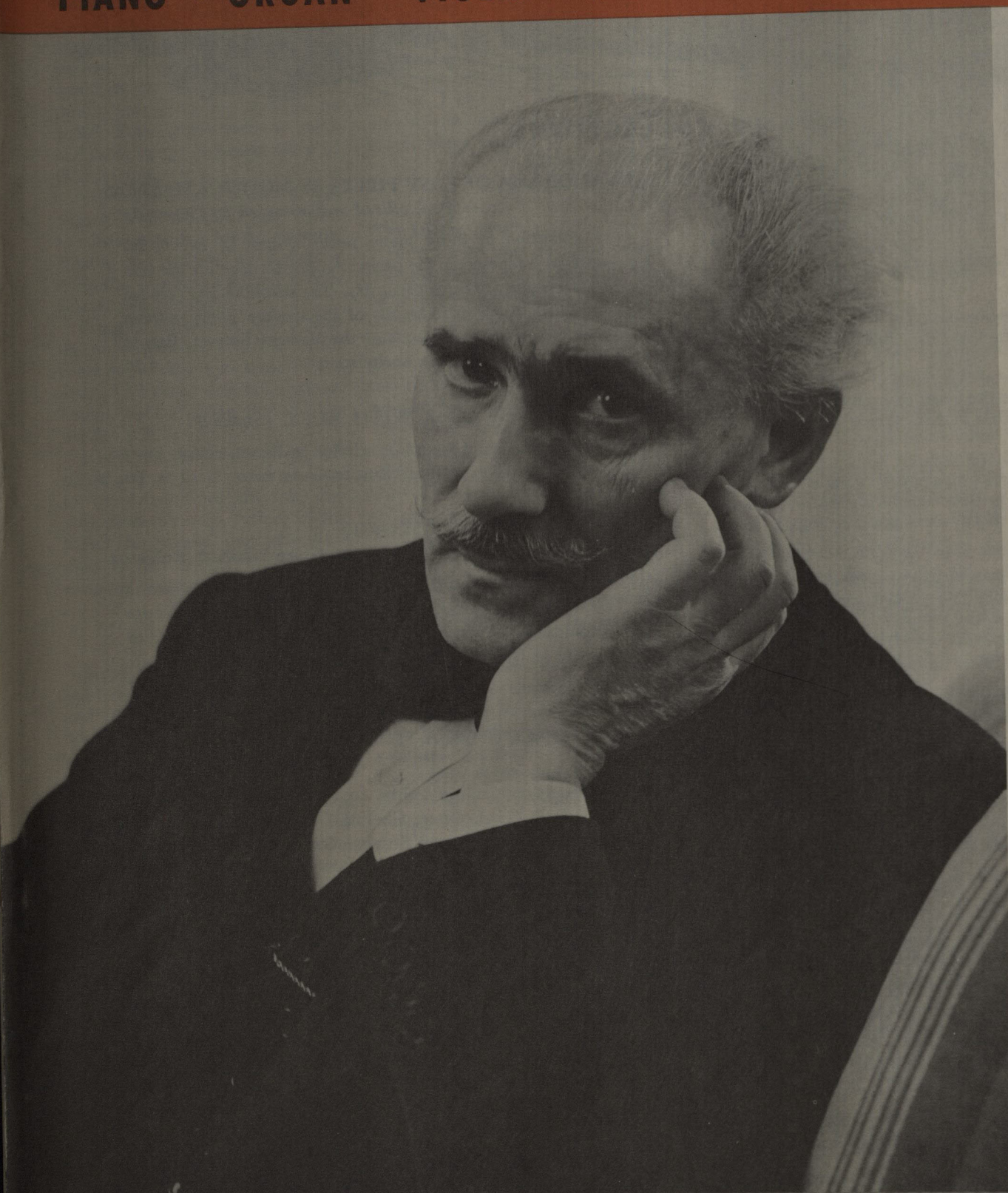


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the music magazine

JUNE 1954
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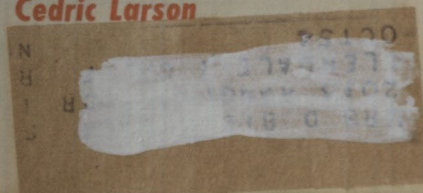
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LETTERS

TO THE EDITOR

"Piano Recitals of Tomorrow"

Sir: Three cheers for Ida Elkan who has the courage to even attempt to revolutionize the orthodox "repertoire" system of today. This, indeed, is a deplorable situation adopted, no doubt, by the so called patrons of art, who said "Here, world, is not only an artist, a virtuoso, but a mental acrobat as well." They could then sit back and bask in the reflected glory of their victim.

Naturally, after the first mental wizard performed, all others had to conform or fall by the wayside. Hence, the creation of a vicious cycle that has long outlived its usefulness and necessity.

Being a subjective rather than an objective listener, I'll bet I come to a concert as tense as the artist. I sit there worried, anxious, hoping against hope that all the hurdles will be cleared.

I say, let the artist bring his music and let us all relax and enjoy more diversified programs digging down into the bottom of the barrel for music that otherwise must be left to die for want of someone to "memorize" it.

Mrs. Rose S. Deutsch
Long Beach, L. I., N. Y.

Sir: I came to Miss Elkan knowing my set of memorized pieces and thinking myself a pianist. Whenever I was asked to play I selected something in my "repertoire."

At my first meeting with Miss Elkan she invited me to play for her. I played one of the pieces which I had memorized and thought I knew pretty well. She then placed before me one of her books used for beginners. I shall never forget the feeling when I could not play a single piece correctly. Yes, it's true I knew the pieces I had memorized over the years (how well I'm still not sure), but I was absolutely unable to play anything, no matter how simple, before tackling it in memorization. Wherever I chanced to be when a piano and music were available, I was helpless when requested "play this one" or "this is my favorite, play this." I could only entertain with the fixed number I knew.

I am writing to you as I feel countless others are experiencing

the same frustration of not being able to play music, but merely forced to memorize it. Once having memorized something, they must continue to play it often so as not to forget it, which leads back to the endless circle of a set number of pieces you can master.

To sum up my feelings on the subject, I can say just this: One should not study "pieces"—one should learn music!

Mildred Fiedler
Bronx, New York

"The Kreisler Story"

Sir: From time to time, contributors of articles to the ETUDE have made comments on American culture, revealing a general ignorance of American history. Now a great artist, Fritz Kreisler, joins the chorus. He is quoted in your admirable magazine for March 1954 (The Kreisler Story), thus:

"America is a young country, with untold possibilities still before it. I expect great things from it and from an artistic standpoint. The same surplus energy which in the earlier days of the Republic went into the acquisition of money and the provision for material things is now finding an outlet in the espousal of art.

"In the pioneer days of America it was but natural that men's minds should be filled with material things—the development of railways, the rearing of buildings for service rather than beauty, the construction of bridges and tunnels, the acquisition of money.

"Now America has the leisure and the culture to foster beauty and artistic design... America is entering upon an artistic period. In music, too, it wants the best that can be furnished from anywhere in the world. American musical audiences are now of a high order."

First of all, we should only continue expecting great things of the United States, since it has already produced them, beginning as far back as the 18th century to develop new forms. There never has been a time in our history when a lively interest in the arts, especially music, has not existed. True, from the standpoint of creative activity, there have been some low points, but even during our worst cultural (Continued on Page 3)

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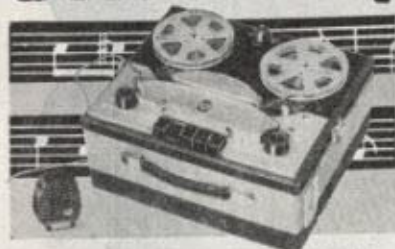
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Editorial and Business Offices, Bryn Mawr, Pa.

Founded 1883 by THEODORE PRESSER

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(Editor, 1907-1949)

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Vol. 72 No. 6

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Published monthly by Theodore Presser Co., 1712 Chestnut St., Phila., Pa.
Entered as second class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act
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Letters to the Editor

(Continued from Page 1)

slump we produced an immortal melodist, Stephen Foster. If our audiences then were not discriminating, neither were European audiences at that time. Also, during that age of commercial expansion, the music of Wagner was heard here when he could scarcely get a hearing in Europe. Italian opera was greatly favored, making so profound an impression on Walt Whitman that he declared in later years, "But for the opera, I could never have written *Leaves of Grass*."

I must also take exception to another point raised by Mr. Kreisler. He says the atonalists "know

little about the classical traditions of music." On the contrary, his compatriots Schoenberg and Berg, and their American predecessor in atonality, Charles Ives, were steeped in classical traditions, giving to them a new direction. While I do not always unreservedly admire their works, I have the utmost respect for their knowledge and genius. To quote Arthur Miller's play, *Death of a Salesman*: "Attention must be paid"—to these masters, and to a re-evaluation of cultural history. Attention must be paid!

Jeanne Behrend
Phila., Pa.

COMPOSER OF THE MONTH

THE famous Norwegian composer and conductor, Edvard Hagerup Grieg, is ETUDE's composer of the month of June. He was born in Bergen on June 15, 1843, and died there September 4, 1907. (The Bergen International Festival which opens on June 1 is brought to a climactic close on Grieg's birthday.) His first music lessons were with his mother, a talented pianist and a woman of great culture. On the advice of the noted violinist Ole Bull, Grieg entered the Leipzig Conservatory and for four years benefited by the instruction of Hauptmann, Richter, Rietz, Reinicke, Wenzel and Moscheles, foremost teachers of their day. Later he studied with Gade in Copenhagen. About this time his contact with Rikard Nordraak resulted in their founding the Euterpe Society in Copenhagen. In 1865 and again in 1870, he visited Italy, on his second visit meeting Liszt with whom he became very friendly. In 1866 he was appointed conductor of the Philharmonic Society of Christiania.



In 1874 he composed incidental music for two pianos to Ibsen's "Peer Gynt." Later he arranged the music in two suites for orchestra and these have become some of his most widely known works. It was also in the year 1874 that he received a life annuity which made it possible for him to devote all his time to composition.

He traveled frequently to Germany and in 1879 he played his own piano concerto at a Gewandhaus concert in Leipzig. In 1883 he played this same work with the London Philharmonic. From 1872 on he received numerous honors: in this year he was appointed a member of the Swedish Academy; in 1877, of the Berlin Academy; in 1906 Oxford University bestowed on him the honorary degree Mus. Doc., Cantab.

In 1867 he married his cousin Nina Hagerup, who inspired many of his most beautiful songs, and who did much to popularize them. She was an excellent musician in her own right and sang with great dramatic fervor.

Grieg's death in 1907 was the occasion for national mourning. He was given a state funeral.

His works are marked by strong racial characteristics. They cover a wide range: orchestral, piano, vocal, violin, choral, chamber music.

The *Arietta* from his "Lyric Pieces," Volume I, is included in this month's music section on Page 27.



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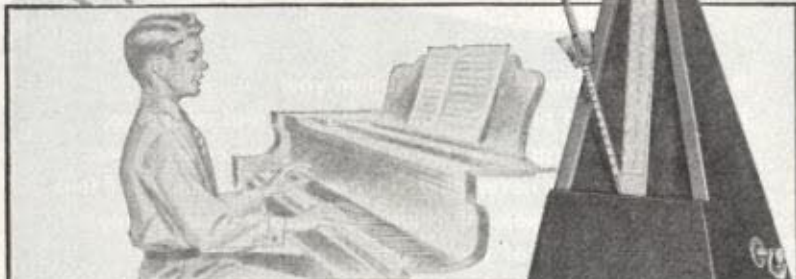
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Musical Oddities

By NICOLAS SLONIMSKY

THE RUSSIAN CONDUCTOR Vassily Safonoff was the first, in modern times, to lead the orchestra without a baton. The story goes that he established this custom by accident. One day he went to rehearse the Moscow Philharmonic and forgot his conducting stick at home. He sent an attendant for it, but in the meantime proceeded with the rehearsal with his bare hands, clenching the fingers in a pose that later became characteristic. When the baton was brought to him, Safonoff decided not to use it ever again.

Safonoff was the first to conduct Tchaikovsky's last symphony, the *Pathétique*. This is how it came to pass. He was the director of the Moscow Conservatory in 1893, and Tchaikovsky, who had just completed the score of the symphony, asked him to have conservatory students copy the parts. Safonoff gladly complied with Tchaikovsky's request, but he asked the students to copy each part in duplicate. He gave one set of parts to Tchaikovsky and kept the extra set for a surprise performance. He invited Tchaikovsky to hear the student orchestra play. And then Safonoff led them in a performance of the *Pathétique* which he had rehearsed with the orchestra beforehand. Tchaikovsky was both astonished and pleased. This was, of course, not a public performance, and therefore the official premiere of the *Pathétique* is still credited to Tchaikovsky's own performance of the work in St. Petersburg, a few days before his death of cholera.

Safonoff made his American debut as conductor in 1905. He was wretchedly seasick during the crossing. Fritz Kreisler, who was on the same boat, but was a good sailor, tried to cheer him up by whistling the Russian anthem "God Save the Czar." Safonoff was distressed. "Please stop whistling that," he begged. "I would have to stand at attention, and I can't get up."

Once in New York, Safonoff regained his spirits. Even before his personal appearance on the podium, he volunteered to play the celesta part in Tchaikovsky's *Nutcracker Suite* at a concert of the Russian Orchestra which was then assembled in New York. The sight of his bulky and impressive figure presiding over the miniature keyboard of the celesta made the audience cheer. Safonoff was forced to play the celesta cadenza as an encore.

IN NANTES, France, a local music critic gave a terrible review to the soprano and contralto who sang *Marguerite* and *Siebel* in Gounod's "Faust" early in the century. The ladies were furious and decided to punish the offender. They tracked him down to his favorite "bistro," where he was quietly sipping a lukewarm "café-crème," and attacked him mightily with their sturdy umbrellas. The critic fled, but later filed a complaint for assault and battery, although he was careful to leave out the word "unprovoked." The gendarmes went to the theater to copy the names of the ladies, but the summons could not be executed because it read: "Defendants, Marguerite Faust and Valentin Siebel."

THE LIBRETTO for Mascagni's opera "Parisina" was written by the celebrated Italian poet Gabriele d'Annunzio. He insisted that Mascagni should have an extended instrumental solo for the nightingale. "But I never heard a nightingale in my life," objected Mascagni. "Why don't you open the window and listen?" suggested the poet. "It is wintertime, and nightingales sing only during the summer," replied Mascagni. "Nonsense!" said d'Annunzio; "I hear nightingales in all seasons."

Mascagni then decided to play a trick on his friend. When d'Annunzio came to visit him again, Mascagni told his little daughter to go into the garden and play a toy nightingale which Mascagni had given her. He opened the window, and soon the child's nightingale was heard. "Here it is!" exclaimed d'Annunzio. "How poetic! How musical!" He was naturally furious when Mascagni produced the little toy, and would not speak to him again. But peace and friendship was re-established when Mascagni wrote a lengthy passage for the nightingale in the third act of "Parisina," when the heroine opens the window and says: "Listen to the nightingale!" The opera had little success, and was not retained in the repertoire.

The theatrical expression "the show laid an egg" must be at least fifty years old. An egg was found by the cleaners in an orchestra chair, at the Metropolitan Opera House, and it bore the following inscription: "Laid during the performance of *Die Walküre*, March 4, 1905."

The music critic of the New York Evening Sun wrote about Marcella Sembrich's performance in *La Traviata* in 1905: "She sang as brilliantly on her deathbed as in the garden or the ballroom."

WHY DID Edward German Jones drop his last name? He was one of the most British Englishmen in music, and his dances for Shakespeare's Henry VIII are very popular. It may be that the common name Jones seemed unmusical whereas the name German unconsciously evoked the glories of great German masters. However that might be, this name confused a number of program makers and music critics during the early years of his career. One reviewer wrote of German's Henry VIII music in 1900: "The orchestra played three charming old English dances which, curiously enough, were described in the program as German."

"Sonata is a musical sonnet," a schoolboy wrote in his paper. At least etymologically he was not so far wrong. Both Sonata and Sonnet come from the Italian verb "sonare." Sonata is something that is sounded in music; sonnet is something recited in verse. In fact, it is possible to imagine a

musical form of Sonnet-Sonata. The Shakespearian sonnet consists of three quatrains and a couplet, fourteen lines in all. A Sonnet-Sonata might similarly have three sections of four themes each, plus a coda recalling two themes.

A violinist with a sense of humor wrote this in an autobiographical sketch: "My father, a gifted amateur pianist, wished that his child should be a girl who would become the greatest dramatic soprano of her time, and if misfortune should bring a boy, he should be the greatest living violin virtuoso. Therefore, my father had two dreadful disappointments."

THE CONTEMPORARY English composer Haydn Wood owes his unusual first name to the following circumstances. Shortly before he was born, his father attended a performance of Haydn's oratorio, *The Creation*. He was so deeply impressed with the music that he said: "If my creation is to be a son, I'll name him Haydn." Like his famous namesake, Haydn Wood is a very prolific composer. He has to his credit eight overtures, eight orchestral rhapsodies, eighteen symphonic suites, thirty-one pieces of theatrical music and an immense number of songs.

Leschetizky said of his most famous pupil in 1896: "Paderewski's success puzzles me. He could never learn my method of piano playing." When Paderewski was told of this remark, he observed: "Leschetizky's statement puzzles me. He never taught me to play anything but billiards."

A celebrated prima donna appeared at a concert in a small town. The audience that crowded the hall, cheered wildly. The local paper glorified the occasion by this headline: A HOWLING SUCCESS.

Theorists like to reduce musical works to a logical formula with all the themes and episodes neatly arranged in a row. The Russian composer and scholar George Conius developed a theory of musical form in diagrams and charts. When Alexander Glazunov visited him, Conius showed him a huge chart. He spread it on the table and proudly announced: "Your Eighth Symphony!" Glazunov was transfixed. "How marvelous," he exclaimed, "I never realized that my music looked like that!"



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Music Lover's

BOOKSHELF

By DALE ANDERSON

Tones into Words
by Calvin S. Brown

Dr. Calvin S. Brown, a Rhodes Scholar at Oxford and now Professor of English at the University of Georgia, has entered an untrodden field in his new book, which is "a study of a relationship between music and literature," indicating the inclination of writers and poets to be inspired by great musical compositions. It is a most intriguing book to one interested in this subject. He states, "Poetry can imitate musical rhythms much better than it can suggest timbre or pitch." However, it is a trick of popular composers to follow the melodic lines of the lilt of the words. The same may be said of many hymn writers. Recite the words of *Abide With Me* and then note how the melodic line follows the spoken words.

In the chapter, "Synaesthesia and the Confusion of the Arts," there is an interesting page showing how some writers have attempted to associate tone color or timbre with actual color. There is an enormous variation of opinion upon this subject, only a few of the musicians agreeing upon the subject.

University of Georgia Press
Athens, Georgia

\$3.50

Beethoven's Choral Symphony
by Ralph Vaughan Williams

It is a fortunate thing for musical art that Dr. Vaughan Williams, one of the greatest of all British composers, has put down his reflections upon Beethoven's master work. This is no ordinary critical review but a study by a great musical mind who has magnificently demonstrated his own ability as a composer. The volume also contains other essays upon other musical subjects of musical interest. Dr. Vaughan Williams' observations are always sound, pertinent and informative.

Oxford University Press

\$3.75

Operas Explained for Juniors
by Dortha M. Taylor

Carmen: Bizet
Aida: Verdi

Acorn House of New York has

in preparation a series, "opera stories and music," of which two volumes have come to the reviewer's desk. The stories are told by Dortha M. Taylor. The themes have been arranged by John Goldmark and the illustrations are by William O'Donovan and Lawrence Spivack. A biographical sketch of the composer is also included. For young people and musical amateurs, the books should be useful.

Acorn House

\$1.95 each

Encyclopedia of the
Great Composers and
their Music
by Milton Cross and
David Ewen

Mr. Cross, who has won wide public favor, and Mr. David Ewen, who has written ten books upon musical subjects which have been well received, combined their efforts upon this two-volume, approximately 1500 page work devoted in the main to 78 outstanding composers and their works. Over thirty of these masters are contemporaries including several Americans whose compositions have achieved wide recognition. It is difficult for your reviewer to understand why Edward MacDowell, regarded by many as the greatest of American composers, was not included in the list of masters, inasmuch as Rachmaninoff declared to the writer on one occasion that he regarded MacDowell's D Minor Piano Concerto (Opus 23) as the finest work produced by any American composer.

The new Cross' Encyclopedia is written in very interesting, understandable style and is supplemented by a "brief history of music since Bach" (in which no American composers appear, save Gershwin and Copland); a list of one hundred basic works for the record library; a glossary of musical terms; a select bibliography. It should be especially useful to music lovers.

Doubleday & Company, Inc.

Price (two volumes) \$5.95

Understanding Music
by William S. Newman

Dr. Newman, a widely experi-

enced lecturer upon music, now a member of the music staff at the University of North Carolina, has written what must be classed as a book upon musical appreciation with a fresh approach. Your reviewer has read or reviewed at least one hundred such books in different languages. The first was Lavignac's "La Musique et les Musiciens." That was followed by all of the books of an earlier era, especially those of the American music critics W. S. B. Mathews, H. T. Finck, Clarence G. Hamilton, W. J. Henderson, Louis Elson, Daniel Gregory Mason, Percy Scholes, Walter R. Spalding, T. W. Surette and others. They are filled with miscellaneous information upon the nature of music, harmony, counterpoint, rhythm, styles, etc., together with short biographical notes. Many of these are now out of print. They have illumined, informed and delighted thousands who have never made a real study of the art and are usually incapable of playing any instrument. Perhaps they have done a great work in inspiring some to take up the serious study of music. Dr. Newman's new work is finely organized, excellently arranged and interestingly presented for the use of musical appreciation courses and the general cultural public.

Harper & Brothers

\$5.00

Music for the Piano
by James Friskin and
Irwin Freundlich

When the late Dr. Ernest Hutcheson, former president of the Juilliard Foundation of New York, started to edit his now famous "The Field of Music Series," he decided to devote Volume I to the Concert Band (Editor, Richard Franko Goldman); Volume II to Music for the Violin and Viola (Editor, Hans Letz); Volume III, Music for the Voice (Editor, Sergius Kagen); Volume IV, On Studying Singing (Editor, Sergius Kagen).

Near the end of his career, Dr. Hutcheson, who was a piano virtuoso but who also had an orderly pedantic mind, invited James Friskin and Irwin Freundlich to work upon the fifth volume of the series. This has resulted in a 432 page book listing the viable keyboard music, from the earliest Virginalists to the compositions of the present day modernists, with descriptive comments upon each composition. Some five hundred composers are represented. Most of the composers lists are preceded by a paragraph describing his general style and position in the mu-

sical picture. Numerous composers of the younger generation whose works are of a serious nature, are included in the extensive list. Very few of these composers are known and many of their works are of an extremely modernistic type.

The work should be very valuable to teachers who have ambitions to build a comprehensive musical library.

Rinehart & Company, Inc. \$5.00

Foundations of Music
by Wayne Barlow

Dr. Wayne Barlow has taught music appreciation at the Eastman School of Music of Rochester University for many years. In the preface to his new book, he quotes the late Arnold Schoenberg, who said in the preface to his "Treatise on Harmony": "I have learned this book from my students." For that matter, most music teaching is not learned from books and classes but from actual practice with pupils. Notwithstanding this, experienced teachers acquire a treasury of practical ideas and helps which they are happy to pass on to another generation. In that way, through books and through musical educational magazines such as the ETUDE, a huge library of musical information may be had.

Dr. Barlow has written the most intelligent, best planned work upon musical appreciation that your reviewer has yet seen. In 253 pages and a very large number of musical notation examples, many of the outstanding musical works of the art are presented so that the music-lover may get an idea "of what it is all about." When he goes to a symphony concert or a recital, he will be able to read the program notes without bewilderment over technical terms.

No one, however, can gain admission to higher musical understanding without studying the art itself from the standpoint of performing upon an instrument.

Dr. Barlow, in his opening chapter, "Basic Elements of Music," skims through the principles of notation and gives what practically every high school student knows. Then with fine skill, he carries this by means of scores of notation examples to a more definite understanding of the art. Students who know the elements of music thoroughly cannot fail to get a better musical equilibrium through this useful book. There is a fine introductory preface by Dr. Howard Hanson, Director of the Eastman School of Music.

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Look What's Coming in the July ETUDE

The articles to appear in the July issue of ETUDE will cover a wide range in their appeal both to the active music worker and to the music lover. Here is brief comment on a few of them.

Ideas for the Piano

An interview with Hilde Somer, secured by Burton Paige. Miss Somer tells of the interesting audience reaction to a series of concerts presented with explanatory comment.

"The Way to the Future is Through the Past"

says Soulima Stravinsky, son of the famous Igor, in discussing with Marvin Weisbord the search on the part of modern composers for

new avenues of expression.

Opera in Canada
by May Weeks Johnstone

A fascinating story of the opera productions of the Royal Conservatory of Music in Toronto.

The Role of Music in Israel

An interview with Jacques Singer, secured by Rose Heylbut.

What Mr. Singer learned as guest conductor of the three national orchestras of Israel.

They Sing for Pleasure
by Ernest Hardy

The Cornell University a Cappella Chorus has had a most interesting history. A member for the past two years tells about it.

THE COVER FOR THIS MONTH

The picture of Arturo Toscanini on the cover was taken when the maestro was in his seventies. It is considered an excellent likeness.

Arturo Toscanini made his final appearance as conductor of the N. B. C. Symphony Orchestra on Sunday, April 4. Following this concert it was announced that his resignation had been regrettably accepted by David Sarnoff, chairman of the Board of Radio Corporation of America. It had been the Maestro's wish that the news be kept secret until after the concert.

The retirement of Toscanini marks a milestone in the history of music in America, and it probably will mean the disbanding of the orchestra formed seventeen years ago especially for the distinguished conductor. It may also mean the ending of a conducting career of sixty-eight years—a career which it will be well nigh impossible for anyone ever to equal, let alone to surpass. ETUDE salutes Maestro Toscanini.

The Music Educators National Conference held its Biennial Convention and Festival in Chicago, March 26-31, with a record breaking attendance. Thousands of music teachers from all parts of the country were attracted to the convention and they were treated to a veritable feast of conferences, concerts, dinner meetings, breakfast meetings, lectures and demonstrations all having to do with the newest developments in school and college music educational fields. With President Ralph E. Rush spearheading the many committees on arrangements, the convention proved to be one of the most successful in the long history of MENC. Some of the top school and college choral and orchestral organizations were featured in concerts, directed by outstanding leaders in their respective fields. Dean Robert A. Choate, head of the College of Music of Boston University, was elected president of the MENC for the coming year.

Louis Silvers, composer of popular music and a director of musical productions, notably for Gus Edwards' revues and for Al Jolson, died suddenly in Los Angeles in March. He was musical director for a number of films and for 13 years was musical director of the Lux Radio Theatre.

Hans Knappertsbusch has been appointed musical director of the Bavarian State Opera in Munich, Germany, and will take up his duties at this post at the beginning of the 1954-55 season.

The Juilliard Opera Theater presented in April, the first American performance of Richard Strauss' last operatic work, "Capriccio." The production was under the direction of Frederic Cohen with Frederic Waldman as musical director. The opera was given in English using a translation by Maria Massey which had been commissioned for the occasion by the Juilliard Musical Foundation.

Robin Hood Dell in Philadelphia and the Lewisohn Stadium in New York will inaugurate their summer season of music on the same date—June 21. In the case of Robin Hood Dell, the concerts again will be given entirely free of any charge, tickets being distributed through the Philadelphia newspapers on a "first come, first served" basis. Pierre Monteux is scheduled to lead the opening night at the "Dell." The noted maestro will also conduct a number of concerts at Lewisohn Stadium.

Frederick Shailer Evans, former dean and director of the Cincinnati Conservatory of Music, died in New York City on April 3, at the age of 90. He had been associated with the Cincinnati Conservatory from 1889 to his retirement in 1932. He had studied in Germany under Reinecke, Johannes Weidenbach and Jadassohn.

Gail Kubik, American conductor, was guest conductor on March 20 of the Orchestre Symphonique de Paris in the first European performance of his Symphony Concertante for Trumpet, Viola, Piano and Orchestra. This work was commissioned by Thomas Scherman and the Little Orchestra Society of New York, and given its first performance by this group in 1952. Subsequently, it won the Pulitzer Prize in Music for that year.

A three-day festival of the works of Heinrich Schuetz, seventeenth century German composer, was given in Philadelphia April 9-11. The participating choral groups were the Haverford College Glee Club, the New Choral Society of Philadelphia, the Bryn Mawr College Chorus and the Springside School Chorus, all under the direction of Dr. William Reese. The works of Schuetz, born a hundred years before Bach, have but recently enjoyed a significant

(Continued on Page 59)

COMPETITIONS (For details, write to sponsor listed)

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

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

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

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

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

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

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

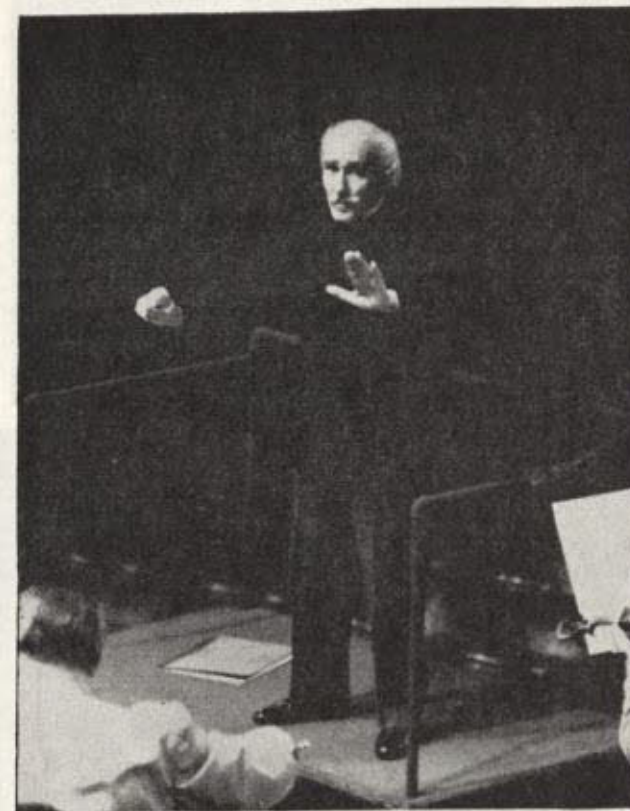
- National Symphony Orchestra Composition Contest for United States composers. Total of \$3,300 for original compositions. Entries to be submitted between October 1, 1954, and January 1, 1955. Details from National Symphony Orchestra Association, 2002 P Street, N. W., Wash., 6, D. C.

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



Wilhelm Backhaus, world-famed 70-year-old pianist, shown rehearsing in Carnegie Hall for his concert there in March when he played to a sold-out house. The all-Beethoven program featured his first American appearance in 28 years and his only concert in America this year. He is now on an extended tour of Japan.

Problems of the Concert-Master



Arturo Toscanini in rehearsal



Daniel Guilet

The concertmaster of one of the most famous orchestras in the world tells of the responsibilities of the post, and gives interesting glimpses of its conductor—Arturo Toscanini—at work.

From an Interview with Daniel Guilet, Concertmaster, NBC Symphony Orchestra

Secured by Rose Heylbut

(Daniel Guilet, a leading representative of the French school of orchestral musicianship, was trained in Paris. He studied at the Conservatoire Nationale; served both as player and as concertmaster of leading French organizations, and has appeared as soloist with the Conservatoire, Lamoureux, and Pasdeloupe orchestras. He was a member of the NBC Symphony before becoming concertmaster under Toscanini.—Ed. Note)

THE CONCERTMASTER of a major symphony orchestra must be a good and experienced violinist, and a thorough musician—still, he needs more than instrumental and musical knowledge. It seems to me that the first requisite of a good concertmaster is the ability always to hold himself at the disposal of the conductor. One can be a fine violinist and yet lack the particular style or quality of performance which a particular conductor wants—in which case, his knowledge will be only a partial asset. It can sometimes happen that a concertmaster's views, whether of playing or of interpretation, may conflict with those of the conductor. When this happens, his first duty is to follow the conductor, regardless. At all times, the concertmaster must do exactly what the conductor wants, and must see that the others do the same.

To my mind, the best training a concert-

master can have is the regular playing of chamber music. To be "a quartet player," as it is often called, gives one skills which cannot be won in any other way. Chamber music playing forces one to listen to the work of others. It is good to perform your own part accurately, it is good to follow the conductor; but over and above this, it is necessary to train the ear to perceive exactly what the other players are doing at every moment. One of the reasons why the NBC Symphony is such a fine orchestra is the fact that most of its string players have for years gone in for ensemble work. This trick of performing one's own part while listening to and blending with the playing of the others purifies style, improves techniques, and makes one alert for

This highly interesting article was received in the editorial office of ETUDE the very morning that the startling news of Maestro Toscanini's retirement was announced in the public press. Because of its added special significance we made a quick change in the contents of the June issue as it was then set up, so that we could include this story. ETUDE considers it a privilege to be able to present this timely and historically important article to its readers.—Ed. note.

any possibilities in any kind of music.

It goes without saying that the concertmaster must have proven himself an expert violinist. He does not think of himself as a solo player (although he is called upon for solo passages), yet he must have the fingers, the bowings, the skills of a soloist. He must have long experience with the various schools and styles of music, and the ability always to keep within whatever style he is playing, sometimes performing with great brilliancy (as in Debussy's *La Mer*), sometimes toning down brilliance to vagueness and suggestion (as in the same composer's *L'Après-midi d'un Faune*).

The concertmaster bears the responsibility for his own section. Whatever happens among the first violinists (for better or worse!) is up to him. Further, he must decide the bowings, taking care that they are done musically and that they never go against the inner pulse of the music. Bad bowings can interfere with natural accents. And while the concertmaster is not a conductor, he is frequently called upon to serve as the conductor's representative. In a recent program of the NBC Symphony, there occurred a passage for six violins which it became my duty to rehearse and practice with the men before Maestro Toscanini appeared. Thus, the concertmaster is responsible for the correctness and general musicality of the men. Sometimes he must rehearse them—sometimes he must solve individual problems of technique—always

(Continued on Page 62)



The school gymnasium is crowded for one of the orchestra's children's concerts.

Director Swalin patiently works to secure just the desired effect.



"It was wonderfuller than last year!" wrote one of the 140,000 school children who attended the concerts by the North Carolina Symphony Orchestra, during the past season. Many thrilling incidents occur when the

Tarheel Orchestra takes to the Road

by R. C. Henderson

IT IS FROSTY February weather in the North Carolina countryside, and a big touring bus ambles down a pine-fragrant highway and parks in front of a sawdust-floored tabernacle. Carrying their instruments, twenty-six professional musicians leave the bus and soon are playing a matinee to a rapt audience of children. Some of the youngsters may have traveled fifty miles to hear Bach, Mozart, Sibelius, simple melodies that they like to dance to, and perhaps a familiar mountain folk song, like *Johnson's Old Gray Mule*, or *She'll Be Comin' Round the Mountain*.

This is the "Little Symphony," the smaller section of the North Carolina Symphony Orchestra which, in whole or in part, tours the home state and surrounding areas in South Carolina, West Virginia, Alabama and Tennessee. The organization becomes the "Full Symphony" when, about the last of March, forty more players join the first contingent with another bus and a truck for their instruments. The Little Symphony plays to the smaller communities and the Full Symphony to the larger towns throughout the region.

A whirlwind of good music sweeping through these southlands, the bus caravan last year provided free entertainment for 140,000 school children. They played to some 55,000 adults who attended programs by membership admissions or free as attendants of the youngsters. Adult membership fees now range from \$3.00 to \$100.00 or more. Last year's members numbered

around 30,000. The orchestra has played more free concerts to more children than any other orchestra in the United States.

Musical director, Dr. Benjamin F. Swalin, a scholarly and energetic violinist, is bent on doing his part to provide good music for everybody who enjoys it and to many who have few, if any, opportunities except those provided by the North Carolina State Orchestra on wheels.

Dr. Swalin has his master's degree in English from Columbia University, his Ph. D. from the University of Vienna, and diplomas from the Juilliard School of Music and the *Hochschule für Musik* in Vienna. Dr. Swalin's wife, Maxine, is a versatile assistant whose most important job seems to be that of narrator for children's programs. She plays the piano and celesta with the orchestra and does much to keep the musicians comfortable and happy on the gruelling cross-country tours which occupy four months of the year and cover some 10,000 miles.

Since the symphony plays free afternoon

concerts for school children and since this service is for the whole of North Carolina, the State Legislature has made an annual appropriation to the organization. This now amounts to \$20,000. It was the first such grant in the United States, and it grew each session, from a \$2,000 a year grant to the present allocation.

Members of this unique musical group are welcomed hungrily, especially by the children in small, remote communities. For months, teachers have been preparing the youngsters to appreciate the music. The pupils have listened to records, drawn pictures to music, danced and sung to it. They have learned about composers, studied themes and the family of instruments. Teachers throughout the state are sent preparatory material by the Children's Concert Division of the Symphony, which has permanent quarters at Chapel Hill.

Programs are slanted mainly for age-groups of the third to sixth grades. But in many localities children from the first to the twelfth (Continued on Page 51)



A group of young autograph hunters besiege the director.

"DESTINY and genius go hand in hand" runs the old saying, and it was a chance incident which resulted in the operetta "The Mikado" which brought two brilliant warring geniuses together, William Schwenck Gilbert and Arthur Seymour Sullivan. This was by no means the first time when musical genius has been inspired by contemporary happenings. In fact, many of the great masters have been moved to write distinctive compositions by incidents in their daily lives.

Sir Arthur S. Sullivan passed away over a half century ago, and it is nearly eighty years since he began his collaboration with the inimitable British wit, W. S. Gilbert and wrote the first of the apparently immortal musical satires, "Trial by Jury." Yet, during the last five years a seemingly unending stream of articles and books have been written about the famous pair and their works. The delightfully tuneful operettas are constantly being revived on the stage, screen and the ether waves. A new Gilbert and Sullivan moving picture was recently received in New York with great acclaim. The operettas have long out-distanced Sullivan's more serious works, which with his fine musical training in England and on the continent, promised to make him one of the outstanding serious composers of Britain. But destiny apparently wouldn't have it that way. Save for the tinkling operas, and perhaps his *Onward Christian Soldiers* and *The Lost Chord*, Sullivan would be an almost forgotten figure. Very few people know, however, of the unusual conditions under which the most famous work of the firm of Gilbert and Sullivan, Ltd., "The Mikado," came into existence.

The partnership of the keen, witty, austere and often scintillating Sir William Schwenck Gilbert (Knighthood in 1907, seven years after Sullivan's death) and Sir Arthur Seymour Sullivan, the finely trained musician, composer and one-time Conductor of the London Philharmonic, Professor of Composition and later Principal of the National Training School for Music in London, was in many ways extraordinary.

At the age of twelve, Sullivan entered the Chapel Royal as a chorister. He was a likable, handsome lad and started to make many friends in court circles, which proved a great asset to him in later life. At thirteen he published his first anthem; at fourteen he won the Mendelssohn Scholarship at the Royal Academy, and at sixteen he entered the Leipzig Conservatory, studying under Moscheles, Hauptmann, Richter and Plaids.

Sullivan was luxury-loving, genial, emotional and aristocratic. Gilbert on the other hand, was reserved, keen, clever and essentially democratic. Audiences at first night performances of their operettas were kept in a state of excited hubbub because no



(Reproduced from the English magazine, the Sphere, with permission of the editor.)

Program of the first production of "The Mikado" on March 14, 1885.

Destiny and Genius

The amazing genius of Gilbert and Sullivan

seemed destined to be combined

from the very beginning of their association

in the production of some of the most

successful operettas of all time.

by James Francis Cooke

one ever knew upon whom Gilbert's rapier-like touches would land and set the whole nation laughing the next morning.

Two such men were naturally wholly incompatible and during most of their partnership they were jealous of each other, and continually upon the verge of separation. Only British good breeding kept them from this calamity. The very friction of this armed truce state, may have been responsible for the extremely sharp edge which it ground upon their lovable musical satires. They admired each other's manifest talents. During the course of one of their quarrels, Sullivan was asked what he thought of Gilbert and he replied: "There is no one like Gilbert."

Perhaps the learned musician and quasi-musicologist Sullivan intuitively realized that, notwithstanding his excellent cantatas, oratorios, his "Irish Symphony" and his grand opera "Ivanhoe," he was not attaining great musical heights. He must also have been conscious of the fact that none of his works with other clever librettists (even F. C. Burnand, Editor of Punch and Arthur Pinero) were in any way comparable to

those he wrote with Gilbert.

In the early 1880's they seemed to be approaching another breaking point. "Princess Ida" had been a disappointment and was withdrawn for the "Sorcerer" which ran for only one hundred and fifty performances. In 1883, Sullivan went to Windsor Castle, together with two other distinguished British musicians, George Grove (of dictionary fame) and George A. Macfarland, where Queen Victoria, tapping these worthy gentlemen on the head with her royal sword, made them Knights of the Empire. This greatly rankled Gilbert, as he rightly felt that his part in the operettas he wrote and for which Sullivan composed the music, was of equal importance. However, he had indirectly but jocosely lampooned so many of the British aristocracy that the honor of Knighthood was not bestowed upon him until twenty years later. He was very resentful but did, however, attend Sullivan's forty-first birthday party at the composer's luxurious quarters. Among those present were the Prince of Wales (Edward VII), the Duke of Edinburgh, Ferdinand Rothschild and (Continued on Page 50)



Maestro Picutti and his boys relax in the Patio of the Conservatory of Roses.

The Boys Choir of Morelia



The Niños Cantores of Morelia in their vestments.



Romano Picutti

The former director of the Vienna Choir Boys has developed a similar group in Mexico which has won most enthusiastic applause in all of its public appearances. Read what Romano Picutti has to say about his boys and their training.

by Peggy Muñoz

IT WAS the night of September 26, 1951. The Palace of Fine Arts in Mexico City was filled to capacity with music lovers who had vaguely heard that there was something exciting going on in the way of a new boys' choir down in the tiny provincial town of Morelia in the State of Michoacan; a rumor substantiated by glowing newspaper reports on a concert given some months before in the capital city. At the time, most of them had been too busy doing other things to attend. But tonight the choir, known as the Niños Cantores de Morelia, was going to sing the great Mozart Requiem with the Jalapa Symphony Orchestra, another provincial organization already in good standing with the metropolitan public.

The audience didn't expect much that evening, but they heard a great deal. Romano Picutti, director of the Boys Choir of Morelia, conducted Mozart's Requiem with a brilliance that left everyone gasping.

And the choir, which consisted of thirty-five boy singers in the treble parts and some sixty-five voices from the Cathedral Chorus of Morelia, was—to put it mildly—"sensational."

"Those aren't children, they're angels!" came from all sides, as the listeners rose to their feet and applauded with a violence of Latin enthusiasm that hadn't been heard in the old Palace for years.

Maestro Picutti accepted the ovation calmly, then packed up his boys and went back to "the sticks" to begin the work of preparing their next concert. He knew he had a great choir. But in Mexico City the public and critics were left in a state of astonishment, and for the first time began to have hopes that Mexico was at last going to produce a musical organization capable of competing with the best in the world and perhaps coming out on top. Up until then, the country had only given a few individual singers like Fanny Anitua, Irma Gonzalez

and Oralia Dominguez, as well as the extraordinary talents of composer-conductor Carlos Chavez, to the art of music.

When a representative of the National Concert and Artists Corporation of New York City heard Picutti's boys sing last year, he was equally impressed. The result was a contract for a nation-wide tour of the United States to begin in January 1954. This is the first time in history that any Mexican musical organization will make such a tour. Picutti, of course, is happy about the whole thing, but what he really wants is to take the choir to Europe so that his old colleagues in Vienna can hear what he has done with a group of little Indian boys virtually picked up off the streets of a provincial town in Mexico.

"And then they still probably won't believe it," he adds with a grin. "But we'll show them that the Choir Boys of Vienna aren't the only kids in the world with voices."

(Continued on Page 47)



Haydn: the man who overcame success

The story of "Papa" Haydn and how at 58, having attained the greatest possible success in one field, he had to set out to conquer new worlds of activity.

by Harry Rogers Pratt

ON DECEMBER 15, 1790, Franz Joseph Haydn had just finished packing the first portmanteau he had ever owned—or needed. He had never stepped foot outside the narrow bit of Austria where he had been reared and where he had served 30 years as Prince Esterhazy's chief steward of music. Now, at 58, he was bound for London to begin a new life.

The Haydn family was Croatian, the name originally spelled Hajdn. Franz Joseph, born in 1732 in a humble peasant's cottage, was the second of twelve children. At six his parents placed him under the care of a distant relative, Mathias Frankh, a school teacher, who tutored him in the three R's and taught him to play the violin and clavier (or pianoforte). But it was as chorister on Sundays that he excelled and no matter how difficult the Mass, he could read his part at sight. His precocity attracted the notice of important visitors and two years later he was entered in the choir School of Saint Stefan's Cathedral in Vienna.

His studies were Latin, writing and mathematics, with instruction in voice and violin. When the beautiful tones of the boy soprano began to sound like the croaking of a raven, the cathedral released him. With the help of friends he began to give music lessons. In spare moments, to learn how to compose, he did the exercises in the *Gradus ad Parnassum*, a monumental tome on the art of counterpoint. He bought also a modern book, which had just been published, a volume of sonatas for clavier by Philipp Emanuel Bach, a popular virtuoso attached to the court of Frederick the Great. (At the time it mattered little that Emanuel was also the son of an obscure Leipzig organist, Johann Sebastian Bach.)

Fascinated by the new musical form, he worked on it until he, too, could compose sonatas. But the piano had only one tone color. He wanted more. So he widened the scope; he used an ensemble of two violins, a viola and a cello, wrote three movements of longer playing time and greater tonal variety and called it a string quartet.

Meanwhile, he was appointed director of music at Count Morzin's country estate, where, with a small group of players, he continued his experiments. But when, two years later, the Count suffered financial reverses, Joseph returned to Vienna. He was not unemployed for long.

One day a momentous call was pressed upon him. Nicolaus, nicknamed the Magnificent for the resplendent uniforms he wore, was a wealthy nobleman with a passion for music who would shortly succeed to the title of His Serene Highness, Prince of Esterhazy. He found in Haydn a talented composer of twenty-eight with an arresting personality trying to implement a very expensive musical idea in one room, when what he needed was a hall. It must have a wide platform, a spot in the middle for a conductor, and room left over for an audience. For the ensemble he had in mind he proposed to write a large work in four movements and call it a symphony.

The word had already been loosely used to describe any piece of one or more movements composed for three or more instruments; but in Joseph's symphony, he would feature the first movement in strict sonata-form, a slow second movement, a lively Minuet for the third, and for the fourth a smashing Finale. To sound every variety of contrasting color, his orchestra must have a choir of wood winds: flutes, oboes and bassoons; for the brass: trumpets and

horns; a full string section; triangle and drums. It was a novel set-up.

In those days an orchestra was no better than it should be. The ill-chosen instruments did not blend. He must create a group that could express unity of purpose, so that they played one for all and all for one. Joseph would be the one.

Nicolaus, who wanted to do for music what the Medici family of Florence had done for painting, installed Joseph as *Kapellmeister*. He gave him a house to live in, an orchestra to train, and time to compose.

Their association was long, their affection and mutual respect steadfast. Nicolaus was the silent partner of Joseph's greatness. Without the gift of an endowed orchestra and the luxury of daily rehearsals, Joseph's symphonies could not have come to life.

On the Esterhazy estates, cut off from the world, Haydn proceeded to emancipate music from the domain of church and opera house, and to chart a course for the future in the performance of the symphony orchestra.

The rehearsal room was a laboratory for tonal research, where every morning Haydn listened to what he had written the day before. Or, while composing at his desk, if he wanted to hear immediately how a passage sounded, he rang a bell and his beloved musicians came running from their dormitory. In the evening his audience was made up of the Prince's guests, nobility from every European Court. The Empress Maria Theresa herself heard Joseph conduct the first performance of Symphony No. 48, now known by her name. When the guests wandered into the great hall after coffee and brandy to listen intently to Joseph's heady (Continued on Page 60)

Little did Beethoven realize, when he wrote his momentous Fifth Symphony, that its fateful opening theme would play such a dramatic part in bringing Victory to the Allied cause in World War II—that he would be referred to as

The General Who Set Victory to Music

by DORON K. ANTRIM

IT NEVER has been fully told—the story of the general who set victory to music. In part, it takes us back a hundred years and more to a conquest not fought on any battlefield, recorded in any history book, and in part to the more recent dark days of 1941 when France had fallen to Hitler's hordes and many other countries of Europe had been overrun. The triumphant Panzer divisions were flashing an ancient symbol—a crooked cross. The conquered countries were urged to rally to this symbol, told that it meant liberation.

Prohibited from flying their national flags or venting their patriotic feelings, a wave of gloom, despair, defeat had engulfed them. They needed a symbol of their own to stiffen their resistance, strengthen the hope and faith that somehow victory might ultimately be theirs.

On January 14, 1941, Victor de Laveleye, Belgian Program Organizer of the British Broadcasting Company, broadcast via short wave to Belgium and France: "I am proposing to you as a rallying emblem, the letter V, because V is the first letter of the words Victoire in French, Victory in English and Vrijheid in Flemish." He pointed out other words symbolizing victory or its equivalent that began with V: Vryheid in Dutch, Vitezvi in Czech, Vitestvo in Serbian, Ve Vil Vinne in Norwegian.

The Belgians lost no time in adopting this proposal. When German soldiers marched through the streets of Brussels flashing the Swastika, Belgian urchins laughed at them and raised two fingers in V shape and chalked V's on the pavement.

In France, the walls of hotels, schools, factories, were soon covered with V's. Frenchmen sat in cafes with legs stretched out V-wise. In Holland where people were not allowed to show the picture of Queen Wilhelmina, they chalked the palms of their hands, gave German soldiers an in-

gratiating pat on the back and left V signs.

By April the V's had mushroomed amazingly in occupied countries and the Germans took drastic action. The city of Marseilles was fined 400,000 francs for allowing its public buildings to be desecrated with anti-German V signs; a curfew order was enforced from 7 P.M. and inhabitants were not allowed to go out of their homes after 2 P.M. on Sundays. Owners of buildings were subject to prosecution and fine if V's appeared on their buildings. School teachers were held responsible for the walls of school buildings.

At Rouen and Le Havre came the order: "Unless the inscription campaign ceases, the whole population will be fined and punished." In Czechoslovakia, 6,200 summonses were issued against owners of buildings. The front of the Hotel du Rio René at Aix-en-Provence, where the German Armistice Commission was housed, was so covered with V's every morning, a man was hired to rub them off.

Although the success of the V campaign had exceeded all expectations, carrying it on brought further prosecution on the people. So the BBC began probing for something that stressed victory, the use of which the Germans would hesitate to prohibit. If only the Morse Code for V—three shorts and a long—were set to music. Stacks of compositions were combed. Many selections contained the right rhythm but the music lacked conviction.

Then the discovery—Beethoven's Fifth Symphony. Its entire first movement was based on the rhythm of the Morse Code (. . . —). Beethoven had characterized this rhythm as "Fate knocking at the door." The music, too, bore the indelible imprint of victory. The entire symphony was the triumph of faith over fear.

On June 27, 1941, a BBC broadcaster, known as Colonel Britton, introduced to his

scattered audience the Victory motif set to music, every part of which was built on the Fifth Symphony. The people were requested to listen to this symphony, use the rhythm to knock on doors, call waiters, clap hands, toot train whistles, sing the following words:

Do not give way
... —
Never despair
... —
We'll get there yet
... —
Hitler beware.
... —

All over Europe Beethoven's Fifth Symphony sprang into sudden popularity. Orchestras, bands, played it.

To the Nazis, this was the final indignity. Beethoven, of all men, their immortal, their beloved, to have Beethoven lined up on the other side—it was not to be tolerated.

Deciding to fight fire with fire, Goebbels took over the V campaign as the Nazis' own. He said in a broadcast: "V is for Victory which the German Army is winning for Europe on all fronts." He ridiculed English attempts at using this noble music for profane propaganda purposes. He claimed prior rights to Beethoven. Since the German word for victory—seig heil—did not begin with a V, he dug up the Latin word Viktoria, claiming it to be the old German battle cry.

German bands and orchestras were ordered to play the Fifth Symphony, German soldiers to chalk V's. Frenchmen who saw the soldiers of the Third Reich cover the Eiffel Tower with V's laughed and added more.

The battle of the V was on. The Nazis said it stood for victories already won in Europe. The vanquished said it stood for victories to come. And for them the heavy pall of (Continued on Page 58)

Ralph Norman, radio and television conductor, and his band, in a recording session.



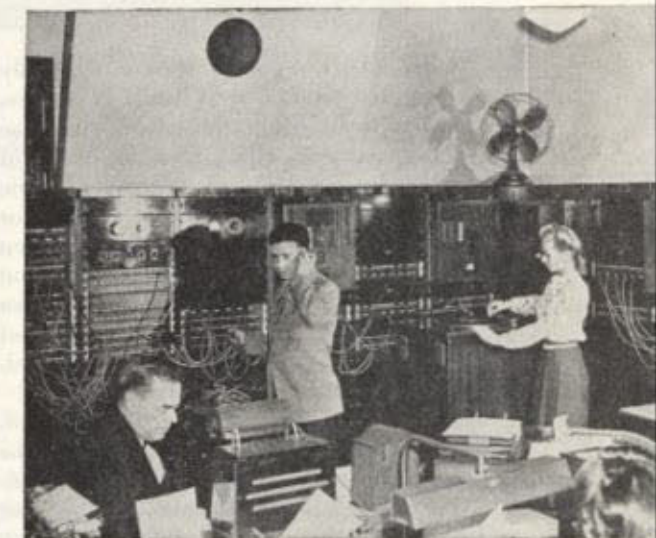
Librarian selecting records listed by Muzak's Programming Department.

The Master Control Room where programs are sent over wires to subscribers.

Music Eases the Work Load

The story of how workers in many different fields are finding the monotony of their jobs greatly minimized by appropriate functional music.

by Cedric Larson



THE TIME is midmorning, and in a large, crowded Manhattan savings bank, the din and hubbub made by the busy staff and customers is suddenly dissipated as if by magic by a series of selections from hits by Rodgers and Hammerstein in subdued but sparkling accents. No one seems a bit distracted, and work proceeds, if anything, a bit more briskly.

In a busy restaurant in Philadelphia during the noon hour, the clatter of dishware, and the bustle and conversation of hurried patrons is submerged in the lilting strains of a series of novelty numbers, played in smooth, even style. It gives a cheery atmosphere which pervades the entire room.

In a jet-plane factory out on Long Island, the men on the "grave-yard" shift in the small hours of morning, find their morale lifted, time going faster and better work turned out, while the melody of Victor Herbert's *Toyland* and kindred themes pour through the factory rooms from speakers concealed in the ceiling.

In New York City's great General Post Office, right across from the Pennsylvania Station, the night crews sorting mail find the "night trick" less tedious, and fewer

errors occur while listening, at half hour intervals throughout the night, to such bright tunes as *Lovely to Look At*, *How Deep is the Ocean*, and perhaps Brahms' popular *Lullaby*, among many others.

In a large Boston beauty parlor, customers under driers find the monotony relieved by a series of lively minuets, the melodies coming through cleverly hidden baffles at both ends of the room.

These are all bona fide examples of the new, "functional music" which is described as music to be heard, but not listened to.

Such, in a sentence, is the purpose of the fascinating new field of music pioneered and perfected by the Muzak Corporation, originators and the world's largest distributors of what has come to be called "functional music" or "atmosphere music."

All over America, from coast to coast, and from Canada to the Gulf—in offices and factories, restaurants and hotels, department stores and post offices, in banks and garages, in beauty parlors and boiler factories—about fifty million people a day make up the huge audience that hear this "functional music" right around the clock.

The fact that music should make the

hearer happy and cause time to pass more quickly has been known from time immemorial, but until the Muzak Corporation after years of experimentation and constant research was able to go out into the field of business and industry, and show prospective clients that their music programs would not only stimulate morale, but increase worker contentment, reduce absenteeism, relieve tension, and many other benefits, has this new-type music with a form and purpose all its own, attained its present incredible and wide acceptance.

By meticulous research work, it has become possible to custom-tailor music to fit almost any type of work, industrial or other situation where relief from tension, boredom, fatigue and anxiety is desired. When these enemies of morale and efficiency are neutralized or minimized, output through actual tests in many cases is shown to rise anywhere from 5% to 15% (and in a few cases higher). In repetitive job operations, the percentage of error actually declines when music is introduced to soothe the nerves.

To illustrate the results obtained, we might cite the case of a large New York insurance (Continued on Page 48)

So Your Child Has Musical Talent?

by

BERNARD

KIRSHBAUM

Parents of a child with

outstanding talent find themselves faced with a grave responsibility. Here are sensible words of advice for such a situation.

ARE YOU a parent with a musically gifted child on your hand? If you are, you are to be congratulated for you have an offspring with a talent for the service of mankind. Discovery of talent for music involves the responsibility of caring for it. In the case of children this falls upon the parents. The concern they feel about it is seen in the numerous questions thrown at the teacher in regards to progress of work, method of instruction, pieces studied, and opportunities to perform.

But despite the number of talented children studying music, few ever get to the point of doing something really significant with it later in life. Many of the most promising abandon it altogether, much to the perplexity and sorrow of parents who have set such store on them making it a profession or close hobby.

Perhaps the talent was not as genuine as we were led to believe? Sometimes it is not the talent that is lacking but the proper care. Less talent with the care necessary for its unfoldment will go further than a real talent, tied hand and foot to inhibitions and restrictions due to unawareness as to what it really needs to develop.

Parents often take it for granted that all a child needs is the proper teacher and opportunities for performing to develop what musical gifts there may be. But the home life of children plays a tremendous part in their growth. A maladjusted home life can frustrate a child to such an extent as to block the development of talent. In the study of a musical instrument, the following conditions are necessary for the best results:

1. Ample quiet for purposes of concentration.
2. Freedom to practice as much as may be necessary.
3. A good practice instrument in a place where it can be used undisturbed by distracting influences. In the case of the piano, the instrument is often placed in the living

room through which people pass, and in which the telephone is situated. If the piano cannot be placed in the child's own room, parents should try to arrange the practice hour so as to afford the minimum of distraction by persons passing to and fro, or incessant jangling of doorbell or telephone.

4. A good teacher. The idea that anyone can teach a beginner is not good sense. The beginner's teacher establishes the foundation upon which advanced work can build. Because many parents are unwilling to pay a fair fee for the early instruction, their children often get inferior teachers who allow so many bad habits to establish themselves as to effectively hinder advanced work until these faults have been corrected. This can retard advancement to such an extent that the child loses interest and abandons work altogether.

Emotional instability often hinders the maturity of musical talent. This is the basic cause for the failure of so much musical talent to get anywhere. The conditioning for emotional instability is laid down in the first six years of life.

A new born babe is nothing but a bundle of feelings. It cries when in pain or discomfort; it gurgles and crows when it is pleased and contented. It is the joy and pride of its fond parents, who sometimes go to extremes to keep it happy. They are its willing servants with nothing asked in return but its love.

Some years later the parents suddenly realize they no longer have an infant on their hands but a young child who behaves very much as he did as a baby. He cries when he is crossed in any way, has tantrums if his every desire is not met, sulks and mopes if his feelings are hurt, and rewards his parents with his cherished smile and sunniest disposition when they have met his every whim. This is the proverbial spoiled child and his kind are legion.

Parents bring this about by catering to

every whim and fancy of the infant. Those who would avoid this trouble need to realize that what they deny the growing child is of the greatest significance to the moulding of character and personality.

The question of denials concerns itself with how much kissing, hugging, and general fondling is needed to establish in the infant the feeling that it is loved and of importance to those surrounding it. The question, secondly, concerns itself with how long the parents should do everything for the child, and when it should begin to do things for itself such as putting toys away, dressing, washing, and tying shoe laces. Last of all, the question concerns itself with the proper punishment for acts of non-cooperation with other members of the family or against its own welfare. Not responding when called, climbing up on the table, putting everything it touches into its mouth, playing with matches, tearing pages out of books, scribbling on walls with crayon, yelling to attract attention, temper tantrums, slamming doors, bringing dirt into the house, scratching up the furniture, crossing the street without permission, and a thousand and one similar acts of the child who has developed a good pair of walking legs, calls for punishment that leaves a lasting impression.

The child who passes through the first six years of life without the benefit of punishment for acts that are harmful to the best interest of himself or others, will generally be found to be extremely spoiled, self-centered, and lacking in discipline. This means he is dominated by feeling and will dislike anything that does not yield immediate satisfaction and pleasure. This is a defect of character that quickly reveals itself when music lessons are begun.

The study of a musical instrument like the piano or violin, is one of the severest disciplines a child can be subject to. Parents will tell the teacher that their child has no intentions (Continued on Page 50)

Read what the minister of music of one of the most unique projects in the country has to say about the place of music in the religious life.

Walter D. Eddowes in a characteristic pose. Mrs. Eddowes at the organ console.



Music at Ocean Grove

by Burton Paige

ONE OF AMERICA'S outstanding examples of music in action is to be found each summer at New Jersey's great religious colony of Ocean Grove. Here, hundreds of thousands of people from all over the country flock for a vacation centered about the activities of the Ocean Grove Camp Meeting Association. These activities, in turn are largely centered about sacred music. While the vast musical program has in its time been described as relaxing, entertaining, and cultural, its purpose is a definitely religious one—to stimulate enthusiasm for Christian living through the lift of hearing and taking part in good music.

The Director of Music is Dr. Walter D. Eddowes, Minister of Music at Ocean Grove and at the First Presbyterian Church of Huntington, West Virginia. The foundation of Dr. Eddowes' musical training began at the age of seven through membership in an Episcopal Choir Boys' School in Philadelphia. After an extended period as alto soloist, his attention was turned to conducting group singing. At the age of 17, a call was received offering him the leadership of the choir in one of Philadelphia's larger Methodist churches. This position marked the beginning of an uninterrupted lifetime service of church music leadership. Through the years his work has grown more stimulating, more exciting and more genuinely romantic.

Dr. Eddowes' field is choral and group leadership. Josephine Eddowes, his wife, is the official organist of Ocean Grove and accompanies all services and rehearsals

both on piano and organ, and plays the daily organ recital.

In 1933, Dr. Eddowes was called upon to conduct the musical program of the Ocean Grove Association following such distinguished conductors as Tali Esen Morgan and Donald Chalmers. The Eddowes have completed their twenty-first year of service at Ocean Grove.

While religious services go on at pretty much any hour of the day, the hub of the proceedings are the services in the great sixty year old Auditorium. Here, the Sunday services draw congregations which vary from about 1,200 at the start of the season, to 10,000 during the height of Camp Meeting week. Worship is the cause of such attendance, according to Dr. Eddowes, Music just helps.

Sunday morning services at the Auditorium are formal. The dignified hymns of the Methodist Hymnal are sung by a trained choir of 300 mixed voices, and by the entire congregation. The Sunday evening service, less formal in character, stresses congregational singing of the gospel hymns. The Auditorium choir is carefully drilled in rehearsals of an hour and a half to two hours duration. These rehearsals take place in the evening so that Dr. and Mrs. Eddowes may be free for further activities during the day. Once a season, on the night before the opening of Camp Meeting, the Auditorium Choir gives a public concert.

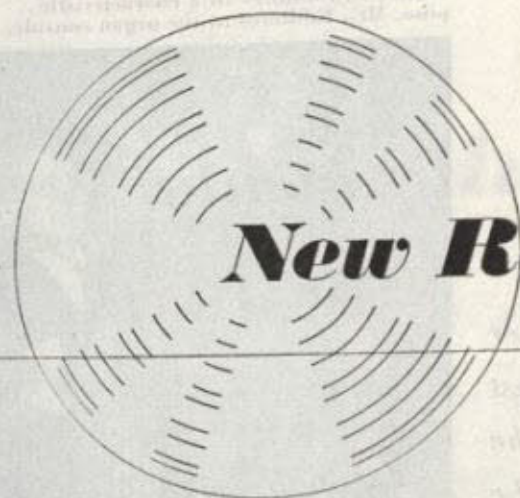
Most important, perhaps, of all these activities is the daily morning service in the Young People's Temple beginning promptly at nine o'clock. The daily at-

tendance averages eight hundred.

Every day at 4 P.M., Mrs. Eddowes gives a recital on the great Auditorium organ. This program includes request numbers of classical and semi-classical selections.

The project which lies nearest, perhaps, to Dr. Eddowes' heart is the week long Conference of Sacred Music, held in July. An intensive schedule covering courses in all aspects of church music is given by outstanding leaders in their respective fields. These Conference courses are given free of charge, and attract organists, choir directors, ministers and group leaders from all over the country. The faculty for the 1953 season included Ruth Krehbiel Jacobs, Alfred B. Haas, Richard W. Litterst, Arthur Leslie Jacobs, Ivan Kortkamp and, of course, Dr. and Mrs. Eddowes.

What qualifications are required for the direction of a program similar to that of Ocean Grove? Who is fitted for the work? What are the qualities by which a candidate should test himself? "It need hardly be said that the leader of church music must be a thoroughly competent musician," Dr. Eddowes states emphatically. "What does need to be said is that in this field musicianship alone is not the prime requisite. In church work, the candidate's most important qualification is his attitude toward the church, his belief in its usefulness in daily living, and the sincerity of his efforts to promote Christianity. Like the ministry itself, church music is definitely a missionary work. It is not the place for the person whose interest in music (Continued on Page 59)



New Records

Reviewed by
PAUL N. ELBIN

High-Fidelity Notes

LONG-PLAYING records are more delicate in some ways than the old 78's and can be damaged before you know it. To be sure, LP's don't shatter into twenty pieces if you drop them on the floor. In that sense they're more durable. But the grooves that actually produce the music are smaller, more easily damaged than the wider, deeper grooves in old-style discs.

The first step in protecting LP records is to buy a diamond stylus. Don't complain that a diamond needle costs more than a sapphire or metal needle tip. In the long run the diamond is the cheapest. It will last for a thousand hours or more unless chipped by carelessness. It will outwear a sapphire by a ratio of around 90 to 1. It takes a better polish than today's synthetic sapphires and, consequently, fits the grooves better from the beginning.

Metal needles should never touch an LP record, though they may be tolerated for use on 78's. Sapphires would be all right if they did not wear out so quickly. But the wear of any phonograph stylus is gradual, and human ears gradually get accustomed to the deteriorating quality of the sound produced. By the time somebody decides that "something is wrong with the phonograph," something is wrong with the records too—they're scratchy, noisy, badly and prematurely worn.

Don't argue that your phonograph is a cheap one and that it should have a cheap stylus. Nonsense! It's the value of the record collection that's involved, not the value of the record player. If you're stubborn and insist on using a sapphire for your record playing, then play safe. Replace it with a new one after every ten hours of use. (A "hi-fier" wouldn't risk a sapphire more than half that long.)

Of course you won't play many LP records in ten hours; at this rate, a thousand hours of playing will cost you \$150 for sapphire needles while one good diamond will normally serve at least that long for

an initial investment of \$25 or less.

There are other cautions about LP discs. Fingerprints on the grooves collect dust and grime which make themselves heard through the loudspeaker as noise. It's as easy to hold a record by the edges or by the center and one edge, once you get the habit, as it is to smear oily marks all over the disc. People who cherish their records feel positively insulted when careless visitors or borrowers handle valuable discs as if they were slabs of cheese.

It's well to remember that the tiny grooves of an LP record are more seriously damaged by ordinary scratches than the old 78 rpm brutes. While none of us would go back to the old-type disc, we must not overlook the care demanded by the tiny grooves of the present discs.

Careful handlers of LP's always buckle the envelope holder when removing or replacing a record. This simple practice avoids friction with the rough cardboard sides of the holder, friction that in time may injure the delicate grooves. To avoid this danger, some record companies are providing cellophane containers for their records.

Most manufacturers recommend an occasional cleaning of LP records with a soft, slightly damp cloth. Static-removing dust cloths are useful if not used after they become dirty. A soft camel's-hair brush may also be used for removing surface dust and lint, cleaning with (not across) the grooves.

Like the old shellac discs, the new vinyl LP's may warp if not stored properly. Avoid heat and avoid uneven pressure; don't stack 12-inchers on top of smaller-size discs. Don't leave records on changer spindles. And remember to clean your stylus frequently; I clean mine with a small brush after each LP record side.

The phonograph record really came of age with the advent of the microgroove disc. We have the best records in history now, and they don't deserve abuse.



Dr. Paul N. Elbin

Stravinsky: *Le Sacre du Printemps*

Steinberg and the Pittsburgh Orchestra are producing some remarkably fine recordings, but few have combined the various points of excellence as effectively as this intense recording of Stravinsky's historic ballet score. What Capitol has done to overcome the acoustical deficiencies of Syria Mosque has not been explained, but the improvement heard from this disc shows that the right steps have been taken. No other recording has both the driving power of the elemental score and the indispensable factor of the latest in hi-fi sound. (Capitol P-8254)

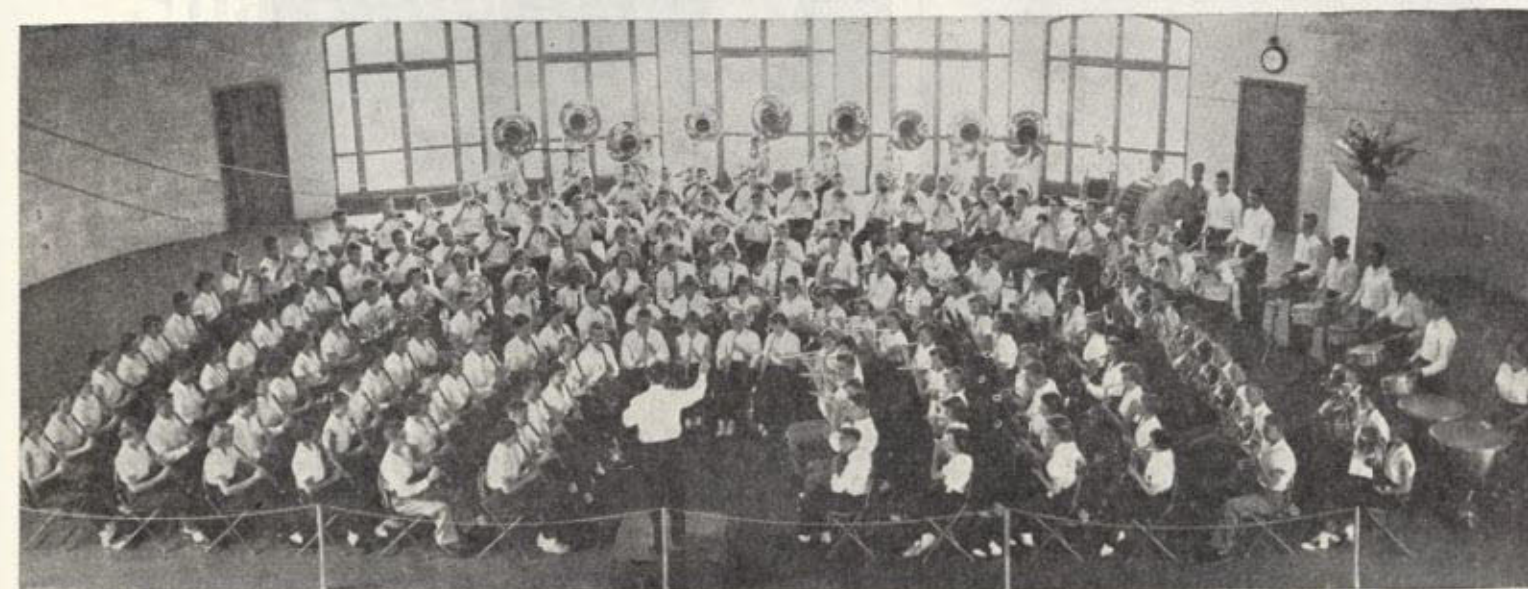
Beethoven: *Symphony No. 7 in A Major*

There's no shortage of this symphony on records, to be sure, but such a solid recording as the new one from the Berlin Philharmonic is welcome. Conductor Paul van Kempen, no disciple of Toscanini, follows a middle course that avoids overdriving the symphony without endangering its basic strength. Epic's sound is good, if you set your controls right. This listener cannot join those who complain of too much bass on Epic LP's. A symphony orchestra creates a lot of sound in the bass range; besides, what are tone controls for? (Epic LC 3026)

Villa-Lobos: *Bachianas Brasileiras No. 1 and No. 4*

Tributes to J. S. (Continued on Page 63)

The Summer Instrumental Music Program



(L.) Summer study under ideal conditions. (Above) An all-state band preparing for a concert.

No longer are school musical instruments put away for the summer—not to be looked at till the fall.

by WILLIAM D. REVELLI

and support of our school administrators, music directors and the citizens of communities which provide the staff, facilities and funds, which make such instruction available to our youth.

Planning the Program

The successful function of the summer music program requires efficient planning and organization. First, there is the problem of the summer schedule, which unlike the regular school term must take into consideration the student's availability, conflicts, vacations, jobs, recreation and other activities which are and should be a part of every student's summer program.

Although this problem at first seems to be an unsurmountable one, there are ways to eliminate many of the conflicts which always play havoc with the final results.

The Summer Schedule

I would suggest that all beginning and intermediate class instruction be scheduled during the morning. Each class should meet for a period of one hour daily, Monday through Friday. This will enable the instructor to reach the students when they are physically and mentally alert, and yet will permit them ample time for their customary summer recreation activities.

I have found that hour periods and daily sessions are most desirable; particularly since the summer session is usually a six week program and the concentrated daily

sessions enable the instructor to realize more effectively his objectives than would a less intensive program.

The summer term also proves to be an ideal time for introducing the beginning student to instrumental music. The classes are usually small, there is no conflict with the student's daily school work such as is found in the spring or fall terms; hence, he is able to devote his attention to his musical development with less distraction; likewise, the instructor has more opportunity to consider the student's individual problems.

The summer session is also the most effective time for transferring students from the clarinet to the oboe, saxophone, and bassoon. Since most of our double reed players are transfers from the clarinet classes, and hence require special individual attention during the transfer period, it is only logical that the transfer be made during the summer when both the student and teacher have ample time for individual sessions. Too frequently, such transfers are attempted during the fall term when the pressure of the academic schedule prevents proper instruction or attention to the student's needs.

If the transfer is made during the summer session, the student will be prepared to take his place in the band or orchestra at the opening of the (Continued on Page 47)



THE INSTRUMENTAL music program as it now functions in our modern school curriculum is no longer confined to the annual fall and spring school terms. No longer, during the summer months, are school music rooms idle and quiet; instead, today finds their walls reverberating from the strange sounds of budding young novices, as well as the rehearsals of our various school and civic ensemble groups.

During the past few years, administrators and music directors have come to realize the importance and value of the summer session instrumental program. Alert and progressive public school instrumental teachers are aware of the contribution that the program is certain to make to the ultimate results of their efforts.

The development and support of this program is indeed a tribute to the foresight

Artistic backgrounds and lighting effects feature the modern settings of Wieland Wagner.



Wolfgang and Wieland Wagner, grandsons of Richard Wagner, and present directors of the Festival.



How do the current performances at the Wagner Festspielhaus compare with those of pre-war days? Here's the answer in this graphic story on

Bayreuth-today and yesterday

by Norma Ryland Graves

TO MANY a visitor of international festivals, Bayreuth still remains the "Queen of Festivals." It is the oldest of the great modern festivals; its direction has always remained in the Wagner family; it presents one type of music only; its theatre and time of performances are unique.

The festival town lies high in the Bavarian hills, some 41 miles northeast of Nürnberg. Founded back in 1194, this ancient duchy on the Red Main River was early caught in the grip of opposing German forces, later felt the power of Napoleonic Legions, and still later, in 1945, experienced the American occupation. Today, while the majority of the 55,000 and more persons who live within its encircling hills follow industrial pursuits, their cultural interests are patterned by their residence in Germany's foremost festival capital.

Your first impression of Bayreuth is that of a town revolving around a theatre, for the "Festspielhaus" dominates Festival Hill and seemingly casts an ever-watchful eye on the town below. As you ascend the broad, tree-lined avenue leading to the theatre, one question is uppermost in your mind: How much has the Festival changed since its opening, August 13, 1876?

Throughout its 78-year history, time and manner of opening have varied little. Promptly at 3:30 each afternoon of the month-long summer festival, costumed trumpeters appear on the balcony of the "Festspielhaus," playing a motive from the

opera to be presented. Fifteen minutes later the music is repeated. By this time people are in their seats, for it is near opening hour—four o'clock. Special guests are accorded no particular honors, but when Wagner conducted, he insisted upon entering the theatre first.

The theatre is as modern today as it was ultra-modern 78 years ago. Its 1800 seats—an unheard of number in the early days—plus its lack of ornate gilding and elaborate draperies prompted Wagner's numerous enemies to refer to it sarcastically as "Wagner's Barn." They ridiculed its extremely large stage; its lack of customary wings. Proof of the musician's farsightedness is seen in the fact that in more than three-quarters of a century, the stage has been enlarged only twice; in 1925 and in 1953.

However, when Wagner planned his theatre, the unit that received his closest attention was not the stage but arrangement of the orchestra. "The first essential, I felt, was that the vast musical machine—the orchestra—should be hidden," he repeatedly stated in explaining his revolutionary ideas. "My demand for the concealment of the orchestra inspired the famous architect, Gottfried Semper, with the idea of having a space between the orchestra pit and the auditorium. We called it the 'mystical abyss,' because its purpose was to divide reality from the ideal."

In addition to the novelty of a hidden orchestra of more than 130 hand-picked players, today's "Festspielhaus" is noted for its excellent seating arrangement (any person seated can look at the stage between heads of the two persons in front of him), and its marvelous acoustics, knowledge of which Richard Wagner possessed far in advance of his time. He had the ceiling made of canvas to absorb undesirable echoes. Pillars were hollow and covered with a plaster surface to strengthen tone-volume. The rear wall was divided into boxes, curtained and with upholstered seats to eliminate sound reflection.

In 1951 when plans for the re-opening were being made, experts agreed that modernization could in no way improve the theatre itself. But such an evaluation did not include traditional handling of the operas. They were definitely out-moded. Therefore, to Wieland Wagner, grandson of the Master and a painter and artist by vocation, was entrusted the tricky task of re-vitalizing them to satisfy critical demands of modern audiences.

"Basically the works of Richard Wagner tolerate no change," the young director emphatically stated at that time, "because like the classics they are unchangeable. But the actual staging—it alone is subject to change. To avoid change is to transform the virtue of fidelity into the vice of rigidity. Ultimately it spells death."

(Continued on Page 56)

Sparks!

Some High Lights of the 1953-54 Teaching Year

WITH a smiling sigh, we teachers greet the summer. The year's lessons are finished, recitals and auditions are over, group teaching (which we feared) has proven a life-saver, students have made happy progress, and we are at last relaxed. Now we hope to find leisure time for restoration. How we need restoring! . . . our minds, spirits and especially our own neglected piano skills. If we teach this summer it will be wise to schedule an easy four or six-week piano-for-fun program; no dull assignments, much ensemble playing and sight reading, lively creative classes for new beginning students as well as for all student grades—a Music-Joy course.

After these teaching weeks are over, we'll chuck 'em all out, lock the piano and forget it; go to the mountains or seashore, or just sit in a rocker and stare cross-eyed at the horizon, the waves, anything or nothing at all . . . and praise the Lord for making us into musicians, and above all, aspiring teachers of music.

But even so, we will want to live over and reevaluate some of the stimulating incidents of the past season. Here are a few that happened to me:

During the last year I gave Workshop classes in at least twenty-five towns. Where did I find the best general teaching and highest pianistic standards? Decidedly NOT in the biggest cities! Three places shone out above all the others. The first was Spokane, Washington, a beautiful city which almost everybody thinks is as remote as Alaska. It is, musically, a thrilling place. If you want to know more about its extraordinary civic program of applied music study, you'll need to write to its Music Teachers' Association.

Then there was Knoxville, Tenn., at the foot of the Great Smoky Mountains, a bustling city of true "music" teachers (not

just "piano" teachers). I heard much sensitive, stylistic student playing in Knoxville. Congratulations, you Tennessee teachers!

The third community was Bakersfield, California, where dozens of happy young students played joyously. What a place that is! Just like Texas . . . a booming, dynamic, traffic-wild community. Almost all the students played Sonatinas for me. Sonatinas of every kind, old, new, bewhiskered and forgotten! Usually I hate to listen to Sonatinas, but the Bakersfieldians played theirs with such zip and zest that I loved every one . . . so much so that I suggest that the city change its name to Sonatinafield!

Other places where playing and teaching were superior: Fort Worth, Austin and San Antonio, Texas; Long Beach and Pasadena, California; Sarasota, Florida; Fayetteville (University of Arkansas); Stillwater, Oklahoma (Oklahoma College of A. & M.).

WHY NOT A "STYLE" CLASS?

Who says that mature, advanced pianists cannot be adequately taught in classes? At the University of California I had twelve players (among the best professionals in Los Angeles) in a thrilling two-hour weekly class in "styles." We began the semester with Schumann. Each pianist learned a Schumann composition of his choice. During three months we heard the Fantasy Pieces, Scenes from Childhood, Papillons, Carnaval, Concerto, Etudes Symphoniques, Kreisleriana, Davidsbündler Dances, Romances and some Novelettes.

The pianists studied the characteristics of Schumann's styles, the meaning of his very individual German directions, the peculiarities of his markings and texture, best ways to encompass his unique technical demands, good and bad Schumann editions (alas, there are many poor ones!).



by GUY MAIER

Of course, intently listening, they criticized each other's playing. I'll guarantee that any member of the class is now a pianistic Schumann authority, as capable of teaching his music as any teacher in the land.

In three months the class became well acquainted with almost all of Schumann's greatest compositions, and understood every aspect of his pianistic style. Could such a result have come after three months of private lessons? I doubt it.

After Schumann the class elected to tackle Beethoven; and we battled that master (who often scares women pianists stiff!) with just as much confidence. We first learned one essential Beethoven approach . . . roar back at old Ludwig just as strongly as he roars at you, and your fear of him evaporates! What joy it was in such a short time to learn how to recreate a dozen of his sonatas of every period!

SOME AMUSING INCIDENTS

Early one morning I arrived fresh and dignified in an Arkansas town . . . went to a tiny restaurant for breakfast where I was greeted by an elderly gent who came up to me shyly saying, "Ah'm shuah, Suh, ah know you; ain't you the preacher fella who used to live on ouah street in old Saw Mill Village?" Alas, I'm always being taken for a preacher . . . but we did have a pleasant breakfast together.

On my tours I caught up with many sparkling grandmothers; and I'm more than ever convinced that the gran'mas rate as excellent teachers of children. I'd send any grandchildren to a grandmother for lessons, rather than to some tense, taut, young teacher. Their teaching is so easy, so relaxed; their pupils play that way, too. One of them said to me, "I'm way past sixty-five years, but my musical inspiration hangs on, and I'm still teaching hard. You should hear my class of adult beginners, Judge, Lawyer, Doctor, Salesman and two housewives. It is really thrilling to see how an adult's hands respond to the clear simple technic and to the touches. Your ETUDE article last autumn pleased me when you wrote that interruptions, telephone, door bells, milkman and such aren't too bad . . . now they no longer bother me in the slightest."

Bless her and all those good grandma teachers! (Continued on Page 49)

TEACHER'S

MAURICE DUMESNIL, Mus. Doc. discusses tonal independence, beginning age, Chopin on technic, and gives a list of unfamiliar concertos, and other matters pertinent to teachers.



TONAL INDEPENDENCE

WHY DO teachers remain so indifferent to the independence of the two hands, or the five fingers of each hand, considered from the standpoint of tone production? Sure enough, the majority of them who still believe in the sound principles of technical gymnastics give their pupils various exercises meant to develop velocity. But nothing is said or done about making each finger an entity of its own, capable of performing independently from its neighbor as the different instruments of an orchestra do. No wonder we hear so much dull, greyish, colorless playing even among medium grade students.

Tonal independence ought to be practiced as early as possible and in real exercises. It is astonishing, and I know from experience, what little pupils can do in this direction if their attention is called to it in proper manner. Many of them live in cities where Youth Concerts are given by the symphony orchestra. They hear the conductor's remarks, and the examples given by various musicians describing the particular characteristics of their instrument. So let the teacher tell the pupil to play two notes, one in each hand at first, then with two fingers of the same hand: *loud*, and *soft*, with well marked contrast.

ROUNDTABLE



If the loud note is described as being played by an oboe or a trumpet, and the soft one by a violin or a cello, the mind of that intelligent little pupil will revert back to the concert where he heard them, and unconsciously his fingers will be influenced thereby.

Technically speaking the problem consists of relaxation and firmness combined. This is not always easy to achieve, especially when it concerns the fingers of only one hand. But patient experimentation will bring the solution. And then, oh then . . . listen to that color, the singing tone, the proper placing of each element; everything comes to life, the playing acquires a three-dimensional aspect, the photograph becomes a painting! It was Schumann who said:

"From an early age penetrate into the tone and the character of each instrument; get your ear accustomed to discerning the coloring which is its own."

While it would be improper to try to reproduce the orchestral tones on the piano, they can be used as a stimulant toward pianistic coloring not for imitation, but inspiration.

TOO YOUNG

My little boy has now reached the ripe age of four. Is it time for his formal musical education to begin? I never have had a pupil as young as he. He likes to listen to music, and can identify tunes. Now, what do you suggest I do next? Thanking you,

(Mrs.) D. D., Canada

The age of four seems really too young to embark upon piano study and I think five is more appropriate. Various observations have showed me what a great difference that single year makes and this has been confirmed by teachers with whom I discussed the matter. However, your little boy seems to have a real disposition and liking for music; so you could go to the music store and investigate Kindergarten materials for very young beginners. Most of them have big notes, pictures, and little

stories in which children take interest. By next year the foundation will be laid and then will be the time to begin the formal education you mention.

CHOPIN ON TECHNIC

What is often referred to as "modern technic" was foreseen by Chopin when he wrote the following:

"To an accomplished virtuoso all tricks are permitted. He should use his own methods by all means. You may put your thumb under your little finger. If necessary, take two white or even two black keys with one finger. If you put the third finger over the fourth or even the fifth, you won't be committing a mortal sin either. Each finger is built differently; each has a different strength and function. One mustn't destroy but on the contrary develop the finesse of the touch that is proper and natural to each finger."

Chopin, however, addressed himself to piano *virtuosi*. Now his remarks could be directed to students and teachers as well, for what he calls "tricks" should be used as a most important element in technic building as early as possible. The fingers of the young students are remarkably flexible and adaptable to advanced gymnastics. Teachers can condense and reduce these to suit the size of the hand. This work of "personal" tuition is most interesting indeed, and it brings much quicker results than standardized methods applying to all pupils alike. A doctor who writes down a special prescription in each case will always be more valuable in my eyes than one who prescribes patent medicines for all ailments. Likewise, teachers ought to study each student, then devise the best technical diet, including Chopin's principles outlined above and many more. There is no such thing as a "short cut" in piano study, but there is and always will be "intelligent practice."

WANTS FRENCH UNFAMILIAR CONCERTOS

Could you suggest to me some unfamiliar French concertos? I know numbers 2 and 4 by Saint-Saëns, but what about his other ones? Thank you in advance.

S. S. R., California

I suggest that you look up Saint-Saëns' Fifth Concerto in F major. It is the last (Continued on Page 61)

TWO MUSICALLY-ANXIOUS PARENTS SEEK ADVICE

My wife used to be a student of yours and because we both love music we should like to bring up our children in a musical atmosphere. I used to play the violin quite a bit, and my wife plays both cello and piano. One of our children takes quite an interest in piano, and my wife is trying to help her with it. One of the others seems to enjoy the violin, so although I am a doctor and do not consider myself to be a musician, nevertheless I am trying to help my little girl to learn to play the violin. Good music teachers are scarce around here, and we haven't any money to pay for lessons anyway, so we are trying to do what we can ourselves, and we would appreciate your advice.

R. W., Va.

Your wife was a fine student and became an excellent musician, so anything she approves of will probably meet with my approval, too. Here are some specific suggestions, however. In the first place, I am very much in favor of a mother singing to her children even though she may not have an especially good singing voice, so I advise your wife to teach all the children some very short, simple children's songs, encouraging each one to learn to "carry the tune." Second, I suggest that as soon as possible each child in turn be encouraged to sit on the mother's lap and pick out the tunes that she has learned to sing on the piano keyboard, and that the older ones be taught to make up simple harmony as soon as the melody itself can be played correctly. Third, I am greatly in favor of playing rhythmic music (such as folk dances) to even very small children and encouraging them to make more and more appropriate physical responses to this music.

Now comes the period when a child should have lessons, and here I am definitely in favor of a teacher from outside the family. However, if this is not feasible then I advise piano study for a year or so before the violin is approached. I suggest also that when the time comes for the violin an instrument of the correct size for the child's hand be provided, and that a lesson-practice period of fifteen minutes every day for at least several months is preferable to the common practice of a half-hour lesson once a week with a daily practice period in between lessons. The violin is a delicate, complicated instrument and during the first few months the child ought not to be expected to do much with it by himself, lest he not only form wrong habits of various sorts, but also become discouraged by his inability to produce violin tone that is really satisfying to him.

In conclusion I should like to thank you

QUESTIONS AND

ANSWERS

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



for asking me for advice, and I want also to express the wish that there were more "musically-anxious" parents like you two!

K. G.

WHAT IS A SEXTOLET?

I am confused as to the difference between a sextolet and a pair of triplets, and since I have no teacher at present I am asking that you straighten me out on this matter.

M. L. D., Mass.

Theoretically a sextolet is a group of six notes only the first of which is accented, but in actual practice such a group of six notes is often divided into two triplets or even into three duplets. Composers have often been careless in indicating the proper division, and there is actually much difference of opinion among performers as to how a particular sextolet should be rendered. So I can only reply to you that this is still another instance in which the notation does not indicate clearly just what the performer is to do, therefore he will have to rely on his own musical feeling as a guide. In the pieces you mention, I suggest that you try each sextolet in various ways and then choose the rendition that seems to you to sound best.

K. G.

MUSIC EDUCATION IN SCHOOLS AS A PROFESSION

Q. In the August (1952) ETUDE I read with great interest an article by Lilian Vandevere entitled "Why Not Music?" It was addressed to juniors and seniors in high school and urged them to consider music teaching in public schools as a pro-

fession. I was amused to read the qualifications that the author considers necessary and I wondered why she left out wind instrument training entirely since it seems to be required by all colleges that prepare students for public school teaching. I mention this because I myself cannot take such work, and I am now doing something entirely different from what I had originally planned to do.

I should like to ask you why it is necessary to spend so long a time in college in order to prepare for school music teaching. The expense of four or five years of training terrifies many of us, and most of the young people I know are not going into music teaching because they cannot afford to take such a long course. Could there not be a three-year course? Or even a two-year one?

A. I have read Miss Vandevere's article carefully, and although I agree with you in some of your criticisms, I think that in general it is a good presentation. My chief criticisms are: (1) that she does not emphasize fine musicianship enough; (2) that she apparently does not know to what extent instrumental music has developed and therefore does not stress sufficiently the idea of preparing for both vocal and instrumental teaching.

As for your personal problems and especially your suggestions that a four year course is too long and expensive for many high school graduates I shall have to reply that I disagree with you completely. A good school music educator needs to be an excellent all-round musician with at least (Continued on Page 50)

The A.G.O. Convenes



S. Lewis Elmer, Pres. A.G.O.



Mrs. A. J. Fellows, General Chairman, 1954 Convention

A pre-view of the thrills awaiting those who attend the convention of the American Guild of Organists this summer

by Alexander McCurdy

THE BIENNIAL CONVENTION of the American Guild of Organists takes place in Minneapolis and St. Paul, Minnesota, from July 12 through 16. Having attended Guild conventions for many years, I recommend to all organists who can possibly arrange it that they make the trip to the Twin Cities to experience the thrill an organist can receive from one of these fine meetings.

Only at an A. G. O. convention is one likely to find so many excellent organists assembled at one time. Some idea of the quality of those attending may be had from the advance programs. There will be recitals by some of the most talented of the younger men, like George Markey of Newark, N. J., William Teague of Shreveport, La., Heinrich Fleisher of Chicago, and Arden Whitacre of New York. There will also be recitals by experienced and reliable players like Arthur Poister, Walter Eichinger and Marilyn Mason.

At these recitals I predict that the great works for organ will be played in a way to make those hearing them go back home and work harder than ever at improving their technique and musicianship. There is nothing quite so inspiring as to hear music performed by and for those who have gathered for the purpose of studying, discussing and perfecting their art.

It seems to me that the Committee on Arrangements have selected as diversified a

program as one could wish. Miss Mason and Mr. Teague will play first performances of works by Seth Bingham for organ and orchestra. Mr. Markey will play an all-Bach program.

Of considerable interest should be the lecture-discussion on "The Present State of Church Music in our United States," led by Edward B. Gammons of the Groton School in Massachusetts. Anyone who knows Mr. Gammons will vouch for the fact that he will have something to say worth hearing, and something which ought to provoke lively discussion.

A valuable contribution to the program will be that of Theodore Schaefer of Washington, D. C., who will give a demonstration of choral techniques and of conducting from the console. Mr. Schaefer, a past master at both, gets marvelous results in his own church. He is an accompanist of the very first order, and, most remarkable of all, does it all with seemingly the greatest of ease. One cannot fail to learn something of value by observing this splendid craftsman.

For those who are interested in acoustics (and every organist should be), Robert G. Newman, of the Massachusetts Institute of Technology, will be on hand to give a lecture and lead discussions. Walter Holtkamp, the Cleveland organ-builder, will speak on "Organ Design and Placement," and also will lead a discussion on the subject.

One of the big programs of the convention will be an uncut performance of "The Messiah," in the J. M. Coopersmith edition. It will be conducted by Alfred Greenfield, musical director of the New York Oratorio Society. Mr. Greenfield is a specialist in "The Messiah," which he conducts each year at Carnegie Hall with the Oratorio Society. The Minneapolis performance will have a choir of 250 voices, four fine soloists and players from the Minneapolis Symphony Orchestra.

It seems to me that there are more fine pipe organs in the Twin Cities than in almost any other comparable spot in the country. Four-manual Skinners abound. I have a special fondness for the organ in Northrup Auditorium of the University of Minnesota, where Arthur Poister is to play. The organ in St. Mark's Cathedral, which is a Welte, has a gorgeous sound. Miss Mason will play her recital there. I am sorry to report that the great Kimball organ in the Minneapolis Auditorium will not be used. I hope that some informal arrangement can be made for members of the Guild to hear this instrument.

All in all, the Guild convention promises to be a stimulating and rewarding experience for those who make the trip to Minneapolis. Guild members, of course, do not need to be told about the scope and purpose of the organization. Non-members may be interested (Continued on Page 57)



by

HAROLD BERKLEY

"... I have been asked to teach a very musical eight year old girl who is strongly left-handed. She is a beginner. Should I have her violin "reversed" and teach her to bow with her left hand and hold the violin with her right, or should I teach her the traditional way? Her father thinks the violin should be reversed, but I am very doubtful. It seems to me that the two hands have such entirely different jobs to do that it hardly matters which does which, provided that the teaching in the beginning is good. What do you think?"

Mrs. M. E., New York

You have hit the nail directly on the head with your comment on the very different jobs the two hands have to do. That is the nub of the matter. There is no necessity for a left-handed beginner to learn on a reversed violin. The argument sometimes is that it makes bowing easier, but it would be as logical to say that a right-handed child should play on a reversed violin because it might make fingering easier.

In my experience as a teacher I have had a number of left-handed students. I started two of them as beginners; the others came to me after having studied for varying lengths of time. Playing in the traditional way presented no difficulties to any of them. The two beginners had no more trouble learning to bow than the average right-handed student—who, I am convinced, could learn to play "reversed" just as easily as he learns the normal way, given the same careful teaching.

Only in cases of malformation of the left hand or of permanent injury that prevent fluent fingering should the violin be changed over. And then a complete job must be done. Not only must the strings be changed around, but also the bridge, the saddle in front of the peg-box, the sound-post and the bass-bar. It is a major operation. Once I had the experience of hearing a left-handed youngster—who had "studied" for six or eight months—play on a violin with the strings reversed, and nothing

What to Do About The Left-Handed Violin Beginner

ing else. The sounds he made are more easily imagined than described.

So you can go ahead and train your musical young pupil in the traditional way without any qualms of conscience. You'll have to watch the bow arm, but then you would have to do that in any case, for not one right-handed student in fifty bows well naturally. As I'm sure you well know.

Staccato in Wieniawski Concerto

"Not long ago I heard a very prominent violinist play the staccato runs in the Wieniawski D minor Concerto spiccato instead of staccato in one bow. It is so much easier, but is it permissible? The same soloist made a slur in the second movement from the low G-flat to the higher G-flat, as in the example:



Is this right? I was taught not to do it. And now a final question: What is the correct pronunciation of Casadesus? The French or the American way? ..."

Mrs. L. v. d. V., California

There have been many violinists who were not gifted with a natural staccato, and who preferred to spend time acquiring other, perhaps more important, phases of violin technique. Such violinists invariably play a staccato run spiccato. If a good staccato is not available, it is certainly permissible; for an effective spiccato is much better than a poor staccato. However, one should practice to develop a staccato. For one thing, it is effective; for another, the working on it is beneficial for the entire bowing technique.

The slurring of the two G-flats is quite another matter. It is an elementary error of phrasing that should not be made. The first G-flat ends a phrase and the second begins a new one. Granted that the first

two measures don't call for any pronounced phrasing, nevertheless there should be no deliberate connection between the second and third measures. This passage can be subtly phrased in the following way: take the low G-flat softly and with a slight diminuendo in the last quarter of the measure, then start the higher note with a little more tone and make a gentle crescendo on it. The crescendo, however, should not last to the end of the measure.

There is a tendency now-a-days to ignore phrasing in the interests of breadth of style. To play broadly is certainly a laudable ambition, but it should never be forgotten that breadth of style and good phrasing can co-exist. Kreisler knew this, so did Ysaye and Hubermann, and their playing was compellingly eloquent for that reason.

Some adherents of the broad style play Ex. A with the phrasing given in Ex. B:



The effect is not exactly displeasing, but if it is not skillfully played it sounds lumpy. And no matter how skillful the playing may be, it lacks the expressive quality of the phrasing suggested earlier in this column.

The name of the great French pianist Casadesus should certainly be pronounced in the French manner, not the American. It is most unpleasant to hear it pronounced Casa-dee-sus. It is a very difficult name to give in English phonetics, and the nearest I can come to it is Caz-ah-d'soo, all three syllables being equally stressed. The OO of the final syllable is really not OO at all, but the lips must be pursed as if to say OO, and then EE is said instead. The resulting sound should approximate the French U. Although the name has actually four syllables, the third is usually so shortened and run towards the fourth that it almost loses its independent existence. Nevertheless, the sound of the D must be clearly heard. I (Continued on Page 52)

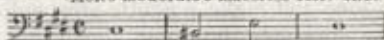
BACH'S

Fugue in C-Sharp Minor, Book I

A Master Lesson

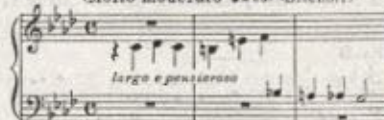
THE "SUBJECT" (first theme) of this Fugue consists of only four notes, to be played slowly (Molto Moderato e Maestoso. About $\text{♩} = 69$).

Ex. A (Molto moderato e maestoso $\text{♩} = 69$) (A.G.)



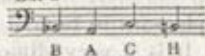
These four notes might be considered as being two groups of two notes each. The instant, never-failing effect of immense sorrow, yearning, faith and of broad humanity of these four notes is as enigmatic as it is profound. Bach has used groups of two chromatic notes as the "subject" of other fugues; for example, the Fugue in F minor, Book I:

Ex. B (Molto moderato $\text{♩} = 60$) (Bischoff)



Of greater affinity and significance is the fugue that Bach wrote, using, as theme, the letters of his name: B-A-C-H (in German B-flat is called "B," and B natural is called "H"). Many other composers have written fugues using, as themes, the letters B-A-C-H, notably Liszt.

Ex. C



The two small groups of two chromatic notes are the same. The interval between the third and the fourth notes is a major third in the C-sharp minor Fugue, and a minor third in the B-A-C-H, surely a very slight difference. Yet how widely different are the mood, the expression and the effect created! It shows how the time-value of notes, the tempo and the rhythm can alter completely a melodic outline. This similarity between the themes of the C-sharp minor Fugue, Book I, and of the B-A-C-H

has not, so far as I know, been pointed out before, neither by Bischoff nor by the redoubtable Philipp Spitta, in his monumental Biography of Bach.

But in none of the afore-cited fugues has Bach reached such a height of poignant expression, of dramatic grandeur and splendor as in the C-sharp minor Fugue. The effect of these four notes is so strong and compelling that it may well be doubted if any composer but Bach—excepting Beethoven—would have succeeded in building up on them such a huge, faultless structure. Instead of lapses, here and there, of weaker moments, Bach has, unfalteringly, reared an edifice of such strength and beauty as to disarm any carping criticism, compelling the admiration and reverence of every true musician.

In his edition of the Well-Tempered Clavichord, Busoni considers this theme as being composed of five notes. He brackets it, in the "Exposition" (the first sixteen measures) wherever it appears. Busoni is wrong on more counts than one. The fourth note of this theme is not always followed by the adjacent descending note. Busoni has to awkwardly admit this when he brackets the theme as four notes in measures 54 to 57, and in measures 59 to 62. In measures 66 to 69, he makes the theme consist of six notes; then again as four notes in measures 89 to 92; in measures 94 to 96; in measures 100 to 102; in measures 107 to 109. But a yet stronger proof against Busoni's conception of a five-note theme is the lame, almost banal effect it creates. Compare it with the mystic, dreamy, "unresolved" four-note theme! Every other edition, from the earliest to the latest, acknowledges and respects the four-note theme. And in his mighty biography of Bach, Philipp Spitta writes: "This grandiose, deeply felt Prelude" (the C-sharp minor, Book I) "is fittingly followed by the five-voiced, triple fugue, one of the very

by ALBERTO JONAS

greatest creations in the entire realm of piano repertoire. The principal theme, consisting of four notes, which seem as if hewn out of granite, is followed, at measure 35, by a second theme in eighth notes, and again, at measure 49, by a third energetic theme. Then is unfolded, for sixty measures, a tonal poem of almost overpowering harmonic strength, and of such perfection and nobility as Bach himself has rarely reached in other of his compositions."

In some of his fugues Bach has lavished all the devices of counterpoint: inversions, augmentations, diminutions, complicated strettos. Not so in the C-sharp minor Fugue. His genius realized that this unique theme, so profoundly sad, so intensely yearning, of such power in its simplicity—just four notes—had best be built up as a structure of vast, symmetrical proportions, but simple and austere.

I have visited nearly all the famous cathedrals in Europe. In none have I had the impression of rugged strength, of grandeur and mystic appeal, of a luminous, compelling beauty as in the Cathedral on the Island of Mallorca, two hundred miles off the Eastern coast of Spain. It is simple in design, devoid of ornamentations. Its columns are huge and massive. The aisles stretch out to seemingly interminable length, and, on high, the vast, arched cupola dwarfs everything. But it is not the dimensions of that cathedral that impresses one so strongly, it is the harmonious proportion of all its components. Proportion, symmetry! They are among the tenets of great art, whether architecture, sculpture, painting or music. Already in my early youth, when I first began the study of the C-sharp minor Prelude and Fugue, Book I, of the Well-Tempered Clavichord, I had in my mind, when I played the Fugue, the vision of a great, beautiful cathedral and therein I heard the beautiful strains of the Fugue. When. (Continued on Page 62)

Arietta

True to the romantic tradition of the 19th century, Grieg composed in small forms, preferring the short piano piece and song to the larger structures of the classical tradition. He infused his works with a highly personal quality, drawing on characteristics of his native country's music. Turn to page 3 for a biographical sketch.

Grade 3

Poco andante e sostenuto ($\text{♩} = 88$)

EDVARD GRIEG, Op. 12, No. 1



From "Lyric Pieces," Vol. I, op. 12, by Edvard Grieg. [410-00130]
ETUDE—JUNE 1954

Pin Wheels

NOAH KLAUSS

Allegretto

PIANO

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes a key signature change from B-flat to C major in the second system. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bass line is primarily composed of quarter and eighth notes. The score is presented in a single system with a key signature change.

D.C. al Code

CODA

No. 130-41153
Grade 5

Prelude in F

GUY MARRINER

Moderato, con molto rubato

PIANO

Moderato, con molto rubato

PIANO

mf

cresc.

f

dim.

p dolce

molto cresc.

passionato

ff

R.H.

allarg. e dim. f

dim.

rit.

p

dim.

pp

Music Box

FREDERICK WERLÉ

Tempo di valse (♩ = 63)

PIANO

A Wistful Meditation

Romanza

GEORGE FREDERICK McKAY

Moderato espressivo molto (♩ = 60)

PIANO *mf* L.H.

Ped. simile

mp

1st time only Last time

Fine

p *cresc.* *dim.* *mp*

cresc. molto e un poco agitato f *allargando ed appassionato* *L.H. 2* *ff R.H.* *pp rall. molto*

D.C. al Fine

Fugue in C# minor

Turn to page 26 for Alberto Jonas' Master Lesson on this magnificent fugue.

JOHANN SEBASTIAN BACH
Edited by Carl Czerny

Moderato e maestoso (♩ = 112)

PIANO *p* *sempre legatissimo*

cresc.

dim. *cresc.* *dim.*

p *cresc.*

dim. *p*

cresc.

Musical score for the left page of a piano etude. The score consists of six systems of grand staff notation (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo is marked *Allegretto*. The score includes various musical notations such as *dim.*, *p*, *cresc.*, and *ff*. Fingerings are indicated by numbers 1-5. The systems are numbered 45, 50, 55, 60, 65, and 70.

Musical score for the right page of a piano etude. The score consists of six systems of grand staff notation (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo is marked *Allegretto*. The score includes various musical notations such as *dim.*, *p*, *cresc.*, *f*, *dim. e rall.*, and *pp*. Fingerings are indicated by numbers 1-5. The systems are numbered 80, 85, 90, 95, 100, 105, and 110.

March of the Gingerbread Men

SECONDO

ELLA KETTERER

Allegro moderato (♩ = 138)

PIANO *mf*

Fine

p

D.C. al Fine

The Merry-Go-Round

SECONDO

ELLA KETTERER

Allegro (♩ = 160)

PIANO *mf*

p

In a Wigwam

SECONDO

ELLA KETTERER

Andante (♩ = 100)

PIANO *mp*

Fine

mf *p* *mf* *p*

D.C. al Fine

March of the Gingerbread Men

PRIMO

ELLA KETTERER

Allegro moderato (♩ = 138)

PIANO *mf*

Fine

p

D.C. al Fine

The Merry-Go-Round

PRIMO

ELLA KETTERER

Allegro (♩ = 160)

PIANO *f*

mp

In a Wigwam

PRIMO

ELLA KETTERER

Andante (♩ = 100)

PIANO *mp*

Fine

mf *p* *mf* *p*

D.C. al Fine

I Love Thee

(Ich liebe dich)

EDVARD GRIEG

Andante

VOICE

PIANO

p

Light of my life whose im-age my heart
Du mein Ge-dan - ke, du mein Sein und

pp

hold-eth!
Wer-den!

f

Thou, at whose feet I wor-ship and a-dore!
Du mei-nos Her-zens er-ste Se-lig-keit!

pp

p

With wings of love my spir-it thee en-fold-eth, I love thee, dear, I love thee, dear, I
Ich lie-be dich wie nichts auf die-ser Er-den, ich lie-be dich, ich lie-be dich, ich

cresc. sempre

ff *rit.*

love thee, dear, now and for-ev-er-more! I love thee, dear, now and for-ev-er-more!
lie-be dich in Zeit und E-wig-keit! Ich lie-be dich in Zeit und E-wig-keit!

ff *rit.* *mp*

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p *pp*

I think of thee in dream-ing and in wak-ing, This perfect
Ich den-ke dein, kann stets nur dei-ner den-ken, nur dei-nem

dim. *pp*

f *p*

bliss I set all else be-fore; Wher-ev-er fate my foot-steps may be
Glück ist die-ses Herz ge-weih't; wie Gott auch mag des Le-bens Schick-sal

cresc. sempre *ff*

tak-ing, I love thee, dear, I love thee, dear, I love thee, dear, now and for-ev-er-more! I
len-ken, ich lie-be dich, ich lie-be dich, ich lie-be dich in Zeit und E-wig-keit! Ich

cresc. sempre

rit.

love thee, dear, now and for-ev-er-more!
lie-be dich, in Zeit und E-wig-keit!

ff *rit.* *mp* *dim.* *pp*

June (Barcarolle)

P. I. TSCHAIKOWSKY
Arr. by John Geanacos

Andante cantabile

Clarinet in B \flat

Piano

p

mf

mf

p

mf

R.H. dim.

p

R.H.

From "Ditson Treasury of Clarinet Solos," by John Geanacos. [434-41000]
Copyright 1951 by Oliver Ditson Company

f

p Fine

Fine

Più mosso

p cresc.

p cresc.

f

p

f

p

cresc.

stringendo

ff

poco riten.

Dal % al Fine

cresc.

stringendo

ff

poco riten.

Dal % al Fine

Auf Meinen Lieben Gott

(Chorale Prelude)

JOHANN NICOLAUS HANFF
(1630-1706)

MANUALS

PEDAL

From "The Church Organist's Golden Treasury," Vol. I, edited by Carl F. Pfatteicher and Archibald T. Davison. [433-40021]

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ETUDE-JUNE 1951

Mountain Brook

No. 110-40303

Grade 2 1/2

LAURENCE POWELL
Edited by Josef Rosenberg

Allegro molto

PIANO

mf cresc. poco a poco

f

mf cresc. poco a poco

f

dim. poco a poco

mf

mf

ff

Fine

pochissimo meno mosso

dolce

mp

p

mp

mf

a tempo

rit.

mf

mp hesitatingly

molto rit.

pp

f sub.

D.C. al Fine

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ETUDE-JUNE 1951

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No. 110-40313

Grade 2½

Tambourine

(Tarantella)

ALBERT ROZIN

Lively (♩ = 132) Last time to Coda

PIANO

mf

simile

p

R.H.

L.H.

mf

f

pp

p poco legato

a tempo

rit.

f

CODA

Vivo

pp

D.C. al Coda

L.H.

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44

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ETUDE-JUNE 1954

No. 110-40306

Grade 2

Gay Tarantella

MAE-AILEEN ERB

Presto (♩ = 138) Last time to Coda

PIANO

f

p

pp

f

cresc.

ff

p

mf

cresc.

R.H.

L.H. over R.H.

ff

f

mf

CODA

mf

f

D.C. al Coda

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No. 110-40309

Grade 1½

The Weeping Willow

WILLIAM SCHER

Moderato (♩ = 120)

PIANO

mp

dolce

mf

L.H.

a tempo

mp

p

pp

mf

rit.

rall. e dim.

pp

L.H.

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ETUDE-JUNE 1954

45

My Shadow

(A Canon)

WILLIAM FICHANDLER

Allegretto grazioso (♩ = 80)

PIANO *mf*

THE SUMMER INSTRUMENTAL
MUSIC PROGRAM

(Continued from Page 19)

fall term, and by this process the instructor will lose little rehearsal time.

The inevitable problem of balanced instrumentation can be partially solved during the summer session, for just as the clarinet student can be transferred to oboe, so can similar transfers be made from cornet or trumpet to French Horn, euphonium or tuba. Likewise, the transfer from violin to viola and string bass can be more effectively accomplished at this time. The problem of instrumentation can be partially controlled by planning the transfer program well in advance and by means of individual instruction during the summer session. Personally, I am not aware of any other effective means for the satisfactory solution of this perennial problem.

The Percussion Section

Another excellent feature of the summer session program is the opportunity that it offers for the development of our percussion sections. We are all cognizant of the deficiencies we encounter in our percussion sections; also, we realize how little individual attention is given to the members of this important section of our bands and orchestras. Frequently I have observed full rehearsals where not a single word or suggestion was directed to the percussion section; in fact, I have witnessed many rehearsals of school bands where the percussion did not play a single note, simply because the repertoire included no works which required percussion other than tympani.

Naturally, the percussion section under such conditions was not happy, and neither was the conductor, who spent much of his rehearsal time disciplining his percussionists. Such situations are, of course, the result of poor rehearsal planning, as well as a lack of proper musical appreciation on the part of the percussionists for the works being rehearsed.

Such problems can be partially solved during the summer session when the instructor can schedule frequent rehearsals with his percussion sections, and during which time proper attitudes, playing habits, fundamentals and techniques can be given the individual attention they merit but never receive during the full band or orchestra rehearsal.

Again, I have found that summer is the ideal time for developing the personnel of the percussion section, rather than during the fall term when football is around the corner, and when our percussionists should be prepared for the important part they must assume at the opening of school. Such routines as we require of our percussion section in connection

with our gridiron performances can best be introduced, taught, and mastered during the summer session. Should such responsibilities be deferred until the opening of the fall term, the results are certain to be disappointing.

Another important phase of the summer music session is that of the full Band and Orchestra rehearsals. This, of course, poses many difficult problems during summer months, since it is far less complicated to schedule small wind, string and percussion classes in the morning than it is a full ensemble rehearsal. Whereas, we are able to teach a class of cornets, clarinets, or violins, even though a member or two is absent, the full ensemble rehearsal is quite another matter. One cannot efficiently rehearse a work which requires an oboe, or french horn, if such musicians are not present. Hence, full attendance at rehearsals in summer is just as imperative as in the regular term if the final objectives are to be musically satisfactory.

In view of the conflicts that are certain to arise during the summer session, and since attendance is purely voluntary, it is important that rehearsals be adapted to the needs of the particular community. Since almost every civic school band or orchestra which functions during the summer months is dependent upon the high school, alumni and civic adult musicians for its membership, it is almost imperative that the rehearsals be scheduled for the evening. The number of weekly rehearsals must be held to a maximum of two, and in some instances, only one rehearsal per week is possible. The number of concerts and summer engagements naturally affect the rehearsal schedule, although weekly concerts are quite the custom in most small communities which maintain a summer music program. If the number of rehearsals and performances become too demanding, the conductor is likely to find that he will not be able to maintain adequate personnel, particularly if the group is an amateur one and is playing solely for the pleasure of participation. A judicious conductor will be certain that he is not demanding an exorbitant amount of time from his musicians, and will also plan his rehearsals and concerts so as to achieve the best possible co-operation from his musicians. He will see to it that they are kept busy.

It is highly desirable that the concerts be of excellent quality, and the music be carefully selected and appropriate for the occasion.

Because of limited rehearsal time, the program perhaps by necessity will be less difficult than the conductor's winter and spring programs, although the addition of competent

alumni and community musicians frequently strengthens the membership; and the sightreading abilities of these more mature folks should enable the conductor to present programs with less rehearsal time than demanded of his high school groups. Since the programs are likely to be performed out of doors, it is essential that the director select his programs with this in mind.

Often I have attended concerts which included chiefly repertory of the chamber music variety and which is totally unsuited for outdoor concert purposes. This is, of course, poor planning and is certain to have an adverse effect upon audiences.

Many communities are fortunate to be blessed with beautiful and acoustically treated band shells. Often these are in impressive settings, and are provided with comfortable and sufficient seating accommodations. Naturally, under such circumstances the conductor is able to select his program from a wider source of repertory. However, in the usual small town situation, he would be likely to select his repertory from works which are more ideally suited to his particular environment. This does not mean to infer that the music need be less worthy, but rather more appropriate to the band's playing capacities and the particular setting.

THE BOYS' CHOIR OF MORELIA

(Continued from Page 12)

Yes, sir, those boys over there are going to have to work hard if they expect to keep up with my little Mexicans."

Picutti's optimism is by no means a vain boast, for he himself was conductor of the Vienna Choir Boys for a number of years, and in 1946 became Artistic Director of the entire Boys' Choir Institute in Vienna, succeeding Ferdinand Grossman after the war. During the three years he remained in charge of the Institute, he took his young singers on tours through Switzerland, France and Germany, presenting over a thousand concerts, and also directed several choral symphonies with the Vienna Symphony Orchestra. After his choir performed at the Salzburg Festival in 1946, a critic for the New York Times did not hesitate for a moment in naming Romano Picutti as "the best director of boys voices in the world today."

The maestro was invited to Mexico in 1949 by Miguel Bernal Jimenez, Director of Morelia's School of Sacred Music, and one of the country's leading composers and organists. Anxious to get his family as far away as possible from war-torn Europe, Picutti accepted with hesitation. He knew it would mean starting all over again from nothing, but Mexico seemed like a promised land after living through the bombardments of Vienna, and he always had

liked the idea of pioneering anyway. When Picutti arrived in Morelia, he found a small sleepy city which was just beginning to wake up to the fact that it was the site of the first conservatory on the American continent (the Conservatory of the Roses, founded in 1743), and that across the street from that venerable old building, the students of the Schola Cantorum were making music all day long under the guidance of seventy year-old Canon Jose M. Villaseñor and their beloved composer Miguel Bernal. Even if Morelia still didn't know it, Romano Picutti soon found out that the latter institution had already provoked an astonishing renaissance in the composition and performance of sacred music in Mexico.

He didn't think too much, however, of the small chorus that awaited him; a group of youngsters prepared only for participation in the ecclesiastical services of the local Cathedral. With the help of the Schola Cantorum, he quickly gathered together some 1,000 boys who appeared to have at least a little talent, and from these he picked 400 of the most promising voices. Then he formed three separate choral groups for concentrated study.

Headquarters for the choir was the old Conservatory of the Roses, recently returned to the Church by former President Miguel Aleman

THE END

Continued from Page 47

for the purpose it had originally been intended for—musical education. And there were ten hours a day of musical education going on within its mellowed walls for Morelia's most talented youth; classes in theory, long hours of singing exercises, a stepped-up training program in the skills of reading music and then of approaching the notes with art.

Picutti gave most of his energies to the first choir which was made up of older boys whose voices he could force without harmful effects. After only three months of study, this group presented its first concert before the Inter-American Congress of Sacred Music in Mexico City. The boys sang Palestrina to the satisfaction of the strictest perfectionist in that distinguished group.

Special appearances before the President of the Republic, the Diplomatic Corps, and at the private residence of the Archbishop of Mexico, followed. The authorities were more than pleased; they were thrilled.

But no one offered money. No one bothered to think that the youngsters needed uniforms, that it might be a good idea for the choir to have a bus in which to make its tours, or that there were milk and grocery bills still unpaid back at Las Rosas. And no one, including the boys' parents, thought much of Picutti's idea to have his young singers live in a dormitory within the Conservatory itself so that he could have them always right at hand for study and rehearsal. Everybody was impressed by the "miracle" he had performed. But he knew it wasn't a miracle; that it was the result of a lot of hard work, and that he and his choir still had a long way to go toward fame.

"Well then, we'll go out and earn what we need," he said grimly.

And that's just what they did. The boys sang Masses in churches all over Mexico for anything that was offered them. They sang for weddings, they sang for funerals. They sang for anybody who could afford to pay them for it.

Picutti bought his boys uniforms and he found them an old bus that would serve their purposes. The next problem was the dormitory. By now they had been heard at the Palace of Fine Arts, and had made tours throughout the republics of Mexico, Guatemala, and San Salvador, to say nothing of the southern part of Texas. The ball was rolling at last. Now was the time to intern the youngsters and to take advantage of the resulting discipline and increased study hours to make the group into one of the greatest boys' choirs in the world.

In 1950, Jose Yves Limantour, director of the Jalapa Symphony Orchestra, heard the angelic voices of Picutti's *niños* in a private concert in the patio of Morelia's museum. He immediately contracted the group

for an appearance in Jalapa, capital of the State of Vera Cruz, where the idea was born to perform the Requiem of Mozart with boys' voices in the treble parts. The talks between Limantour and Picutti later materialized into that unforgettable concert in the Palace of Fine Arts on September 26, 1951.

The Niños Cantores de Morelia now boast an amazingly large repertoire, dating from early sacred music through the classical masters, right up to such modern composers as Bernal Jimenez and Benjamin Britten. They have also been recently contracted by Columbia to record popular Mexican folk songs for international distribution, which has meant learning a new style of singing, quite different from that used in the performance of classical music.

These results have been attained thanks to the knowledge of the director and to his insistence on constant work and discipline. A boy doesn't wiggle around or let his thoughts wander during a rehearsal with Maestro Picutti. He pays attention to his singing, he strives to blend his voice with those of his companions and to remain in perfect pitch. He always watches his dynamics carefully. If he doesn't do these things, he is more than likely to hear a string of Italian curses flung at him and to feel the entire score of the music he was supposed to be singing descend on the top of his head with all the force of the Maestro's grownup arms. Music is a serious business at Las Rosas.

There are always problems to be solved in any worthwhile undertaking, and the Niños Cantores de Morelia have already marked up an imposing list of triumphs on the other side of the ledger. When the budget doesn't quite balance, Picutti can find comfort in the memory of how the editor of the Laredo Times, who had heard the boys sing on the Mexican side of the Rio Grande, made arrangements for the choir to cross the border without benefit of government visas or passports, and to sing a special program for the people of Laredo, Texas. And then there was that memorable night when the *niños* arrived at the Mexican-Guatemalan frontier only to find the gates closed. Their director had them sing the National Anthems of both countries. Immediately the guards came piling out of the barracks to let them across without further question.

Next year, Picutti's "humble" little Indians will be heard in all the principal cities of the United States under the name of The Singing Boys of Mexico. They don't feel humble or underprivileged anymore. They are musicians with a great artistic future ahead of them, for their Maestro insists with pride that they will be the composers, conductors, singers and instrumentalists of Mexico's tomorrow. THE END

MUSIC EASES THE WORK LOAD

(Continued from Page 15)

corporation. This firm has hundreds of clerks, punchcard and machine operators on its payroll. Officials of the firm were alarmed at the impaired efficiency traceable to fatigue, boredom from routine operations endlessly repeated, and the clatter of the office machines. After some consultation, it was decided to try out the Muzak system.

By actual tests in controlled conditions, within 90 days, the efficiency of the file clerks had jumped 19.3%, key punch operators 4% and verifiers 9.7%. Besides this, the incidence of errors by key punch operators and verifiers was reduced by 3.5% and 25.5% respectively. In addition, the morale had improved considerably and absenteeism cut substantially.

Even for a noisy factory, Muzak has produced a type of music that can be heard above the din and clatter of machinery. "You can't fight noise with more noise," is a fundamental axiom in the research laboratories.

They have found that the spectral distribution of noise lies mostly below 4,000 cycles. They have accordingly developed reproduction and transmission methods that run up to 11,000 cycles. Such transcribed music can be heard clearly, even at the low volume of a whisper through the whirl and clang of machinery. Only music recorded with such a high fidelity range can "cut through" and not compete with factory noise. Limited range phonograph record music to be heard above the ambient (encompassing) noise level must be played at full volume, thereby adding noise to noise.

The result is what engineers call "noise-masking," for in a large room where the hum and jangle of machinery will produce a whole "spectrum" of noises in frequencies that lie mostly below the 4,000-cycle level, music which comes in at a high fidelity cycle range of say 8,000 or 9,000 cycles will be clearly heard by the human ear, which hears the upper range well. Sounds from machinery on the lower frequency bands of the sound cycle are covered up or masked, the upper level music cycles tend to sound louder than it actually is.

The psychological result of such a system is that when a worker first enters a noisy location where a music distribution system of this type is in operation, he does not hear it at all. Within a few minutes, however, his ears begin to hear the music, and the noise itself becomes masked. That is why music in such an environment has such a pleasing and soothing effect.

Historically, the growth of the company goes back to 1922, when Maj. Gen. George O. Squier, Chief Signal Officer of the U.S. Army, first conceived the idea that later be-

came Muzak. This officer first suggested the use of electric lines to transmit both music and news to homes in local areas. The North American Company, a utility holding company, set out to develop the idea in Cleveland under the name of Wired Music, Inc.

But they learned that electric-power line transmission of music was impractical due to interference from trolley cars, electrical equipment of all kinds, which spoiled reception. The experiment was discontinued and the idea lay dormant until 1934.

In the latter year, it was finally decided to reactivate development in New York City—the greatest potential market area, using telephone lines for transmission, and to service hotels and restaurants. It was at this time that the name "Muzak" was coined to identify this new concept of a music service. The coined word suggests "music"—yet is distinctive enough for trade mark and commercial purposes, such as the familiar word "Kodak."

From 1941 onward, the company enjoyed a phenomenal growth due to two reasons: The advent of the second World War, and the acquisition of the firm by an energetic and highly successful business man, William Benton. To manage Muzak, Benton hired Harry E. Houghton, another former advertising man. Houghton at once put on a successful drive to convince industrialists of the value of music to improve the morale and efficiency of workers. The growth of the company has been a remarkable one during the past decade. In 1940, there were only about 791 subscribers, serviced by nine franchises. Today there are close to 10,000 serviced by about 75 franchises in nearly 200 cities.

As in many other fields, the expansion of the corporation has been predicated on the principle of independent franchises. With the exception of New York City, Muzak networks throughout the nation are managed by local business men who invest their own capital funds, provide their own studios, and sign up their own subscribers and clients.

Company officials explain with a certain amount of pride that virtually every new franchise granted has been a profit-producing venture from the start. When a new franchise is signed, the businessman is brought to New York and given thorough training in operating this type of business successfully, furnished with technical advice and promotion material.

All of Muzak's long list of industrial customers use this service for the same purpose: To lighten the tedium of workers doing monotonously repetitive tasks. The roster of subscribers reads like the *Who's Who of American Industry*. (Continued on Page 61)

SPARKS! SOME HIGH-LIGHTS OF THE 1953-54 TEACHING SEASON

(Continued from Page 21)

In Oklahoma a lovely young girl—about seven—who had been well taught by grandma was having difficulty playing "up" chords; I was

hard put to teach her upness on the spot. I tried all the sure tricks, imaginative, illustrative, every one of them—but to no avail. Finally I said to her, "Carmen, you know some children are so careless about not having handkerchiefs, so (horrible, isn't it?) they wipe their noses on their sleeves. Now, when you play that diminished seventh chord this time, just wipe your nose on your sleeves . . . first on one sleeve, then the other."

That did it! She now invariably plays beautiful, rich up chords.

At the same class a very dignified lad (about ten) played a short lyric selection from a W. S. B. Mathews book. He played it as sentimental young boys often do—very slowly and expressively, every note of the melody savored to the full. It was a beautiful, moving performance. Then I asked him, "Have you a Dad?" "Sure."—"Is he a business man?"—"Yep."—"Does he sometimes come home dog tired?"—"Yep, you bet!"—"Have you ever played this piece for him when he's tired?" He looked embarrassed for a mo-

ment, then looked away. "Yeah, I have."—"Does he tell you that he loves to hear you play it?"—"Naw, he don't say nuthin'."

Oh, Mothers and Dads, what terrible mistakes you make with your sensitive children! That Dad should ask his lad to play this piece for him every night for weeks . . . then lay his hand on his son's head and say, "Bless you, fella; your music just heals my heart . . . you are a swell guy."

What is the matter with parents? THE END

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DESTINY AND GENIUS

(Continued from Page 11)

the famous English painter, Sir John Millais. Catering to celebrities was abhorrent to the democratic Gilbert. The situation grew more and more critical. Many predicted that the fabulously successful Gilbert and Sullivan combination would never turn out another operatic hit.

Just then destiny stepped in and played a rôle, as it frequently does. One day, Gilbert, according to one report, was sitting in his study at his handsome home at 39 Harrison Gardens, South Kensington, when a huge Japanese Samurai sword in an ivory scabbard, decorating a wall, fell to the floor with a crash. Immediately his fertile mind flashed to the land of the Mikado and all the beauty of the Japanese background, the cherry blossoms, the gay kimonos, Fujiyama, the vari-colored lanterns, the half round bridges, the water lilies, the fantastic silk screens and the booming brass gongs.

Then his nimble imagination brought up the fact that at Knightsbridge, only a short distance from London, there was a Japanese colony brought to England on the invitation of the British Government, doubtless as a diplomatic gesture. This was a picturesque facsimile of a typical Japanese village with Japanese towns-people active in numerous different types of occupations. It was visited on weekends by thousands from different parts of Great Britain. It must be remembered that at that time the western world was entranced with the odd customs and people of the land of the rising sun. Until 1853 Japan had remained a closed book to the world, save for the reports of a few travelers. It was then that Commander Perry, backed by four United States warships, presented a letter to the Mikado persuading him to cultivate western trade.

Gilbert, always a meticulous creator, visited the Japanese colony repeatedly, studying Japanese customs and the lore of the ancient oriental country. Sullivan also made many trips to the enticing little town. From a research standpoint, the Knightsbridge village was virtually as good as a trip to Japan. Soon the script and the score were completed over the fires of mutual, great enthusiasm. Then they decided to take the whole cast of the D'Oyly Carte Opera Company to the village for daily training.

Gilbert was a martinet at rehearsals. Stage directions were not directions in his way of thinking, but immutable orders never to be changed under any circumstances. At Knightsbridge, the men of the cast were trained in gestures and deportment, while the ladies were taught the art of Japanese dancing, making tiny steps with their toes turned in. They were also schooled in how to wave

their fans to indicate flirting, joy, anger, respect. They also learned the trick of twittering with their backs to the audience. No complicated detail was omitted. Gilbert, always a hard taskmaster, stood by, often tiring out the company until he felt confident that the performance was "set" so that it could be duplicated exactly for years to come. To this day Gilbert and Sullivan casts carry on these traditions with respect and delight in order that the performances may never grow stale, and still keep up the Gilbertian flavor and captivating rhythms of Sullivan.

The result was that at the first performance the audience witnessed a "Japanese" cast as authentic as it was humanly possible for a conservative British cast to present. Gilbert made no attempt at a satire upon the Japanese, and thus produced an international incident. The satire was aimed at British life, just as much as "Pinafore" was ludicrously aimed at the hauteur of the British Navy. Gilbert saw to it that the operetta did not ridicule the people of Nippon and provoke an international incident, but unquestionably it must have affected the dignity of the citizens of Nippon to have their emperor, then believed to be of celestial origin, made a prominent rôle in an operetta. At the time it was said that a Japanese diplomat was persuaded to understand that many of the opera plots concerned themselves with kings and emperors. The humor in the "Mikado" is delicious, as are the appropriate (although altogether un-Japanese) tunes of Sullivan, which sometimes have a Schubertian flavor but are for the most part akin to old English folk songs and dances.

The universal appeal of the deftly drawn characters of Gilbert set singing and dancing by Sullivan, is in no sense a mystery. Gilbert had an infinite ability to select and emphasize the traits of human nature that are common to all people in all lands. For instance, the omniscient Ko-Ko, ready to grab all kinds of offices and accept bribes on all sides, is such an apparent fraud that when he enters singing:

*"Behold the Lord High Executioner,
A person of noble rank and title
A dignified and potent officer
Whose functions are particularly vital!"*

he is immediately identified by the audience with hearty laughter. And when the Mikado sings gleefully:

*"My object all sublime
I shall achieve in time
To let the punishment fit the crime,
The punishment fit the crime.
And make each prisoner pent
Unwilling represent
A source of innocent merriment
Of innocent merriment."*

the audience knows that it is in for a side-splitting ribbing of all officers of the law.

"The Mikado" had a phenomenal run of over three hundred performances in London and has had thousands of performances since in all countries all over the world. It ranks

with Johann Strauss' "Fledermaus" as one of the most popular operettas written. Immortality is a long time, but the writer feels that "The Mikado" will last as long as the human race has ears. So much for one instance of destiny and genius.

THE END

SO YOUR CHILD HAS MUSICAL TALENT

(Continued from Page 16)

of becoming a professional musician with the implication that the course of study will be much lighter. But regardless to what end the child may put his musical ability, the process of learning requires serious effort if there is to be any lasting results.

The reason for this is that no matter how fascinating the start may have been, the serious aspects of instrumental study must gradually be introduced and emphasized as the years pass. The skilled teacher endeavors to develop a strong enough interest to make the child want to delve into the technical aspects of instrumental mastery.

But the majority of children have not the slightest inclination to do any delving. They prefer the lessons to continue always on the same pleasurable and entertaining basis as the start. They become annoyed, disheartened, and begin to lose interest upon realizing that more effort is required the longer they study their instrument.

Resistance to putting more effort into learning a musical instrument may result from a lag in making the child meet the obligations and responsibilities of the first six years of life. A child who has been guided to the bearing of responsibilities and obedience to authority, has received a form of character training that will not only help his music study,

but also will encourage all his serious aims in life.

With a child lacking such training, the work of the music teacher becomes more difficult and less promising of success. Musical talent may be compared to the ownership of land containing valuable minerals. Unless the owner is willing to invest money and effort over a long period of time to extract these minerals, they are of no value to anyone. Unless the child is willing to spend considerable time and effort in developing his talent, nothing will come of it.

As you strengthen and encourage the good qualities in your child's make-up you strengthen the chances of his accepting the responsibilities of each assignment he receives from his music teacher. On his ability to do this through all the years of study depends the success he will have in making something of his talent. On your ability to guide him toward an ever growing sense of responsibility in fulfilling whatever he is given to do, depends his ability to stick through all the years of work that lies ahead of him. This is your contribution to the development of your child's talent and you may take a just pride in his ever advancement, for your efforts in this direction are part and parcel of his achievements.

THE END

QUESTIONS AND ANSWERS

(Continued from Page 23)

a fair playing ability on the piano and several orchestral instruments, together with a good knowledge of harmony, counterpoint, music history, music literature, and the like. He should also know something about English composition and literature and several other so-called "academic subjects"; and of course he must become acquainted with the American public school system, with school music methods and materials, and with both general psychology and the psychology of music teaching. Four years is all-too-short a time in which to prepare himself in all of these ways, and instead of reducing the length of the training course I myself favor increasing it to five years or even six.

You ask why the course must be so long, and I reply that, in the first place, even four years are not enough to provide really adequate training;

that, in the second place, most states require a bachelor's degree for certification; and that, in the third place the National Association of Schools of Music (to which most reputable music schools belong) has set up a minimum curriculum that runs for at least four years. So even if there were some short courses available you couldn't get a job after you had completed it. There are a few music schools that offer courses preparing for vocal teaching only, and if you and your friends are interested in this idea I suggest that you first send a letter to Dr. Burnett Tuthill, 1822 Overton Park Ave., Memphis 12, Tenn., for a list of schools that belong to NASM; and that you then write to a number of these schools asking them whether they offer a curriculum in Music Education that prepares for vocal teaching only.

THE END

TARHEEL ORCHESTRA TAKES TO THE ROAD

(Continued from Page 10)

grades attend.

The pupils write letters to the orchestra and to the Swalins. We love Mozart and Dr. Swalin," they say. "Please hurry back to Banner Elk"—or to some other small spot with a population of around 300. "It was wonderfuller than last year!"

As a result of the symphony's eight years of spreading music by bus, school principals note a definite increase in interest and appreciation. In Fayetteville last year, for example, children saved their "ice-cream money" in piggy banks and contributed \$68.91 to the orchestra's Sustaining Fund. Surely convincing evidence of their love for Mozart and Dr. Swalin!

Inspired by their enthusiastic director, the symphony musicians are an efficient and devoted crew, ready to play in rural churches and gymnasiums and in country schools so badly-lighted that the players have to take along their own lighting equipment. In such back-country places they meet a genuine thirst for what they have to give.

Beginnings of the orchestra go back to 1932, when it was organized on a voluntary-musician basis by Lamar Stringfield. But it gave a few more than a hundred concerts and was then disbanded in the doleful depression days.

In 1939, Dr. Swalin became interested in reviving it. He was then a member of the music faculty at the University of North Carolina at Chapel Hill. Maxine Swalin, formerly head of the Music Theory Department at the Hartford School of Music, has worked with the project from its inception. Dr. Swalin says she "conducts the conductor."

Together they rebuilt the orchestra, aided by good friends, among them the North Carolina novelist, Paul Green, and Col. Joseph Hyde Pratt, first president of the symphony.

At first the Swalins worked without encouragement or salary. The idea developed slowly but substantially. In 1940, the organization gave its first program at Meredith College in Raleigh.

Then came World War II, and Dr. Swalin's friends advised him to give up his dream. "Not as long as the orchestra can give one concert a year!" he declared. The conductor is of Swedish ancestry and "set in his ways," Tarheelians now know.

His optimism proved to be justified. Instead of folding up under wartime pressures, the little orchestra grew and carried its music from the Great Smokies to the Atlantic seaboard. In 1942, the educational program and the system of branch chapters were established. The State Legislature's appropriations kept the

Swalins going. In 1945 an extensive fund-raising drive insured the orchestra professional status.

Since 1945, Dr. Swalin has had no actual teaching duties at the University of North Carolina, though he holds the honorary listing of "Professor in Extension." Heart and soul he is dedicated to the orchestra.

Adult and child soloists often get their professional start with this people's orchestra. It offers encouragement also to native composers, programming each year a contemporary work, such as Eugene Hemmer's "The School Bus," which last year delighted the children.

The Benjamin Award of \$1,000 is offered through the symphony by Edward B. Benjamin of Greensboro. Its purpose is to encourage composers in America to produce music of a "restful, reposeful nature."

Elementary schools, high schools and colleges have a stake in fine music, the conductor points out. Through them masses of people are brought to an understanding of the best. And good music helps a student to grow from the small to the large in terms of "quality of existence, character and nobility of soul."

"A symphony orchestra is a miniature world," says Dr. Swalin. "An orchestra only of drums would be inadequate, though drums are vital. Human beings have different talents and play different instruments in the great orchestra."

Similarly, "Life itself is a great symphony, with melodies of nobility, counterparts of justice, overtones of mercy, and climactic chords of triumph. It is a symphony of the brotherhood of man and of man's kinship with God."

The army of small children following the Swalin concerts like dancers after the piper should grow up to become a power in the development of better musical expression. They are gaining a background for self-expression and spiritual apprehension which will discourage cheapness and vulgarity.

Why do symphony orchestras have such a difficult time getting adequate funds? Why don't they fill the concert halls with such vast audiences that they never would require extra-curricular support?

In answering these questions, Dr. Swalin recalls that he once tried to buy a ticket for an annual series of concerts given by a reputable out-of-town orchestra at New York's Carnegie Hall. He learned that the series had been sold out for nine years in advance. But still that same orchestra had inadequate funds.

We must democratize music, enlarging our audiences from the vast highways and byways of the world, as Dr. Swalin is doing. We must build upon a potential enjoyment as great as that shown for the violence of prize fights and wrestling matches.

THE END



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WHAT TO DO ABOUT THE LEFT-HANDED VIOLINIST?

(Continued from Page 25)

hope my colleague Mr. Dumesnil approves of this pronunciation!

LET THE PUPIL DEVELOP SELF-RELIANCE

"... I have a pupil just turned eleven who has an excellent ear. I am her first teacher and all is going well except that the mother, who plays piano very well, insists on accompanying the child in everything she plays—scales, études, everything. The mother says her daughter plays out of tune if she does not have the accompaniment. Am I not right in thinking that the girl should learn to rely on her own ear and not depend on the piano? I know how important it is for a violinist to have an accompanist, but I feel this mother is overdoing it..."

Mrs. E. E. E., Kansas

She certainly is overdoing it. More than that, she is laying up trouble for the girl later on. The daughter is old enough and apparently musical enough to depend on her own ear. You should explain this to the mother, and suggest that for a while she accompany the child, in solos only, not more than twice a week. It is quite likely that the youngster will at first play a little more out of tune than usual, simply because she has not been relying on herself to play accurately. But with your help this phase should soon pass, and then your pupil should make much more rapid progress.

I hope you will not infer from this that I minimize the importance of

playing with the piano. Every violin student should have an accompaniment to his solos for an hour at least once a week, and twice if possible. This not only stimulates his ear but also enables him to hear the music as a whole. But to have an accompaniment for every note played can only be a handicap to a student.

ON TEACHING THE POSITIONS

"... In teaching, which position should follow the first, the third or the second? Some students of mine are ready to shift but I am not sure which position to give them. Which do you consider to be the best book for teaching the positions?..."

Miss M. L., Connecticut

It is fairly well agreed, I think, that the third position should follow the first, the second being taken next. There is good reason for this opinion. Though the second position is no more difficult than any other, the student learning it has some tendency to slide back into the first position. This is much less likely to happen if the third position has been studied before the second. The tendency then is in both directions, each neutralizing the other.

For introducing the positions, there is nothing better than Book II of the Laoureux Method. The problems of shifting are introduced very gradually, and plenty of material is provided in the Book and its Supplement for gaining mastery of all positions up to the seventh.

THE END



Violin Questions

By HAROLD BERKLEY

An Unusual Marking

Miss M. J. J., Pennsylvania. I have consulted the leading expert in New York about your letter, and he tells me that he has never seen a marking in a violin anything like the one you have drawn. However, the fact that it is labeled "Trade Mark" in English leads him to think the instrument is probably a German or Bohemian factory product of no great value, a product made for export to this country.

A Book Suggestion

Miss R. McK., Manitoba. The book by Rebecca Holmes, "Harmonics in Theory and Practice," is excellent and I hope it is still in print. It should be. You ought to write to the publishers of ETUDE about it, for if anyone can obtain it for you, they can.

Gemunder and Stradivari

E. R. L., Indiana. The violins of August and George Gemunder are extremely well made, and usually have a tone that is brilliant and resonant. But to compare them to the masterpieces of Stradivari and Guarneri is out of the question. There is no comparison. (2) The firm of dealers and repairers you mention has an excellent reputation in New York.

Scholarship Advice

Mrs. M. M., Ohio. Almost any good music school would give at least a partial scholarship to a talented violin student. Why do you not write to the Cleveland Institute of Music and to the Cleveland Music School Settlement? I can obtain no information about the maker you mention—he seems to be unknown in New York.

An Authentic Ruggeri

Miss I. P., Maryland. An undersized Vincenzo Ruggeri violin should be worth today between \$800 and \$1100, if it is genuine and in good condition. A 13-inch violin will never bring as much as a full-sized instrument by the same maker.

The Date Tells

Miss H. A. D., District of Columbia. Aegidius Klotz was a son of Sebastian Klotz, was born in Mittenwald, Germany, in 1733, and died there in 1805. Which disposes of the thought that he was the maker of your friend's violin, dated 1695. The various members of the Klotz family have been great favorites of unscrupulous imitators, most of whom are not at all careful about the dates they put on the labels. No one could

tell you anything about the value or origin of the violin without examining it personally.

Vibrato Difficulties

M. F., N. J. Without hearing you play, it is almost impossible for me to say why your vibrato should be uneven and your bowing too staccato. But I can hazard guesses. As regards the vibrato, the probability is that you tried too soon to vibrate rapidly. You should retrace your steps and rebuild the vibrato. You will find many hints that will help in the issues of ETUDE for October 1947, December 1948, August 1950, September 1952, September and October 1953. As for the bowing, the likelihood is that your bow hand is stiff and that you are not making use of the Wrist-and-Finger Motion. See ETUDE for November 1945, April 1946, May and December 1952. You should be able to obtain all these copies of the magazine from the publishers.

Evidently a Factory Product

Miss N. D., Kansas. Your description of the label in your violin gives me almost certain evidence that the instrument is a German or Bohemian factory product made within the past hundred years, and probably not worth \$50. If you feel that it should be appraised, take or send it to William Lewis & Son, 30 East Adams Street, Chicago, Ill. For a small fee they will tell you the origin and value of the violin.

Appraisal Suggested

D. R. E., Ontario. Your violin has a correctly-worded Nicolo Amati label—judging, that is, from your transcription of it. But whether the instrument is genuine is quite another matter. There are scores of violins bearing good-looking Amati labels, that were made a hundred or more years after Amati died. But if your violin seems to have quality, you should have it appraised by a reputable dealer. No one can appraise an instrument without seeing it.

Concerning the Testore Family

N. S. P., Washington. There were two members of the Testore family named Antonio—Carlo Antonio and Paolo Antonio. If genuine and in good condition, a violin made by the former could sell for \$1800, and one made by the latter would bring at most \$1000. Which of these men, either, made your violin, I have no way of knowing. And there is no information in my books regarding the second maker you name.

THE END

Organ Questions

Answered by FREDERICK PHILLIPS

I have been playing a fine pipe organ at our church and am considering purchasing an organ for home use. The church organ is a Kimball, and since the church is very large, the organ, too, is quite big. There are two manuals, and the pedals extend over a large space and are well spaced from each other. In addition, the pedals in the treble clef slant slightly.

C. C.—Wash.

Practically all pipe organs and most of the electronic organs are now made with pedal keyboards conforming to A. G. O. (American Guild of Organists) specifications, which are as follows: COMPASS: 32 notes, CCC to C. RADIATION: 8' 6" radius; maximum 8' 6"; minimum 7' 6". LENGTH between heelboard and toeboard: 27". LENGTH of playing surface of sharps: 6½". HEIGHT of sharps above naturals: 1" at player's end, slightly higher at the other. WIDTH of playing surface of natural keys: ¾". RADIUS of curve of sharps: fronts 8' 6" back 9'. DISTANCE, center to center, of adjacent natural keys at front ends of sharps: 2¼". This makes the octave 17½". It would be well to have the pedals on any organ you may purchase conform to the above standards, and you will be assured of uniformity with other organs.

(1) In the playing of anthems where no pedal is indicated, should one use the pedal to harmonize, and omit it part of the time?

(2) What processional and recessional would you suggest for a Baccalaureate service? Also anthems, medium difficulty, and solo for a good soprano?

(3) Our High School folks always march so slowly. Instead of two steps to the measure in 4/4 time, they take one step (1 measure left foot), 2nd measure bringing right foot even with left, etc. Then they want the processional played slowly. Isn't it better to go twice as fast?

B. M.—Iowa

(1) Usually the pedal part will follow the line of the bass notes in the music, which, in itself, will properly harmonize. A nice effect is to omit the pedal occasionally, but just where can be determined only by the character and content of the anthem. Your own judgment is a fairly safe criterion as to where this contrasting effect could be best used.

(2) The following organ numbers are in march form, and would make satisfactory processions or recessions

(they are rather interchangeable): *Priests' March* from "Athalie," Mendelssohn; *March of the Magi*, Dubois (this is seasonally for Christmas, but is a fine march rhythm number); *Marche Pontificale*, Lemmens; *Marche Romaine*, Gounod; *Gothic March*, Foschini; *Temple March*, Lyon; *Marche Triomphale*, Wachs; *Sortie Solonelle*, Niedermeyer; *Te Deum Laudamus*, Clausman. The last five are contained in an excellent book, "Ecclesiae Organum" by Carl. For anthems, you might select from the following: *America the Beautiful*, arr. Cain; *The Heavens Are Telling*, Haydn; *Make a Joyful Noise*, Simper; *Praise the Lord, O Jerusalem*, Clare; *Cherubim Song No. 7*, Bortniansky; *Omnipotence*, Schubert; *Forward to Christ*, O'Hara; *Recessional*, De Koven; *Send Out Thy Light*, Gounod. For soprano solos we suggest: *Jubilate*, Mozart; *Eternal Life*, Dungan; *God Be in My Heart*, Warren; *Let All My Life Be Music*, Spross; *House by the Side of the Road*, Gulesian.

(3) From a purely practical standpoint, it might be better to move "twice as fast," moving the left foot forward on count one, bring the right one up on count three, etc., and maybe if they tried this they might like it. As a rule, however, the participants look upon this as one of the "big" events, and they like it to last. If, therefore, this is really their preference, why not go along with them even if it is a little hard on the organist? If you make the rhythm quite pronounced and absolutely regular, we believe it will help a lot to keep them in step which, of course, adds immensely to appearances.

We are about to build a new church, seating capacity around 400. Will install a Hammond organ. The important thing we would like advice on is, would it be advisable to use acoustic tile on the ceiling of the church? I am the organist, and am afraid it would kill the resonance.

W. A. S.—Ont.

We conferred with an architect friend, and he suggests that if the design and construction of the building follows a normal pattern, it would probably be better not to use acoustic tile, for the very reason you mention—the tile would absorb the sound, tending to create a lack of resonance. He suggests that if a situation should develop which would make the use of acoustic tile advisable, this could be provided for later, but under ordinary conditions this would hardly be necessary.



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Junior Etude

EDITED BY ELIZABETH A. GEST

A Genius and a Music Box

by William J. Murdoch

IT SEEMS hard to believe that one of the greatest musical geniuses the world has ever known once composed music for a music-box! Yet that is what Mozart did. Imagine, the man who wrote stunning piano concertos, exquisite symphonies, beautiful chamber works, magnificent operas, imagine this man turning out music for a mechanical gimcrack!

Music boxes were very popular back in the eighteenth century when Mozart was astonishing with his almost unbelievable talent. A certain Count Josef Deym had a large collection of music boxes, just as some people make a hobby of collecting them today. The Count displayed his collection in a kind of museum and was always on the lookout for different novelties to add to his show. In 1790 he added a wax statue of a military hero and he wanted to display it with special musical accompaniment played by one of his music boxes, which was a kind of musical organ. So, he asked Mozart to compose something for this purpose!

As Deym's offer was a chance to earn some extra money and fame, Mozart agreed to do it. He worked on the composition while traveling to the coronation of the

new Emperor, Leopold, at Frankfurt, where he was to play his Piano Concerto, called the *Coronation Concerto*.

In a letter to his wife Mozart said he detested writing for such an instrument with shrill, tiny pipes, and was only doing it so he could gain a few extra ducats for his wife. He finally finished the piece for Deym and called it *Adagio and Allegro in F Minor for a Mechanical Organ*.

The following year he wrote two more pieces of this type, a *Fantasia in F Minor for Mechanical Organ*, and an *Andante in F for a Mechanical Organ*.

The squealing of these fine works on a mechanical organ is one kind of music, but hearing them transcribed for piano, four-hands, and for concert organ, or for orchestra, is something very different. Authorities have claimed them to be among the best compositions ever written for the organ, and one writer says they are the best since Bach. Another critic has stated that the *Fantasia in F Minor* represents Mozart's crowning achievement in the fugue.

And Mozart's outlet for this phase of his genius was nothing but an old-fashioned mechanical instrument!

WHAT ARE PIANOS MADE OF?

How many of these things did you ever hear of? Yet you are using them every time you play the piano, for they are all inside!

Front key pin, balance key pin, capstan screw, regulating button, butt rail, jack button, whip spoon, jack spring, butt flange, whip, butt stop screw, hammer rail post, whip rail bracket washer, backcheck

wire, damper block screw, pedal rail capstan, lever stop rail washer, sostenuto lip spring, butt, repetition lever spring screw, pedal rail spring, whip flange, sostenuto post plate, whip rail, and lots of other things, too! Ask your piano tuner about some of them. It's no wonder a piano sometimes gets a buzz or squeak inside its case, is it!

Musical Comedies in Past Centuries

by Martha V. Binde

Don't you enjoy attending musical comedies, with their sparkling tunes, amusing conversations and pretty dancing? Did you ever wonder how such plays really came into being?

One of the early minstrels, or Trouveres, as they were called in France in those days, was Adam de la Hale (or Halle), who was born in Flanders in 1240, but lived most of his life in Paris. He has been given credit for writing the first plays with music. This thirteenth century poet and musician accompanied the French Count, Artois, to Naples and there he had a splendid opportunity to write plays for the entertainment of the Court.



A comic picture published in 1845.

For the plots of the plays, Adam used old legends and stories, but

like Wagner, he wrote the actual words himself, as well as the music. His most outstanding play was called "Robin and Marion," which was produced in Naples about 1275. In this he used stories that were then known. The play was called a dramatic pastoral, in which Marion was a shepherdess and Robin was in love with her. The play was a delightful combination of poetry, music and dance, even though it was produced about seven hundred years ago.

Adam met with such success with his musical plays that other composers began to write similar plays, and this form of entertainment became so popular that it created a new form of art, and from it came the comic operas and musical comedies of today. Adam would have been surprised, had he known what his "Jeux," or Merry Plays, were originating!

Many of Adam de la Hale's manuscripts have been preserved and are in the Bibliotheque Nationale in Paris.

MUSICIANS AND GEOGRAPHY

The Art of Music, covering the world, distributes her great talent in all countries. The following are names of twenty-five well-known composers or performers, with their countries, without whose work music would not be what it is today. See how many more musicians, with their countries, you can add to this list.

America, MacDowell; Argentine, Regules; Australia, Grainger; Austria, Haydn; Belgium, (French)

César Franck; Bohemia, Dvořák; Brazil, Villa Lobos; Chile, Arrau; Cuba, Lecuona; Czechoslovakia, Smetana; Denmark, Gade; England, Elgar; Finland, Sibelius; Germany, Bach; Holland, Dopper; Hungary, Liszt; Italy, Verdi; Mexico, Chavez; Norway, Grieg; Poland, (French), Chopin; Puerto Rico, Sanroma; Spain, Albéniz; Sweden, Atterberg; Switzerland, Raff; Roumania, Enesco; Russia, Tchaikovsky.

WHO KNOWS HOW MANY?

Keep score. One hundred is perfect.

- How many operas did Beethoven write? (10 points)
- How many whole-steps from C-sharp to B? (5 points)
- How many flats are there in the signature of the relative minor of G-flat major? (5 points)
- How many piano sonatas did Chopin write? (20 points)
- How many strings are there on a guitar? (15 points)
- How many half-steps are there in an augmented fifth? (10 points)
- How many sixty-fourth notes equal a dotted sixteenth? (5 points)
- How many tones are required to form a diminished-seventh chord? (5 points)
- How many times was Bach married? (10 points)
- From what is the theme given with this quiz taken? (15 points) (Ans. on next page)



to form a diminished-seventh chord? (5 points)

9. How many times was Bach married? (10 points)

10. From what is the theme given with this quiz taken? (15 points) (Ans. on next page)

SPECIAL CONTEST

The Junior Etude contest this month is for kodak pictures. You must take them yourself, but of course you would not be expected to develop and print them yourself. The pictures must relate in some way to music.

Put your name, age and class in which you enter on the back of the print, left corner, and address

on right corner—not on a separate piece of paper. (If you do not have a kodak perhaps you can borrow one).

Class A, 16 to 20 years of age; Class B, 12 to 16; Class C, under 12.

Contest closes July 31.

Prizes will be mailed in August. Results will appear in a later issue.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 8 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude:

A friend of mine sent me the ETUDE. I am very much interested in music and play piano, guitar and mouth organ. I saw your Letter Box and would be very glad if you would pub-



George Sowade

lish my letter. I would like to hear from readers in the United States who are interested in music.

George Sowade (Age 19), Germany

Dear Junior Etude:

I sing alto in our Church Intermediate Choir and am a member of the Nashville Glee Club. I hope to take lessons on the saxophone soon. My hobbies are collecting stamps and fossils, drawing and photography. I also like animals and like to take care of them. I would like to hear from others.

Marcia Whaley (Age 14), Georgia

Dear Junior Etude:

We all know people who could be called "An Ideal American Citizen." My ideal American Citizen is my music teacher. She not only teaches music but understands you and makes you have an inner feeling of doing better. She makes you want to go higher and higher until you reach your goal. Not only does she make you work hard and like it but she makes you believe in yourself, which is one of the things essential to success. In my eyes she is one of the most ideal citizens because, true to the American spirit, she gives all she has to develop the best in us so we may give our best and aim for accomplishment.

Robert C. Leejeldt (Age 15), California

Dear Junior Etude:

I play bass clarinet in our High School band and can also play B-flat clarinet, cornet, French horn and violin. I like to read ETUDE because there is always something in it I like. I would like to hear from other readers.

Annette Isenberg (Age 16), Texas

Answers to Who Knows
1. one; 2. five; 3. six; 4. three; 5. six; 6. eight; 7. six; 8. four; 9. twice; 10. Funeral March from Sonata, Op. 35. Chopin.

Change-a-Letter Game

Change one letter in each of five moves until the name Bach becomes the word sing. Each change

must spell a real word. The first player to finish is the winner.

(Answers on this page)

Answers to Change-a-Letter: Bach-back-sack-sank-sang-sing. Also correct: Bach-back-bank-bang-sang.

Summer Music

Activities

in America

Brief mention of some of the festivals, workshops and concerts scheduled for this summer.

The National Association of Teachers of Singing will sponsor six workshops in August as follows:

August 8-13, Ohio State University at Columbus. Church Music Institute. Dale V. Gilliland and Louis Dierck.

August 8-13, Montana State University at Missoula. Choral Music—School and Community. John Lester and Luther A. Richman.

August 8-13, Texas Technological College at Lubbock. Vocal Pedagogy. Gene Hemmle and Ira J. Schantz.

August 15-21, University of Colorado at Boulder. Demonstrations in the Teaching of Voice. Alexander Grant, Berton and Mildred Coffin, and Mary Cook.

August 15-21, Appalachian State Teachers College, Boone, N. C. Choral Technique. Virginia Linney and J. Oscar Miller.

August 22-27, Augsburg College, Minneapolis, Minnesota. Repertoire. John Thut and Harold Brundin.

The Brevard Music Festival, Brevard, North Carolina, will run this summer from August 13 to 29, following the Transylvania Music Camp. The festival concert series will feature noted artists and the Brevard Festival Orchestra directed by James Christian Pfohl.

The 1954 Aspen Festival in Aspen, Colorado, will run ten weeks instead of nine as heretofore. William Steinberg, musical director, has arranged thirty programs, eleven of which will be orchestral. The artists taking part will be those on the faculty of the Aspen Institute of Music and will include Darius Milhaud, Martial Singher, Mack Harrell, Rudolf Firkusny, Vronsky and Babin, Szymon Goldberg, William Primrose, Reginald Kell and the members of the New Music String Quartet. The season will run from June 30 to September 5.

The Central City (Colorado) Opera Association will present Gounod's "Faust" and Richard Strauss' "Ariadne auf Naxos" at the 1954 opera festival, which will open June 26 and close July 24. Kurt Adler, distinguished Metropolitan Opera conductor, will be musical director for both operas.

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BAYREUTH—TODAY AND YESTERDAY

(Continued from Page 20)

The subsequent enlarging of the stage enabled him to lay thousands of yards of cable, and to install numerous steel trestles on which to mount a new reflector system. The "magic illusion," which Richard Wagner secured through flickering gas lights, his grandson re-captured through skillful handling of lighting effects, spotlight, and colorful backdrops. Staged in such a manner, mystic and symbolic elements of the dramas now merge in harmonic unity with factual presentation.

In personal appearance, ruddy-cheeked, robust Wieland Wagner is the antithesis of his famous grandfather. Seemingly, though, he possesses the boundless energy of his grandmother, Cosima Liszt Wagner. Watch him conduct a rehearsal, and you realize the human dynamo that activates his large frame. From his seat in the top row of the "Festspielhaus" he will zip down two steps at a time, leap onto the stage and demonstrate exactly what he wants.

He brings the same enthusiasm to every drama he stages. "No, I do not have any favorite opera," he says simply. "The one that I am producing is always my favorite. As for trouble with temperamental stars," he laughs off the question with a shrug of his great shoulders, "they are all so well trained individually that there is no trouble. But in putting the parts together," he runs nervous fingers through his dark hair, "all is chaotic until it finally resolves into perfection."

As you watch the finished drama unfold before you with music mysteriously floating around and above you, unconsciously your own personality merges with that on the stage. All too soon the curtain falls on Act I. You jerk back to reality and the hour-long intermission before you.

Stepping out into the bright afternoon sunshine, you note a lightning-like change that has transpired in the brief time you have been in the theatre. The two low buildings at either side, which serve as rehearsal rooms for the orchestra and choir, have become fully equipped restaurants capable of serving 1,200 people. Back of the theatre, the newly-installed garden-canteen has readied its small tables.

For the second and longer intermission (each performance ends at 10:00 p.m.), you dine leisurely. Before twilight sets in you can take an after-dinner stroll in "Festspiel" park, or enjoy the terrace view of the town below. Time is never budgeted at the "Festspielhaus"—a tradition early established by Wagner. In selecting out-of-the-way Bayreuth as the site of his theatre, the composer hoped that its atmosphere of relaxation would develop the

kindred spirit of contemplation—qualities necessary, he felt, for a better understanding of his dramas.

In 78 years of Bayreuth Festivals, the program set-up has remained the same. Many of the modern festivals have introduced units devoted to drama, folklore, art, dancing. But music—Wagner's music—is the sole purpose of Bayreuth's existence. This uniform policy has been carefully followed by each of the four directors who succeeded the founder.

Like the fortunes of any private family, those of the "Festspielhaus" have fluctuated through the years. While the first performance of "The Ring" was an artistic success, it was a financial failure—to the amount of \$30,000. Undoubtedly, the deficit would not have been so great had Wagner's enemies been less determined to sabotage the festival. Rumors were circulated that Bayreuth was in the midst of an epidemic of typhus fever. Pamphlets prophesied destruction of the theatre by fire; death to all who attended. Small wonder that Wagner bitterly exclaimed to Cosima: "Every stone in that building is red with my blood and yours."

The opening of the "Festspielhaus" made musical history, but lack of funds kept it closed the ensuing six years. When it re-opened, mid-summer of 1882, Richard Wagner conducted his last performances of "Parsifal." Less than a year later he died in Venice at the age of 70 years.

For the next 23 years Cosima Wagner directed the Festivals, inaugurating a despotic rule of slavish adherence to her husband's dramatic concepts. She tolerated no criticism; accepted no suggestion. Not until the turn of the present century did the "Mistress of Bayreuth" allow her only son, the idolized Siegfried, to assist her.

A short time later, Siegfried Wagner assumed active control, shaping Festival policies for a period of 22 years. When 1914 brought war to a stunned world, the curtain of the "Festspielhaus" was hurriedly rung down to remain so for the next ten years. Hardly had it re-opened when, in 1930, curtain call came for both 93-year-old Cosima and her son Siegfried—the latter as he was rehearsing "Twilight of the Gods."

From 1930-1944, the theatre underwent its so-called "tragic period." Active directorship passed to Winifred, widow of Siegfried and ardent disciple of Adolph Hitler. A new era was triumphantly ushered in by pompous Nazi officials amid glitter of war-festival plays. Hitler personally supervised one of the July 1934 performances, introducing new scenery for the first time in the history of the "Festspielhaus." A decade later the hill was invaded by another army—a ghostly one of gaunt faces

... cripples . . . the homeless, the banished—all seeking shelter in its restaurants and rehearsal halls.

Finally came the momentous reopening in 1951, made possible by a decision of the Bavarian ministry for political exoneration. It banished Winifred Wagner from Bayreuth and returned the "Festspielhaus" to her sons, Wieland and Wolfgang Wagner.

Far-seeing as Richard Wagner was in planning his theatre, in presenting his plays, he failed in one respect. His dream of a state-supported theatre never materialized. Although the present Festival is essentially a private enterprise of the Wagner family, still some outside financial support is received in the form of various city and radio subsidies. Local "Ladies' Guilds" also contribute a lump sum that pays railroad fare, room and board of the 200 young musicians who make up

the chorus for the productions.

As for your own personal costs, you will find Bayreuth proportionately higher than other festivals. The 1953 single admission prices ranged from 25-50 German marks (about \$6.00-\$12.00), with tickets for "The Ring" available only in a series of four. Although two extra performances are staged in mid-season, with a price range from 12-15 marks, admission is limited to members of "Collective Unions" and their families. The seven dress rehearsals are wholly invitational.

Whether you go to Bayreuth for a single performance or the complete cycle, you will experience never-to-be-forgotten pleasures. In Wagner's own "Festspielhaus" his music-dramas take on new color, new meaning, for like the works of Shakespeare, they are ageless in their universal appeal.

THE END

THE A. G. O. CONVENES

(Continued from Page 24)

in knowing more about it.

The Guild's aims are set forth, I think, with admirable clarity in a statement made shortly after its foundation in New York City in 1896 by church musicians from all parts of the country. The statement reads:

"For the greater glory of God, and for the good of His Holy Church in this land, we, being severally members of the American Guild of Organists, do declare our mind and intention in the things following:

"We believe that the office of music in Christian worship is a sacred obligation before the Most High.

"We believe that they who are set as choir masters and as organists in the House of God ought themselves to be persons of devout conduct, teaching the ways of earnestness to the choirs committed to their charge.

"We believe that the unity of purpose and fellowship of life between ministers and choirs should be everywhere established and maintained.

"We believe that at all times and in all places it is meet, right, and our bounden duty to work and to pray for the advancement of Christian worship in the holy gifts of strength and nobleness; to the end that the Church may be purged of her blemishes, that the minds of men may be instructed, and that the honor of God's House may be guarded in our time and in the time to come.

"Wherefore we do give ourselves with reverence and humility to these endeavors, offering up our works and our persons in the name of Him, without Whom nothing is strong, nothing is holy. Amen."

Although this statement obviously owes a debt to the Episcopal Book of Common Prayer, the Guild is absolutely non-sectarian. Membership is open to both organists and choir-masters in all religious bodies.

To become a member of the Guild,

no examination is necessary; one need only be proposed for membership by two active members of the Guild. After becoming a member, one can take the examination for the certificate of Associate or Choir Master. When one has qualified at this level one is entitled to undergo the examination for Fellow.

The Fellowship examination of the American Guild of Organists is one of the most comprehensive musical examinations given in this country, touching as it does upon all aspects of music and musical theory as well as organ-playing. The man who is entitled to sign "F. A. G. O." after his name has assuredly earned that privilege.

The purpose of these stiff examinations for Associateships and Fellowships is to maintain the highest standards of organ playing and choir training. The extent of the Guild's influence may be seen from the fact that it now has a national membership of more than 13,000, with chapters or branches in every state, the District of Columbia, Hawaii and the Canal Zone.

In many parts of the nation, the Guild, by way of keeping high the standard of church music, presents model services. Festival services also are performed by combined choirs, sometimes with orchestra. Recitals are played by resident organists and visiting virtuosi, including foreign artists. Lectures, round-table discussions and social meetings arranged by chapter committees further contribute to the interchange of knowledge and information.

The culmination of all these activities is the biennial convention such as that being held in Minneapolis this summer. It is hoped that the forthcoming event will attract an even greater number of organists than formerly.

THE END

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THE GENERAL WHO SET VICTORY TO MUSIC

(Continued from Page 14)

gloom had been lifted, the underground army organized; victory loomed as a possibility.

The V campaign accompanied the war to the end. The U.S. carried on particularly after its entry into the war. A Japanese general requested that Beethoven's Fifth be broadcast regularly in the homeland, so "Beethoven will be fighting on our side." Everywhere people sensed the insistent challenge of this symphony, that it symbolized victory.

Why? Was it more than coincidence that Beethoven's Fifth was chosen as the victory symphony? The answer takes us into Act II of this real-life drama.

The year was 1798, the place Vienna, capital of musical Europe, the hero of the hour a young virtuoso, conductor, composer: Ludwig van Beethoven. At 28, Beethoven had the world at his feet. Considered the foremost clavier virtuoso of his day, he had made tours of Germany, Switzerland, Scotland and France, playing and conducting his own works. A prince living in Vienna took him into his palace, told servants to answer his bell first and settled a stipend on him. Society recognized his great gifts. Ladies of the aristocracy lionized him. A brilliant career seemed assured. His future looked as bright as Hitler's in 1941 when country after country had capitulated to his goose stepping divisions, and he dreamed of world conquest.

But an unseen enemy was lurking in the shadows. It was just at this time that Beethoven noticed a "whistling and humming" in his ears. Could anything be happening to his hearing, that priceless possession of a musician? It was unthinkable. He couldn't believe that a just God who gave him his gifts, would deny him their expression.

But evidence of his growing deafness eventually became unmistakable. In taking a walk in the woods, his friend called attention to a shepherd's pipe. Beethoven hadn't heard it.

He came home sunk in gloom. A shepherd's pipe, the song of birds, the silken whisper of wind through pines—the sounds he loved so well—was he never to hear them again?

But more to be feared—what about his career? Musicians are forever boasting about the keenness of their hearing; good ears mean good musicians. Beethoven had been especially fortunate in this respect. Once he could hear harmonies, subtle gradations of tone, lost to the average ear, even to the average musician. The enemy had thrust at his most vulnerable spot.

A deaf musician—what a paradox! Why had this blight struck him—he who had so much to give

the world? Now which way could he turn?

Fear clutched him. He must not let anyone know, least of all his fellow musicians. "I must live like an exile," he wrote. "If I approach near to people, a hot terror seizes me lest my condition be apprehended."

As the silence deepened, Beethoven persisted in a sort of subterfuge. He kept on conducting his own works as though nothing had happened to his hearing. But came the time eventually when he had to admit he was fooling only himself.

It was one of his darkest hours, comparable to that of the people of the conquered countries in 1941. He plumbed the depths of despair. He even thought of suicide. He realized the career he had envisioned for himself was shattered. He couldn't count on playing or conducting his own works. He'd have to forego the heady ring of applause in his ears. He who dearly loved companionship, would have to live to himself. He who longed for some beloved hand to guide him through the soundless maze, would have to forego marriage. Could he continue to write music he couldn't hear? Would he have the will to write it?

Although not a religious man in the orthodox sense, God was real to Beethoven. "I have always recognized and understood Him," he said. "God has never deserted me." He knew God had given him great gifts, he believed for some great purpose. Should he surrender his trust now?

Like the French general largely responsible for final victory in World War I, his left wing had been broken, his right wing had been smashed, his center had given in, he therefore made ready to attack.

With this decision, his spirits began to rise. Fate could do its worst to him, but it couldn't touch his music. "I have no fear for my music," he wrote a friend. "It can meet no evil fate. . . . I will take fate by the throat; it shall not wholly overcome me."

Beethoven plunged into work on his Fifth Symphony. Its first movement is one of the most incredible feats in all music literature. For hardly a split second does he relinquish the (. . .) rhythm. Over and over, he drives it home with infinite tonal variation. As Beethoven well knew, fate's knock is insistent. It can lull you, sap your will. There can be no compromise with fate.

no surrender. The second movement seems to spell the peace and calm that follows a decision to "take fate by the throat." In the third movement, the V rhythm is heard again, although it's just a flank encounter. But the final movement is pure joy, triumph, victory.

The peoples of the conquered countries caught something of all this when they heard the Fifth Symphony. For they took heart. It helped them to set their goal to victory.

For in this, the world's most popular symphony, Beethoven proclaims that man can triumph over fear, discouragement, despair, that man is master of his fate. In the Fifth Symphony, Beethoven set victory to music.

At Beethoven's funeral in Vienna,

the schools were closed, twenty thousand people: the common people, royalty, the great of the music world, crowded the square in front of the Schwarzpammerhaus, where he had lived for years. A stranger, seeing the enormous crowds, asked an old woman what it was all about.

"Do you not know," she replied with a look of incredulity, "they are burying the general of the musicians."

THE END

MUSIC AT OCEAN GROVE

(Continued from Page 17)

is exclusively on the professional or career side. I remember being offered a post, long ago, by a congregation which desired to change its musical director. When I arrived, my predecessor greeted me by saying, "I'm a professional musician, not an evangelist!" I felt like answering, "What a pity!" I felt sorry that the man's genuine ability for music should have stopped short of a desire to help people live better. I cannot sufficiently stress the fact that the real church musician feels as deeply about spiritual growth as he does about music.

"I have a feeling that the church musician should specialize. The combination leader-organist-choir director finds it difficult not to stress one field at the expense of the others. If he stresses the organ, there is a loss of that congregational leadership which Wesley encouraged when he advocated lusty singing. Thus, the church musician should early decide whether he wishes to be an organist or a choir director. He should, however, be familiar with the piano, and possibly one or two other instruments as a guide to breathing and phrasing. He must know vocal production and the ways and means of getting people to sing well. Most of all, he must know how to get clear diction, teaching his singers the carrying power of vowels and the sharp attacks and releases of consonants. His job is not only to produce good tones, but to interpret the spirit and mood of the hymns. The leader's very best reward lies in being told that the hymns are understood. The warmth generated by the whole hearted congregational singing of hymns is a real stimulus to every phase of the service.

"The director should also have leadership quality—the ability to get along with people and develop the best in them. This demands good personality, which does not necessarily mean good looks. A plain-looking person who can evidence a sincere interest in people will go further than a Hollywood type who is indifferent. This brings up the question of the director's general approach. To register with people, you must meet them in a friendly manner—but the friendliness must be

genuine. Do not try to be funny! Do not spend rehearsal time telling jokes or putting on an act. Do not attempt to project your own personality. What you have to sell is the hymn, the message. If you have a genuine love of people, and a genuine faith in your work, you will not need to resort to mannerisms.

"The choir director further needs a genuine fund of enthusiasm and patience, as well as initiative and organizational ability. At rehearsals, the interest and participation of the group is retained by keeping things moving. Avoid the empty space of lapses. Our Auditorium choir begins rehearsals with the heartiest possible singing of an anthem everybody knows and loves. That provides a good warm-up. Then we turn to the hymns for the coming Sunday. After the first half hour, the music for the coming Sunday is given final preparation. Following this period, music to be used in future services is rehearsed. The leader gets his best response by encouraging his singers, rather than by scolding them. Remember that everybody likes to be praised! The mood of your entire rehearsal is set during its first five minutes. Let the singers feel that you appreciate their efforts to do well. However, your attitude must be sincere. Much of this technique also holds good for congregational singing—which, I may say, is the finest means for stimulating genuine religious enthusiasm. It is possible to educate people through singing, but do not let that be your goal. The aim should be to draw the individual closer to God. It is a good idea to begin with well-known, well loved hymns. Inspirational singing provides a warmth to the service and a welding of voices and souls. The devotional singing will then follow with better spirit. Let the entire congregation feel your joy in their singing. Cover every corner of the room with your glances. Remember that the work isn't merely singing, but the reaching out toward Christian living through singing!

"These are the methods which can turn an indifferent congregation into a fervent one; in the long run, they contribute greatly to the success of the work, which, it should be always

remembered, isn't music alone, but God through music."

The church organist, according to Mrs. Eddowes, needs an enormous repertory and the ability to read fluently at sight, an ability which, though to a large extent inborn, can be developed through constant practice in reading. The ability to improvise and transpose is absolutely essential.

The success of the musical program of Ocean Grove rests firmly on the qualities of genuine Christian service, made manifest through earnestness, sincerity and enthusiasm, fortified by, but in no sense secondary to, a sound knowledge of music.

THE END

WORLD OF MUSIC

(Continued from Page 3)

revival. The selections presented at this festival were the St. John Passion, the Magnificat, "The Seven Last Words of Christ," and "Saul, Saul, Why Persecutest Thou Me?"

Charles Ives "Holidays" Symphony, which the composer, now 80 years old, wrote thirty years ago, was given its first complete performance in April by the Minneapolis Symphony, under Antal Dorati.

Enrique Jorda, Spanish-born conductor, has been appointed musical director of the San Francisco Symphony Orchestra, succeeding Pierre Monteux, who retired at the close of the 1951-52 season. Maestro Jorda, practically an unknown personality in the American music scene before appearing for several guest conducting appointments with the San Francisco Symphony, has had wide experience as conductor of major orchestras of western Europe and of the Capetown (S. Africa) Symphony.

Aaron Copland's first full length opera, "The Tender Land," with libretto by Horace Everett, was given its world premiere in April by the New York City Opera Company at the City Center. It was paired with Menotti's "Amahl and the Night Visitors." The cast included Jean Handzlik, Rosemary Carlos, Andrew Gaaney, Jon Crain, Norman Treigle, Michael Pollock, Mary Krete, Adele Newton, Teresa Gannon, and Thomas Powell. The opera was conducted by Thomas Schippers.

Dr. Howard Hanson, director of the Eastman School of Music, was honored guest composer at the Southwestern Symposium of Contemporary American music held at the University of Texas in April. The closing concert of the four-day event featured Dr. Hanson's Symphony No. 2 ("Romantic"), *Chorale and Alleluia*, and Suite from the opera, "Merry Mount," all conducted by the composer. THE END

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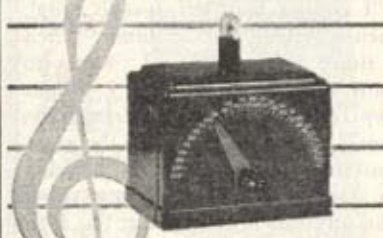
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HAYDN: THE MAN WHO OVERCAME SUCCESS

(Continued from Page 13)

Slavic harmonies and sparkling orchestrations frequently putting new life into an old Croatian folk-tune, they provided him with a carefree, fun-loving sounding board.

Joseph had created a "name band," and he had to keep his ear to the tuning fork and his pen to paper to supply it with music, because nobody else had written suitable scores. And the band filled a continuous engagement in one spot for thirty years. Before folding, it had performed ninety-one symphonies, sixty-nine string quartets, trios, duos, divertimenti, music for the salon, the ballroom and public celebrations. All these were Joseph's, and many were heard then that have since been lost. He also composed eighteen light operas for the singers imported from Italy to perform in the beautiful theater that still stands. And he enlivened marionette shows with especially written background music. But it was on Sunday mornings that the entire force gathered in the baroque chapel to give the creator of pure music a holiday.

Joseph scored the Mass for full orchestra, organ, chorus and solo and ran the gamut from defeat to victory; from the shimmering tremolo of violins to the triumphant fanfare of trumpets and cymbals. The congregation refrained with difficulty from shouting "bravo."

"I cannot help it," Joseph cried, when a friend chided him. "When I think about God I want to jump up and down, and I cannot keep my music from doing the same." And jump it did. In the great churches of Europe and America his Masses were sung more often than any others throughout the 19th century. Today they are considered too theatrical.

Haydn was a happy man, doing what he most wanted to do. Affection, temperament, jealousy were outside his makeup. Religion was a natural part of his life. Every morning he knelt down and asked God to help him compose. At the end of each symphony he wrote *Laus Deo* (Praise Be to God).

It was always a joy to conduct a symphony's first performance for the guest audience, with Nicolaus presiding, aglitter in his diamond-studded uniform. And it was with his permission that Joseph made arrangements for world premieres far from the confines of his forest hide-away. His scores reached London, where they won a printing and an early performance there.

Joseph, of course, was thankful that he had a job, and he resisted the efforts England made to lure him away. Once when Bland, his London publisher, was visiting, he heard Joseph grumble, "I'd give my best quartet for a good razor."

Opening his bag, Bland produced a pair of razors. Joseph finished shaving in comfort, giving in exchange his latest composition. It was a good trade. Joseph had the razors and the work had a title; the "Razor" Quartet. But the composer stayed at home for several years more.

It was 1790 when he took his last bow. After leading his orchestra in Symphony No. 91, he walked off the stage sick at heart because Nicolaus had been too ill to attend. The following day Nicolaus died. Prince Anton, his successor, preferring traveling virtuosi to an orchestra in residence, returned the musicians to Vienna, sent the opera singers back to Italy, dismissing Joseph with a pension and the right to retain his title of *Kapellmeister* for life.

No crisis had ever come his way before and the impact was hard to take. Perhaps life had been too easygoing. Now that the post he had held for thirty years was gone, what was there left—of himself? He'd written so much. If he went on he would begin repeating himself, like an old man.

After tearful farewells he drove to Vienna and settled himself as best he could to endure a life of retirement, with a little music teaching thrown in to eke out his pension.

A few days after Haydn's arrival in Vienna, the famous British entrepreneur, J. P. Salomon, learned of Prince Esterhazy's death. It was Salomon who had introduced Joseph's symphonies to London. It was he who had dispatched Bland to try to fetch him. This time he went to the composer himself.

He offered Joseph a contract which required a year's residence in London, the composition of six new symphonies, conducting some of the old ones, appearing at chamber concerts and other functions planned in his honor. He guaranteed a remuneration for Joseph to take home which would make him financially independent for the rest of his life. Joseph's hopes began to rise. Perhaps he was not written out, after all. To be further reassured he sent off an invitation to Mozart to pay him a visit. Although half Joseph's age, the young fellow was writing better symphonies than his own. He had played in London as a boy. His advice would be sound. Besides, their admiration of each other was mutual and unbounded. Mozart arrived the following day.

When the greetings were over and Joseph told him his plans, Mozart stiffened. "No, no, Papa," he cried. "You are too old. You have lived in one place too long. The journey will kill you. Stay home and write your memoirs. You don't even know the language."

Slowly Joseph came to his feet, his mind made up. "The language I speak," he said quietly, "can be understood anywhere."

It was settled. Mozart relaxed and the two made merry together until it was time for the diligence to leave. They said farewell to each other in a blinding snow storm and Franz Joseph Haydn started off with Salomon on the most important journey of his life.

Their itinerary took them across southern Germany. They reached Bonn on Christmas in time to attend the Midnight Mass. When the opening chords sounded, Joseph recognized one of his own compositions. At the end he found that he was to be guest of honor at a feast the Elector had arranged so that the cathedral musicians could meet him. Among them was the organist, a youth of twenty, his name, Ludwig van Beethoven. When Joseph returned to Vienna he stopped again at Bonn and arrangements were completed for Ludwig to study with him.

London had been waiting a long time, and from the moment Joseph alighted from his coach to take up residence there, one expression of popular esteem followed another. Ambassadors and noblemen called to do him homage.

The concert series began in March 1791 when the first of the London symphonies was performed, with Salomon conducting an orchestra of forty and Joseph seated at the piano-forte. His entrance brought the audience to its feet, and the ovation at the end was convincing. Nobody had heard music like this before. It was great music by a great man.

In May, the Prince of Wales took him to Westminster Abbey to hear a memorial performance of Handel's "Messiah" sung by a thousand voices. When the *Hallelujah Chorus* swept through the nave and around the vaulted clerestory, Joseph wept like a child. "Ah," he cried, "Handel is the master of us all." In July, Oxford conferred upon him the honorary degree of Doctor of Music.

He was entertained royally in the great country estates of England, portraits were painted and engravings made of him, the concert season was extended. He did not return to Vienna until June of the following year. He was received like a hero

and the city outdid itself to do him honor. A little wistfully he remarked, "It took the acclaim of London to make me famous at home."

In 1794, he accepted Salomon's invitation to write six more symphonies for another London season, which ended more brilliantly than the first. His fame was now worldwide, and he had money enough to relieve him from all anxiety for the future. The last twelve London symphonies received the final stamp of his genius. And they received another stamp—the unmistakable impress of Mozart's richer style and greater mastery. Of the 104 which he wrote, these 12 are heard most often today.

Haydn's remaining years were spent in Vienna. Now his interest turned to choral music. While in England he had been deeply moved by hearing a large chorus of children sing "God Save the King." To honor his Emperor and revive the spirit of his countrymen he composed the Austrian National Hymn. Later he used the same theme with variations in the Emperor Quatre. He loved it more than anything he ever wrote. And today, in churches, it is a well-loved hymn.

Following the example of Handel, he composed, when he was 68, "The Creation," an oratorio for chorus and orchestra, the words taken from the First Book of Genesis. It took Vienna by storm. People had never heard religious work outside of a church before, done in a secular setting. Choral societies were formed throughout Germany and Austria for the express purpose of giving it. Urged by his friends, he reluctantly completed another oratorio, "The Seasons" and conducted the first performance. At the conclusion, he laid down his baton, took his bow and walked off the stage for the last time. It will not be for his choral work that Joseph will be remembered, but as "father of the symphony" and founder of modern instrumental music.

After a long seclusion, he asked to be taken to a performance of "The Creation," which Salieri, the noted Italian impresario, was going to conduct in the Assembly Hall of the University. The Prince sent his coach. The military was called to handle the crowd that gathered. Weak and feeble, sitting in his armchair, bosiers carried him up the steps and down the center aisle to a place among the first families of Vienna. With the singing of the chorus, *Heavens are Telling the Glory of God*, he became so agitated that he was thought best to take him home. Amid cries of "Bravo Haydn, Bravo," he was carried slowly to the exit. Near the door stood Beethoven. Joseph raised his arm in blessing. In the hush that swept through the crowd, the younger composer kissed his old master's fingers. The symphony was in safe hands.

THE END

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MUSIC EASES THE WORK LOAD

(Continued from Page 43)

Another industrial gain is that music helps people work together. It has been found specifically to solve the stubborn and serious problem of group friction between different groups of workers. With the installation of functional music, the tendency to quarrel diminishes considerably. It tends to create industrial harmony, for music links people together.

Readers of ETUDE will probably be fascinated in hearing something about the preparation of its special functional music.

In the first place, the Muzak Corporation has a Music Advisory Committee, which consists of Boris Morros (composer, musician and musical director); Vaughn Monroe (trumpet and trombone player, baritone vocalist, and leader of one of the nation's top five bands); and Leopold Stokowski, famed symphony orchestra conductor, known throughout Europe and America. This Advisory Committee give their views on building the Library, choice of music selections, artists and programs.

As far as musical recording talent goes, some of the brightest stars in the instrumental firmament are employed. Big name orchestras are used, but even the big names must conform to certain requirements as to right number of musicians, proper size of instrumental sections and over-all balance. For orchestration, the arrangers must be adaptable and have complete technical knowledge of music.

Basically, Muzak does not hire musicians for their name value, but for their instrumental ability, but in most cases these criteria are identical. Some of the well-known name bands which have been employed include Claude Thornhill, Edwin Franko Goldman, Charlie Spivak, Carmen Cavallaro, Al Goodman, Russ Morgan, Shep Fields, Vincent Lopez, Lawrence Welk, Dick Jurgens, Xavier Cugat, and many others. While these names include the best-known orchestras and instrumentalists, they play anonymously, and their own individual styles are subordinated to the special style required.

The style of functional music differs strikingly from that employed for ordinary phonograph records and radio transcriptions. There are no sudden blares of instrumentation, no "tricky" arrangements, no disturbing changes of key, or novelty effects of the Spike Jones type. It is smooth, even, and soothing, and basically designed to be heard, but not listened to.

After a number is transcribed on both an acetate master and on a magnetic tape at the recording studio, it becomes part of the permanent library of more than 6,000 selections. New pieces are added at

about a rate of twenty a month.

In its extensive repertoire are assorted arrangements of old standbys, like *Annie Laurie* and *San Antonio Rose*. It has *Annie Laurie*, for instance, played as a novelty by the Adrian Rollini Trio; as a concert selection by Louis Katzman's orchestra; as an organ solo by Audrey Lynn; and as a swiny fox trot by Merle Pitt and his orchestra. Debussy, Ravel and other classical composers are represented mainly in capsule form by their most familiar melodic passages. There are no vocal numbers among its transcriptions—too distracting.

Muzak has set up elaborate research studies which show, among other things, that the average worker is at a "low energy period" between 10:30 and 11:30 a.m., picks up just before and after lunch, and then hits the all-day low around 3:30 p.m.

Therefore, programs (70% popular music, 20% classical and semi-classical and 10% novelty) are planned so as to give the worker livelier music (more wind and brass) at the low periods, and soft music (strings and saxes) at the higher peaks. But there is always great care taken not to have the music so loud as to be distracting.

While Muzak knows what kind of music is most effective for any occupation at a given time of day or night, a taste for music is a personal thing. Hence, there are constant surveys of subscriber installations to determine what the people who hear this functional music prefer.

The specially arranged music is recorded in sound-treated studios, where recording engineers take it down at a constant volume level, a double-check against any attention-getting factors. All transcriptions are vertically cut. The music is recorded in the deepest part of the grooves in the discs rather than laterally cut on the sides, as ordinary records, to do away with surface noises and distortion due to friction-worn groove sides.

For many years now, Muzak has been carrying on experiments involving the principle of electro-magnetic tape recording. At last they have produced a tape recording which is so distinctly superior to other forms of recorded sound that it is their present plan to gradually transform all their recordings to this new media.

Electro-magnetic tape gives greatly superior tone quality, and with an effective binaural sound system, a tape-reproduced musical number recreates the tonal brilliance and "presence" of the original studio performance in a way that no record possibly can.

Without any exaggeration, it can be said that the acceptance by business and industry of functional mu-

sic is so widespread today that in many of the larger office buildings and factory structures which are now under construction or which have been completed in the recent past, they are wired for Muzak from basement to roof. Employers realize that here is not only a form of communication (atmosphere) but also a medium of communication (public address system ready made).

In this survey of functional music, we can see one major fact emerging: Music, in order to be functionally effective, must be tailored-made to meet a specific need. It must be compounded with the same care, just as a medicine or pharmaceutical preparation is compounded, by the chemist, pharmacist, or doctor.

Today, with the effects of music stimuli on body and mind well-enough understood to warrant clinical application, the transfer of these principles into the field of industry and business was a logical step.

Such, then, is the nature of the music you hear, but never listen to. If you ever catch anyone listening, notify Muzak right away! There's a crossed wire someplace! THE END

TEACHER'S ROUNDTABLE

(Continued from Page 22)

one he wrote and is tremendously effective. Besides, it is "different": the second movement—*Andante*—is a sort of journey to the Middle East and even to the Far East in the episode in F-sharp major. As to the lovely and melodic theme in G major, it is amusing to know that Saint-Saëns heard it sung by a native as he sailed down the Nile in a dahabieh. He had no manuscript nor any other paper with him, so he made a note of it . . . on his cuff! Several passages in this slow movement contain effects that are really novel; for instance, the cadenza where the piano plays consecutive fifths-and-sixths, supported by a soft rolling of the drum. Once Busoni played this Concerto with the Société des Concerts du Conservatoire, and the finale—a brilliant toccato—made such an impression that he had to repeat it. Another interesting and shorter work by Saint-Saëns is the fantasy *Africa*. Here, too, you will find orientalism of the finest kind.

By César Franck there is a seldom performed composition, *Les Djinns*. It is very beautiful, and would make a welcome change from the "Symphonic Variations."

Probably you know the Concerto in G by Ravel? Here's a work that is clear, bright, direct and effective. And on the more elusive side, do not miss the exquisite *Ballade* by Gabriel Faure. As to the "Symphony on a Mountain Theme" by D'Indy, it is now something of a classic though the piano is treated more as part of the orchestra than as a solo instrument. THE END

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BACH'S FUGUE IN C-SHARP MINOR

(Continued from Page 26)

many years later, I became acquainted with the then newly published Busoni edition of the Well-Tempered Clavichord I was gratified to see that he, too, had this picture in mind. Here are his words: "The Fugue awakens the conception of a mighty cathedral."

Bach very rarely wrote tempo and dynamic indications. And none are found in the manuscripts of the Well-Tempered Clavichord that relate to the Fugue in C-sharp minor. I gave, above, what I believe to be the right tempo. It is in accordance with the tempo given in Bishoff's edition, with the addition of the word *Maestoso*. As to dynamics, who can doubt that the initial theme is to be played softly?

The mystic, almost dolorous, expression of the beginning of the Fugue gradually becomes transformed into asserted faith, into broad, rugged strength. For this reason I have always used in my concerts and in my teaching the doubling of the bass in those parts of the fugue, but only there, where the "pedals" of the organ are forcibly evoked. The compass of Bach's clavichord was only

Because of their ill-sounding effect he did not use the keys below

nor those above

With three exceptions the whole Well-Tempered Clavichord is written between these two notes. The exceptions occur as follows: in the C-sharp major Fugue, Book II, Bach wrote—just once—

He ends the Prelude in B major, Book II, with this octave in the bass:

and the Fugue ends

If I advise playing in octaves the passage that follows (Ex. D), and others, it is because the range, depth and strength of our modern pianos permit doing what Bach undoubtedly had in mind:

Ex. D Measures 73 to 75

This belief is supported by what Philipp Spitta writes: "His vision went beyond what the clavichord could give. . . . Only an instrument that could combine, in the right manner, the sonority and power of the organ with the expressiveness of the clavichord would have been able to reproduce fittingly that which the Master conceived. That our modern piano is just such an instrument is most evident."

he must make them ready for the conductor. In the great orchestras, where each player is of virtuoso quality, this responsibility is lighter; yet the men know from experience that they must repose confidence in their concertmaster, following his bowings and his general suggestions.

Serving as concertmaster for the NBC Symphony brings the extra privilege (also the extra responsibility) of working under Toscanini. A Toscanini rehearsal is, indeed, a musical education in itself. When he appears, one has the feeling that the next few hours are not so much a practice-session as a full performance. He comes in promptly, dressed in his working clothes, a black alpaca tunic with a high collar something like a clergyman's, and made with a special lining to absorb perspiration. He walks forward quickly, lithely, in no way suggesting his eighty-seven years; immediately the air crackles and intensive work begins.

Toscanini does not come with the idea of studying with us. We are supposed to know all there is to be known about our work, our instruments, our parts, our problems; and upon this basis, he leads us into the full significance of the music. Toscanini dislikes talk about his "interpretations." He tells us he does not interpret; he simply brings out what the composer intended. And we are all convinced that his readings represent the exact wishes of the composer. Some conductors need rehearsals with the men to clarify their own conceptions of the music. Toscanini does not. His ideas are perfectly established. If the men respond immediately to his wishes, he stops ahead of schedule.

The Maestro's normal procedure is to play a new work straight through the first time, so as to give the men an idea of its continuity and his own wishes concerning it. This first time, he usually does not stop for corrections—instead, he remembers every least bit that may have gone less than perfectly, and comments on detail after, forgetting nothing, leaving nothing out. Work is done in terms of tempi, of dynamics, and the Maestro devises many original ways of conveying his wishes. Once, when he desired a cer-

The end of the fugue is a fitting apotheosis to a great tonal poem. In the fifth measure before the end the luminous vision softly fades. We hear, for the last time, the four notes of the first theme. It ends this time on the "dominant," unresolved, as life's enigma. Only two "voices" "speak" at the very end. These notes are to be played softly, so that we shall never, never forget them.

THE END

PROBLEMS OF THE CONCERTMASTER

(Continued from Page 9)

tain special quality of tone, he suddenly pulled out a silk handkerchief, wafted it upwards, and then let it fall. "That is the tone," he said. And he got it.

If the men's response is not exactly what he wishes at once—and always, he wants the full, finished effect at once—he says nothing and waits for some little mistake, a wrong note, a slightly mistaken indication. Then he lets fly, building up an explosion that pulls the men on their toes. Then all goes well again. Much has been said of the great Maestro's "temperament" (and I use quotation marks to distinguish it from genuine musical temperament), with the result that he is sometimes thought to be difficult. This is hardly accurate. As a general thing, Toscanini is courteous, kindly, and helpful. He realizes that his men are only human, and spends much time clearing up errors the first time they occur. If a piano is taken more *forte*, for instance, he explains in great detail the characteristics of each dynamic sign. But if some injury is done the music, or if an error is repeated, he becomes furiously angry. On the other hand, he is most appreciative when the work is good. His "non c'e male" (not bad) is high praise; when he cries out, "Benel!" (well done), the men don't walk away, they float on air. The greatest sin is merely to play notes, without elegance or sensitivity. In explaining a passage in Mozart, once, he told us not to play an ordinary *staccato*, but an elegant one—"as if you had on lace cuffs."

Toscanini's mere baton technique is a thing of art. In motions hardly perceptible to the public, he conveys his most sensitive ideas. "Walk my arm!" he cries. And the men soon learn the meaning of his slightest gestures. For a tender, slight tone, he moves his arm slowly, touching his heart to indicate gentle feeling. I think one can tell he was once a 'cellist from the quality of his gestures; his fingers play on the air—and on the men—while he swings his arm like the bow of a 'cello. He prepares a *forte* note three measures before it is due, holding it back until the exact moment of release as if he held the actual

sound right in the palms of his hands. And in *cantabile* passages, he stresses the singing part at the same time maintaining perfect balance between voice and accompaniment. The Maestro stresses the fact that music must always express feeling—it must sing. There is nothing he dislikes more than dry notes.

Much has been said about Toscanini's prodigious memory. One of the most striking instances of it occurred in the middle of a huge *forte* when he stopped, turned to a wind player, and asked him why he had played a certain note an octave lower than it was written. The man had done it for greater technical ease, not dreaming that the liberty he had taken would be noticed in the huge climax of tone. But it was noticed, and the man did not play with Toscanini again. When Toscanini gives performances of operas, the first few

rehearsals take place without soloists or chorus, the Maestro himself singing all parts, words and music. In one such work (which he had not studied for many years), he got on with the music but forgot two or three of the words. "Ah," he murmured sadly, "I am losing my memory!"

Working under Toscanini is a tremendous experience, both musically and personally. Still, it must not turn one aside from the problems of the concertmaster. To sum them up in a word, I would say that his great task is to perform his own part with the quality of a topflight soloist, and, at the same time, to stand as the conductor's representative to the men, and the men's representative to the conductor. This requires musicianship, a knowledge of styles, a knowledge of people and—above all—wide experience.

THE END

NEW RECORDS

(Continued from Page 18)

Bach are seldom as novel as the nine striking compositions in which Villa-Lobos "transmits the Bach spirit into the soul of Brazil." To quote the Brazilian conductor Burle Marx, Number 1, scored for eight 'celli, includes an introduction, prelude, and fugue. As played for M-G-M by eight skillful 'cellists conducted by Cleveland's Theodore Blomfield, the strange work is heard to good advantage. *Bachianas Bra-terras* No. 4, for solo piano, was entrusted to the good hands of Menahem Pressler, who took the trouble to study it with Villa-Lobos. As usual with most late M-G-M discs, vocal reproduction is excellent. (M-G-M E-3105)

Bach: *Mass in B Minor*

I'm ready to accept Angel's recording not only as the finest B Minor Mass on records but as one of the greatest choral recordings ever produced. Herbert von Karajan, musical director, deserves much of the credit, but praise goes also to Elisabeth Schwarzkopf, soprano; Margu Höfgen, contralto; Nicolai Gedda, tenor; Heinz Rehfuss, bass; and the chorus and orchestra of the *Gesellschaft der Musikfreunde* of Vienna. Beautifully recorded with a technique that emphasizes the spirituality of the music, the von Karajan record-performance is the first to realize the full sublimity of one of the major miracles of music. (Angel 3500C, 3 discs and libretto)

Mozart: *Quintet in E-Flat Major*, K. 452

Beethoven: *Quintet in E-Flat Major*, Op. 16
Here's a happy mating of two popular quintets for piano and woodwinds. Though there are other recordings of these quintets, none can boast finer artists than Rudolf Ser-

ken; piano; John de Lancie, oboe; Anthony Gigliotti, clarinet; Sol Schoenbach, bassoon; and Mason Jones, horn—the latter members of the famed Philadelphia Woodwind Quintet. From the woodwinds there is nothing of the harshness that sometimes bothers chamber enthusiasts, a credit the players must share with Columbia's recording crew. (Columbia ML 4834)

Mendelssohn: *Octet in E-Flat Major*, Op. 20

Mendelssohn was 16 years old when he wrote the celebrated octet for four violins, two violas and two 'cellos, but the overture to *Midsummer Night's Dream* was only a year away. The Octet, of course, is one of his best works. In the new recording by the Vienna Octet, the performance is warm in spirit and overly-warm in acoustics. Sharper microphone focus would have supplied the deficiency in clarity. (London 859)

Hindemith: *Symphony, "Mathis der Moler"* *Concert Music for Strings and Brass*, Op. 50

The ingredients are all here: two of Hindemith's richest scores, the magnificent Philadelphia Orchestra, Eugene Ormandy's intelligently-managed conductorial vigor, the priceless recording studio known as the Academy of Music, and the experienced recording experts from Columbia Records. Properly blended, these ingredients have resulted in a notably successful disc. The 1930 Koussevitsky-inspired work for strings and brass gets its first record-performance, while the "symphony" from Hindemith's opera enjoys its finest recording to date. (Columbia ML 4816)

(Continued on Page 64)



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NEW RECORDS

(Continued from Page 63)

Brahms: Variations on a Theme by Paganini

Schumann: Etudes Symphoniques
These nineteenth century sets of variations serve to introduce 33-year old Geza Anda as an Angel artist. The young Hungarian pianist has been playing with the finest European conductors, and he has a splendid reputation abroad. His first Angel recording will do him no harm in this country. His technical skill is evident, but he is not a musical exhibitionist. His Brahms is Brahms, not Paganini. Sound-wise, the disc is satisfactory. (Angel 35046)

Nathan Milstein Recital

Six short violin pieces compose this 12-inch recital LP: Sonata No. 12, Pergolesi; Intermezzo, Schumann; Allegro, Brahms, Burleska, Suk; Nigun, Bloch; Paganiniana, Milstein. Running from baroque to modern, Milstein illustrates his stylistic versatility and his unflinching good taste. Pianist Carlo Bussotti does well enough, but the engineers subordinated his instrument to less than "second fiddle" status. (Capitol P-8259)

R. Strauss: Four Last Songs Closing Scene from "Capriccio"

As the "Four Last Songs" of Richard Strauss become better

known, a new appreciation of the master's art in his last decade develops. Angel's recording presents Elizabeth Schwarzkopf, soprano, and the Philharmonia Orchestra under Otto Ackermann in a performance virtually beyond criticism. Angel, however, saw fit to couple *Im Abendrot*, *Frühling* and the others with the closing scene of Strauss' "conversation piece for music in one act," his *Capriccio* of 1941. In the latter, Schwarzkopf is well cast for the climactic soliloquy of the Countess, but record buyers who want *Vier Letzte Lieder* ("Four Last Songs") only should buy London's recording by Lisa della Casa and the Vienna Philharmonic (LD 9072)—which matches every merit of the Schwarzkopf version. (Angel 35084)

Bizet: Carmen ("Opera for Orchestra")

This is "pops" music, exciting and delightful. Going beyond the "Carmen" orchestral suites of other years, Andre Kostelanetz and his orchestra have recorded most of the operatic score, giving the arias (as Beecham and Stokowski did in their respective endeavors) to instruments of the orchestra. Since a similar treatment of *La Bohème* produced Columbia's second best Masterworks seller of 1953, and since

"Carmen" is even better material for "Opera for Orchestra," this hi-fi disc may well be Columbia's hit-of-the-year. (Columbia ML 4826)

Beethoven: Variations for Flute and Piano, Op. 105 and 107 Six Bagatelles, Op. 126

Richard Wayne Dirksen, pianist-composer, and Wallace Mann, first flute of the National Symphony, deserve commendation for a first recording of Beethoven's clever (sometimes amusing) Variations for Flute and Piano—in which the piano is given most of the work. Good taste and accuracy characterize the playing, a statement that applies also to Dirksen's reading of the Bagatelles and five other simple works of the late Beethoven. The recording is excellent, the enclosed miniature scores useful. (Esoteric 525-6, 2 discs)

Beethoven: Symphony No. 6 in F Major, "Pastoral"

Two famous conductors leading two outstanding orchestras are responsible for two new recordings of the "Pastoral" symphony. For Columbia (ML 4828), Sir Thomas Beecham and the Royal Philharmonic Orchestra have recorded a smooth performance much in the style of Beecham's 1953 disc-version of the "Eroica." Beethoven's "Brook" movement grows monotonous under the Beecham baton, a defect not found in the new London recording made by the Concertgebouw Orchestra of Amsterdam led by Erich Kleiber. Both discs boast excellent sound. (London 916)

McDonald: From Childhood

Caplet: The Mask of the Red Death
The atmospheric capabilities of the harp are well illustrated by a new Capitol disc in which Ann Mason Stockton uses her instrument effectively in very contrasting works. Harl McDonald's suite for harp and orchestra, more nostalgic than his "Children's Symphony," employs six English nursery tunes developed freely in three movements. André Caplet's *Conte Fantastique* is a descriptive work relating Poe's story of the masked ball which ends at midnight with the entrance of the Red Death. Felix Slatkin, conductor, Miss Stockton, and the Concert Arts Orchestra give excellent performances. (Capitol P-8255)

Britten: Young Person's Guide to the Orchestra Four Sea Interludes and Passacaglia from "Peter Grimes"

Benjamin Britten's "Guide to the Orchestra" was written for a music appreciation film which appeared in 1945. Subtitled "Variations and Fugue on a Theme of Purcell," Brit-

ten's illustrative work was plainly intended to survive the film. Sir Malcolm Sargent and the Liverpool Philharmonic gave it a splendid recording for Columbia (ML 4197), which is as effective as the new recording by Eduard van Beinum and the Concertgebouw Orchestra of Amsterdam. The "Peter Grimes" interludes are the real achievement of this new disc. Van Beinum and the FFRR technique combine to produce the best recording on LP. (London 917)

Haydn: Symphony No. 85 in B-Flat Major

K. P. E. Bach: Concerto for Orchestra in D Major

Izler Solomon is making some excellent discs for M-G-M with ensembles composed of first-rate New York symphony and chamber men. The latest joins two works Solomon has frequently conducted and in which he obviously has great respect. The Haydn symphony is the one known as "The Queen of France," while the K. P. E. Bach concerto is a transcription for chamber orchestra by Maximilian Steinberg of a score for strings alone. Both works are played well enough, but the audio technicians let the recorded tone get over-bright with unpleasant results on the *fortes*. (M-G-M E3109)

Brahms: Alto Rhapsody and Song

The black-bordered jacket for Kathleen Ferrier's recording of the "Rhapsody for Contralto, Male Chorus and Orchestra" ("Alto Rhapsody") is doubly appropriate. After only ten years of public singing, England's much-loved contralto died last October. Her "Alto Rhapsody" with the London Philharmonic conducted by Clemens Krauss, originally issued on 78's, is available now as an LP memorial disc. The song of the lonely traveler is found in no better performance on any current recording. On the reverse side are Brahms' "Two Songs for Contralto with Viola Obbligato," *Sapphische Ode* and *Botschaft*, all sung with rare distinction. (London 903)

Stravinsky: Pulcinella

Not the familiar suite but the entire ballet score based on Pergolesi melodies is the source of Columbia's intriguing disc featuring the Cleveland Orchestra conducted by the composer. Whether Stravinsky revitalized Pergolesi or overwhelmed him (as the vocal soloists imply by their casual singing) is a matter for listener decision. The recording is sparkling both in its well-paced interpretation and in its ideal vocal qualities. (Columbia ML 4830)

THE END

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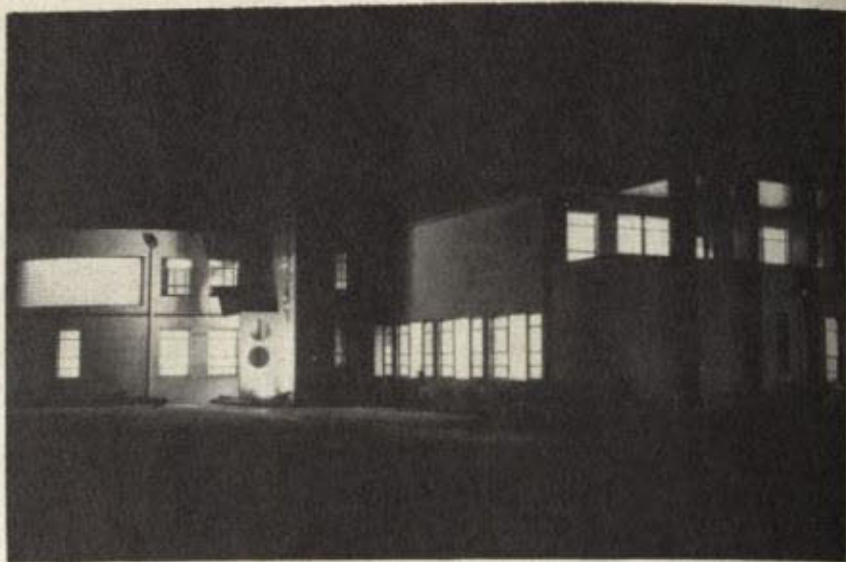
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