

mf

poco rit.

D.C. al Fine

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No. 110-40041
Grade 3 $\frac{1}{2}$.

Petite Coquette

FOREST M. SHUMAKER

Allegretto moderato (♩ = 116)

PIANO

mf

rit.

a tempo

1st time *Last time*

Fine

a tempo

rit.

f

mf

D. C. al Fine

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3

Slumber Song

(Schlummerlied)

The lyric purity of this piece can only be brought out fully by making the right hand sing over the barcarolle pattern of the left hand.
Grade 4.

ROBERT SCHUMANN, Op. 124, No. 16

Allegretto (♩=69)

p

mf

simile

2d time to Coda

animato

p

Tempo I

ritardando

ETUDE - JULY 1952

simile.

sotto voce

p

pp

mf

pp

poco rit. D.C.

⊕ Coda

ten.

p

cresc.

smorzando

r.h.

ETUDE - JULY 1952

Square Dance

DENES AGAY

"Arkansas Traveler"

Allegretto (♩ = 100)

PIANO

Musical score for "Arkansas Traveler" in 2/4 time, key of D major. The piece is marked "Allegretto (♩ = 100)". It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *mp*. The piece concludes with a "Fine" marking.

"Rustic Reel"

L'istesso tempo

Musical score for "Rustic Reel" in 6/8 time, key of D major. The piece is marked "L'istesso tempo". It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *mp*. The piece concludes with a "Fine" marking and a "D.S. al Fine" instruction.

From "Pianorama of the World's Favorite Dances," compiled and arranged by Denes Agay. [410-41015]
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"Go to the devil and shake yourself"

Poco più mosso

Musical score for "Go to the devil and shake yourself" in 2/4 time, key of D major. The piece is marked "Poco più mosso". It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *f*. The piece concludes with a "Fine" marking.

Poco più mosso

"Irish Washerwoman"

Allegro (♩ = 132-138)

Musical score for "Irish Washerwoman" in 2/4 time, key of D major. The piece is marked "Allegro (♩ = 132-138)". It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like *pp*, *schizzando*, *mf*, *p*, *f*, and *ff*. The piece concludes with a "Fine" marking and a "D.S. al Fine" instruction.

(Posthumous)

FREDERIC CHOPIN, Op. 69, No. 2

From "Waltzes for the Pianoforte" by Frederic Chopin [Presser Collection, 410-00042]

ETUDE-JULY 1952

Rondo

Allegretto grazioso

SECONDO

FRANÇOIS COUPERIN
Edited by Paul Felix

Rondo

Allegretto grazioso

PRIMO

FRANÇOIS COUPERIN
Edited by Paul Felix

Black is the Color of My True Love's Hair

Traditional Appalachian
Mountain Ballad
Adapted and Arranged by Clifford Shaw

Intensely, but with simplicity

VOICE *mf* Black is the col-or of my

PIANO *mf* *dim.* *p* *mp*

true love's hair, His face is some-thing won-drous fair. The clear-est eyes and the strong-est hands, I (Her) (dear-est)

love the ground where - on he stands. I love my love and (grass) (she) *a tempo*

well he knows, I love the ground where - on he goes. And still I hope the time will come when (she) (grass) (she)

mp *poco rit.* *mp*

he and I will be as one.
(she)

mf Black is the col-or of my true love's hair, His face is some-thing won-drous fair. The (Her)

clear-est eyes and the strong-est hands, I love the ground where - on he stands. (grass) (she) *slowly*

mp dim. *pp*

* Voice may sing without accompaniment.

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Ch. Solo Reed
Ped. Sw. to Ped. 8', Bourdon 16'

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DAVID STANLEY YORK

Adagio

MANUALS *Sw.* *Gt.*

PEDAL *Ped. 42*

fp *fp* *ad lib.*

Free rhythm of plain song

a tempo

ad lib.

dim.

Bells off Ch. to

a tempo

Gt. 8' L.H.

a tempo

L.H.

Sw. (A)

rit.

a tempo

Bells on Ch. to Gt. off Gt.

Reduce Ch.

fp

fp

a tempo

ad lib.

dim.

Sw.

Add soft 32'

No. 16350

Romance

In E-Flat

ANTON RUBINSTEIN, Op. 44, No. 1

Arr. for violin and piano by Arthur Hartmann

Moderato (♩ = 72)

with much expression

VIOLIN

PIANO

p

mf

p

mf

mf poco agitato

mf poco agitato

mf

p

cresc.

Ped. simile

a tempo-un poco animato

rit. *p* *a tempo* *mf*

cresc. *più cresc.*

a tempo *ff* *a tempo* *ff appassionato*

rit. *p* *cresc.* *frog* *rit.* *point* *gliss.* *point*

p *a tempo* *rit.* *frog* *a tempo* *pizz.* *arco*

ETUDE - JULY 1952

No. 130-41105
Grade 2.

Evening Serenade

EVERETT STEVENS

Andante grazioso (♩ = 63)

a tempo

Last time to Coda *f* *mf cantabile*

D.C. al Coda *rit.* *p L.H.*

CODA *f* *p* *cresc.* *f* *mf* *R.H.*

The Big Bass Tuba

ALBERT DE VITO

In a sluggish manner (♩ = 96)

PIANO

ff

L.H. melody to be played one octave lower

mf cresc.

f

mf cresc.

f ad lib.

a tempo

ff

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Time for Bed

MAXWELL POWERS

Not too slowly (♩ = 104)

PIANO

p

cresc.

mf

p

mf

Fine

p

cresc.

mf

mp

dim.

rit.

D.C. al Fine

From "Piano Fun with Theory" by Maxwell Powers. [430-41011]
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The Kite

BERYL JOYNER

Allegro (♩ = 63)

PIANO

mf

mp

mf

mp

See how the kite flies a - way in the sky, Soar - ing high - er; See how it dips as it

climbs up so high, Bright and clear! Up so high, up so high, How I

wish that I, too, could fly Then with you, bright lit-tle kite, I would go Soar - ing so!

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Whoo's Whoo?

A. LOUIS SCARMOLIN
A.S.C.A.P.

Allegro moderato (♩ = 132)

PIANO

p

cresc.

mf

p

1st time only

Last time only

mf

p

Fine

rit.

D.C. al Fine

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Love Theme

From "Romeo and Juliet"

P. I. TSCHAIKOWSKY
Arr. by Preston Ware Orem

Moderato cantabile (♩=108)

PIANO

TRADITIONS AND METHODS

(Continued from Page 11)

with my parents as to interpretative values! At times, I thought it would be more "soulful" to play a passage as I wished it, regardless of indications. I was soon given to understand that a page of music is not a battleground for individualities! "If you cannot play what the composer indicates, you had better leave it alone," said my mother. "Without respect for the text, you have nothing," said my father.

There was also the matter of fingering. Until I was well along in repertoire, my mother marked fingerings and expected me to follow them. There were discussions about this, too! Why could I not finger in my own way? "You can," said my mother, "when you play well enough to know what you are doing. Until then, make yourself follow directions." I have come to see that she was right. The discipline of following prescribed fingerings puts something into your mind as well as into your hands. Today, I use whatever fingering feels comfortable; still, I experiment with fingerings (those printed, those used by my parents) and when I come back to my own way, it feels even more comfortable.

I am glad I was trained as I was. Unless I am much mistaken, many "young" problems grow out of lack of discipline—out of too much agree-

ability! Our entire system of education is so based that, until the student is eighteen or twenty, he is still considered a child, whose chief task is to have a wonderful time, do what he "likes," and take experimental little pokes at this study and that, to find out his "interest." Now, eighteen is usually a bit late to begin a dedication to music. One's powers (and limitations!), one's hands, one's entire attitude towards work should be completely and thoroughly disciplined long before that age.

Also, I think the young pianist could benefit from a more integrated approach to his work. The many things he must learn (from the earliest hand positions, through figured bass, to music history) are all parts of one whole—Music. He gains breadth in proportion as he realizes technique to the meaning of the music—one finds this meaning in the wishes, the life, the style, the times of the composer—one understands the composer in the light of all he wrote, in the works that existed before him, in the later works he influenced, all of which are clarified by an understanding of the various epochs of world thought and world history.

Technique must, of course, be con-

sidered, but never out of its proper sphere. To make music, one need not dazzle with one's fingers. However, a good technique presupposes that the hands are well "broken in" to the piano by the age of twelve or so. Of course, there was Egon Petri, a truly great musician, who began piano at twenty-five, but his case is exceptional—indeed, his exceptional musicianship made it possible. But even he remained conscious of his late technical start. Often he would ask my father how he got certain results, how he used his fingers, etc., and this worried my father because he couldn't give satisfactory answers—his hands were so long habituated to the keyboard that he never thought of what they were doing. Hands are kept "in" by a daily start of technical practice. As study advances, one builds one's own exercises; sometimes it is good to practice passages as drills; sometimes it helps to use related works. Chopin's octave Etude aided me in learning Liszt's Concerto in E-flat.

At present, my brother of eighteen and my sister of nine study music at home. I wish they could have the same basis in solfège that I had at the Conservatoire. They hear much music at home and in concerts, and they are well aware of the family music-tradition which began with

my great grandfather. He played the guitar, composed, arranged, conducted, and saw to it that his ten children became good musicians. Nine of them were professionals; my great-uncle Henri Casadesus and his brothers and sisters founded the Société des Anciens Instruments which helped to awaken love and awareness of the old music of France. His tenth child, my grandfather, wished to become an actor; his father made no objection—provided he first study music to the point where he could follow the Casadesus tradition of winning a First Medal for solfège. This he did; and through all his theatrical life (which included directing the French Theatre in New York), he was an ardent musical amateur, composing, playing, accompanying the various singers and instrumentalists of the family. My father's generation includes two actors, two actresses, a singer, and a pianist. So far, I am the only one of my generation to engage in professional music. But the traditions of my great-grandfather live with us all. When the whole clan meets, in France, for a family celebration, we play the music some forebear wrote, on instruments some forebear revived, and it is good to feel their presence among us.

THE END

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HIGHWAY TO HEAVEN

(Continued from Page 10)

two composers. Marchand, who had never heard Bach play, agreed to the contest and a date was set. The next day Sebastian gave a private concert for his Dresden friends, and Marchand must have been an unseen and uninvited member of the audience. When the time for the contest arrived, the elegant Frenchman was nowhere to be found. He had disappeared from Dresden rather than be defeated by a small-town German organist.

When Bach returned to Weimar, he hoped his dismissal would be waiting for him. A new post as Capellmeister to Prince Leopold of Anhalt-Köthen, again almost doubling the salary he had been getting, had been offered him. Duke Wilhelm, however, had other ideas. He ordered Bach's arrest, and put him in prison for a month. Immediately upon his release, Bach again asked for his dismissal. The Duke, at last seeing that his organist was standing firm on his decision, grudgingly accepted the resignation.

Sebastian and Maria Barbara left Weimar with mixed emotions. They were leaving behind nine years of memories, and—although they now had four children to take with them—two of their beloved babies would sleep forever in the churchyard at Weimar.

The increase in salary was very welcome to an ever-increasing family, and the Bachs were to have their own apartments in the palace at Köthen. Sebastian's new duties were very different from any he had had before. There was no organ at Köthen, but there was a very excellent orchestra which was under Bach's direction. Prince Leopold demanded non-religious music for all his evening performances, so for a while Bach had to give up the church music to which he had dedicated his life. He soon became deeply interested in the technique of chamber-music, for the stringed and wood instruments of the orchestra, and, as a result of this interest, he wrote the beautiful piano concertos and violin concertos that we hear so much today.

Prince Leopold was pleased with his new music master. He went out of his way to give Sebastian favors and privileges, and even insisted on being godfather to the baby that was born to the Bachs soon after they came to Köthen.

Before long he, as had Duke Wilhelm, was insisting that Johann Sebastian accompany him on his frequent journeys. The composer enjoyed these trips, but the best part of each one was the return when he could gather his family about him and tell them stories of the famous persons he had met, or the interesting places he had visited. One day he returned,

with the Prince, from a trip to Carlsbad. Sebastian was impatient to be home. There had been visitors from most of the royal families of Europe at the fashionable resort, and Prince Leopold, reluctant to miss any of the gay parties, had stayed much longer than he had planned. The composer, hurrying to his apartment to greet his loved ones, was met with the tragic news that Maria Barbara had died during his absence.

After the first cruel stab of grief had settled down to a throbbing ache, Bach began to spend all his time—when he was not actually working—with his children. Although his own sorrow was very deep, he realized that the children must be missing Maria Barbara even more. In his gentle way the composer tried to be both father and mother to the children, and, as might be expected, much of this extra attention took the form of extra musical education.

Months passed by after Maria Barbara's death, and Bach was still heavy hearted and sad. One day, as he was rehearsing his orchestra and chorus in a new Cantata, he felt his pulses quicken. He seemed to feel a breath of warm tropical air on his cheek, and the scent of almond blossoms wafted through his memory. Sebastian lifted his head in surprise. What could cause such an illusion? Suddenly he realized that he had been listening intently to the soprano lead in the chorus. Where had he heard that glorious voice before? He turned and looked closely at the young singer. It was Anna Magdalena, the beautiful girl who had sung with his chorus in Sachs-Weissenfels so long ago!

Anna Magdalena continued with the choir in Köthen. Everyone, from Prince Leopold on down, loved her for her gentle disposition as well as for her lovely face and voice. Soon the motherless Bach children were looking forward to her almost daily visits with more eagerness than they had shown for anything since Maria Barbara's death. With Anna they explored the gardens and had picnics in the woods on the spacious palace grounds. Happiness and gaiety came back to the children, and, to his amazement, Sebastian found himself frequently joining in their laughter over some simple joke. Anna, herself, did not realize the change she had brought into the Bach household, until Sebastian asked her to marry him. She was well aware of the responsibility she would be assuming as the step-mother of four children not so much younger than she herself, but Anna had begun to love Bach the man as much as she had always admired Bach the musician.

Sebastian and Anna were married

on almost the same day that Prince Leopold brought his own bride to the palace. Bach's happiness in his new marriage soon contrasted sharply with his growing discontent in his work. The new Princess did not care for music, except as an accompaniment to the endless dancing she demanded as entertainment. Sebastian found himself with a good-paying position but very little work, and work was necessary to the happiness of the composer. Then, too, his fingers began to long for the feel of an organ's keys once more. After all, he thought with some impatience, the clavichord—for which he had been composing—was a very puny instrument compared to the grandeur and vigor of the organ.

One other circumstance influenced Bach's decision that the time had come for him to make a change in position. The children were growing up and would soon be needing more education than Köthen provided. If he could get a church position in some university town, all his problems would be solved!

Almost by accident, Bach learned that the post of Cantor of the big church school in Leipzig was vacant. He applied for the position and, when his application was accepted, requested his release from the service of Prince Leopold. His departure from the palace at Köthen was very different from his release at Weimar castle. The Prince was genuinely sorry that Bach felt he must leave his service and, though he graciously granted the composer's request, he appointed Bach his honorary Capellmeister.

City life proved very strange to the Bach family after the unhurried, gracious life they had led at Köthen, and the rigid routine at St. Thomas School was not easy for them to follow. There were prayers at dawn and prayers at bedtime, and in between were sandwiched hours of lessons and studying. Sebastian himself found his adjustment to the new position very difficult. He disliked teaching, with the exception of music, yet almost half of his long working day was taken up in teaching Latin and other required subjects to the boys of the school.

Here, however, his own children were getting a good education. He had a fine organ once more, and could scarcely keep up with the demand for new music. There was special music to be written for each church festival, for weddings and funerals, Cantatas, Masses, and Passion music poured from his pen as if he were trying to make up for the years he had spent in composing non-religious music. At last his truly religious heart could find free expression in composition. He wrote rapidly, as if there just weren't

enough time to put on paper all of the great music that was within him. All of the music had to be copied by hand—a tremendous and never-ending job. There must be copies of each composition for each member of the orchestra and chorus, and the printing of music was prohibitively expensive. Anna Magdalena gave much of her time to the task, and some of the students were able to help, but every night Bach would work at his copying until his tired eyes could no longer see the notes in the dim candle-light. Torturing headaches became his almost constant companion, but the work must go on.

For a long time Bach had been working on what is now regarded as one of the greatest musical masterpieces ever written—his Mass in B Minor. This composition, dedicated to his Majesty, Augustus III of Saxony, brought him to the attention of the King and led to his later appointment as Composer to the King's Court Band. This honor inspired him to double his efforts. There was so much music yet to be written!

He began a series of "Eighteen Chorales." The headaches increased, and his eyes seemed to be growing weaker each day. Anna Magdalena urged him to rest, but a restless spirit seemed to drive him. Soon Bach was almost totally blind, and in desperation he consented to an operation on his eyes. For a short time after the operation he could see again, and he worked feverishly to finish his Chorales. The Fifteenth, Sixteenth, and Seventeenth rushed from his pen in an even flow. The Eighteenth was begun—and Bach collapsed. For days he lay delirious, burning with fever. Anna Magdalena watched over him lovingly and anxiously, seldom leaving his bedside, even for a moment.

It was sunset, July 28, 1750. Anna Magdalena rose from her chair and pushed back the heavy curtain at the window, trying to coax the first evening breeze into the room. Below her, in the churchyard, a few of the boys were softly singing a little song that Bach had written long ago. Tears filled her eyes, but there was a rush of pride in her heart for the great talent of her husband. She leaned her face against the window. Her years with Sebastian had been good years. Few women had known happiness such as she. There was a sound from behind her, a long sigh that sent her tiptoeing back to the bed. One look at the peaceful face of her husband told her that his spirit had been released from his tortured body. She knelt in prayer as she saw the gentle smile on his lips. Johann Sebastian Bach had reached the top of the stairs.

THE END

A CHALLENGE

TO THE CONCERT VIOLINIST

(Continued from Page 19)

help to those of his colleagues who feel they have been cooped up with their problems, and need a new perspective.

It is the artist-teacher's obligation to share his experiences with his teaching colleagues. In his dual capacity as a performer and teacher, he is continually in a position to put his theories to the test of reality. The concert platform is a proving ground almost as dangerous as Bikini. That new fingering that seemed so wonderful at home is promptly discarded after one public experience. On the other hand, valid new ideas are frequently confirmed in public performance and subsequently handed on to one's students and colleagues.

It is not good to travel through life with a completely inflexible set of rules and ideas. Mental arthritis soon develops. The public performer can contribute to his colleagues' mental good health by sharing with them the invaluable experiences which he has gained on the concert platform.

Very often the resident teacher living in a smaller town is concerned about the danger of losing touch with the mainstream of music, with the vital progress of musical education. He would like to be able to talk to someone who, like himself, is interested in these matters, with whom he can freely discuss them as one good colleague to another. The visiting artist-teacher can supply this need. In many communities, during the past few years, I have foregathered with the resident teachers, on the day preceding or following a concert, or even on the day itself. Invariably our discussions were stimulating, happy occasions, from which everyone who attended bene-

fited in one way or another.

Sometimes as many as seventy or eighty teachers have joined these informal gatherings, driving in not only from neighboring communities, but from schools and colleges throughout the State. Some had left their homes at 4:00 or 5:00 A.M. and driven through the cold dawn to attend a meeting 100 or 200 miles away.

Some of these meetings were sponsored by the local college or high school. Sometimes a group of school teachers would organize them independently. Sometimes they would take the form of a teacher's clinic, or a master class, or a lecture-recital, or a debate. The name or form is unimportant. What mattered was that everyone could bring his ideas and questions to these meetings and carry home with him satisfying answers to many of his problems. Spirited debates frequently testified to the intense interest and idealism of those attending.

Obviously, not every artist is a teacher, and many are not fitted by experience or inclination to take part in educational activities. But every one of them can demonstrate interest in some form and thereby perform a valuable service to others and to himself.

The public school string program is a vital and important segment of our nation's musical education. Our public school string teachers have a tremendous and unprecedented opportunity—an opportunity of raising a new generation of men and women who will love and understand music, whose lives will be immeasurably enriched in every conceivable way. This is a great ideal. Let us all help toward its realization.

THE END

WHEN WAGNER NEEDED STEAM

IN "Die Walküre" Richard Wagner employed live steam to create a stage illusion. Angelo Neumann, his able impresario, in "Personal Recollections of Richard Wagner" (copyrighted 1908 by Henry Holt and Co.) tells of a performance in Berlin when the donkey engine employed to create the steam was ruled out by the Fire Commission. Wagner and his company were in despair. Without the steam effect the performance would be ruined. Then the *Siegmund* of the evening suddenly realized that there was a distillery next door and that he knew the proprietor. A plumbing connection was obtained by a night of hard work. The distillery director made no charge, but asked that he might be permitted to meet Wagner. Wagner at first regarded him as an interloper, but when he found that he had provided the steam, he received him with open arms.

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OPPORTUNITIES FOR ORGAN GRADUATES

(Continued from Page 24)

Its location in the church was unsuitable, and its specification was one typical of the period in which it was built. The organist felt that with so many things wrong a patchwork repair job would not suffice. The best procedure in the long run would be to junk the organ completely and to start over again.

During his week of observation the candidate noted there were very few young people in the church, hence there would be little possibility of developing the young people's music program which the committee wanted. However, there seemed to be nothing in the church's program aimed at drawing young people into the church.

When his week was up, the candidate met with the minister and the music committee.

They were enthusiastic about his playing and his conduct of the service. They were sure he was the man they wanted and were ready to engage him on the spot.

Instead, the organist refused the position. He listed the reasons why he felt sure he would not be able to do the sort of job which he wanted to do and which the church desired him to do.

In order to carry out his plans, 1. The choir would have to be changed in personnel to the last man and woman.

2. The organ would have to be disposed of, and a new one purchased.

3. The overall program of the church would have to be brought up to date and made attractive to young people.

4. The church would have to be willing to add a director of religious education to its staff of two ministers.

5. Then, and only then, would the choirmaster be able to launch a program which over a period of years would produce results.

In some churches there are venturesome men who are bold enough to turn the existing program upside down in order to bring about a desired result. In this case they were not. The church fathers listened with interest but pursued the matter no farther.

Fortunately, or unfortunately—I have not been able to decide which—the music committee found a man whose standards were less high and who was willing to continue the music program in its customary routine manner.

Personally, I have the greatest respect for a man whose ideals are high and who is unwilling to compromise them. Nor do I consider this a quixotic point of view. In my judgment the organist was well-advised to inform the committee quite frankly what were the minimum standards he was prepared to accept. Plain speaking at the outset prevented what could only have been an unhappy situation for all.

The story has a happy ending. The uncompromising candidate has been engaged by a church which owns a fine organ, and the members of whose music committee are giving every ounce of cooperation to develop on a high plane a complete musical program for the church.

THE END

MRS. MUSIC TEACHER SPEAKS

(Continued from Page 18)

ing how to play well. I try to win a new student's liking during the first few lesson periods; if I can gain his friendship it is usually a simple matter to keep him interested. I often wonder how the old-style, knuckle-rapping teachers ever expected their pupils to like them, or the piano, or music in general.

The most heart-warming time of the teacher's year is at recital time; at least, after it is all over I feel heart-warmed. By spartan self-mastery I conceal my own nervousness as I welcome the equally nervous parents, and calm the excited children. By the time everyone has arrived the entire place is full of suppressed tension. The happy-go-lucky students do not appear any more concerned about the outcome than the well prepared ones. Many times it seems as if one comes out as well as the other; this is, of course, a trade secret. The parents are hoping to emerge proud of their offspring, and economically sound with value received for money spent. The whole

thing reminds me just a little of Christmas; that ideal time of the year when animosities are forgotten and love wells up into everyone's bosom. As each performer concludes his offering, he turns slightly toward me, his eyes eloquently questioning, "How did I do?", while I just as silently, smile my answer, "It was fine." It is a sublime split second of time, when all the wrong notes and incorrect fingering of the past year are wiped away; because at that moment everything IS fine as we quietly share a successful feeling of mutual accomplishment.

I will never be pointed out as a producer of artists, or as a payer of individual income tax, but the affection I have received and still receive from many boys and girls imparts to me a success beyond supposedly more substantial rewards. My association with some is quite transitory, but so is my association with a fragrant bouquet of violets, yet neither is ever entirely forgotten.

THE END

Violin Questions

By HAROLD BERKLEY

AN INTERESTING VIOLIN

H. S. H., Pennsylvania. If your violin is a genuine J. B. Schweitzer it could be worth five or six hundred dollars. And the fact that two repairers took the trouble to insert their labels after repairing it would seem to indicate that they thought well of the instrument. You should have the violin appraised by a reputable expert. It may be genuine.

A FACTORY FIDDLE

R. W. McC., Alabama. From the labels you quote as being in your violin, I am of the opinion that it is a factory-made German or Bohemian instrument worth at most \$100.00, and probably not worth more than \$50.00. There are scores of thousands of such violins on the market. And, strangely enough, a very few of these violins do have an exceptionally good tone. You are lucky to possess one of the few.

A "GLASS" VIOLIN

Mrs. G. T. P., Illinois. Your violin cannot be a Stradivarius because the label proclaims that it was made by Friedrich August Glass. Glass attempted to copy a violin made by Stradivarius, but was not successful in his attempts, for his violins are poorly made and are not well considered at the present time. The most they can fetch is \$100.00, and most of them bring about half that sum.

VIOLIN OR DOUBLE-BASS

R. E. C., New York. If the lad you write of is seriously interested in playing the violin well, then he should at once give up playing the double-bass. If he plays the bass much it will ruin his fingering on the violin. As he desires to teach Public School Music, it would be well for him to learn a wind instrument, such as the flute or clarinet, and the piano. But if the violin is to be his major instrument he must give up the bass.

AN APPRAISAL RECOMMENDED

A. N. M., Arkansas. For appraisal, you could take or send your violin to Wm. Lewis & Son, 30 East Adams Street, Chicago. From them you would get a reliable opinion regarding the origin and worth of the instrument. But I hope you are not expecting great things of the violin. There are hundreds of thousands of

violins, all bearing a correctly-worded Stradivarius label, the great majority of which are not worth a hundred dollars.

NO DOUBT A GERMAN VIOLIN

W. A. B., Massachusetts. No one could possibly appraise the value of a violin without examining it personally. The label you quote means nothing as evidence. The likelihood is, however, that your violin is a German or Bohemian factory product worth between fifty and seventy-five dollars.

BOOK SUGGESTIONS

H. C. W., Virginia. The books you wish to obtain: "Violin Making as it Was and Is," by E. Heron-Allen; "The Art of Violin Playing" by Flesch; and my own books "The Modern Technique of Violin Bowing" and "Twelve Studies in Modern Bowing," can be obtained from the publishers of ETUDE—The Theodore Presser Co.

AN AMATI MODEL

Mrs. A. W. M., New York. There are many violins labeled as yours is that never saw the inside of Amati's workshop. But that is not to say your violin is one of the thousands of cheap copies that flood the violin market. A number of very good makers imitated Amati's style and inserted his label into their violins. Yours may be one of these. You should have it appraised by a reputable dealer.

FOR A GOOD REPAIR JOB

M. J. S., New York. I would suggest that you take your violin to Shropshire & Frey, 119 West 57th Street, or to Rembert Wuritzer, 120 West 42nd Street, both in New York City. Either firm would do an artistic job for you.

TO SECURE CHAMBER MUSIC

J. G. P., Pennsylvania. If you will write to The Theo. Presser Co., Bryn Mawr, Pa., telling what you want in the way of chamber music and establishing a bank reference, I think the firm will send you quite an assortment of music on approval. If you have trouble getting the things you would like, write to me again, telling in more detail your wishes and something about your abilities.

Organ Questions

Answered by FREDERICK PHILLIPS

• Please suggest combinations for hymn play, and for anthems, on an organ having the following stops: GREAT—Diapason 8', Melodia 8', Erzähler 8', Principal 4', Flute 4', Erzähler 4', Tremulant, SWELL—Rohrbourdon 16', Rohrflöte 8', Viole de Gamba 8', Viole Celeste 8', Fugara 4', Chimney Flute 4', Rohrnasat 2 1/2', Rohr Fifteenth 2', Fagotta 8'. PEDAL ORGAN—Bourdon 16', Erzähler 16', Rohrflöte 8', Erzähler 8', Flute 4'. Also please suggest something to learn how to play the organ; I would like a list of books.

—E. H., Kansas

It would be unwise to suggest certain specific stops for the simple reason that in both hymns and anthems there are varying styles, calling for different treatments. For instance, a hymn of praise would require greater volume and brilliancy than would be required for a devotional or prayer hymn; the same thing also applies to anthems, but in the case of the latter the type of choir enters into the picture. Generally speaking, a hymn should be "announced" (played over first) by a combination of not more than medium volume, such for instance as the Rohrflöte, Viole de Gamba and Fugara on the Swell. To play for the congregation a hymn of praise you could use the Diapason, Melodia, Erzähler and Principal on the Great, coupled to Swell (or rather Swell coupled to Great); keep the combination indicated on the Swell. For Pedal use the Erzähler 16' (Swell coupled) for the "introduction," and add the Bourdon 16' for congregational playing. For quieter hymns use the softer stops, but enough to support and lead the congregation. For anthems, if the choir is well trained and can sing without too much support, just give them enough organ to form a proper balance between organ and voices. In general, the 8 foot stops should predominate, with enough 4 foot stops added to give sufficient brilliancy without being too prominent. Save the 16's and 2's for special effects either in tone or volume. (2)

For a basic study book to learn the pipe organ, we suggest Stainer's Organ Method, supplemented by Graded Materials for Organ, by Rogers; Pedal Playing, Nilson; Master Studies for Organ, by Carl. For advice on registration we recommend Nevin's "Primer of Organ Registration" or "Organ Registration" by Truette. All of these may be had from your local music dealer, or from the publishers of ETUDE.

• I am a marine on duty in this area. Some time ago a party donated a large Aeolian Orchestrelle player reed organ, the specifications of which are as follows: BASS—Muted Strings, Aeolian Harp, Viola, French Horn, Flute, Oboe, Trombone, Contra Bass, Double Bass. TREBLE—Muted Strings, Aeolian Harp, Violin, French Horn, Piccolo, Oboe, Trumpet, Vox Humana. While we use the player more than the manual, we would like to know the most pleasing combinations—something that would supplement our own judgment. Also, are there any simplified reed organ lessons that would help us? Lastly, is it possible to obtain a few more rolls?

—C. E., Calif.

The stops in the Bass correspond in tone and volume with the stops for the Treble, using them in the same order as listed, so that the Muted Strings, for instance, will be used in both Treble and Bass; the same principle applying to the other stops when used singly. In combining stops, the first three in treble and bass together would make a suitable effect. The French Horn could be added also with good effect. The Muted Strings (T & B) Viola, Violin, Flute and Piccolo, we rather think would sound well. The Oboe alone would not be too effective, but with Trombone and Trumpet might give somewhat the effect of a brass quartet. For solo purposes you could use The French Horn in the right hand against a left hand accompaniment of muted strings. The Violin or Oboe might also be used for solo stops with the same accompaniment, adding if necessary the Aeolian Harp. The same thing could be used in reverse, taking the Muted Strings and Aeolian Harp as accompaniment in the right hand, and using the French Horn, Flute, or Oboe as solo in the left hand. The Trombone or Trumpet could also be used for solo, adding the Viola or Violin to the accompaniment. These are only suggestions, and may not all work out. Your own experiments will do more than anything we could write—try everything, and note results. The Landon Reed Organ Method is one of the best instruction books, and while of course not designed for this particular instrument, we are sure it will help. Sorry we do not know of any source of supply for player rolls. It is just possible one of the music stores in San Jose (from whom you could get the Landon book) might know of a local source.

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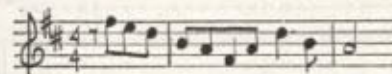
Junior Etude

Edited by Elizabeth A. Gest

Who Knows the Answers?

(Keep score. One hundred is perfect)

1. What are the letter names of the dominant-seventh chord in the key of E-minor? (5 points)
2. Was the instrument called the lyre used in Egypt, Persia, Greece or India? (10 points)
3. How may the value of two eighth-notes, plus a dotted quarter rest, plus two sixteenth-notes be expressed by one note? (5 points)
4. Which well-known composer was born in 1732 and died in 1809? (15 points)
5. Is Eugene Ormandy a concert violinist, an opera singer, an orchestra conductor or a concert pianist? (10 points)
6. Was the song, *Jeanie with the Light Brown Hair*, composed by Victor Herbert, Irving Berlin, Stephen Foster, or George Gershwin? (10 points)
7. Is a sextette a composition composed for four, five, six or seven performers? (5 points)
8. What is the difference between a Berceuse and a Barcarolle? (15 points)
9. Did Wagner, Puccini, Massenet or Verdi compose the opera, *Falstaff*? (15 points)
10. From what is the theme given with this quiz taken? (10 points)



Answers on next page

ASKING QUESTIONS

Are you an asking-questions kind of a person? Yes? No? Sometimes asking *too* many questions can become a nuisance, but when it comes to asking questions concerning your music lesson it is a very good habit to develop.

A music student can not be a thoroughly good student unless he understands what he is trying to do and why he is trying to do it; why one thing is correct and another thing, almost like it, is not correct; did his teacher say to do this or to do that; why the thumb must go under a certain key and not go under on another key; why a tone is written D-flat in one measure and C-sharp in another measure; why a diminished chord does not sound like a minor chord; why the pedal should be used in this measure and not used in that

measure; why one section of a composition should be played a bit faster than another section of the same piece; why a composition by Mozart should be played with more delicacy than one by Sousa, and a thousand other questions.

If you don't know, ask your teacher. You will understand what you are trying to do and why, have better results from practicing and become a better pianist in less time. So, go ahead and ask.

IN the TIME of the BIRDS

by Rose B. Foster

Morning plays in Meadow-Lark time, In Oriole time, in Bobolink time; Noon-tide plays in Song Sparrow time, "Chittery-chattery-cheep!"

Evening plays in Whippoorwill time, In Mockingbird time, in Tanager time; Moonlight plays in Nightingale time, "Go-to-bed, go-to-bed, sleep!"

Time Keeper

by Leonora Sill Ashton

NED was looking intently at his metronome. "What's up?" asked his Uncle Bert, who had just come into the room.

"I have to tell a story about the metronome at Club meeting, and I don't know anything about it, except what everyone knows," replied Ned.

"For instance?" teased Uncle Bert.

"Well, the metronome is a small mechanical device for measuring the speed at which the beats of music are to follow each other, and for keeping them at a steady pace. It was invented by a man named Maelzel. You set this device for a certain speed by moving a small weight up or down on a pendulum, the higher up the weight the slower the pace. When the pendulum is released the metronome gives a steady, mechanical tick-tock."

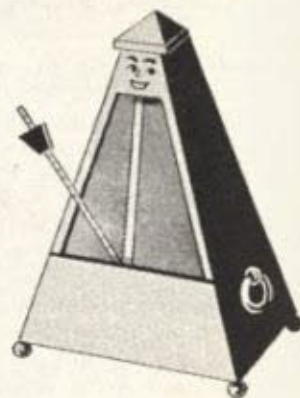
"What's the matter with that?" It's correct," said Uncle Bert.

"It may be correct, but I wouldn't call it a story, though." Uncle Bert nodded. "You might add," he said, "that the direction given at the beginning of the piece of music, such as $\text{♩} = 88$, means that each tick of the metronome represents a quarter note, and that the beats will pass at the rate of 88 per minute; or that $\text{♩} = 60$ means that a dotted half note is the unit for the tick, and they will pass at the rate of 60 per minute. You might also add that ideas for making metronomes, or chronometers, as they were then called, were suggested as far back as 1700, but Maelzel's is the one in use today. But why not come over to my house? I think I can find something for you."

Soon Uncle Ned was fitting a record in place. "Beethoven's Eighth Symphony," he announced. "We will listen to a part of it, then for the story," he said. Ned was listening to the Allegretto

movement of the symphony with its tick-tock imitation. "It sounds as though Beethoven heard the metronome ticking," he remarked.

"There's where your story begins," answered his uncle. "You see, Beethoven and Carl Czerny were the first composers to use the metronome. Czerny found it a help in keeping a steady pace for his exercises; Beethoven realized its value in attaining exactness of beats and in signifying to future performers the tempo in which he wished his compositions to be played. But in this symphony the



MR. TIMEKEEPER

imitation of its rigid ticking was a joke on his critics. Some critics claimed that Beethoven and other composers omitted the lovely dignified minuets in their symphonies and wrote wild scherzos instead, so he did this to make them think he was going back to the old manner of composing."

"May I borrow that record to play at the meeting?" Of course, his uncle agreed. "And," he added, "the Club might also be interested to know that among other things, Maelzel invented a mechanical chess-player and a mechanical trumpet; and that he made an ear trumpet to help Beethoven in his deafness; also that he taught music in Vienna; and later became fond of traveling, and that he came to America and visited Philadelphia. He died on shipboard on his way to the West Indies. You might add that electric metronomes are on the market now. That would certainly surprise old Mr. Maelzel, wouldn't it?"

"I bet it would. Well, thanks to you, Uncle Bert, I have a great story for the club this time!"

The Junior Etude Contest this month is for original drawings or paintings. Pictures may be done in pencil, crayon, charcoal, pen-and-ink, water color or oil. Subject must relate in some way to music.

Put your name, and age on the back of the picture, upper left corner; put your address on upper right corner (back). Pictures will be returned if

sufficient postage is enclosed.

NO PICTURE WILL BE ELIGIBLE LARGER THAN EIGHT BY ELEVEN INCHES. The three usual prizes will be given—Class A, 15 to 18 years; Class B, twelve to under fifteen; Class C, under twelve. The 35 next best will receive honorable mention.

Send pictures to Junior Etude, Bryn Mawr, Pa. Closing Date is July 31st.

Results of March Essay Contest "Music in My Life"

Prize winners

Class A
Ruth McAllister (Age 15), New York; tied with Frank James Kalbezen (Age 15), Colorado

Class B
Larry Roon (Age 14), Illinois, tied with Frances Hohman (Age 14), Texas

Class C
Marcia Smith (Age 11), Kansas; tied with Dallas Ray Ziegenhorn (Age 10), Arkansas

Special Honorable Mention:
Joanne Dailey (Age 17), Nebraska
Honorable Mention:
(alphabetical order)

Doune Amendolo, Mary Annis, Sara Chratwood, Jeannine Chevrier, Charlotte Dale, Margaret Dale, Donald Ecker, Lois Anne Erickson, Reno Fiorni, Barbara Jane Folger, Horace Griffin, Patsy Henthorn, Janice Heye, Mary Jo Horton, Brenda Lu Jubin, Jean Keane, Elizabeth Leichter, Cecelia Leichter, Mary Catherine Leonard, Mary Ann Lezak, Donna Kay Long, Elaine Lubin, Lee Martin, Catherine Mauge, Carol Merrifield, Quannah Junior High School, Reba Joyce Salyers, Mary Alice Shea, St. Joseph's School, Jean M. Schmidt, Betty Sharon Smith, David Strang, Sylvia Stroud, Samuel Sully, Jr., Cherie Weiss.

A young pianist



Anthony Leo Grill (Age 8), California

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Remember foreign mail requires five-cent postage; foreign air mail, 15 cents. Do not ask for addresses.

Dear Junior Etude:

I have been a reader of ETUDE for several years but receive the magazine late down here so can not enter the contests. Music is not yet part of the lives of many people here but I am trying to make it a part of my life. I play violin and piano but more than anything I like to compose, having composed several pieces for voice, violin and piano. I would like to hear from some older Junior Etude readers.

J. Conrad Charles (Age 20), British West Indies.

I would like to express my gratitude for the lovely pin you sent me for winning in one of the Junior Etude contests. I have played piano for five years and have started violin. I would like to hear from other music students.

Linda Plzak (Age 14), Illinois

I think Etude is very interesting. I am very much interested in music and have taken lessons for eight years and have also had some clarinet lessons and hope to play in our High School band. I would like to hear from other music lovers.

Beverly Hendrikson (Age 17), South Dakota

I have studied piano several years and am also studying organ. My teacher says I am improving and I hope he is right. I play organ regularly in church on Sundays and for other services on Fridays.

Bernice Kuleson (Age 13), Ohio

I play the oboe and listen to many symphonies on the radio. I would like to hear from some one interested in the double-reed instruments.

Robert F. Miller (Age 16), New York

Answers to Quiz

1. B, D-sharp, F-sharp, A; 2. Greece; 3. by a dotted half-note; 4. Haydn; 5. Orchestra conductor; 6. Stephen Foster; 7. six; 8. a Berceuse is a cradle-song, a Barcarolle is a boat-song; 9. Verdi; 10. *Andante* from Tchaikovsky's Sixth (Pathétique) Symphony.

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WHAT IS BEL CANTO?

(Continued from Page 12)

every cantor would be beautiful. It is a sad fact however, that too many singers in these categories do not have beautiful voices and do not sing beautifully.

Assuming that when the singing of florid music was common, more singers had beautiful voices and sang more beautifully, and I for one do not doubt this, we are forced to conclude that other factors were involved than the mere singing of florid music. What were they?

Vocal agility is a necessary part of a singer's equipment, but to say that it alone results in a beautiful voice and in beautiful singing, in Bel Canto that is, is a denial of a host of facts to the contrary. As a matter of fact, except in rare cases, it is extremely dangerous to embark on the practice of florid singing before the voice is well-poised, free and easy. Far from improving the voice, it will tend to make it worse.

There are many fine natural voices today, probably more than at any previous time. But good teachers in correct basic vocal training and the right approach to singing are lacking. Bel Canto, the beautiful singing of each and every type of vocal music, including florid music, is an end result. This cannot be stressed too much. It is a result and not a method. It can be achieved only after very patient painstaking elimination of the defects that plague some of the best natural voices, such as singing on the larynx, throatiness, guttural tone, nasality and breathiness.

It was to the removal of such defects as the essential foundation for further technical requirements that the teachers of the distant past dedi-

cated themselves. And because of it, the great voices and artists of the time were able to sing the vocal music available to them, florid music, as well as they undoubtedly did.

Vocal music has become more varied and richer in content, as Mr. Boas correctly pointed out. But he was wrong in stating that the difference in the new music was responsible for the decline in the art of singing. He seems to have forgotten that the trend antedated the advent of such singers named at the opening of this article. They sang the new, more complex and dramatic music very much better than do our singers of today. Many of them will illumine the pages of the history of singing forever. And the reason? There is only one. They were nurtured at a time and in an atmosphere nearer to the traditional basic methods of vocal production, when these methods were not yet completely forgotten.

There has been a withdrawal from those methods. Confusion and an inevitable decline in the art of singing has been the result. When our vocal studios turn out singers with voices that do not sing on the larynx, are not guttural or throaty, and not nasal or breathy, singers with well-poised, free and easy voices, produced, as the old Italian teachers used to say, *con la gola libera*, then we shall have more fine singers than ever before and, most likely, more great singers than ever before. But it is unlikely until there is again general agreement on the terminology and techniques of vocal production and this, when it happens, will, I am sure, lead to a revival of the basic methods of Bel Canto. THE END

AFTER THE STUDIO

(Continued from Page 13)

and for concentration of both tone and thought—when you sing, you concentrate on your words, and your tones should be ready to take care of themselves.

The second exercise consists in singing the scale from 1 through 5, quickly, lightly, three times running, then going up to 8, and coming down the octave in an arpeggio—all on one breath. I repeat this, beginning on the next upward tone, and carry it through my full range. I find it a help in preparing for high tones. Though my voice, a dramatic soprano, is seldom required to sing beyond high-C, this exercise enables me to vocalize up to the E above.

After the studio, the learning of repertoire is also your own responsibility. My own method of work is to begin with the words. Many new

songs are sent to me, and I inspect them first for the poem. If that appeals to me, I run through the melody. If that, too, appeals to me, I learn the song. I don't think you can have a good song (whatever its melody) without an appealing text.

In the study stage, I go over the song, again and again, watching for new shapes and patterns to emerge. You can't master the idea or the feeling of a song without concentrated repetition. When I was soloist with Mitropoulos during the New York Philharmonic's engagement at the Roxy Theatre, I sang *Un bel di* and *The Last Rose of Summer* four times a day every day, for a week—and my last performance was as fresh as the first. Each time, those songs were different! A seemingly simple melody, like *The Last Rose of Summer* requires great concen-

tration so that its perfect *bel canto* line soars forth without a suspicion of a break. Every detail of phrasing and shading should be planned in advance. Don't trust to interpretative "inspiration"! Even with the basic pattern well planned, there are enough differences—arising from the mood, the feeling, the audience-reaction of each performance—to make it a new work every time.

It is advisable for the professional singer to "break in" new material with an experienced coach. I'm often asked whether a coach "shows" me how to sing a song. No, my interpretations are my own—as they must be. The coach discusses the song and plays it—and this playing helps one to see line, phrasing, feeling as a whole.

Learn foreign languages! Before I sing in a foreign tongue, I speak the words, many times, in recitation. This helps one to become fluent; it also helps to control the foreign speech-patterns which must sit normally upon the voice.

With experience, one learns to study one's own voice in one's songs. You know how to manage your voice—you know the new song; you still must manage a second-nature adaptation of your voice to the demands of the music, without forcing of any kind. You analyze the music in terms of its "good" and "bad" passages, with reference to your voice; you plan drills to smooth over the "bad" passages; you plan where to give out, where to hold in. In preparing the soprano part of Beethoven's *Ninth Symphony* for my performance with Toscanini, I immediately saw that the *tessitura* lies high; that too much giving out of voice in the top notes at the start

might draw on the necessary reserves for the end. I planned where to hold in, where to give out a little more, where to let go.

You manage your voice, you learn new material, you learn how to produce both professionally—you still need experience in handling yourself, in your work and in relation to other people. We might as well face the fact that the professional world is not lacking in opportunists who flatter each promising newcomer, hoping to climb on the bandwagon if there is one, and ready to get off in haste if there is none. Don't let flattery go to your head. Return civil thanks and remember that *nobody* is "simply glorious"! all the time! The honest praise of competent judges is quite another matter. That is hard to earn, and wonderfully helpful when it comes. If it does come, accept it in grateful humility—and try to learn something from it. The best thing of all is to study your own values, good and bad, so that you always know, inside, when you've done less well.

If you mean to be honest with yourself, you'll avoid the little airs and mannerisms and pretensions which lie in wait for all young beginners and are sometimes, alas, mistaken for a "professional" manner. Don't be fooled. You don't need to pretend. Your best professional manner is your own natural manner, whatever it may be, and regardless of what other people do. One of the safest guides is to tie your values to something bigger than yourself. To me, my faith and my singing are very close. Each time I sing, I offer up a prayer. Then, whatever happens, I know I've done my honest best. THE END



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MY MUSIC ADVENTURES IN ALASKA

(Continued from Page 26)

in coming to see me was explained in a definite statement: "to learn 'music notes', so I can go back home and show the girls how to play the piano and sing." I immediately started her in theory work, and gave her the basic material in a slow and exact way. As I explained each step she wrote it down and repeated it after me. When I told her "Music is a Language" she beamed with pride and this brought on the discussion of the musical terms written in Italian and German. She came to my Studio each day for three weeks, and the lesson periods flew because of her intense interest. Jennie learned how to play a simple waltz after the first week and how pleased she was! She also took back home the German words of Brahms *Lullaby* and sang it beautifully. Somewhere in a small hut out on the frozen tundra barrens, north of the Arctic Circle, tonight a child is being sung to sleep with this beautiful melody.

The Alaska Flag was designed by an Eskimo boy 12 years of age, who also wrote a very fitting poem, which was later used as *The Alaska Flag Song* and sung in every village and town in Alaska. I used this song as an added feature several years ago when I presented my pupils in a Spring Recital during National Music Week.

In this 60° Latitude northern part of the world, we are more or less isolated. Huge snow-capped mountains with jagged peaks and canyons, glaciers, and valleys, surrounded with endless miles of virgin forests make an individual realize the vast expanse of God's earth. It can truly be said that the prospector hears the "Music of the Spheres" while tramping the mountains in search of gold. One feels a security and contentment by living away from the noise of a busy city. Perhaps the need for music makes a person living in one of these Alaskan villages more appreciative, and the dire necessity for pastime during the long winter nights gives some the time and leisure to cultivate or study this art.

Alaskan residents have migrated here from all parts of the world, therefore, we have music lovers who enjoy or prefer their own particular kind of music. The Scandinavian groups have Polkas, Schottisches, and favorite Waltzes as their choice. The German classes as well, show a marked appreciation of their homeland folk tunes. The Western inhabitants have brought with them their selection of the cowboy ballads, just as all the various denominations support the church of their choice and sing the old familiar hymns that they learned as a child back home.

Music plays a very vital part in the development and growth of this country. Parents find a self-satisfaction and happiness in the home where there is music, and opportunities for adult instruction have been made very attractive with the modern teaching approach. Many of my winter scholars are adults. Some have never had the opportunity to study when young, or did not have the necessary finances. Others are "picking up" where they had stopped and are learning with a great pride and satisfaction. The best pupils have the most interested parents, and they cooperate in every way possible. The High School Superintendent also has cooperated with me wholeheartedly, and has granted me permission to use the Credit System with the High School students. This gives them more incentive to practice, and the piano grade is always shown on the report card each six weeks.

All children love music, and it is up to the teacher to give the individual child the correct understanding in matters of practicing, theory work, assigned library references of the composers, and in the general explanations during the private lesson period. Explanations should be made as simple as possible for a child. The teacher should love her pupils, for only then can the way be opened for discussion and deeper interest and enjoyment. To stimulate interest, I conduct "Music Appreciation" meetings in my large studio. Here the child gets the experience of playing before a listening audience. Our aim is "For pleasure to others as to myself," which was chosen as first prize in a contest conducted among my pupils. Our motto is: "Good Deeds Are Ever Blooming Flowers." In the musical portion of our meeting, piano, accordion, and voice solos are given, after which we play musical games such as: Musical Geography, History and Musical Transportation, and more recently, Musical Bingo. Parents are invited to attend, and I sometimes invite a visiting artist or local adult musician to entertain the group.

For the past several years, I have given a Christmas Recital over our local Radio Station. During November I give each child her Christmas Recital piece and when she has learned it to my satisfaction, I make a recording of it on my wire recorder in my Studio. The radio station plays it over the air on Christmas Eve. Parents, friends and neighbors comment on the splendid progress the children have made and many call me on the telephone to say how they enjoy the program. In a small town, a little girl or boy across the street becomes a "part"

of you and local talent always receives interested listeners.

National Music Week is recognized and observed in Alaska and I usually present my Spring Recital May 1st of each year at a local church, or at my Studio. The response is terrific and a "packed house" is the rule. Programs are printed and I give each pupil a flower to wear. Last year's Recital entitled, "History Sings" involved a great deal of research as I tried to convey to the adult audience, the history of music from the early settlers to the present day.

Many ideas come to a person from observing the need of something new. Pianos are very costly in Alaska due to the great distance by boat and the heavy shipping charges involved. Despite this high cost there are quite a few pianos in this town of 1,500 residents, but many youngsters need a cheaper instrument. It was with this urgent need that I ventured to teach accordion. The chords were learned with my popular studies, yet I had to learn the coordination of Bass and Treble, so I learned and studied by starting with two pupils, a boy and a girl. At this date, I have an Accordion Band consisting of 12 children varying in ages from 8 to 16. The ETUDE has been most helpful in many ways. In the December 1930 issue I obtained the necessary information about "The History of the Accordion." This was our basic material, and all have memorized the name of the inventor, the date, and the names of the parts of the accordion as well. Oral and written examinations are given at each weekly meeting and I am very pleased with the eagerness they show.

During a recent summer, a partially blind boy came to me for accordion instruction, and I was at a loss to know quite how to teach him. After some serious thought and deliberation, I accepted him as my pupil, and as we started to work together, many paths were opened to me, and he now has a repertoire of at least 10 compositions which he has memorized, and plays with skill. From the local newspaper office I acquired large sheets of manila paper, and on this I write all his music in notes as large as my thumb and outlined in dark pencil. He memorizes musical terms quite readily and enjoys hearing me read aloud about the lives of the composers, or anything pertaining to music.

All my pupils are of normal musical abilities and there are some who show outstanding qualities and will probably pursue training in music schools in the States. Three of my High School scholars are doing accompanying work in school programs, glee club, and orchestra. Each girl pupil has the opportunity to strive to be "organist" at Rainbow for a girl's organization, which meets twice monthly, or she may play

hymns for Sunday School or Church services. There are many opportunities for the young musician in a small town.

Another thought in a vivid glance throughout my teaching years, is the fact that one is never lonesome. Many of my dearest, closest friends today, came into my studio with their children for the first lesson. I urge the parents to visit during a lesson or come to discuss the progress the child is making. A vast storehouse of lasting friendships is acquired through this association with the pupil's parents. To gain the confidence of the child and hear the small troubles and anxieties during or after the lesson, brings the teacher-student into a common love and understanding, and the results are most gratifying.

People are much the same the world over and the Alaskan Eskimo has been indoctrinated with the white man's mode of present day living in all respects. This generation has proven to be an intellectual offspring and we can look forward to the future for a crop of fine musicians. There is a possibility that someday a person from Nunivak Island far out on the Bering Sea, or Unalaska, the southern tip of the Aleutian chain, or perhaps someone from Wallikipi at the North Pole, will walk into my studio. Perchance the world will know one of these musicians in the future and in some way each one will help spread the musical knowledge to others, whether they return to their remote village or live and work with the masses. They will all be teachers in the true sense of the word.

Problems are present here in the teaching field, just as in any state in the United States. The rate of pay is in comparison to Piano teachers' anywhere. When the majority of people realize that culture cannot be bought, but only instilled into the child with the correct home surroundings and constant guidance of happy well-paid teachers, then our youth will benefit and their lives molded into fine citizens. There are some exceptions when the parents will pay any price to have the child directed toward a musical life. These are our happy humans, and they will pave the way for their children in the next generation to come. To keep pace with the very rapid changes in modern life, the piano teacher must be a student as well. There are many opportunities open and I believe she should continue studying and practicing as long as she teaches. I have watched a pupil's eyes open wide when I've played a "Boogie Woogie" solo, or played a Classic rendition by his favorite composer. To be a teacher, you must show the child *How* to do it. The ultimate goal is confidence in oneself, and when this is gained, the music will flow smoothly and come from the inner self.

THE END

ON BEING A CONCERT ARTIST

(Continued from Page 16)

interpretation may have been. All of this implies unending toil, with unflagging ardor, through all the days of their professional life. They rank among the most tireless workers of the world. They are notorious non-observers of union hours in work, often putting in ten or more hours of daily practice.

Hand in hand with their constant effort at rising to higher levels of achievement in their art, goes a searching analysis of themselves as human beings. They grow aware of any short-comings in character or personality and do everything in their power to overcome them. This naturally follows from the work they do, for defects in personality or character hinder effective study and result in performances that fall short of the artist's true ability. The most common defect artists have to contend with is the inclination to put off real mental effort and rely on the fingers to do the learning through sheer repetition, sometimes hours on end. Study away from the keyboard is hard to get used to, but the true artist never shuns effort toward acquiring habits that will help his work. Nervousness affects special problems in connection with public performances, but the real artist is constantly seeking ways and means of gaining poise and self-assurance. Self-mastery is as of much importance to the artist as the mastery of specific problems in piano playing.

All this may appear to make the preparation and life of the concert pianist nothing but grind, grind, grind, weighed down with the feeling of responsibility and obligation to society. On the contrary, such work, to one of true artistic caliber, is as fascinating, enjoyable, and absorbing, as the games of children. He takes as much pleasure in it as a mother who really loves her family does in the tasks of the household. And for that reason the seeming grind does not weigh him down; he relishes his battles and struggles for mastery through the love he carries for his art and the society it serves.

With this background, the student should delve deeply into his reasons for determining to become a concert pianist. Is it primarily for fame and wealth? Then it is doubtful that he will have the fortitude to go through all that may lie ahead of him. Is it because it seems to be easy work, the hours of practice being strictly up to the artist's inclinations? This is an illusion. The work is long and arduous, involving a regularity of practice hours akin to any well regulated business. Is it because of genuine love for music with particular interest in its expression through the piano?

This motive is one of the strongest for sustained effort in piano mastery. With such a motive one accepts all the work and sacrifices involved with a firm determination to make the best of them. Is it because of love of mankind and a desire to be of service to others through the use of a discovered talent? This is the strongest possible motive for persevering the longest, and offers the greatest possibilities of achieving success as a concert artist.

Holding this in view, how important is a debut in the leading concert halls of the country? The importance is essentially secondary, not primary. One cannot afford to belittle or neglect secondary factors that further an artistic career, but it is well to see them realistically and not exaggerate their importance. One is realistic in placing such a debut among the goals at which to aim. One is unrealistic in looking upon a debut as the determining factor in becoming an artist, and the critics as the judges as to whether or not he gives up music altogether. One has touched bottom in unrealistic thinking in judging inability to make a New York debut a sign of failure in becoming an artist. Many factors can prevent such a debut, such as lack of financial means or undue nervousness.

The essence of being an artist is not whether one plays in the leading concert halls of the world, but whether he holds and strives to follow out ideals of serving others through music. There is no denying that those who become the outstanding pianists of the day do play in all the important concert halls and are acclaimed there for their great talent. But does that imply there are no other successful concert pianists? No more than the fact that most buildings in New York City are not as high as the Empire State, the Chrysler Building, or the R. C. A. Building in Rockefeller Center, implies that they are of less importance to the city, or that the people who work in them are on a lower level as regards talents and brain power. The fact that one's work takes him to the Empire State, or the Chrysler Building, is a mere incident of living and working; the essential thing that counts is ability to do a given piece of work well.

The fact that the top ranking concert artists are constantly in the limelight of public attention, and have such an electrifying influence on their audiences, has had an unfortunate connotation in the eyes of a good many earnest and ambitious students. They tend to place these artists on a pedestal above all other men, and worship them as superior beings whose virtues are above the (Continued on Page 63)

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THE WORLD OF

Music

The American Guild of Organists will hold its twenty-first national convention in San Francisco, June 29 to July 4. The program promises a veritable feast of recitals and lectures by some of the outstanding concert organists of America. A partial list of these includes Harold Mueller, Richard Purvis, Hans Leschke, Ernest White, Edward Linzel, George William Volkel, Claire Coci, George Markey, Virgil Fox, Rowland W. Dunham, Edward Shippen Barnes, Walter A. Eichinger, J. William Jones, C. Griffith Bratt, Bruce Prince-Joseph, E. Power Biggs, Leo Sowerby, Father Robert Hayburn, David Craighead, Robert Noehren, Alfred M. Greenfield, M. Searle Wright, Frederick Marriott, and Everett J. Hitty.

The Presbyterian Leadership Training Schools will have outstanding musical authorities in charge of the music sections of their summer program. Two schools will be conducted: one at Maryville College, Maryville, Tenn., from June 30 to July 11 will be in charge of Dr. Lawrence Curry, chairman of the department of music of Beaver College, Jenkintown, Pa. He will be assisted by his wife, Mrs. Louise H. Curry and Mrs. Vivian Morsch. The other school at the College of Wooster, Wooster, Ohio, July 21 to Aug. 1, will be in charge of the Rev. W. Frederic Miller, minister of the First Presbyterian Church of Youngstown, Ohio, assisted by the Rev. Donald D. Ketting, minister of music of the East Liberty Presbyterian Church, Pittsburgh, Pa.

The American Guild of Banjoists, Mandolinists and Guitarists will hold its 51st Annual Convention in Rockford, Illinois, on July 8, 9, 10, 11. There will be lectures and concerts of interest to all those active in the fretted instrument field. Artists of the first rank will be on hand to give concerts, recitals, and demonstrations; among these will be Richard S. Pick, guitar virtuoso; Peter Vourmas and Miss Yvette Cousineau, Mandolinists; Jimmy Webster, plectrum guitar artist, and Benny Ortigara, accordionist.

The Aspen Institute Festival during July and August will have a number of outstanding events, one of which will be the world premiere of Tcherenpni's chamber opera, "The

Farmer and the Fairy," specially commissioned for Aspen. Joseph Rosenstock, musical director of the festival will conduct, and principal roles will be sung by Anne Bollinger, Leslie Chabay, and Richard Leach. Other events during the summer will present such leading figures as Nikolai and Joanna Graudan, Herta Glaz, Szymon Goldberg, Reginald Kell, Brooks Smith, Martial Singher, Roman Totenberg, Rudolf Firkusny, Samuel Lifschey, Victor Babin and Mack Harrell.

A Mass for Four Voices and Orchestra which was composed by Puccini as his thesis for graduation from the Institute Musicale Pacini, of Lucca has recently been discovered and brought to this country. The Mass had one performance on July 12, 1880, following which it was put aside by Puccini and apparently remained unnoticed until rediscovered last year by Father Dante del Fiorentino, a Brooklyn priest, visiting in Lucca. Father Dante brought the Mass to this country. It will have its American premiere in Grant Park, Chicago, by the Swedish Choral Club, conducted by Alfredo Antonino, on July 12, exactly 72 years to the day after its only other performance.

A Memorial concert for Raoul Laparra, French composer, killed during World War II, was held in New York on May 10. The artists assisting were Isidor Philipp, veteran pianist-pedagog; John Corigliano, violinist; Mildah Polia, soprano; and Emilio Osta, pianist.

Roger Sessions, distinguished American composer, now lecturing at the University of Florence, Italy, has been named Professor of Music at Princeton University, and will rejoin the Princeton faculty in September 1953. He had previously been a member of the Princeton Department from 1935 to 1945.

Eugene Ormandy, famed conductor of the Philadelphia Orchestra, was presented with a Doctor of Music degree by the University of Michigan at a surprise ceremony during the annual May Festival at Ann Arbor, Michigan. The presentation took place at the close of the opening concert of the festival, at a special convocation honoring Ormandy for his work in conducting the orchestra at the May Festival for 16 years. The event took place

at that time instead of at the June commencement for the reason that Ormandy will be in Helsinki in June to conduct the Sibelius Festival.

Gail Kubik, American composer, is this year's winner of the Pulitzer Prize for Music. At the time the announcement was made, Kubik was lecturing in the theatre of the American Embassy in Rome on the subject, "American Composers and American Functional Music."

The National Association of Piano Tuners will hold its 44th Annual National Convention in Philadelphia July 14-17. John E. Kohl, president of the organization emphasizes the fact that the public is invited to attend the various meetings and exhibits in connection with the event.

The American Music Conference has announced the New York

Life Insurance Co. as the winner of its second annual Award of Merit given for the most effective use of a musical theme in advertising for non-musical products or services. The winning ad entitled, "An Ear for Music," shows a young lady playing a grand piano and copy tells how her concert debut was made possible by the foresight of her father in buying life insurance.

Alexander Hilsberg, William M. Kincaid, Alexander McCurdy and Marcel Tabuteau were awarded honorary degrees of Doctor of Music by Curtis Institute of Music, at the commencement exercises on May 10.

Elizabeth Schumann, German opera and Liedersinger of distinction, died in New York City, on April 23, at the age of 63. She had made her last appearance in a recital at Town Hall in February, 1950, when she was accompanied by Bruno Walter.

COMPETITIONS (For details, write to sponsor listed)

- Composition Contest, for women composers, sponsored by Delta Omicron. Award \$150.00. Winner to be announced at Delta Omicron National Convention in 1953. No closing date announced. Address Lela Hammer, Contest Chairman, American Conservatory of Music, Kimball Building, Chicago 4, Illinois.

- The 20th Biennial Young Artists Auditions of the National Federation of Music Clubs. Classifications: piano, voice, violin, string quartet. Awards in all classes. Finals in the spring of 1953. All details from Mrs. R. E. Wendland, 1204 N. Third Street, Temple, Texas.

- The 13th Biennial Student Auditions of the National Federation of Music Clubs. Awards, State and National. Spring of 1953. Mrs. Floride Cox, 207 River Street, Belton, South Carolina.

- Mendelssohn Glee Club, N. Y. C., second annual Award Contest for the best original male chorus. \$100.00 prize. Closing date January 1, 1953. Details from Mendelssohn Glee Club, 154 W. 18th St., New York 11, N. Y.

- Seventh annual Ernest Bloch Award. Sponsored by The United Temple Chorus. Composition Contest open to all composers. Prize \$150 and publication. Closing date October 15, 1952. United Temple Chorus, Box 18, Hewlett, N. Y.

- Capital University Chapel Choir Conductors' Guild annual anthem competition. Open to all composers. Contest closes August 31, 1952. Complete rules from Everett Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

- Marian Anderson Scholarships for vocal study. Closing date not announced. Marian Anderson Scholarship Fund, c/o Miss Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.

- Purple Heart Songwriting Awards. Popular, standard or sacred songs. First prize, \$1000; second prize, \$500; four prizes of \$250 each. Closing date not announced. Order of the Purple Heart, 230 W. 54th St., N. Y. C.

- International Competition for Musical Performers, for voice, piano, harpsichord, violin, oboe, saxophone. Prizes in all classifications. Closing date for applications, July 15, 1952. Secretariat of the International Competition for Musical Performers, Geneva Cons. of Music, Geneva, Switzerland.

- Sixth Annual Composition Contest sponsored by the Friends of Harvey Gaul, Inc. Open to all composers. Prize \$400 for best one-act opera. Closing date December 1, 1952. Victor Sawdek, Chairman, 315 Shady Ave., Pittsburgh 6, Pa.

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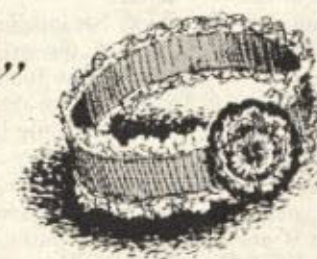


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AND WHAT ABOUT THE ELECTRONIC CARILLON?

(Continued from Page 15)

very distinct differences. (See diagrams below.) Comparing the two series in their ratios to the fundamental, we have:

C-C	-G-C-E-G-Bb-C-etc.
1 2	3 4 5 6 7 8
C-C	Eb-G-C-E-G C-etc.
1 2	2.4 3 4 5 6 8

It will be recalled that the fundamental, or strongest tone, of the natural series is its first tone, designated by "1" below. This is not so in a bell, where its strongest tone is in the second position of the series, and is called the Strike Tone. In unison with the strike tone is the Prime Tone. It is absolutely imperative that the Prime sound as one note with the Strike. One of the greatest deficiencies in the majority of our chime bells is that the Strike and

only in some registers of the instrument and, in fact, can be avoided almost entirely in writing and arranging for the carillon, so that it is in no way hindering.

We would not want to rob the bell of its minor-third, for it is this tone which gives the bell its peculiar characteristic, its plaintiveness, and its appeal. Indeed, it gives it its whole personality.

Centuries ago it was discovered that the bell must have the series of overtones described above, and since then carillon bells have been produced and tuned to this series. Then how does this new type of carillon—the electronic type—compare with the older form employing cast bells?

In no manner whatsoever may the tones of an electronic carillon differ

which makes a bell sound like a bell and not like a xylophone or a celestaphone, or a tubular chime.

How then may the two instruments be compared? Isn't such a comparison difficult, and would it not mean placing the two instruments side by side, performing first on one and then on the other? Such is precisely the only way a valid judgment of them can be reached, by testing the two at the same time, in the same place, and under the same conditions.

Accordingly, an electronic carillon produced by Schulmerich Electronics, Inc. of Sellersville, Pa., comprising a full five octaves, extending two octaves below middle C and three octaves above, played from a standard piano-type keyboard, was

installed in a tower with a large carillon of cast bells. The cast bell carillon was one of over four octaves in extent and having a Bourdon of many tons—truly an instrument embodying all that a carillon should be.

And then the tests began. They were based on two things: first, the comparison of the timbre of the individual bells, from the lowest to the highest, and their tuning; and second, the ability of the electronic carillon to produce, chord for chord, the same harmony of which the cast bell instrument was capable and the carillonistic effects it could achieve.

Using the most modern and perfected means for measuring pitch and tonal intensity, it was found that the bells of the electronic carillon were, in general, more accurately tuned than the cast bells. This does not mean that the latter were deficient. The nature of the partials of cast bells are such that their minor-thirds, and for instance, fifths may deviate somewhat from the norm without detracting from the purity of the bell. The same partials in the electronic bells were right on the line.

The Strike Tone and Prime blended together perfectly, as they did in the cast bells. The Hum Tone was present in all its resonance, a true octave below the Strike; the Octave sang out, high and clear, a perfect octave above the Strike. As in the case of the bronze bell, these four tones—Strike, Prime, Hum, and Octave—united to form a note of very definite pitch. Any bell not possess-

ing such to begin with is of lesser quality from the first.

The Minor-Third, in the electronic bells, was somewhat less in intensity than the same partial in cast bells. This means that the major-minor clash—as in the chord C-E—is measurably reduced.

The Fifth was almost imperceptible, if present at all. As in cast bells, this is by far the weakest partial.

The upper thirds (major) and fifths in the octave above the Strike-Tone are not usually tuned in cast bells, being of relatively low intensity and unable to disturb the purity of the bell or destroy the harmony of a chord. In the electronic bells, however, they proved to be more important, adding a certain clarity and singing quality to the note, and were therefore tuned to perfection.

The double octave of the strike was found to be, as in the case of cast bells, a bit sharp. This gives, to both types alike, the "mordant" or "bite" which adds punch to the note.

The timbre of the two carillons was directly comparable because it was formed by the same series of partials and these partials were identical in pitch and had practically the same strength. So closely were the two instruments matched that it would have been impossible to tell which was which, if it had not been known which type of bell was being struck.

There is another element which enters into the picture at this point. As the carillon is an instrument of percussion, the sound of the actual striking of the vibrating body by a hard body is a part of the overall picture. To many, the sound of metal upon metal, in the case of bells, belongs to the note; to others, especially when the sound of the impact is somewhat harsh, it proves distracting. In this respect, the electronic carillon was "smoother" than the other, there being less of the noise of percussion. Which is more desirable—bell tones with an introduction of a strong metallic click or bell tones possessing less of the click? It is of course a question of personal preference.

One of the most noticeable differences between the two instruments was in the treble register. Here the electronic bells gave an excellent account of themselves. Their tone did not tend to diminish so quickly as the tone of the cast bell trebles. The electronic bells remained full and clear to the last bell. Not just "pinpoints of light," as in the case of most cast bells in the treble, they continued to sing almost as long as the bells of the middle register. Therefore, if it was desired to keep the bells singing throughout several beats of a measure, it was not necessary to have continual recourse to the "tremulando" or "shake" as is customary—and necessary—with cast bells. The tremulando is the contin-

ued and rapid striking of the individual notes of a chord, altogether and without any rhythmical pattern. It is used to give the impression of a chord which endures as long as the time indicated for it in the written music. As higher bells ordinarily die out soon after being struck, the tremulando is of great service. But it is often used too much and detracts from the listening enjoyment when not judiciously employed.

From the above it is evident that a cast bell carillon, if composed entirely of small treble bells such as these, is not capable of rendering the fullness of tone that we have a musical right to expect. People often remark to a bell-master, "Play the bass bells; I like the bass bells best." Such would never be asked of a pianist or an organist whose instruments are completely balanced, tonally, throughout their ranges. If the treble register of a cast bell carillon were tonally balanced equal to the rest of the instrument, there would be no occasion for such a remark.

In continuing the test, with a bell-master at the clavier of the cast bell carillon and an experienced musician at the keyboard of the electronic, the same chords and arpeggios were played, first on one instrument and then on the other. No noticeable difference was heard. Entire selections were executed, note for note the same, on the two instruments. The effect remained the same.

Not content with scientific comparison and the opinion of those technicians making it, it was decided to determine the effect of the two carillons on a certain public. On three different occasions recitals were held, using both instruments, before audiences having an intimate knowledge of bells. Each person in the audiences—sometimes numbering over a dozen—was given a copy of the program and asked to note, to the best of his ability, the instrument he believed each selection was played upon. In spite of their familiarity with bells, none of the listeners had marked his program correctly!

There is a place for everything in

this world. Where towers are high and sturdy, where their belfries are adequate and sufficient funds are available, then cast bells may be considered. This will necessitate a bell-master trained through long years of experience with a clavier quite unlike that of the organ or piano he is used to. But, if he should apply himself and learn his instrument, he will be able to create a mood with his bells, and give his listeners that very special music that only a carillon is capable of. But the situation is not always thus.

Towers in the New World are not always—indeed very rarely—high enough or strong enough, or appropriate to housing tons and tons of bronze. Funds may also be lacking. Still, people love bells and they are going to have them, one kind or another. Many times they have no choice but to install an electronic instrument. When it is chosen wisely, built to become a part of their tower, and played by a musician who has studied the carillon and all its possibilities, they will be able to enjoy a music which otherwise would be denied them. . . .

But they must choose wisely. Just any ringing tone does not make a bell—cast or electronic—nor does a series of such tones automatically make a carillon. Only a carillon of the purest tones can render that highest form of bell-music: harmony on bells. The true test of any carillon is found in the harmony it can create. A carillon composed of bells whose tones are matched and perfectly tuned, is a euphonic, not a cacophonous, instrument.

Given a tower capable of supporting cast bells and the funds to pay for them, a discerning musician is asked to choose a suitable carillon for the tower, and the question arises: "Shall we install a carillon of cast bells or electronic bells?" After hearing and comparing both instruments, his answer will depend entirely on his personal taste and his personal preference of one instrument over another—if he can tell the difference! THE END

ON BEING A CONCERT ARTIST

(Continued from Page 59)

reach of ordinary mortals. All who do not reach this station as pianists are looked upon as inferior in worth as men, and in quality as musicians. That is why students often find it so painful to contemplate the possibilities of failure to reach their musical goal. In their eyes such a failure is a confession of inferiority in all the qualities that represent the mature man or woman.

All who labor in the field of music do not receive equal respect and esteem, because publicity is predominantly on the concert artist. The

piano teacher, judging on the basis of publicity, is held in the lowest esteem; so low, in fact, that there is a very strong belief that anyone can teach a beginner. The serious piano student, in contrast to the medical student, is considered a nonentity as regards importance to the country's welfare.

Now it is this very focusing of attention on the work of the concert artist that brings the ambitious student to view it as superior in worth, and to hold the work of the piano

(Continued on Page 64)

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*For a more detailed discussion of the minor-third, see "Carillon," by the same author, Princeton Univ. Press, 1948.

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THE MALE CHORUS—STEP-CHILD OF MUSIC?

(Continued from Page 18)

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Lost Galleons—Franz Bornshein
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Franz Josef Haydn
Die Allmacht—Franz Schubert
(Arr. Franz Liszt)
Die Lotosblume—
Robert Schumann
The Rose Stood Bathed in Dew—
Robert Schumann
Media Vita—Max Bruch
The Testament—
Heinrich Marschner

Laughing—Franz Abt
Forest Harps—E. Schultz
Night Witchery—Anton Storch
Suomi's Song—Franz Mair
Vale of Tuoni—Jean Sibelius
The Broken Melody—
Jean Sibelius
Psalm 150—César Franck
Songs of the Sea—
Villiers-Stanford
The Long Day Closes—
Arthur Sullivan
Border Ballad—J. H. Maunders
Lullaby of Love—
Percy Fletcher

In our undergraduate days some of us were prone to look askance at the efforts of the Harvard Glee Club. "Too highbrow," we said, "not really glee club stuff at all—too arty." Repeated subjection to the Harvard influence caused most of us die-hards to change our views. Olin Downes, writing a review of "Choral Conducting," pays tribute to the author: "Here, in simple practical terms, is the theory and procedure which, fundamentally, has made the Harvard Glee Club what it is today." Thus we honor the man who, for the first time in years, raised the standard of male choral work to the highest degree level, Archibald T. Davison.

The author points with pride to the National Press Club Chorus of Washington, D.C. as an example of persistence in maintaining a high level of excellence in both singing and repertoire. Organized in 1938, their sole contribution worthy of note was a rather successful minstrel show, and a few sporadic attempts in some lighter glee club numbers. John Peel, Burleigh's *Were You There* and *The Bells of St. Mary's* were favorites. Even these were scoffed at by some of the National Press Club members: "Give us some good old barbershop, so we can join in." Nothing loath, but after rehearsal, some of the members really "sang down" most of the rooters for swipes, and made the latter beg for mercy.

In January of 1943, the writer met with a few of the more ambitious members of the N.P.C.C. due to Russell Jondreau's efforts. Among those present at the first

meeting were Carter Brooke Jones, Oliver Hoyem, Burton Davis, Shirley Mayers, Calvin Snyder, Andrew Wilkins, Howard Blanchard, Oliver Lerch and Walton Onslow. There were seventeen at the first rehearsal, unbalanced as to parts, but their enthusiasm was unbounded and contagious. Omitting the intervening years of faithful rehearsals and unswerving devotion to their conductor—the National Press Club Chorus in 1949 appeared in a full program of male voice music lasting one hour and a half to a packed audience in the Washington National Art Gallery. Richard Bales, the splendid musical director of the latter institution, paid full tribute to the singers as "the best male chorus I ever heard." The Washington reviewers—and don't forget that most of the singers were newspapermen—caused us to burst with pride. On that memorable occasion we were forty men, well balanced as to parts, and capable of anything that could be demanded in voice, artistry and spirit.

This is a prime example of what can be accomplished by almost any male chorus which wants to buckle down and work.

Another pioneer was Clayton Old, who many years ago founded the Associated Glee Clubs, now the Associated Male Choruses of America, Inc. Mr. Old, like the writer, was a member of the University Glee Club of New York. Countless years he battled for the cause of good male voice music, and he lived (and still lives) to see and hear 4000 male voices in parts singing in Madison Square Garden, New York City, May 24, 1929.

This event was the peak in male voice singing for some of us. The A.M.C. of A. encountered dark days. Then there was a reorganization, and Guy L. Stoppert was made Executive Secretary. Stoppert's devotion to his cause must have cost him a pretty penny in reduced salaries, etc., but his stubborn altruism, optimism and unflinching energy finally bore fruit. By cajoling, pleading, never forcing the issue, he and his loyal board of executives now boast of 5000 active members.

More than two years ago, Robert Van Sant, Director of Public Relations of the Baltimore and Ohio Railroad was elected president of A.M.C. of A. These two—Stoppert in a full-time job, Van Sant in his spare time (sometimes one wonders how he gets things done!) have set the pace, and a host of others who wholeheartedly believe in better singing for choruses of male voices back up whatever the two decide. The A.M.C. of A. now numbers more than one hundred and fifty member clubs, and was vastly heartened by one of the most

recent acquisitions—the Mendelssohn Glee Club of New York, the oldest men's glee club in America singing in English, founded by Joseph Mosenthal in 1867.

(The Deutscher Liederkreis, N.Y., was founded 20 years earlier and the Arion in about 1848.—Ed.)

The author hopes that the inspiring work of male choral organizations throughout the country may go forward to even greater heights. In these dark days of unrest and indecision throughout the civilized world, one can hope that by men singing together they can approach that time when men think together.

THE END

(Copyright Reinald Werrenrath)

ON BEING A CONCERT ARTIST

(Continued from Page 63)

teacher to be of inferior worth. That is why the thought of ending up as piano teachers rather than artists fills so many students with misgivings. They hold it to be inferior work. There is not one sound basis for such a viewpoint. The work of the concert artist and the music teacher are of equal importance to the cultural advancement of the nation. The terms inferiority and superiority do not belong in evaluating their worth. One is equal to the other. The value of a poor teacher is certainly inferior to that of a good one, and the same holds true on the concert platform. Outside of this, no genuine contrast can be drawn between the worth of a teacher and an artist.

As the student develops ideals as to what ends to serve with his musical gift he will come closer and closer to realize the truth that becoming a concert artist is not the end-all of musical endeavor, but one of many avenues by which man may grow into a richer life. Let him do what opportunity offers him to do when his years of training and study are over, and he is an artist even though he never makes an important debut and enjoy the acclaim of the general public. It is going to take a tremendous effort in many cases, but stripping the veil that makes the concert artist appear a superior being to the ensemble player or teacher is the essential step to the mastery over any feelings of superiority or inferiority as the student approaches the final choice of a career in music.

THE END

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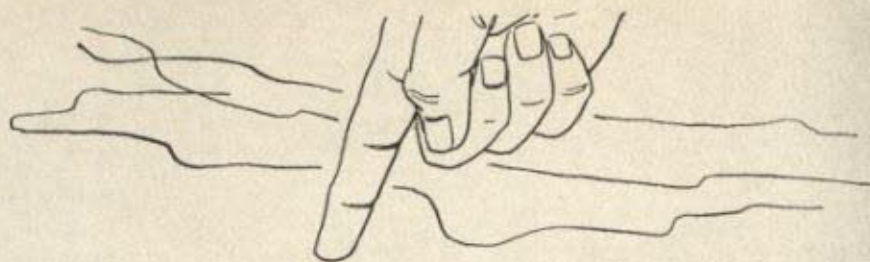
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