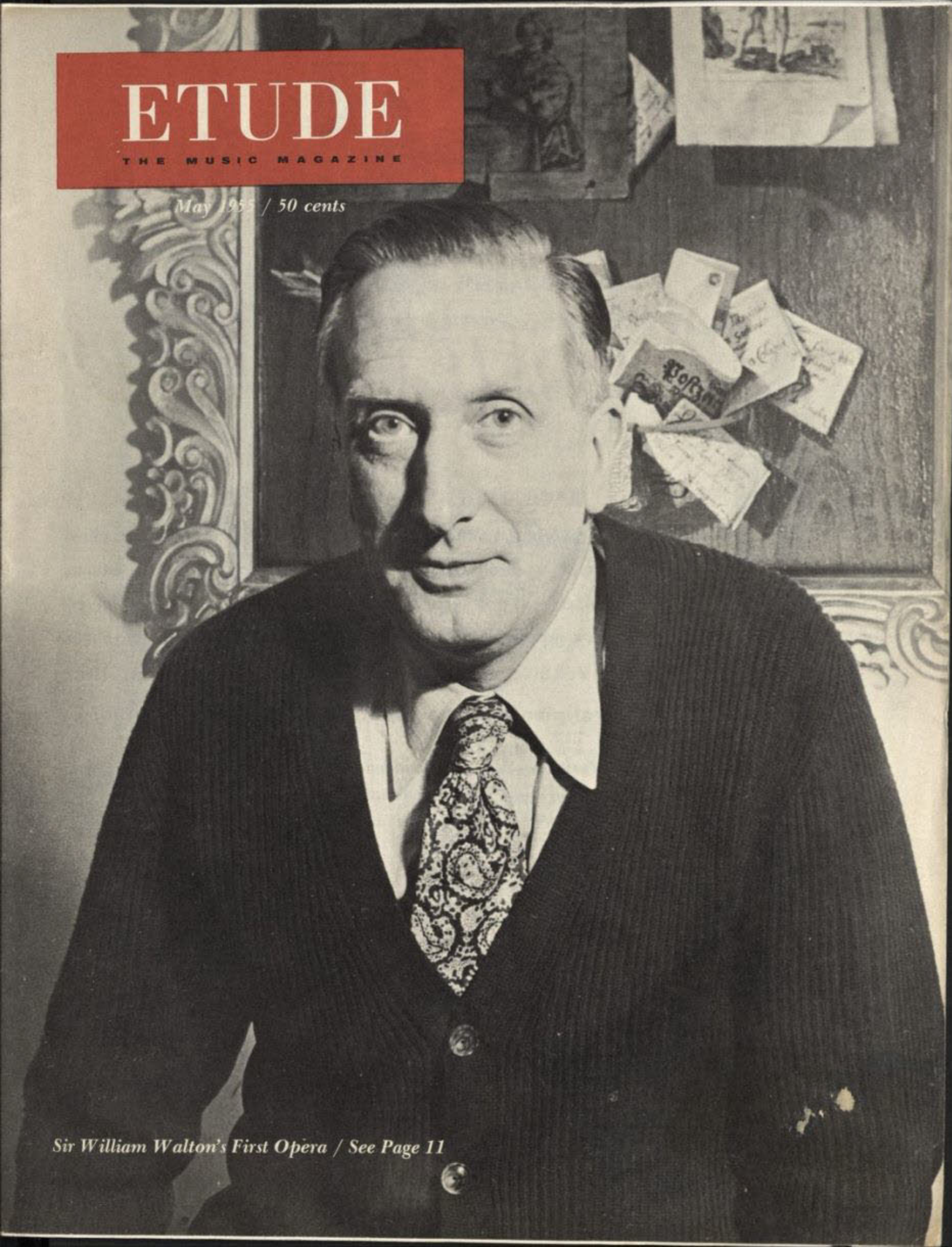


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Sir William Walton's First Opera / See Page 11

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Contributing Editors:

Harold Berkley Maurice Dumesnil Paul N. Elbin Karl W. Gehrken
Elizabeth A. Gest George Howerton Guy Maier Alexander McCurdy
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Vol. 73 No. 5 **CONTENTS** May 1955

FEATURES

PROBLEMS OF THE OPERATIC CONDUCTOR.....	Alberto Erede	9
THE MUSICAL EXPERIENCE OF THE CLASSROOM TEACHER.....	Charlotte DuBois	10
UNIVERSAL APPEAL OF SIR WILLIAM WALTON'S FIRST OPERA.....	Frank Howes	11
THE DEVELOPMENT OF PIANISM.....	Robert Casadesu	12
DOES PRACTICE MAKE PERFECT?.....	Chester Barris	13
MUSIC AND THE MAILS.....	Richard Alan Fuller	14
MUSICAL SHOWMANSHIP—PART 2.....	James Francis Cooke	16
WHEN THE SINGER SUFFERS THE "CALAMITY OF AGING".....	Irene Wilson Voorhees, M.D.	20
PIANO FOR THE HAND-DE-CAPPED.....	Gerald McGeorge	26
MUSIGRAM.....	Joan Griffin	60

DEPARTMENTS

WORLD OF MUSIC.....	Nicolas Slonimsky	3
MUSICAL ODDITIES.....	Dale Anderson	4
MUSIC LOVER'S BOOKSHELF.....	Clarey L. M. Waldrop	6
YOUTH MADE THE CHALLENGE.....	George Howerton	17
STAGING A CHORAL CONCERT—PART 2—	Paul N. Elbin	18
Costumes for Church and Concert.....	William D. Revelli	19
NEW RECORDS.....	Guy Maier	21
WHAT ABOUT RHYTHM?.....	Maurice Dumesnil	22
PIANIST'S PAGE.....	Karl W. Gehrken	23
TEACHER'S ROUNDTABLE.....	Alexander McCurdy	24
QUESTIONS AND ANSWERS.....	Harold Berkley	25
PRACTICE PAYS DIVIDENDS.....	Harold Berkley	52
PROBLEMS OF TONE PRODUCTION.....	Frederick Phillips	53
VIOLIN QUESTIONS.....	Elizabeth A. Gest	54
ORGAN AND CHOIR QUESTIONS.....		
JUNIOR ETUDE.....		

MUSIC

Compositions for Piano (Solo and Duet)		
Alla Francesca (from "Six Preludes for the Piano").....	Ilhan Usmanbas	27
Aria (from "Suite in G," No. 14) (from "Handel Album").....	G. F. Handel	28
Breezin' Along on a Bike (from "Teen-Age Technique").....	Stanford King	29
Gavotte (from "Suite in C Minor") (from "Little Pieces from the Early Classics").....	Francois Couperin	30
Little Ballerina.....	Walter O'Donnell	31
Variazione (from "Command of the Keyboard" Vol. 2)	Johann Wilhelm Hassler	32
Rondo (from "Pianorama of American Classics").....	Carr-Agay	34
May Day Dance (Duet) (from "Four Hand Recreations").....	Frances Terry	36
Instrumental Compositions		
When I Am Laid in Earth (Air from "Dido and Aeneas") (from "9 Program Solos for Trombone").....	Parcell-Castleton	38
Erbarm' dich mein, o Herre Gott (from "The Church Organist Golden Treasury" Vol. 1) (Organ).....	J. S. Bach	40
Pieces for Young Players		
The Little Wheel (from "Command of the Keyboard" Vol. 2).....	E. P. Ricci	35
Etude in B minor (from "Command of the Keyboard" Vol. 1).....	Johann Wilhelm Hassler	42
Prelude (from "Command of the Keyboard" Vol. 2).....	Stephen Heller	42
Choral Music		
Merrily We Sing (SA with piano accompaniment).....	arr. by Ruth Bampton	43

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THE WORLD OF

Music

The Opera Workshop of the Uni-
versity of Illinois in March presented a
new chamber opera, "The Boor," by
Myron Fink, a graduate student of the
workshop. The opera was the contribu-
tion of the workshop to the five-week
Festival of Contemporary Art conducted
by the University at Urbana, Illinois.

The American Chamber Orches-
tra, Robert Scholz, conductor, presented
in March its last concert of the 1954-55
season. Soloists were Kenneth Smith,
bass-baritone; Herbert Feldman, viola;
and Stuart Sankey, double bass. One
number on the program, Symphony Con-
certante, D major, for double bass and
viola, was given its first New York
performance.

The New Chamber Orchestra of
Philadelphia, conducted by Sam Mor-
genstern, presented a concert on March
20 as the closing event in connection
with a month-long exhibition of string
instruments sponsored by the Carl
Schurz Foundation. The exhibition fea-
tured instruments made by the well-
known Philadelphia firm, William Moen-
nig & Son. The concert was unique in
that every member of the New Chamber
Orchestra played an instrument made
by one of the three generations of
Moennigs. The distinguished family of
violin craftsmen was honored with a
special citation presented to it during
the concert by the Chamber of Com-
merce of Greater Philadelphia.

Robert Braun, concert pianist, teach-
er, founder of the Braun School of Mu-
sic in Pottsville, Pa., died in that city on
March 7. He had appeared as soloist
with the Philadelphia Orchestra and
prior to locating in Pottsville, he had
been associated with the Philadelphia
Musical Academy. He was also formerly
a faculty member of the Sternberg
School of Music in Philadelphia.

The twenty-third annual Bach Fe-
stival will be held at Baldwin-Wallace
Conservatory of Music, Berea, Ohio,
on May 27, 28, 29, under the direction
of George Poinar of the Conservatory
faculty. The major choral work to be
sung will be the Mass in B minor. The
climactic event of the festival will be the
dedication of the large Austin organ
in the Gamble Auditorium on May 29.
The organ has been extensively rebuilt

and will be rededicated as a memorial
to the late Dr. Albert Riemenschneider
who supervised the original installation
and played it for some 38 years.

George G. Foster, chairman of the
board of Aeolian American Corporation
of East Rochester, N. Y., and a pioneer
piano manufacturer in America, died at
his winter home in Miami, Florida, on
March 11, at the age of 94. Mr. Foster
started in business in 1880, selling home
organs. A few years later he entered the
piano business in New London, Conn.

The Metropolitan Opera Company
embarked on its annual spring tour on
April 11, and before the close of the
jaunt on June 1, it will have visited
16 cities presenting a total of 14 dif-
ferent operas. This season's new pro-
duction of "Andrea Chenier" will head
the list in number of performances, be-
ing given in eight of the 16 cities.

Leopold Stokowski, who since his
resignation as conductor of the Phila-
delphia Orchestra nineteen years ago
has been a free lance conductor, has
been engaged under a three-year con-
tract to be permanent conductor of the
Houston (Texas) Symphony.

Bernard Rogers of the faculty of
Eastman School of Music, Rochester,
is the winner of the \$1000 McCollin
Fund Competition, sponsored by the
Musical Fund Society of Philadelphia.
The successful work is a cantata for
mixed voices and orchestra entitled
"The Prophet of Isaiah."

Richard Loucks, assistant professor
of music at Pomona College (Califor-
nia), is the winner of the first award of
\$100 in the anthem composition con-
test conducted by the Choir of the First
Methodist Church of Hollywood, Dr.
Norman Soreng Wright, organist-director.
His winning composition, a setting
of Psalm 117, was sung by Dr. Wright's
choir on Palm Sunday.

Reginald Stewart, conducting The
Little Orchestra at the Peabody Con-
servatory in Baltimore, presented in
March a concert in which all the num-
bers except one were given their first
performance in Baltimore. One number,
Richard Donovan's "Suite for String
(Continued on Page 8)

THE COVER FOR THIS MONTH

One of the most exciting events of the 1954-55 opera season in
London was the premiere in December of Sir William Walton's first
opera "Troilus and Cressida" (See story on Page 11). ETUDE honors
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Musical Oddities

By NICOLAS SLONIMSKY

SOME OF MACDOWELL'S early piano pieces—*Amourette*, *Six Fancies*, *In Lilted Rhythm*, *Forgotten Fairy Tales*—were published under the name of Edgar Thorn. Why did MacDowell select this name? Nobody seems to know. The circumstances of the writing of these pieces were these: In 1895, MacDowell needed a trained nurse for his household. In appreciation of her services, he wrote the Thorn pieces and instructed the publisher to pay the royalties to the nurse. The music was typical of MacDowell, down to the expression marks in English: "Gaily, pertly," "Softly, wistfully," "Well marked, almost roughly." When he became more successful he added his own name to that of Edgar Thorn. Then something unexpected happened: a real Edgar Thorn revealed himself. He was not a musician, but confusion prevailed for a time.

In reply to an inquiry by Mr. Henry R. Austin, head of the Arthur Schmidt Publishing House, the original publishers of Thorn-MacDowell, Mrs. MacDowell, in a letter dated October 3, 1954, gave this additional information: "Edgar Thorn was a pure make-up name. MacDowell didn't know that there was an Edgar Thorn somewhere in the South. After he died, this man turned up. I never saw him but a number of people came to me and asked me whether that was a real name, or why MacDowell had taken it. For some years after the music was originally printed under the name Edgar Thorn, it didn't sell very well, and MacDowell thought it would go better with his own name added. The music did happen to go a great deal better, and the copyright was of real value, as the years went on, to my friend, the nurse, and her children. When the first copyright ran out, she returned the copyright to me, after I had renewed it, for they were all getting on very well then. But so long as she lived and her husband lived, they had whatever income came

from the so-called Edgar Thorn music. Edward's friends who had met the real Edgar Thorn said he took on a very mysterious air. He didn't actually say he had written the music, but it was very easy to believe that it was his for he was making a mystery of it. That was, of course, before MacDowell's name was added. No one really knew the story except myself."

THE FOLLOWING musical trick is attributed to the famous astronomer Sir Arthur Eddington: "There once was a brainy baboon Who used to breathe down a

bassoon,
For he said, "It appears
That in billions of years
I shall certainly hit on a tune."

As a matter of fact, the baboon would have a fairly good chance of hitting on a workable tune much sooner than in a billion years. After all, the number of notes on the bassoon is limited to 39, even if we include the very high C with which Stravinsky begins his formidable *Sacre du Printemps*, and about one in a thousand random progressions ought to be tuneful.

Should we limit the number of available notes to the eight notes of the diatonic scale—from C to C—we may well hit upon a good tune by striking the keys at random. Indeed, children of sub-pianistic age (that is, those whose chins are on the level of the keyboard when standing) produce some highly interesting melodies, and rhythms too, by hitting the white keys with their customary fierce determination. Such children are apt to produce some very interesting harmonies, too, technically known as pandiatonic harmonies, in which all white keys are used in any combination whatsoever. If an especially adventurous sub-pianistic prodigy should decide to pound on the black keys only, then pentatonic melody and pandiatonic harmonies would result.

When Antonin Dvorák landed in America in 1892, he was asked the inevitable question: "What do you think of the future of American music?" To this he replied: "The future music of this country must be founded upon Negro melodies. They are the folk songs of America. They are pathetic, tender, passionate, melancholy, solemn, bold, merry and gay. It is music that suits every mood."

Naturally, such a positive declaration aroused much comment. John Knowles Paine, the Boston composer and the first professor of music at Harvard University, said: "In my estimation it is preposterous to say that future American music must rest upon such an alien foundation as the melodies of a largely undeveloped race. As our civilization is a fusion of various European nationalities, so American music more than any other should be universal."

Philip Hale turned thumbs down on the whole idea: "We shall never have a national school of music," he wrote, "because we are not a nation in the sense that Germany, England, France and Italy are nations, each with distinct race peculiarities."

In view of Dvorák's proclaimed interest in Negro songs, many commentators decided that the famous *Largo* in the New World Symphony was inspired by a Negro spiritual melody. Dvorák categorically denied such a derivation; his Czech friends were even more emphatic. The *Largo*, they asserted, was simply the state of soul of an uncultured Czech in America, stupefied by the din and hustle of the New World.

Incidentally, the original notation of the slow movement in the New World Symphony was *Larghetto*. Seidl, who conducted its world premiere in New York, took a very slow tempo. Dvorák liked it and decided to change the tempo mark from *Larghetto* to *Largo* so as to confirm Seidl's interpretation.

Was Dvorák really so uncultured as he and his friends were eager to represent him? There were reports that he was certainly unlettered, in the sense that his literary tastes were not discriminating. At the same time he was obsessed with the idea of self-improvement. He carried around with him a cheap edition of a biographical anthology dealing with great men of science and read it with the determination of a diligent schoolboy. He felt out of place in aristocratic salons, but when he received an invitation to spend a

few weeks in the country with an exclusive use of a donkey for local transportation, he accepted at once. "What a delightful thought!" he wrote in reply. "A donkey would be marvelously convenient for riding to and from the village to the cottage."

The primary ingredient of artistic success has not always been a friendly smile and a perfect set of teeth. In the 1890's an artist's attraction was mainly in his flowing hair, and a smile was regarded as positively vulgar. A newspaper philosopher of 1893 offers these comments on the then current Paderewski craze: "Womanhood, especially of tender years, is enlisted at once among Paderewski's followers whenever the fuzzy locks that surmount his pallid brow, which surmounts in turn his poetic eyes with their faraway look, which in turn surmount his finely chiseled nose, which in turn stands sentry over the never-smiling lips, are seen."

On the other hand, the attitude of womanhood towards the artist seems to have changed but little since the 1890's. The scene in Paderewski's room after the concert was described thus: "About one hundred women, ranging in age from fifteen to fifty, surrounded Paderewski, sighed, giggled, laughed, cried, languished."

The Phrenological Journal took measurements of Paderewski's head and found that it was rather large, the periphery measuring 22½ inches. The report continued: "Paderewski has neither a large cerebellum nor the full lips and chin which indicate profound and steady love for the opposite sex. The narrow, flat opening of the eyes is not the configuration usually associated with the highest order of monogamous instinct."

The famous Italian baritone Titta Ruffo (1877-1953) was named after a family dog. This is how it happened. His father, Orestes Titta, a blacksmith in Pisa, had a dog named Ruffo, who was accidentally killed during a hunting expedition. A few days later the blacksmith's wife gave birth to a son, and Orestes Titta decided to name him after the faithful dog, Ruffo. In vain did his wife protest; the name Ruffo was duly entered in the parish book when the child was baptized. As Ruffo Titta grew, he decided to invert his names, and so became Titta Ruffo.

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This excellent book upon the importance of the wind instruments in the orchestra and the band by Frederick Fennell, conductor of band and orchestra at the Eastman School of Music, University of Rochester, will certainly become a

"must" for all band and orchestra conductors and also prove invaluable for all students interested in bands, orchestras and wind ensembles. The author, whose experience for thirty years has been most comprehensive, handles his subject with great clarity and judgment.

The chapters "The Orchestra Begins," leading from the Instrumentation of Monteverdi, to "The Great American Instrumental Renaissance," contain a feast of information of special interest to performers in bands and orchestras. We learn in the first chapter, for instance, that "Pat" Gilmore was by no means the first to employ cannons in the percussion battery. In 1743 Handel, in the score of the *Royal Fireworks Music*, was assisted by 101 brass cannons and 18 pieces of small ordnance. Later, we discover that Mozart was responsible for introducing the wind ensemble. Berlioz, who created a new era for musical instruments, is discussed with the same detail. Mr. Fennell's treatment of Richard Wagner's orchestra is new and distinctive. The characteristically different types of orchestras developed by Strauss, Debussy and Stravinsky are portrayed in very clear manner.

The author pays a very generous

and deserved tribute to the activities and accomplishments of John Philip Sousa in developing the American band, but he does not hesitate to print the ridiculous slurs of Debussy when the Sousa band played at the Paris Exposition. Debussy, despite his masterly handling of wind instruments, evidently did not like bands. On the other hand, Richard Strauss told the writer of this review in Berlin many years ago, that he and his father, a famous horn player, frequently heard the band on its European tours and admired Sousa's unique instrumentation greatly.

Mr. Fennell notes that with the introduction of the automobile, the television and radio, the summer amusement parks were literally put out of business. This resulted in the bankruptcy of several large traction companies. Without that revenue and support, it was impossible for the touring bands to continue. In their place have come the much larger and in many ways far finer university, college and high school bands which are now such an important part of our extraordinary American musical development. This book is a "must" for all band directors and their students.

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Music Festivals Abroad this Summer

FOR the information of its readers, ETUDE is pleased to present the following condensed schedule of the most important European Music Festivals this summer. Details of these events may no doubt be secured from the various travel agencies throughout the United States.

Wiesbaden, Germany, May 1-31.
International Festival

Bern, Switzerland, May 9-14.
Eighth International Bruckner Festival

Bonn, Germany, May 15-27.
Beethoven Festival. Opening concert by Elly Ney, noted pianist founder in 1931 of the festival.

Bergen, Norway, May 26-June 7.
International Festival

Stockholm, Sweden, June 7-16.
Stockholm Festival 1955. Features: Original version of "Carmen" by the Royal Opera; Royal Swedish Ballet in the "Sleeping Beauty" ballet; The Philadelphia Orchestra, Eugene Ormandy conducting.

Helsinki, Finland, June 9-17.
Helsinki Festival (Sibelius)

Würzburg, Germany, June 11-25.
Mozart Festival. Eugen Jochum, General Music Director.

Amsterdam, The Hague, Scheveningen, June 15-July 15.
Holland Festival. The Concertgebouw Orchestra, The Hague Residentie Orchestra, Israel Philharmonic Orchestra, Holland Festival Chamber Orchestra.

Baden-Baden, Germany, June 17-21.
World Festival of Modern Music. Twenty-nine works by composers of all nations will be played.

Nuremberg, Germany, June 18-24.
Fourth International Organ Festival

Koblenz, Germany, June 25-September 11.
Festival of Operetta on the Rhine

Konstanz, Germany, June-July.
Sixth International Festival

Prades, France, July 2-18.
Prades Festival (Pablo Casals). Menuhin, Istomin, David Lloyd, Jan Peerce, Eleanor Steber.

Bayreuth, Germany, July 22-August 21.
Richard Wagner Festival. "Der Fliegende Holländer," "Tannhäuser," "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung," "Parsifal."

Bad Mergentheim, Germany, July 30-August 27.
International Festival of Young People's Music

Lucerne, Switzerland, August 6-30.
International Festival of Music. Conductors, Ansermet, Ormandy, R. Kubelik, von Karajan, Klemperer.

Munich, Germany, August 12-September 11.
Munich Opera Festival. Operas by Richard Strauss, Wagner and Mozart.

Edinburgh, Scotland, August 21—September 10. Edinburgh International Festival. Berlin Philharmonic Orchestra; New York Philharmonic-Symphony; B.B.C. Symphony, and others.

Berlin, Germany, September 17-October 4.
Fifth Festival of Berlin. Royal Opera, Berlin; La Scala, Milan Opera; Berlin Philharmonic, Ormandy conducting.

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Look What You'll Find in ETUDE for June

Carlos Chávez, Mexico's Mr. Music by Peggy Muñoz

Chávez is really a man of many talents, being a pianist, conductor, composer, educator and politician. His many-sided personality is presented in this article in a very interesting story.

The Education of a Pianist An interview with Gina Bachauer As told to Burton Paige

Miss Bachauer is definitely among the foremost of our present day artists of the keyboard, and ETUDE feels privileged in presenting some of Miss Bachauer's ideas concerning the education of a pianist.

The Sunnybank Quintet by Alice Terhune

Here is one of the most delightfully homey articles we have ever presented in ETUDE. Written by the widow of the late Albert Payson Terhune, noted writer and lover of dogs, the story gives an intimate word-picture of the highly informal musical gatherings which for a number of years were a part of the Terhune home life at Sunnybank, in northern New Jersey.

Staging: Part 3—Operettas and Light Operas by George Howerton

In the April issue of ETUDE, Dr. Howerton in his Choral Department began an extremely valuable series of articles having to do with the over-all subject of staging. The third section of this discussion to be presented in June takes up the many problems which must be solved in staging an operetta or a light opera.

The Singing City by James Felton

Mrs. Elaine Brown of the faculty of Temple University in Philadelphia, has organized singing groups in practically all sections of the City of Brotherly Love, and these various groups come together at certain times of the year to present most impressive choral concerts.

To Beat or Not to Beat by William D. Revelli

Continuing with the discussion of rhythm begun in the May issue, Dr. Revelli presents additional facts having to do with the proper rhythm of various compositions.

Boyd Neel and the Canadian Stratford Festival by May Weeks Johnstone

The Boyd Neel Orchestra has the distinction of having traveled more than any other musical group of its size in history. It has appeared at practically all of the leading European music festivals. Mr. Neel has now transferred his interests largely to Canada, where about a year ago he took over the duties of Dean of the Royal Conservatory of Toronto.

Scheduling Orchestra in the Secondary School by Ralph E. Rush

Mr. Rush certainly has no illusions about the problems faced by many public school music workers. He is thoroughly practical and gives most helpful advice concerning the matter of arranging a school time table so that regular periods are allotted to each of the choral, orchestra and band activities.

World of Music

(Continued from Page 3)

Orchestra and Oboe," was given its world premiere. Other composers represented were Quincy Porter, Charles Ives and Igor Stravinsky.

Indiana University at Bloomington presented on April 3, Palm Sunday, its seventh annual performance of "Parsifal." The production was in English. The Lenten opera was performed in two parts; beginning at 4:15 the first act ran to 5:15, followed by an intermission for supper. Then at 7:15 the second act began, ending about 9:30. Ernst Hoffman was the music director.

The Bach Choir of Bethlehem will present its Forty-eighth Annual Festival at Bethlehem, Pennsylvania, on May 27 and 28. There will be afternoon and evening sessions, and an organ recital by Vernon DeTar on Saturday morning, May 28. The Christmas Oratorio and the Mass in B Minor are the two principal works to be presented. Soloists will be Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor; and Kenneth Smith, bass. Ifor Jones will be the festival conductor.

Igor Stravinsky, Russian-born composer and conductor who for a number of years has lived in New York, was named in March winner of the Sibelius Gold Medal, awarded every five years for distinguished services in the music world. The award was established in honor of Finland's world famous composer, Jean Sibelius.

The 1955 Berkshire Festival at Tanglewood, Massachusetts, which opens on July 6, will feature most of the principal works of Beethoven. The six week-end concerts running from July 6 to August 14 will include the nine symphonies, the "Missa Solemnis," a concert performance of Act II of "Fidelio," concertos, and overtures. Charles Munch will be general music director, with Pierre Monteux, Leonard Bernstein, and Thor Johnson as guest conductors.

The National Association of Teachers of Singing will conduct this summer its seventh workshop series. These workshops will be held in six different sections of the country as follows: Appalachian State Teachers College, Boone, North Carolina, July 24-29; Willamette University, Salem, Oregon, August 1-5; Northwestern University, Evanston, Illinois, August 1-5; Texas Technological College, Lubbock, Texas, August 8-12; University of Colorado, Boulder, Colorado, August 14-19; and Summer Studio of Grace Leslie, Salisbury, Massachusetts, August 22-26.

The Corpus Christi (Texas) Symphony Orchestra, conducted by Jacques Singer, presented on March 20 and 21 a Bach Festival which it is planned will become an annual affair. Maestro Singer has undertaken the monumental task of presenting the complete works of Bach as compiled by the Bach-Gesellschaft, a project that will run many years in the future.

COMPETITIONS (For details, write to sponsor listed)

• Sigma Alpha Iota Third American Music Awards Competition. Cash prizes of \$300 each to composers of a choral composition for three-part women's voices and for a vocal solo. Closing date March 1, 1956. Details from Miss Rose Marie Grentzer, Oberlin College, Oberlin, Ohio.

• Choral Composition Contest. Award of \$100 and public performance for a mixed chorus a cappella for use by high school groups. Closing date September 6, 1955. Details from Music Department, Stockbridge School, Interlaken, Massachusetts.

Musical News Items from Abroad

A World Festival of Modern Music will be held at Baden-Baden, Germany, June 17-21 under the auspices of the Southwest German Broadcasting System. Included in the list of noted musicians to appear are Heinrich Strobel, Friedrich Bishoff of Germany, Viggo Bentzon of Denmark, Rolf Liebermann of Switzerland, Olivier Messiaen of France, and Matyas Seiber of England. Hans Rosbaud and Ernest Bour will conduct the Festival Orchestra.

The Prades Festival, July 2 to 18, will present a number of artists making their first appearance there, among these being Yehudi Menuhin, the Bach Aria Group (with Eleanor Steber), Henny Wolff, soprano; David Lloyd, tenor; and

Dietrich Fischer-Dieskau. Although he is now 78 years old, the beloved Pablo Casals will take an active part. He will appear in nine of the eleven concerts to be presented.

Szymon Goldberg has been appointed permanent conductor-soloist of the Netherlands Chamber Orchestra, which will make its first appearance at the Holland Festival.

The British Industries Fair held in London, May 2 to 13, included a section in which nearly 100 pianos representing the output of many British manufacturers were shown. There was also a display showing over a thousand items of piano parts and accessories.



Alberto Erede

Problems of the Operatic Conductor

"In the last analysis, it is the operatic conductor who controls the destinies of everyone connected with the performances he directs."

An interview with Alberto Erede

Secured by Myles Fellowes

TO THE AVERAGE opera lover, the most important element in the performance is the singer. If a "star" sings exceptionally well the night you hear him, you say he's "good." Otherwise, he's "bad." Many people overlook the fact that, if a singer were really "bad," he wouldn't be engaged by a leading opera house. No matter how beautiful his voice, a singer's every performance can be influenced by circumstances beyond his control. He may be suffering from a slight cold or a large worry—or he may be in the hands of a less-than-understanding conductor.

In the last analysis, it is the operatic conductor who controls the destinies of everyone connected with the performances he directs. He is master of the orchestra; he supervises stage activities; and it lies within his scope to advance or retard the performances of the singers. What, then, are the skills he must bring to his task?

No one is better equipped to deal with the problems of the operatic conductor than Alberto Erede, permanent conductor of the Metropolitan Opera. Maestro Erede has been associated with La Scala (Milan), Covent Garden, Glyndebourne, the Salzburg Opera Guild, Teatro Colón (Buenos Aires), Staatsoper (Vienna), the Italian Radio Symphony, and the London Opera; he has been acclaimed for his successful guest appearances throughout Europe and South America, and has made many recordings, both operatic and symphonic, for the London Label.

"The difference between an operatic and a symphonic conductor is not one of musicianship," says Maestro Erede. "Both fields require a thorough background of musical knowledge. The distinguishing factor is a specialization in the possibilities and the limitations of the human voice. The operatic conductor, actually, is a kind of voiceless vocalist who must understand the theory and practice of voice production with the grasp of an experi-

enced singer. He must also understand orchestral direction and stage techniques. And he must be able to fuse these three important skills into a single, smoothly flowing whole.

"The operatic conductor makes music with two sets of human instruments, the orchestral players and the singers, and each group has its own needs. As regards the singers, the conductor knows that, while the basic rules of sound voice production are the same for everyone, each singer has his individual way of putting these rules to use. No two people breathe with the same speed or intensity. Thus, the conductor cannot stand there beating a fixed measure of time which must apply to all. As he trains his singers, he must also study their needs, giving to each the kind of help he requires. Most of all, he must breathe with his singers. It is this ability which determines phrasings; if the conductor lacks it, he is lost—and so are his singers! It is conducive to creating the necessary magnetic thread between conductor and stage.

"When I rehearse with singers, I try to teach them the phrasing, diction, and general style I wish the performance to have. At the same time, I familiarize myself with the vocal individualities of each singer so that I may know exactly what to expect at performance. And whatever these individualities include, I must be alert to them all. While singers are willing enough to give the conductor what he wants, they are not always able to do so. To the slow breather, it may be physically impossible to complete a breath in time for a quick beat. Thus, the conductor must be prepared to help him out at such a moment, at the same time keeping his basic rhythm alive among the other performers. This is managed with a round, slightly delaying beat which holds matters in check so subtly that the audience does not suspect that its purpose is (Continued on Page 45)

The Musical Experience of the Classroom Teacher

It is no easy task faced by the average classroom teacher who, with no special training, is called upon to give instruction in music.

by CHARLOTTE DUBOIS

THE GREATEST single need of the classroom teacher of music is confidence. Her trepidation may stem from previous unpleasant experiences or from misguided attitudes. Many non-musicians believe that only the exceptionally talented can "make music." Unfortunately, many of these teachers did not have happy musical experiences when they were in the elementary school. Since human beings tend to repeat pleasurable experiences and to avoid repetition of those experiences that were unpleasant, it follows that many classroom teachers are not interested in participating in the musical growth of their children. They often feel not only incompetent but antagonistic toward the specialized field of an art.

What do we, trained all our lives in music, expect of the classroom teacher? We do not expect great skills—or do we? We do not expect competency within each individual's capacity. As with children, we must recognize the fact that capacities vary among teachers. Supervisors, administrators and teachers in teacher training institutions need to discover each individual's competencies and to direct them into channels for musical growth. Self-confidence is born of understanding and experience. "Successful music teaching results from pleasurable musical experiences and technical competence. Therefore, Teacher Training Institutions should provide an environment which will assure a continuing growth in each of these areas."¹

Attitudes and competencies cannot be expressed in terms of credit hours. Persons in charge of In-Service training, and faculty members of institutions which offer music courses for classroom teachers should not only be sound musicians but persons who have an understanding of

¹ Unpublished report of the Committee on Music for the Elementary Teacher, Music Educators National Conference, Philadelphia, March, 1952.

the needs of the classroom teacher. This kind of understanding can come only from those who have had actual teaching experience.

Music educators should have great respect for classroom teachers. They are professionally competent persons who are interested in the total development of the child. We need to understand that music is only one of many experiences they wish their children to enjoy.

We reiterate a question stated earlier: What should we expect of these teachers? We have the right to expect each individual's enthusiastic interest and expression in terms of his particular ability and experience. Inherent in the achievement of this expectation is the teacher's concept of our musical goals and of the function of music in the life of the elementary school child.

Exploring the Problem

It is all very well to make the foregoing statements, but what can we do about the problem? We must not speak forever in generalities.

First we must help the teacher to experience, understand and express music herself before we can expect her to provide similar experiences for children. These experiences will include aural awareness of musical sounds and bodily response to musical rhythm or movement. She must first perceive before she can understand or express. We must help her not only to hear but to *listen*. In most cases the ears have never really been opened to the world of musical sound.

College music courses designed for classroom teachers should include participation in the areas for musical growth which are found in the modern elementary school, namely: singing, playing, listening, creative and rhythmic activities. It is most important that within these areas the teacher find some means for successful

musical expression. The materials used should include many that are directly related to the musical experiences in the elementary classroom.

The symbols of musical notation represent the concepts of musical sound. The elements of music are melody, rhythm, harmony and tone color. These elements are combined in various musical forms. The three statements just made become truly meaningful to the layman only when he has experienced each concept. "Musical experiences are of greatest value when they are of immediate significance to the student. It (the music course) should endeavor to stimulate the imagination, to provide for the sharing of creative experiences, to nurture an awareness and sensitivity to beauty in life."²

Approaches to the Problem

Our ultimate goal is the interpretation of music for children. The understanding of this interpretation will include what is seen on a page of music, what is heard on a recording or live instrument, what is felt through bodily response, and what is creatively expressed. It is our experience that this kind of understanding is best achieved when the evolution of musical growth is directly from experience to expression.

For example, ask a class to sing one stanza of *America*. Then sing again with a free swing of the arm down and up as we feel the pulsations of the beats. They will gradually swing down, up, up. The teacher then asks in how many beats the music seems to swing. When the answer "3" is given (and it always has been in our classes), put the number 3 on the treble staff. How do the beats feel? That is, what kind of notes do they feel like? Let's step it carefully (Continued on Page 50)

² "Musical Development of the Classroom Teacher," Music Education Research Council Bulletin, No. 5, page 6, 1951.



"Troilus and Cressida" produced at Covent Garden last December. This scene in Act III shows the death of Troilus (Richard Lewis) in the Greek encampment.

A scene in Act I. Troilus turns away from Pandarus (Peter Pears).



Universal Appeal of Sir William Walton's First Opera

Composer of "Belshazzar's Feast" writes a thrilling "Troilus and Cressida"

by Frank Howes

THERE IS at this time a spate of new operas by composers without a precedent in the chequered history of English opera. The autumn of 1954 saw the first performances of Benjamin Britten's "The Turn of the Screw," Lennox Berkeley's "Nelson," and Sir William Walton's first opera, "Troilus and Cressida." Michael Tippett's "The Midsummer Marriage" is promised for production at the Royal Opera House, Covent Garden, London, in 1955.

It would take too long to examine the causes which have combined to bring about a state of affairs that United Kingdom composers of an earlier generation, like Stanford and Ethel Smyth, would have envied. But the success of Britten's first opera, "Peter Grimes," coincided with a new, wider and more intelligent appreciation of opera as an art-form in its own right on the part of the British public, so that composers have been encouraged to risk devoting their energies to operatic composition, whereas their predecessors were deterred by the public apathy, and even hostility then prevailing.

Walton, who is now 52, first became prominent as a composer with an individ-

uality that promised well for his future in the years after World War I. His suite, "Facade," which was originally an essay in "Sprechstimme" but was quickly turned into a ballet and then into two suites for orchestra, was witty, ironic, brittle in orchestration and in keeping with the anti-romantic spirit of those post-war years. But his real nature as a 20th century romantic was revealed in his viola concerto (1929), which was played by Paul Hindemith among others. His international reputation was confirmed when Jascha Heifetz commissioned a violin concerto from him (1939). Meantime, he had produced a symphony.

He is like César Franck in that his method of working seems to result in one work only in each kind, in which what he wants to say in each medium is so concentrated that it takes its place in the repertory as a standard work. Thus his oratorio "Belshazzar's Feast," his Sinfonia Concertante for piano and orchestra, his string quartet and his violin sonata are his first and last works in their respective forms. Though he manifested his talent very young he is a slow worker. He is, nevertheless, a

successful composer of film music and occasional music, such as his two Marches written for two Coronations.

His opera, "Troilus and Cressida," was commissioned by the British Broadcasting Corporation as long ago as 1943, but the conception developed into a tragic opera of full scale demanding all the resources of a large opera house. It received its first performance under the direction of Sir Malcolm Sargent at the Royal Opera House on December 3, when it confirmed the judgment that he is really a modern traditionalist and romantic, unlike most of his contemporaries who are still in reaction against both of those inheritances from the 19th century.

Great Love Story

One result of the fact that there is nothing problematical or experimental in form or harmonic idiom in the opera will be to enable it to travel. Its plot is one of the great love stories of the world, a mediaeval fiction of the Trojan War, and therefore universal in its appeal. This, too, will mean that there is no obstacle of nation- (Continued on Page 47)

The Development of Pianism

A distinguished virtuoso who has recently observed his twentieth anniversary as a concert artist in America speaks with authority on an important subject.

From an interview with Robert Casadesus
As told to Rose Heylbut



Robert Casadesus—a moment of study of one of his concert scores.

BETWEEN the child who is just learning to play and the youth who begins to assert himself as a promising pianist, there lies a road built of something more than notes, skills, and "pieces." This "something" is what the French call *le pianisme*—the steadily increasing understanding of piano-playing as a whole, which is not quite the same thing as notes, skills, and "pieces."

Pianism rests upon two basic elements: (1) the mechanical abilities which enable us to express ourselves on the keyboard, and which we call technique; and (2) the essence of what we have to express, which we call musicianship. Neither element alone produces a master pianist; both must be present and well balanced to assure good pianism. And we shall see, I think, that progress in the one branch is closely bound up with progress in the other. The most fluent fingers are valueless unless they have something to be fluent about; the most sensitive conceptions are valueless unless they find suitable outlet through the fingers.

The first step in the development of pianism is learning to feel at home on the keys. This begins with the correct position of the hands. There are several schools of thought on this subject; for myself, I follow Chopin who believed that the best position results when the hands are so placed that the fingers fall naturally on the first five notes of the scale of E-major.

When this basic position is maintained without stiffness or tension, the first exercise in actual playing consists in lifting one finger and striking one note at a time, the other four fingers remaining motionless, in position, on their notes. Next, the exercise is repeated striking each note six times, and always holding the non-playing fingers over the other notes.

Another exercise which Chopin advocated helps to develop extension and suppleness of the hands. This consists in placing the fingers on the notes of the Diminished Seventh chord (key of C), and following the same plan of playing. The chord is struck; then one finger at a time is lifted and put down, while the others remain motionless over their keys. This exercise, too, is played six times on each note, and very *legato*. The fingers should not be raised exaggeratedly; just enough to release body weight to the keys; and the tone must be good and rich, neither too weak nor too percussive.

In recommending this exercise as an excellent means of strengthening the hands, I speak from long experience. At the age of seven, I had for some time shown proof of an affinity for the piano, and my parents took me to Isidor Philipp for further instruction. Maître Philipp was pleased with my playing, but decided that my hands needed development. The exercise he assigned me was this playing of the Dimin-

ished Seventh chord. I worked at it for three weeks. At first, my hands grew tired; not tensely so, but with the normal strain of accustoming the muscles to an entirely new activity. At the end of that time, however, my hands were stronger, more pliable, and more obedient. I have never forgotten the experience—or the exercise!

In due course, then, the student progresses from elementary finger exercises to one or more of the recognized methods, combining finger work with musical continuity. Czerny, of course, is excellent—except that his technical help is greater than his musical value. Another fine method, more familiar in Europe, perhaps, than here, is that of Stamaty who taught at the Conservatoire at the time Chopin was in Paris. It is a valuable method for beginners because it is based on the elementary five-finger exercise, worked out in many clever and interesting combinations; and because it helps to develop independence of the fingers. And, of course, the gospel of all pianists remains scales and arpeggios in all their forms. More advanced students can do no better than to investigate the exercises of Philipp himself (which make use of the Diminished Seventh chord I have described). These exercises should not be practiced more than 15 minutes a day (5 for children), lest the wrist become stiff. For highly advanced students—indeed, (Continued on Page 61)

HAVE YOU ever asked one of your more mature students why he practices—that is, what he is trying to accomplish fundamentally in his practicing of any composition? At the next lesson of such a pupil try putting the question to him in this form: "Suppose you practice a new piece for a week and get it to a certain degree of proficiency for your lesson, then practice it for another week and bring it for a second lesson. What would I look for fundamentally in your playing to decide whether or not you were progressing as you should in your mastery of it—entirely apart from the carrying out of any suggestions I may have made at the first lesson?" Obviously, if this question can not be answered correctly—if he does not understand what his basic technical objective is—he is not practicing as efficiently as he might, and efficiency in practicing becomes increasingly important as the student advances in his music study.

Good playing is the result of good practicing. Poor practicing results in poor playing. The two cannot be separated. Therefore, the important thing to learn in taking music lessons is how to practice well. Good practicing includes efficiency. The necessity of increasing efficiency in practicing is shown by comparing the practicing of a beginner and a mature artist. The average first-grade piece takes about one minute to play. The beginner usually practices about forty-five minutes or an hour every day, and out of this time he spends about twenty minutes on his one-minute piece. The artist on tour would probably be keeping up a repertory of two programs and three concertos. While travelling he is lucky to practice two or three hours a day, but if he played all his material straight through without repetition, it would take four to four and one half hours. While the beginner, therefore, has twenty minutes to practice on one minute's worth of material, the artist has only two or three hours to practice on four and one-half hours of material, so it is obvious that the artist must be extremely efficient in his practicing. He must not omit anything necessary and he must not do anything unnecessary. Every music student, talented or untalented, is somewhere between these two extremes, progressing toward the situation in which the artist finds himself. In other words, the student must constantly increase the efficiency of his practicing because of the increasing amount of material he must work on in relation to the amount of time he has to practice.

Going back now to your question, you will find that most students, recalling the saying, "Practice makes perfect," will reply, "You will notice whether or not I play with fewer mistakes at the second lesson." Of course, increased accuracy represents prog-

Mr. Barris is a member of the faculty of Ohio Wesleyan University at Delaware, Ohio.

ress, but to think that the fundamental objective of practicing is to eliminate errors indicates an entirely wrong point of view.

Now in order to understand what good practicing is we must understand what we have achieved when a piece has been completely learned and played satisfactorily from memory. If we analyze what has happened when the piece is finished we shall find that everything we do has become a matter of habit—is done automatically. By this we do not mean that the player is like a machine, but we do mean that because he is doing so many things simultaneously, and at any given moment can think consciously of only one of them, all the others will be correct because their perfection has become a habit. A pianist, for instance, at any given moment may be playing different notes with one hand from those he is playing with the other, different time values, different fingering, different touches, making a crescendo or diminuendo, pedaling a certain way or making changes in rhythm. If he is completely absorbed in his interpretation, all these things will be automatically perfect without conscious control. At a certain place in one performance he may consciously think of making a good crescendo but at the same time the pedaling will be perfect because of habit. The next time he plays the same passage he may consciously control the pedaling but this time the crescendo will be perfect because of habit.

The object, therefore, of good practicing is, as we said before, to make everything a matter of habit. Now a habit can be formed only by doing something exactly the same way every time. If we do it one way the first time, a different way the second time, still a different way the third time and so on, we are not forming habits, although we may be clarifying our thoughts about what we are trying to do. If, therefore, we consider it normal to start practicing a piece and play it with some mistakes the first day, fewer the second day and so on, then we see that each day we are playing it differently. In other words, we are not forming habits in an efficient way. If we wish to practice efficiently, therefore, we should play what we are practicing exactly the same way every time—that is, perfectly.

The playing should be perfect from the very first moment we put our hands on the keyboard.

The reaction of the average student to such a statement by a teacher is: "Well, that is only what I expect a teacher to say, 'Hitch your wagon to a star' and you will accomplish more, even if you don't reach your goal, than if you have a lower ideal." However, playing perfectly the first time we put our hands on the keyboard in practicing a new piece is, in this case, not an ideal but a literal possibility. It is simply a matter of intelligent selection of what we decide to (Continued on Page 47)

Does Practice Make Perfect

Here's an excellent analysis of the whys and wherefores of the practice problem by an experienced artist and teacher.



by Chester Barris

Music and the Mails

by RICHARD ALAN FULLER

ONE of the most fascinating chapters of American history is the story of the United States mail. It conjures up pictures of the pony express and the heroic phrase "The mail must go through." Probably many books have been written on the subject, but, to my knowledge, none has appeared recently that spells out the romance of the expanding frontier with mail delivery just inches behind; the part the mail played in our social and economic growth; the special problems that arose as our civilization became more complex; the political background that seems to have been ever-present.

These are the broad outlines of the story which would tell at the same time the broad outlines of American history. When, in 1792, letters were first carried by our own post office department, the postage was from six cents for the first 30 miles up to twenty-five cents for 450 miles and over. In 1792 this was a small coastal country. But by 1851, letter postage was set at three cents for delivery anywhere within 3,000 miles, a geographic rate more in keeping with our new mid-century continental geography.

Geographic expansion is only one type of growth. The postal service was also part of the fabric of our growth in education, culture and public awareness. Throughout our history emphasis has been placed on the importance of providing wide distribution of informational, educational and cultural material through the mails—at low rates to encourage the circulation of such materials. As early as 1792 newspapers were granted a special rate of one cent a copy within 100 miles and one and a half cents for greater distances. In 1879, second class mail was established. It included newspapers and periodicals published for "the dissemination of information of a public character or devoted to literature, the sciences, arts or some special industry." This class of mail was and is carried at the

lowest postal rates.

The story of the Post Office, too, tells part of the story of our commercial growth, the carrying of advertising matter through third class mail and merchandise through the parcel post service. Significantly, from an historical sense, these services were defined and set up first only in 1879.

Each of the four major classifications of mail parallels a major aspect of our history. But history is made up of the small currents as well as the main streams. The index of the recently published Postal Manual supplies a hint of the human document that could be written and of the special problems that relate to some groups of our people. Even the less than lively imagination can spell out a background for some of the special (and chosen-at-random) regulations covering subjects like "absentee ballots—advertising matter—baby alligators—baby poultry—bankruptcy forms—beer and ale—berries—bonds—combustibles—copyrights—currency—eggs—and (newly added?) radio-active materials."

Finally, under "M," the index (and we) come to music—"Music scores, Postal Union mail."

This sole reference to music relates to the international mailing of music as printed matter and at special rates.

It is an unfortunate fact that music, and only music, of all the printed material of education, culture and information, enjoys no special consideration in the mails. Since this obviously cannot be a prejudice, it must be an oversight in that the postal authorities themselves, like everyone else, must be constantly touched by music, whether it be in his church, his home or in his public life. And since it was only in 1938 that books received special postal privileges, perhaps it is not too late for some change to be made concerning music.

It is quite astonishing that a book about Mozart, weighing somewhat less than a

*The cost of mailing
music and music books, as
compared with other
commodities, should be
of timely interest to teachers,
students and all music lovers.*

pound can be mailed anywhere in the United States for eight cents. The magazine which you are now reading may contain, among other editorial content, an article about Mozart and examples of his music. It may be mailed anywhere in the United States for considerably less than eight cents. But should a piano teacher buy individual copies of Mozart's sonatas, weighing about the same amount, the postal charges would be from 18 cents to 32 cents, depending on the distance involved.

Out of the hundreds of examples possible, consider one other. A hymnal, weighing just under two pounds, can be mailed for 12 cents regardless of distance. But the very same hymns, unbound, require postage of from 20 to 51 cents!

It should be clear that these instances point up a situation which is unfair to the users of music—the churches, the schools, the teachers and the pupils. For, although the word music may mean popular songs to many people, only about 16 percent of all the music sold in the United States consists of currently popular songs. The rest goes to the major consumers of printed music—the churches, public and private schools and for private music study. And, although it is true that half of the music is sold in stores, the other half is forwarded to the consumer by mail. In fact, postal service is the only means by which music is made available to most of the communities of the country. Where there are no music stores, musicians must depend on the mail to bring their most essential requirement to them. These consumers in smaller communities may very well be those least able to bear high postal costs.

In any history of the United States Post Office, one important chapter would be devoted to the policies which have governed the setting of rates and the establishment of special services. While there has never been an (Continued on Page 57)



The Wichita (Kansas) String Quartet plays to an attentive audience of Public School children

Youth Made the Challenge

A fine spirit of co-operation among community and school supervisory personnel in Wichita, has resulted in a truly worth while orchestra set-up for the youth of this mid-western city

by Claracy L. M. Waldrop

IT IS IMPOSSIBLE to recall how many times we said, "It is a question of educating the public to want good music."

We of the Wichita Symphony Society, were pondering ways and means not only of promoting our symphony, but also of organizing a youth symphony in our city. We had a vision, an incentive, a purpose, and a willingness to do something about them. We are happy and proud to share our success story with you.

In 1946, it became apparent that if we were to build a heritage of musical culture in the community, we would have to take some very courageous steps. The citizens had accepted at face value our still-so-young Wichita Symphony Orchestra, but in reality we were giving them something which was foreign to a great portion of them. Only a comparatively small number of listeners knew the names of all the instruments in an orchestra, and a symphonic score was something most of them had never seen. Ours was a challenge not only of creating and sustaining an orchestra, but of building and educating an audience to

appreciate it. We were to begin at the bottom and build up, through education, a generation of young people whose minds, ears, and hearts were attuned to good music. Thus, planning for the future, we formed the first of our youth symphonies, sponsored by the Wichita Symphony Society in co-operation with the music supervisors of the public schools and of many schools within a radius of one hundred and sixty miles.

At that time we had approximately six hundred students in our city schools who were studying band or orchestra instruments; many of them were only beginners and not yet capable of performing in ensembles. Also, students of ability from surrounding communities were invited to audition for the youth symphony.

By 1950 there were so many young mu-

sicians who qualified and desired to play with the orchestra that it became necessary to form the second orchestra. The plan which was instigated at that time is still in effect: the Junior Youth Symphony, which is made up of competent players from the junior high schools and the Senior Youth Symphony, which draws its players from the senior high schools. A Junior Youth member can graduate into the Senior Youth Orchestra; however, as soon as a player graduates from high school he becomes ineligible for membership in the Youth Symphony because of the existence of splendid university orchestras in the city with which he can perform.

Each fall at the beginning of the school term the music supervisors in the public schools in Wichita and in outlying communities are asked to recommend to the symphony office the students whom they consider capable of qualifying for membership in one of the youth orchestras. There are only two requirements: first, ability; second, performance in his own local school band or orchestra. (Continued on Page 63)

Ralph E. Rush, editor of the Orchestra Department, presents this month a guest writer who tells a truly inspiring story of musical youth activities in Wichita.

Musical Showmanship

Part 2

An Editorial

by

JAMES

FRANCIS

COOKE

IN THE FIRST section of this editorial, noted musical showmen of the past such as Maelzel, Paganini and Julien were given consideration. Probably every performing artist is, in a sense, a showman. The contact of each one depends upon the point of view and the sincerity of the individual. Even the greatest of artists who consider themselves as disciples of destiny must, within their own field, make presentations that are of absorbing interest to as many ticket buyers as they hope to reach, to stimulate, to fascinate, to entertain, to inspire and to exalt.

One of the most surprising and engaging musical showman the writer has seen was the infinitely clever and droll continental (Swiss) clown advertised as "the great Grock." Grock's real name was Adrien Wettach. For sixty years he went all over Europe and Great Britain making millions laugh. His musical ability astonished all. He appeared in large music halls and leading theatres at grand opera prices.

Grock, now 74, gave his final performance in Hamburg, Germany, last November, before an uproarious audience of 1,000 people who came to see him from many parts of Europe. He has since retired to his fifty room villa on the Italian Riviera. Grock spoke seven languages fluently and had an honorary degree of Ph.D., which more accurately might have been M.M. (Master of Mirth). The moment he came upon the

stage in his black and white clown costume, lugging a huge traveling bag, he broke into an ingratiating infectious grin that in a flash gave everyone in the audience the feeling that all was well in this funny, old world, and set them rocking in their seats as he broke into uproarious laughs. This had to be seen to be realized. Then from the depths of his huge bag he would produce a musical instrument, sometimes a tiny violin like an old fashioned dancing master's kit which, at first, would fill him with amazement and rapture. When he played the first notes they sounded like the cry of a baby, and he cuddled the fiddle with pathetic affection. Then he would play familiar melodies upon the instrument with extraordinary effectiveness until he struck a discordant note, which he repeated several times with uncontrollable ecstasy. After playing many instruments with virtuosity he discovers the grand piano and is shocked by its size. When the audience joined him with shouts of laughter, he would "shush" them with his forefinger to his lips and horror in his eyes. Gradually he moves toward the piano on his hands and knees with fear and trepidation in his eyes. He lifts the cover and lets it fall with a bang, which throws him into a faint. When he recovers he begins to explore the piano and then starts to dissect it. Out comes the action and then the keyboard and soon the stage is littered with parts. Then with great effort he gets it together again. Finally he sits down to play with extraordinary facility, a short program of which any concert pianist might be proud. This pantomime is carried out with great taste and naturalness and lack of exaggeration, that once seen could not be forgotten. It was not Grock's clowning that made him great, but rather his human appeal which gained him the sympathy and affections of his thousands of admirers. He represented the *joie de vivre* of France, the *weltschmerz* of Germany and the jolly merriment of old England.

American music lovers who had the privilege of hearing the inimitable Vladimir

de Pachmann (1848-1933) were given an unforgettable experience. There has been an impression that de Pachmann's antics were affected, purely as a routine of showmanship. That he was an exhibitionist cannot be gainsaid. All of his eccentricities indicated a disturbed mind and not some faked up stage trick for mercenary publicity purposes. His stage behavior was the real de Pachmann and was in no sense an affectation.

De Pachmann had all the background and training of a great piano virtuoso. His refined fairy-like pianissimos held audiences breathless. In his younger years he had great magnetic power and soaring imagination which brought him great honors. Denmark made him a Knight and the London Philharmonic gave him its highest award, the "Beethoven Medal." When he played the composition of his idol, Chopin, his rich velvety tone and gossamer touch were incomparable. He carried with him upon his trips, together with his beloved collection of diamonds, emeralds, rubies, sapphires and other unset gems, which he hoarded like a miser, a ragged dressing gown which he claimed had once belonged to Chopin, although it looked like something he might have picked up in the flea market. Adorned in this gown he would play for hours oblivious to all surroundings.

Those who knew him most intimately observed certain traits which made his sanity in his later years questionable. Once with Conde Nast, publisher of *Vogue*, and the late Heywood Broun, famous New York critic, the writer lunched with de Pachmann in his suite in a prominent Manhattan hotel. Arriving a little earlier than the others, the writer sat in the drawing room and chanced to glance in the bedroom and saw de Pachmann making simian grimaces before a mirror, and walking around with his arms dangling like an anthropoid ape, while he made sucking noises characteristic of many monkeys. He petted his hands affectionately and kissed them again and again. He went through other gyrations which certainly justified the first editor of *ETUDE*, James G. Huneker (of precious memory), in labeling de Pachmann the "Chopinzee."

At luncheon in his drawing room that day, de Pachmann took the precaution of dipping his silverware in the finger-bowl and then vigorously wiping it dry with a napkin. The writer assumed that during his widespread tours of the world, he had found this a wise hygienic precaution. After each course, he cleansed the silverware in the finger bowl, which soon became a thick mess of grease and particles of food. After dessert he lifted the bowl and drank its contents with gusto.

That night we rode downtown with him in a subway train. When we came to his station he arose, took off his top hat, and dignifiedly (Continued on Page 58)

Here are more
valuable points to keep
in mind when

Staging a Choral Concert

Part Two: Costumes for Church and Concert

by George Howerton

IT IS APPARENT in recent years that costuming has come to assume great importance in the minds of many choral directors. Attractive apparel can indeed contribute to the total effectiveness of the setting against which the performance is presented, but should not be so elaborate or spectacular that it detracts from the music. It is unfortunate that in all too many instances nowadays the latter situation exists.

It is a particularly unhappy circumstance when this is allowed to occur in the church service. When choir robes are to be worn, they should be of such design that they do not call attention to themselves, but make it possible for individual eccentricities of dress and appearance to be molded into a pleasant homogeneity. In the great majority of church services, and certainly in those where a chorus choir acts as the principal musical element, the worshipper should customarily not be aware of the individual singer as a separate entity. The aim for the most part should be toward a reduction of the various individualistic elements and a participation on the part of the group as a whole. Robes of uniform design and color are aids to this end.

Robes for the church choir should be relatively simple in design and quiet in tone. Stoles are often added but not invariably with good result. If employed, they should not be so extreme in design or startling as to color that an extravagant and distracting effect is created. It is desirable for the robes to be of such a color that they blend into the architectural surroundings so that the choir does not stand out as a conspicuous single unit.

The use of robes in the liturgical setting

has been carried over into the secular situation where their acquisition has been emphasized possibly too much in the past few years. While usually effective in and appropriate to the church service and in the performance of religious music, robes seem somewhat inconsistent now and then in certain other situations. For instance, with robed groups of singers of high school, junior high and grade school levels, the feeling produced is often one of lugubriousness or undue solemnity. This is particularly true when the music is of decidedly secular nature. To hear from the great body of folksong literature drinking songs, dance songs, and others in similar vein sung by a group of robed choristers hardly seems appropriate. With these younger age groups, especially in the performance of secular music, a more informal type of costume would be entirely in character and would demand much less of a financial outlay.

One of the simplest plans for costume is that where the boys wear dark trousers and white shirts and the girls dark skirts and white blouses. If this scheme is adopted some care should be taken in working it out. How far one goes in establishing uniformity depends upon such factors as: (1) age of the singers; (2) nature of the setting; (3) character of the music; (4) financial resources of the organization. It is suggested that with this plan trousers should be of as uniform a color as possible. Some schools have arranged for a local merchant to order trousers individually measured which the boys themselves purchase. Since the trousers are usually of a type customarily worn, no large unwarranted (Continued on Page 46)

Northwestern University Combined Choral Groups and Chamber Orchestra, Annual Christmas Concert, December, 1953.





Dr. Paul N. Elbin

Rossini: L'Italiana in Algeri

La Scala's complete recording of this sparkling comic opera finds the distinguished Italian company putting its best foot forward. This is a delightful first performance for records. The evenly-matched cast includes Giulietta Simionato (*Isabella*), Cesare Valletti (*Lindoro*), Mario Petri (*Mustafa*), Graziella Sciutti (*Elvira*), and Marcello Cortis (*Taddeo*). Carlo Maria Giulini's spirited direction, excellent work by the La Scala orchestra and top-notch recording make this set an outstanding success. (Angel 3529B—2 discs)

"The Art of the Organ"

Under this vague title Columbia has released one of the most valuable organ recordings ever made, a set every serious student of the instrument will want to hear under the best possible conditions. Twenty historic European organs, dating from the famous Compenius organ of 1612 to the Royal Festival Hall organ of 1954, are heard in high fidelity sound. E. Power Biggs, the authoritative organist, is heard in a recital from Sweelinck, Pachelbel and Buxtehude with a nod to Purcell and Bach. (Columbia SL-219—2 discs)

**Haydn: Quartet for Strings in F Major, Op. 3, No. 5
Quartet for Strings in D Minor, Op. 76, No. 2**

The Quartetto Italiano's first excursion into recorded Haydn has produced some lovely sound, perfectly reproduced. But the vigor and freedom of these Haydn quartets is curtailed by an over-cautious conception. (Angel 35185)

**Beethoven: Concerto No. 2 in B-Flat, Op. 19
Mozart: Concerto No. 15 in B-Flat, K. 450**

Good, modern recordings of these concertos are not in over-supply, and Solomon's sincere performances are welcome. The English pianist makes no attempt to invest this early Beethoven concerto with

a seriousness greater than it inherently possesses. Both his Beethoven with the Philharmonia Orchestra under Andre Cluytens and his Mozart with the same orchestra conducted by Otto Ackermann are beautifully played and recorded. (RCA Victor LHMV-12)

Bach: Organ Works

Disciplined vitality is the distinguishing mark of great organists, and the mark is unmistakable on Finn Vider. This Danish organist, who has recorded much of the Bach literature for Haydn Society, includes on his latest recital *Prelude and Fugue in A Major*, *Prelude and Fugue in B Minor*, *Pastorale in F Major* and *Fantasia in F Major*. Registrations and style are baroque. (Haydn Society HSL-128)

"Music of Johann and Josef Strauss"

Buyers of this Strauss program are going to find themselves a little happier this spring. London had the good sense to assemble eleven of the best Strauss numbers recorded between 1951 and 1954 by the late Clemens Krauss with the Vienna Philharmonic Orchestra, and release them as a two-disc set. If any American listeners find some of this Strauss too tame, they should continue listening until the freedom from tension takes hold and intoxication begins. This kind of Strauss, never sentimental and never driven, is a lasting joy. (London LL 1028-29)

**Mozart: Concerto in A Major for Clarinet and Orchestra, K. 622
Concerto in B Flat Major for Bassoon and Orchestra, K. 191**

While the London Symphony and Anthony Collins, conductor, rate good marks for their part in these performances, the soloists deserve highest ratings. First-chair men of the *Orchestre de la Suisse Romande*, clarinetist Gervase de Peyer and bassoonist Henri Helaerts give these happy concertos the happiest, least inhibited readings you

are likely to hear. (London LL 1135)

Schubert: Quintet in A Major, Op. 114

The old Schnabel-Pro Arte version of the "Trout" Quintet still holds my allegiance, but this new one by the Barchet Quartet and pianist Friedrich Wuehrer is as satisfying as any of the LP editions. Exquisitely recorded and played with true Schubertian *joie de vivre*, Vox's "Trout" deserves warm welcome. Schubert's seldom-heard *Nocturne in E Flat Major, Op. 143* for piano, violin and 'cello is an added attraction. (Vox PL 8970)

Schubert Recital

Gérard Souzay, young French baritone, specializes in such repertoire material as the fourteen *lieder* in this recorded recital. Aside from excess vibrato in *Du bist die Ruh'*, Souzay sings beautifully, expressively Schubert songs ranging in mood from *Litanei* to *Gruppe aus dem Tartarus*. Dalton Baldwin's piano accompaniments are exemplary. (London LL 1148)

**Ravel: Valses Nobles et Sentimentales;
La Valse
Strauss-Dohnanyi: Sweetheart Waltzes
Delibes-Dohnanyi: Nails Waltz**

Four contrasting waltz compositions constitute Leonard Pennario's latest assignment for Capitol. The young pianist gives facile readings of all, but he is most completely successful with the Dohnanyi transcriptions. (Capitol P 8294)

Lalande: De Profundis (Psalm 129)

Grove terms Michel Richard de Lalande (1657-1726) "the best French writer of church music of his day." To Vox goes credit for giving Lalande his first entry into the LP lists with an impressive performance of one of his most elaborate motets. Marcel Courand, noted French choral conductor, directs the chorus of Radio Stuttgart, Pro Musica Orchestra of Stuttgart, and a group (Continued on Page 48)

Band instrument players

as well as performers on other

instruments may well give heed

to the important question

What About Rhythm?

by WILLIAM D. REVELLI

FOR MANY YEARS students, teachers and performers have indicated constant confusion in the use of the terms: rhythm, time, measure, metre, tempo, and, in fact, all other terms which have a close association with movement in music.

Music is built on a rhythmic foundation, and since the desire for rhythmic motion is inborn in each of us, it is only logical that we begin to impress and develop the rhythmic foundation of music in each of our students. Music lives not as a spatial, but as a temporal art. Its whole life-force is dependent upon rhythm, which one may define as: order in movement which through human experience has become regulated in time-patterns which are perceptible to the senses.

The rhythm molds melody into musical thought; tone without rhythm is quite meaningless. Rhythm without tone is a fundamental concept, which may become monotonous and uninteresting, but nevertheless maintains form and meaning. Rhythm is universal; it appears in our daily movements, as walking, running, skipping, jumping, breathing, and in our conversation. It appears in the life of plants, in the movement of planets, in the cry of animals, and in the songs of birds. In fact, primitive man expressed himself with little else in music but rhythm. Since the primary confusion which exists is concerned chiefly with the true meaning of rhythm, as compared to metre or time, it is essential that we properly differentiate between them and proceed to more specifically define these frequently misinterpreted musical terms.

Rhythm, we are told, is the regular recurrence of a certain stress, as in poetry, oratory, or good prose, and may be divided into "free" and "measured." For example,

the regular repetition of the rise, accent, and strong or weak beat will produce "measured" or "time" rhythm. However, if the repetition becomes irregular we will acquire "free" rather than "regular" or "measured" rhythm, such as occurs in our daily speech.

It is a psychological fact that human beings feel and hear counts in groups of twos and threes. Even the simple four-beat measure is reduced to 2 x 2 pattern. These reiterated beats form the metre in which music is written and are the fundamental time-units on which musical figures and phrases are made. Our heart beat is the prototype of such units, while on the other hand, walking is "measured" step. Thus, we must understand that these "regular" and "measured" beats are merely time-beats and are not at all synonymous with rhythm. Rhythm, instead, is the movement of time-patterns, woven around the even pulsations which indicate the metre.

To further define the wide differences in the application of these terms, let us regard metre and time as a straight line which is divided into many equal units around which varied and intricate rhythmic figures are woven. To present even a more vivid illustration, let us use the rhythmic pattern of the anthem *America* as an example. In the first measure of three quarter-notes the metre and rhythm coincide and may be described as being "measured" time; however, in the second measure, the rhythm, which consists of a dotted quarter, an eighth, and a quarter, represents an alternation of the rhythmic pattern, but without a change of metre or time.

Walking and dancing afford still another apt illustration of the difference between metre and rhythm. "Measured" walking is

the most elementary form of metre, while dance figures are more complicated; yet the dance design is invariably based on an even pulse which will readily divide itself into two, three or four beats. Our bodily movements are definitely rhythmic and the freedom from a conceived or premeditated design which may move in contrast to the dance may be likened to prose and poetry—free rhythm and time rhythm.

The consciousness of rhythm is completely realized only when an awareness of measured time-spaces and of definitely recurring stress-movements (which are more frequently referred to as accents and which serve to mark these time-spaces off into symmetrical patterns) has been felt and understood. In view of these facts and findings and because of their influence upon our musical interpretations, it is obvious that the consciousness of rhythm is an indispensable factor of musical thought.

To this point, our emphasis has been devoted chiefly to the defining of rhythm. In order that we may continue our differentiation of metre as opposed to rhythm let us now attempt to clarify the meaning of metre. The more common terminology defines metre as "the arrangement of music or poetry in a regular succession of rhythmic impulses." The terms "metre" and "rhythm" are often used synonymously, yet the former has acquired special significance as the pattern of strong and weak beats within a measure. In $\frac{3}{4}$ metre, for example, the arrangements of the three beats may be strong-weak-strong, and is a metrical phenomenon. Whereas, the time-values or points of entrance of the notes actually heard determine the rhythm. If a three-quarter measure contained but two dotted-quarter notes, the (Continued on Page 56)



It is a situation that must be
dealt with wisely and courageously

When the Singer Suffers "The Calamity of Aging"

by IRVING WILSON VOORHEES, M.D.

PERHAPS you are a singer living for the time being under a cloud. You have enjoyed the plaudits of the public, have known the fruits of success, and then like a thief in the night there have come a dimming of the lights, loss of prestige, and partial if not complete oblivion. You go into your old albums and scrap books, read again the laudatory opinions of critics and columnists, study the old pictures, then try to explain to yourself how it is that the happy past has slipped away leaving you "like shipwrecked mariner on desert coast." Even your name has been forgotten by present-day patrons of the opera or auditorium. But other names, those of young men and women whom you have never seen or heard, are blazoned in advertisements and Sunday sections of the newspapers. In your grief you can almost hate those who have usurped your rightful place; for you are now a "has been," destined to sit like Banquo's ghost just beyond the pale of the pulsing life you loved and knew.

However, to advance in years need not mean that one must die mentally or vocally. Some of the world's best and greatest work has been done by those past 60 or 70. History is replete with their names. Vocally, there have been many who sang beyond the commonly accepted three-score-and-ten. For example, Leon Rother, the French-born American basso, who died during 1951, sang a program in Town Hall when he was nearly 80, and was praised by critics and public alike. G. Martinelli, well past 70 still sings well, even if not in Opera, because younger voices have crowded him out.

I sometimes am startled by the thought, what a miracle of grace a singer is; after passing through the diseases and injuries to which all childhood is subject and then on into youth so riddled with pitfalls; after long and trying preparation during the early adult years, followed by a taste of success which may be scarcely more than a

taste; or perhaps having experienced a full measure of adulation from an always fickle public but with the sword of destiny seemingly poised just above the head—every time I hear a great artist I marvel at the kindness of Fate which can be so cruel and unreasoning. No one in ordinary life can know the hardships through which most singers must pass before they begin to soar into the empyrean and become one with "the stars in their courses." Only the greatly gifted, energetic and vigorously healthy can hope to achieve and to maintain success. Therefore, I wish to emphasize as often and as fully as I can, the importance of cultivating and keeping bodily and mental vigor. If I were asked which is the most to be prized of these gifts of God to Man, I should say, *good health*; for nowhere is this more important than in the life of the singer.

In vocal breakdown it is important to know whether the condition is temporary or permanent; therefore, as in all other departments of medicine, diagnosis is of first importance. To this end, one must cultivate the art of gentle speech, how to soften bitter truth and how to offer *hope*, for with hope gone, there is no anchor for the soul. One of my patients, a young girl who was brought in by her teacher, was suffering torment because a medical adviser told her that as a result of singing through a cold, she had suffered a permanent, irremediable vocal strain. This was cruel misinformation, for with mild treatments and vocal rest, the singing voice began to return within two weeks, and vocal study became possible within one month, the voice showing no permanent damage whatever.

Some years ago, a vaudeville singer of talent who was accustomed to entertain his audiences by "taking off" operatic stars, came in with a woebegone expression and a look of intense worry on his face.

"Why what in the world is the matter, Archie?" I said.

"Oh gee, Doc, they've gone and taken

my time away from me. I have no voice left. I'm hoarse all the time. I'm done for. No good any more, I guess the only thing left for me is the ocean from the rear end of a chugger."

"Don't take it so hard," I cautioned, "maybe you're not so badly off. Sit down and let's have a look."

Having a look means to examine the larynx with a small mirror, something like that used by dentists.

For those who know little of the anatomy of the larynx, it is necessary to offer a word of explanation to understand what was done in this case. If you separate the index from the middle finger and press the tips of these against the larynx in a horizontal position, you will have some idea of the position of the vocal cords in quiet breathing. The wide space at the tips of your fingers is called the "posterior commissure," the narrow angle where the fingers join the hand is the "anterior commissure." Now it is obvious that any obstruction between the fingers would keep them from closing. Likewise any obstruction between the cords would prevent approximation of them, and the voice would be hoarse in quality and without power.

In this patient there was marked thickening of the area of the posterior commissure which prevented the cords from coming together completely, and so his voice was harsh, and required great muscular effort or "squeezing" to get any volume into it. This was, of course, the major difficulty since the voice is produced by vibrating vocal cords, but re-inforcement of the tones vibrating in the nasal cavities.

Moreover, nasal resonance was defective because of a bent nasal partition (nasal Septum)—therefore, the column of air which divides at the back of the palate when entering the post-nasal space and passes forward and upward into the nose to effect nasal resonance was not equalized. On the obstructed side of (Continued on Page 43)

From Los Angeles to Boston



by GUY MAIER

Springtime Thoughts Along the Way

SIX TIMES this year through 25,000 miles the churning wheels of the trans-continental trains have dinned into my ears:

"Don't you worry . . . Don't you worry" . . . And now at last, everywhere along the road, the Spring is putting on its magnificent show. No worry or strain is visible anywhere along the line—but what of us teachers? Have we stopped worrying in the springtime? Watch out—if we don't take care we'll find ourselves barrels of taut nerves by the end of the season.

Is it the music which is doing this to us? I think not. We are all so concerned with ourselves, our looks, our technique, our success, that the music is powerless to release our emotions. It cannot free us (or our students) to share the composer's message with our families and friends. We have not confined our studies carefully enough to the creator's thought; we are concerned with our own "individual" interpretation. We cannot transmit his thoughts because of the fixation on our ego. This lack of true musical authority increases self-consciousness and deepens our performance shyness. So, let's wipe away the ego, and concentrate on the composer and his creation. If we can do this, tension will evaporate—nervousness will be surprisingly reduced.

Some obvious contributions to "nerves" are: (1) When students spend hours each day chasing facility instead of technical control. They think, "Oh, I'll just practice and practice, never mind how; then in the course of 4, 6 or 10 years I'll be a knockout." Alas, it's usually the student who gets knocked out!

(2) Practicing with false physical approach—hitting with arms, wrists or fingers—yanking downness, or playing perpendicularly into the piano instead of coaxing the tone out of it through circular or rotative upness.

(3) Persistent single note "feel" instead of thinking at least a measure ahead in patterns and shapes.

(4) Mechanical, repetitive "playing by heart" versus "kinesthetic, cerebral memory."

(5) Neglect of strict, slow "mental" practices away from the keyboard.

In other words, by squelching our ego, and through intelligent, sharp study we can confine our worries to the proper recreation of the composer's message.

Too Many "Musts"

Young people, too, have many worries these days. Their lives are chock-full of compulsions; they *must* do this, *must* be here, *must* think that, *must* hurry up, *must* be educated. Do we realize that music, especially piano playing, offers a life-saving antidote for all this mustness? Let the blessed gals and boys set their own pace and musical goals. The studio lesson hour should restore their souls by its balance of physical, mental and spiritual elements, by the happiness and relief of its music-making and by the absence of all those hated "musts."

Pianist or Writer?

Recently a gifted young fellow came with wrinkled brow to ask: "Shall I go in for the profession of writing, or for piano-playing? By writing he did not mean music or composition, but just the usual non-musical forms—essays, travel books, poetry, etc. He has first-rate gifts for understanding and projecting music, and could probably make a fine success playing the piano. His writing ability is also outstanding. "Well, Sam," I said, "it seems to me that one of the qualities the profession of music needs most right now is to find excellent musicians who can express themselves clearly by word. So much time is wasted by teachers who cannot talk to the point, and so much nonsense is being perpetrated by writers on music. We urgently need a young generation of distinguished writers to fill the places of the dull, pussy-footing "critics" of the last twenty-five years. We also need discerning, authorita-

tive men who will wipe away the insipid stuff being ground out by our popular writers on music. I am convinced that not only could you become a successful pianist, but also that you could contribute something very significant through your pen. But why decide now? You are still young. Don't hurry the decision; and do not let your parents or teachers apply pressure. Take your own time."

A Worry-Wart

Another worry-wart asks: "What about a girl of fifteen who works well, has good facility, carries out details of shading and pedal, but in the final rendition there just seems to be nothing there emotionally. What can I do?"

Nothing; but thank the Lord for sending you such a pupil! Your girl is intelligent, interested and musical. You are probably expecting her at fifteen to reproduce your own form of mature emotion. This is a serious error of music teachers. They even demand adult expression from youngsters seven to ten years old. They expect them to play with the expressive finish of an adult. Sometimes, in exceptional cases, a student can do this. But, do you remember times in your youth when you wished that grown-ups would be less "emotional"? My own sons (at 8 and 9) asked me if I wouldn't please read their bed-time stories "without expression" because they liked them better that way. Another time (at 11 and 12) they said, "Dad, tonight when our friends come over, will you just say 'Hi' to them and then get out without putting on your drama stuff." No comment needed!

It is unwise to try to inject excessive adult expression into young people's playing. Be satisfied, after you have clearly explained the composer's meaning of a piece, if the student plays it coolly from her own heart. How different are our hearts at thirty than they were at fifteen! So, be patient. Don't require sharply delineated dynamics, excessive ritards or exaggerated contrasts from (Continued on Page 45)



M. Dumesnil at a bookstall on the banks of the Seine in Paris

PIANO METHODS, OLD AND NEW

Not infrequently during workshops these questions come up: what do you recommend in the way of piano methods? How do the new materials which constantly appear on the market compare with those used by former generations? Has technic so changed that the latter are obsolete?

The answer is simple. Methods which produced such pianists as Chopin and Liszt, Paderewski and Rosenthal, Busoni and Gabilowitch could never be discarded by any unbiased person. It may be true that in the past the primary objective of pedagogic works was the thorough education of those using them, and this end toward which they were directed tended to produce methods which nowadays may be deemed too dry to catch the fancy and retain the interest of young students. Still, the great vitality of books like the "School for the Pianoforte" by Theodore Presser; the perennial French "Méthode Lecarpentier" recently reprinted in English by Schirmer; the "Complete School of Pianoforte Playing" by I. Philipp; "My Piano Method" by the German master teacher Teichmüller (Peters); the remarkable "Touch and Technic" in which Dr. William Mason proved himself a prophet of things to come; and the exercises of the universal "good old Hanon," all testify to the lasting virtues of those undestructible contributions to piano tuition.

It is also true that the approach has changed considerably in the past few decades. The aim pursued has in many instances shifted from efficiency to facility. Appeal and amusement have moved to the front line. Whether this is desirable or regrettable remains for each individual to decide.

Personally, I am convinced that the truth lies in a happy medium. Why could not high standards be made accessible to everyone without sacrificing any of their quality?

A new "Méthode de Piano" by Armand

TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc. presents an informative discussion on Piano Methods, Old and New; New Music for Children, a Recital Idea, etc.

Ferté, recently released by Schott Frères (C. F. Peters), with an English text seems to bring the answer. Here is what the eminent professor at the Paris National Conservatory says in his foreword:

"Too many works for the beginners have been, and are being written with the chief aim of amusing the pupils while instructing them, if such a thing is possible. This is a mistake, for while it is essential not to dishearten those pupils at their start, it is nevertheless important to bear in mind the fact that a piano method, like grammar or arithmetic, cannot be one of entertainment and amusement. However, it can be 'attractive' which is entirely different."

Throughout his Method, M. Ferté has adhered closely to those principles. Often in this column I emphasize the importance of technic and musicianship marching together from the first. Here I find both interwoven in such a happy way that young pupils will progress on an even keel: a few notions of *solfeggio* will give them an indispensable sense of values; punctuation and phrasing are luminously explained in only a few lines, as well as the meaning of tempi and shadings; pictures show not only what is right, but what is wrong; rhythms, intervals, counter-beats, incidentals are artfully interspersed with short and instructive "recreations." All of which is cleverly presented and expertly graduated, step by step.

It is little known that Debussy, at one time, considered writing a piano method. If he never did it was because he lacked the fundamental pedagogic experience. Were he still alive, I believe he would heartily endorse Armand Ferté's new Method as embodying adequately his own pianistic and musical ideas.

Before closing, I would like to mention another unusual work: the "Método Teórico Práctico" for the use of the pedals, by Enrique Granados. This treatise by the great composer, often called "the Chopin of Spain," is nothing short of astonishing, dealing as it does and in minute details

with the most subtle problems of melodic, tonal, connecting, and fragmentary pedaling. It takes up where the valuable books of Dorothy Gaynor Blake and Louise Robyn leave off. Only there is a "fly in the ointment" . . . The text is in Spanish! But while our numerous Latin American readers will be able to enjoy it immediately, it is to be hoped that the Union Musical Española of Madrid (Associated Music Publishers) will ere long—in view of the author's prestige—turn out an English version which our Roundtable here at home will greet with the enthusiasm it deserves.

NEW MUSIC FOR CHILDREN

The best contributions to children's music during 1953 have recently been announced by the Piano Teachers Information Service after a selection was made by a committee of leading musicians.

Those chosen are: John Tasker Howard, curator of the Americana Music Collection of the New York Public Library, May from his "Calendar Suite"; Marion Bauer, for her "Summertime Suite"; Anthony Donato, of Northwestern University, for "The Wistful Little Princess"; Karel Jirak, former European conductor and composer now teaching at Roosevelt College of Chicago, for his two-volume "Twelve Piano Pieces for Children"; Joseph Wagner, now director of the Orquesta Sinfonica in Costa Rica, "Four Landscapes"; Alexander Haim, of Jerusalem, "Six Israeli Dances"; Everett Stevens, Washington, D. C., "Song from the Hills"; Elizabeth E. Rogers, "Two Winter Pieces," "Square Dance Tune," and "On a Hobby Horse"; Alice McElroy Proctor, for "Panorama," a collection of piano pieces by several gifted young American composers, including one of her own.

Congratulations to the lucky winners. More information regarding publishers and prices can be secured from Mary V. Lee, Director of Piano Teachers Information Service, 509 Fifth Avenue, New York 17, New York. (Continued on Page 62)

QUESTIONS



AND ANSWERS

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

WHAT IS BAROQUE MUSIC?

I have read your department for years and find it interesting and informing. Now I have two questions to ask.

1. Will you please discuss Baroque music. What is its relationship to contrapuntal music?

2. Please suggest a piano program for a talented amateur which would include samples of each era or school arranged chronologically.

Thank you very much.

E. J. P., Wisconsin

1. Baroque music covers the period of approximately 1600-1760. Perhaps the chief characteristic of this music is its deeply emotional quality, amounting at times to almost ecstatic exuberance, and marked by great dramatic tensions. This is revealed in the expressive melodies of the long arias, the rich recitatives, the chromaticism of much of the harmony, and the complexity of rhythms. On the other hand, this period also saw the development of some of the greatest musical forms: the suite, the sonata, the concerto, the da capo aria, the opera, the oratorio, and the cantata, to mention only a few.

During this period music of harmonic texture came more and more to the fore. Nevertheless, the contrapuntal style of writing persisted throughout, and in Bach, polyphony reached the very highest peak of perfection and greatness.

For a more complete discussion of this matter, I would refer you to the article "Baroque music" in the *Harvard Dictionary of Music*, or to the book, "Music in the Baroque Era," by Bukofzer.

2. Since you have given no suggestion

as to how advanced this "talented amateur" is, it is impossible to suggest a definite program. To cover the Baroque period, he might choose a work by Bach, possibly a Prelude and Fugue, or a Suite or Partita. For the classical period, a sonata by Haydn or Mozart, or else one of the earlier sonatas by Beethoven. For a shorter work, a Rondo or Fantasia by Mozart would be fine. For the Romantic period, any of the compositions of Beethoven, Chopin, Brahms, Schubert, Schumann, or Liszt would be representative. Many recitalists like to close their programs with some compositions in a more contemporary style. Music by such composers as Debussy, Ravel, Bartók, Hindemith, Harris, Copland, etc., would be appropriate here.

R. A. M.

HOW MUCH IS MY PIANO WORTH?

I have recently acquired a small antique Pleyel piano, and I am wondering how much I could get for it. The piano is black and it has a shelf on each side for lamps. The two front legs are broad and curved. The tone is not mellow, and as yet it doesn't retain a tuning. What price do you think I should set on it as a museum piece?

W. S.

The value of a piano such as you describe depends on how badly the prospective purchaser wants it. If he is very anxious to acquire it you might get five hundred dollars or more; but if he is only mildly interested two hundred might be his limit. Old pianos have no fixed market value, and I advise you to advertise the instrument and get whatever amount you can.

K. G.

HOW TO TEACH KEY SIGNATURES

I find your "Questions and Answers" very helpful to the teacher, and I'd like to ask you how to teach the key signatures and the sharps and flats. As a boy I learned such sentences as "Five cats got . . ." but later on another teacher told me that this was too mechanical. But how can one teach such matters without being mechanical?

A. L. L.

Here is my opinion: In their attempt not to teach too mechanically some teachers try to get rid of mechanics entirely—and it just can't be done. It is true that many teachers over-emphasize mechanics, and I deplore this as much as anyone—in fact, I believe it to be the reason for so many children coming to "hate" music. But music is based on a combination of intelligence and feeling, and the real artist-teacher recognizes this and attempts to achieve a certain balance between the two. Thus, in playing a Mozart sonata in which there are scale passages which the pupil cannot seem to play smoothly and up to tempo, the teacher may well say to his pupil: "Let's put this aside for a few weeks and work hard on scales." And in the case of reading new music, if the pupil stumbles because he doesn't know the keys and scales, the teacher will ask him to learn the order of the sharps and flats, to say the scales out loud, perhaps to write them out on staff paper. Personally, I have always found it helpful to have each pupil learn the order of the sharps—F-C-G-D-A-E-B; and the reverse—B-E-A-D-G-C-F. Any reasonably bright child can learn to say this order of letters backward and forward in five or ten minutes; after which the teacher will, of course, show him how the sharps and flats are always placed in that order in the various key signatures.

But there is no one "best way" of doing any of this. Each teacher chooses the way he likes best, and if it doesn't work he changes his method. (But some teachers are silly enough to scold their pupils instead of changing their approach.) Eventually every pupil must learn the key signatures and scales—at first only the majors and minors through four sharps and flats, but finally all of them. He must learn the primary chords, too, and a whole row of other mechanical things which will help him to play better and to be a better musician. The only danger is that the teacher may forget that in teaching these mechanical things, he must still be teaching MUSIC at every lesson, so that each pupil will derive a certain amount of esthetic satisfaction from each lesson and practice period. It is possible to achieve such a combination of the musical and the mechanical, but it takes a smart teacher to do it!

K. G.

(Continued on Page 51)

Practice Pays Dividends

by ALEXANDER McCURDY

IN "The Summing Up," W. Somerset Maugham apologizes for writing a whole book to arrive at the familiar conclusion that virtue is its own reward. I hope I may be pardoned for pointing out that practice makes perfect, that genius is ninety-nine percent perspiration and one percent inspiration, and that perfection is made up of trifles—but perfection is no trifle.

All these are singularly un-original contributions to the world's store of knowledge; but how difficult it is to put them into practice. How we teachers labor to impress them upon our students! And students for their part can see the reasonableness of these propositions. But putting them into practice is (to offer still another platitude) easier said than done.

It seems to me that more "faking" is done on the pipe organ than on most instruments. The violinist's tone is either in tune or it isn't. The pianist either plays the right notes or doesn't. In both cases the solo part is exposed. The organist, however (playing, as likely as not, in a Gothic-revival church with a reverberation time of three to five seconds), can obscure by lavish use of the tonal resources under his fingertips the fact that his legato playing is jerky, his rhythm is deplorable and his playing on the pedals a series of half-hearted stabs in the approximate direction of the right notes.

Organists, in other words, are sometimes sloppy musicians.

The remedy for this is careful preparation in the early stages. The organists who rise in their profession are those willing to take time for early preparation. Just as a prerequisite for organ-playing is a good piano technique, the student having studied and mastered the Bach two and three-part inventions, so the student must be willing to spend considerable time learning to use his feet and learning his trios.

When he advances to the stage of simple preludes and fugues, he must have patience enough to "take the thing apart," practicing pedals, then left hand with pedals, then right hand with pedals, before attempting all three together. This is tedious work. It is also solid technical preparation.

The student must be patient enough to write down (making a mental note is not sufficient) the particular pedaling he is to use for a given phrase, fingerings and substitutions, where these are needed for a smooth legato, in the manual parts. He must be patient enough to make a regular habit of doing this.

As to registrations, even the simplest, it is an excellent rule to write down the stops and couplers in detail, not in some strange system of dots and dashes which mean absolutely nothing when transferred from one organ to another. It is necessary to do this in order to understand the basic principles of registration, rather than simply learning registration for one particular instrument.

A teacher need work with a pupil only a short time to learn what sort of work habits he has acquired previously, and what his strong and weak points are. On this basis he should make appropriate recommendations to the student. Take, for example, the Bach Prelude and Fugue in D Major. There are so many recommended ways of playing that first pedal scale that one could assemble a good-sized book on the subject. Out of this large number of pedalings the teacher ought to be able to select immediately the one best suited to a particular student. (This assumes, of course, that the student has already learned to play a D Major scale on the pedals.)

The new method should be written down immediately and used each time the passage is played. If the student does this conscientiously, he will have mastered a technique which he will find helpful for the rest of his life.

In the Alla Breve section of the same work, there are numerous places where it is absolutely necessary, in order to achieve smooth legato, to make substitutions in the manual parts. These substitutions should be prepared and marked by the teacher, or verified if the student is clever enough to work them out for himself. In either case, the substitutions and fingerings should be marked.

Registration for this work is a problem on any instrument. In the opening section, clarity for the pedal part is essential. The pedal must come through whatever else is sounding. Later, when the pedal part becomes less prominent, its intensity must be reduced. Registration here should be explained by the teacher, and written down and practiced by the student as part of the initial preparation of the piece.

It is my sorrowful conclusion that students often don't want to read about such masterworks as the D Major Prelude and Fugue in order to learn what the world's great musicians have had to say about them. In such a case the student should be cajoled or coerced into doing so. To understand a piece of music it is not sufficient merely to learn all the notes.

It is also important to compare editions. Editors are no more infallible than the rest of us. Music engravers sometimes make mistakes—rarely, but they do. One editor's viewpoint may be more helpful than another's. It is often possible to compile helpful suggestions from different editors on two or more sections of the same work.

When a student progresses to the point of making changes in registration, moving from one manual to another, he must have his fingerings carefully worked out to allow for smooth transitions. No registrational change justifies (Continued on Page 51)



by HAROLD BERKLEY

"... The proper way to help my pupils produce a full, pleasing tone is uppermost in my mind at present. I have tried several ways to accomplish this but perhaps have not stayed with any one of them long enough. If you would be so kind as to make a suggestion or two, I would be most grateful..."

Miss M. B., Kansas

Some violinists are gifted with a naturally beautiful tone, which very often remains beautiful in spite of poor technical habits. These lucky ones need work only for color and variety of tone—which many of them neglect to do, with the result that the tone, though beautiful in itself, soon becomes monotonous.

Many other violinists, particularly young students, have what may be called a dormant good tone, a tone which has to be brought out and developed. For these the right sort of technique is imperative, for if they play tensely the tone may never come out. Let us examine what can and should be done to bring out a "dormant" tone.

The first requisite the teacher must seek to develop is a strong, even and alive left-hand finger grip and, with it, a sensitive, relaxed yet firm bow arm. It must be remembered that the fingers make the tone, but it is the bow that gives it life and wings. These qualities are not developed in a few weeks or months, but the sooner they are sought for the sooner the tone will become pleasing. It is team-work which provides the means for producing a round, satisfying tone, a closely-integrated team-work between the two hands. Some teachers who realize the importance of good bowing tend to overlook the importance of the left hand, or else take it for granted. The matter of left-hand grip can never be taken for granted; if it is, it will almost inevitably weaken as the student becomes absorbed in more difficult technical problems. Many students, and by no means always young ones, have a tendency which the teacher must be on the lookout for—they forget

the need for keeping the finger-grip strong throughout the duration of each note. No matter how short or how long a note may be, the grip must be strong until the next note is played. Failure to do this will result in a tone that is fuzzy around the edges and lacking in vibrancy. This question of finger-grip is as essential for clarity of technique as it is for tone production. But young pupils do not easily realize how necessary it is.

Equally important is a sensitive, firm but relaxed bow arm. The foundation for this can be laid from the first whole bow the beginner draws—though unfortunately it rarely is. Yet it is not difficult to teach. When the pupil has learned to hold the bow and is ready to draw his first Down stroke, the teacher should shape the arm and hand so that the right elbow is up level with the frog, and the fingers, particularly the fourth finger, are somewhat curved as they hold the stick. Then, placing the bow (at the frog) on the A string, the teacher guides the stroke to the point, gently coaxing the wrist to drop slightly after the middle has been passed, and making sure that the fingers remain curved. As the point is reached, the teacher allows the fingers to straighten and proceeds—without any break, if possible—into the Up bow. Now the wrist is coaxing to rise gently as though it were leading the fingers, which remain almost straight until the stroke is within three or four inches from the frog. When this moment arrives, the teacher gently checks the upward motion of the arm while guiding the hand and fingers onward to finish the stroke, the wrist straightening and the fingers gradually curving. As they finish curving, the bow is guided into another Down stroke. All this seems very complicated in print, but in actual practice it is quite simple: never having bowed stiffly, the pupil finds it perfectly natural to bow with a relaxed hand. After three or four lessons the average young pupil will be bowing flexibly and without guidance. From then on he must be constantly re-

minded and encouraged to apply what he has learned in all solos and studies.

It is quite another story when the pupil has been allowed to bow stiffly for a year or two or more. Then the teacher must concentrate for a while on flexibility and relaxation to the exclusion of almost all else except true intonation. The two most beneficial exercises are the Wrist-and-Finger Motion at the frog and the Whole Bow Martelé, both of which have been described in these columns several times in the past few years. As his flexibility increases, the pupil will inevitably find that his tone is improving, and there will be rejoicing all around.

A first-rate exercise in tone production for the student whose technique is no longer a handicap is the playing of slow scales—four seconds, then eight, and later twelve seconds to each stroke—with crescendi on the Down bows and diminuendi on the Up bows.

The study of tone production, tone shading, and tone coloring is endless, and it can be made fascinating to the intelligent student, for new horizons are constantly opening up.

Over-Zealous Parents

"... I have a fifteen-year-old girl pupil who is really talented. She has a good ear, a naturally good tone, and instinctively good taste. It must be instinctive, for it does not come from her parents, I am sure. They are the problem I would like your advice on. The father, a quiet man though uncultivated, is not hard to get on with, but the mother is terrible... She brings Shirley to her lessons and is constantly interrupting with 'I think Shirley should do it this way' or 'that way' or don't I think Shirley has had that piece too long? Another thing, she does not like the Bach, Handel and Mozart numbers that Shirley loves so much and plays so well. She wants her to play pieces with more 'tune.'"

(Continued on Page 52)

Piano for the Hand-de-Capped

The amazing story of the work of Eve V. Welbourne in teaching the physically handicapped to play the piano



Straps supported this boy's arms at first. Now he plays without them.



This pupil learned to play at first holding pencils. Now he enjoys playing with three fingers.



Born without a left hand, this young lady now is able to play quite well.

by Gerald McGeorge

ACTIVE participation in music need no longer be denied the handless, armless, the arthritic, the palsied and paralytic. Anyone, regardless of the degree of apparent hand or arm deficiency, can actually play a full-sounding piano, if they so desire.

This has been made possible by a young woman who believes with all her heart and soul, that if you "use what you have to its fullest capacity, and forget what you have not," you can do and achieve whatever goal you set for yourself.

Mrs. Eve V. Welbourne of Denver Colorado, a visionary, if there ever was one, devised twenty various techniques for playing the piano, simulating many and varied upper extremity incapacities. She plays music with one finger of either hand, on elbows, with fists, with the sides of hands and with many "homey" props such as door stops, potatoes, bottle stops and pencils.

There is no sensationalism attached to her demonstrations. Each and every device she uses has a definite place in her techniques. She has found that a potato, clenched in either hand, can be usable for the arthritic who finds it painful to strike a note with his fingers. The pulp of a potato acts as weight and is sufficiently resilient to produce a pleasing tone. Pencils are often used for those whose hands are in a clenched fist position due to arthritis or paralysis.

Her approach and method of teaching are most progressive, intelligent and practicable. She teaches the student to make music to please the ear as soon as possible, by a short and unique approach to piano playing. She does this through a very simplified chord method wherein she breaks down the chord into its component notes. She then applies a principle that she calls "the principle of digits."

She trains piano teachers simultaneously with the student, thus the teacher does not only learn her "way" of teaching the Hand-de-Capped, but also witnesses the emotional problems of the students.

Mrs. Welbourne is not a music therapist. She classes herself as a Music Practitioner. Her explanation is an interesting one. She says: "Because the average incapacitated person is, or was, a patient, usually having had some type of therapeutic treatment, he connects the word 'therapy' with 'hospital,' 'treatment,' 'work' and 'pain.'"

She immediately tries to do away with this negative impression, thus instead of the word "patient," the word "student" is immediately applied. When the student approaches the piano he is asked to strike the keys with whatever he feels most comfortable. If he elects a knuckle, for example, that is used. The phenomenal result is that eventually he begins to use other fingers of his own free will. In other words, whatever

"therapy" is eventually gained, the student has done for himself, through his own will and desire, as opposed to a treatment enforced upon him.

This philosophy of helping the student to apply his own therapy is producing miraculous results. Results wherein personality changes are actually taking place.

Polio cases are being dismissed by doctors and therapists and advised to take music lessons with Mrs. Welbourne and her staff. Cerebral palsied victims are learning to control their spastic actions through Mrs. Welbourne's faith and guidance in them. The amputee is discovering that whether he uses an elbow, a mechanical hand, or one remaining finger, if he really wants to play the piano, he can make as good music as the average student.

Take the case of a young boy, 4½ years old, a former polio victim. As Mrs. Welbourne states, "He came to me with hands and arms completely 'lifeless.' It was advised by his doctor and therapist that these little arms be helped by putting them in 'slings,' which were attached to his arm chair. By the way, paralysis had struck his entire body, so that he had no movement in any part of his little frame other than his head. When I met this child in Children's Hospital in Denver, Colorado, his brightness and smile attracted me greatly, and knowing (Continued on Page 47)

Alla francese

ILHAN USMANBAS

(♩ = 60)

PIANO

mf *poco accel.* *a tempo* *simile*

cresc. poco a poco *f* *mf* *pp*

L.H. 3

From "Six Preludes for The piano," by Ilhan Usmanbas [130-41125]

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Grade 4

Aria

(from "Suite in G," No. 14)

GEORGE FRIDERIC HANDEL
Edited by Theodore Presser

Quasi Presto (♩ = 132-100)

PIANO

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28

ETUDE - MAY 1955

Grade 3

Breezin' Along on a Bike

STANFORD KING

Allegretto (♩ = 72)

PIANO

From "Teen-Age Technic" by Stanford King [410-41031]
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29

Grade 3½

Gavotte

from "Suite in C minor"

FRANÇOIS COUPERIN
(1668-1733)

Allegretto (♩ = 66)

PIANO

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No. 130-41156

Grade 3½

Little Ballerina

WALTER O'DONNELL

Tempo di Valse.

PIANO

Last time to Coda

mp legato

f

poco rit.

a tempo

f

dim.

poco rit.

D.C. al Coda

mp

R.H.

L.H.

CODA

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Variazione

JOHANN WILHELM HÄSSLER (1747-1822)

PIANO

Con fuoco

f *l.h.* *sempre ben articolato*

Senza Pedale

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33

Grade 3 1/2

Rondo

BENJAMIN CARR (1769-1831)
Revised and Edited by Denes Agay

Lively (♩ = 78)

PIANO

mp

Ped. simile

mf

Ped. simile

f

Fine

p

p

p

D. C. al Fine

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34

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Grade 2 1/2

The Little Wheel

E. P. RICCI (b. 1733)

Vivo

PIANO

f

Senza Ped.

p

f

ff

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35

May Day Dance

SECONDO

FRANCES TERRY

Piano

Poco animato
mp grazioso

animato *mp*

mf *dim.*

mf *dim.* *p* *p*

animato *dolce* *cresc. ed accel.*

f *p* *p* *mf*

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May Day Dance

PRIMO

FRANCES TERRY

Piano

Poco animato
mp grazioso

animato *mp*

mf *scherzando*

dim. *mf*

dim. *mf* *f* *p grazioso*

animato *dolce* *cresc.*

ed accel. *p* *p* *mf*

ETUDE - MAY 1955

When I Am Laid in Earth

(Air from "Dido and Aeneas")

HENRY PURCELL

Edited by Gregory Castleton

Larghetto

Trombone

Piano

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39

Erbarm' dich mein, o Herre Gott

J. S. BACH

Man. C.F.

Ped.

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41

(Continued from Page 9)

to cover an imperfection in someone's breath control. At the next rehearsal, however, singer and conductor settle down to hours of serious work so that the mistake may be corrected rather than concealed.

"As regards the instrumental players, the conductor must also understand, and allow for, the technical individualities of the various sections. For instance, the quick thrusting gesture he gives to massed violins would be disconcerting to horn players. Instruments which involve breathing must be signalled by means of a rounded, preparatory gesture, allowing time for inhalation. I breathe with the orchestra as well as with the singers—rather, I try to get the men to breathe with me. We develop our signals for inhalation, exhalation, and the all-important time-span between the two which shapes the phrase. When these signals are clearly understood, all of us—conductor, men, and instruments—breathe together, and all goes well!

"The operatic conductor must learn to adjust to the distances involved in giving his signals to the singers on the stage and the men in the pit. This is an acoustical problem rather than an operatic one, but it must be met, notably in theatres of great size, such as the Metropolitan, the Teatro Colón, and La Scala. At the Metropolitan, where the pit is long and narrow, the double basses and the trombones are nearly a city block apart. A single, crisp gesture in the center of this distance would be quite useless. Even if the outer instruments could respond to the signal simultaneously, their sounds would come in at different moments. The problem, then, is to synchronize the sounds, regardless of the distance. In my own work, I have tried to solve it by recourse to a kind of anticipated, or preparatory, beat which alerts first the trombones and then the double basses; by the time I complete this beat, both sections enter as desired.

"One of the conductor's greatest problems arises from the purely dramatic aspects of operatic work. We make music, but we also must think of the stage. Here, the vocalists (both soloists and choral groups) not only sing, but sing in motion; the conductor must have a thorough practical knowledge of what can be asked of the voice and what cannot. This is especially important today, when operatic acting comes closer to the realism of the theatre than was formerly the case. In less realistic days, it was quite possible for a singer to approach a telling aria by coming down to the footlights, standing there (close to conductor and orchestra), and singing the passage with scarcely more dramatic action than at a concert. This is no

longer tolerated. The singer must act, as the stage player does, at the same time that he sings. And it sometimes happens that a musically inexperienced stage director, in his understandable zeal for dramatic authenticity, calls for gestures, motions, and timings which are impossible for the singer. That is where the conductor must assert his musical authority over the performance. He supervises all stage rehearsals, working with the stage director to keep the proceedings dramatically convincing, yet firmly rejecting any gestures, groupings, timings, etc., which would interfere with musical rendition. That must always remain the first consideration in opera! The danger is lessened, of course, when the stage director understands musical needs; still, the ultimate responsibility is always the conductor's.

"A great problem arises when the conductor is asked to realize the composer's intentions with vocal material which is intrinsically unsuited to the task. When, for various reasons, it sometimes happens that a singer has to be cast for a rôle which does not fit him vocally, the conductor must make subtle adjustments, so that the performance can sound as the composer wished it. A voice that is too heavy for a rôle can be held to a lower dynamic level. Far more difficult is the problem of the voice that is too light for the music. This requires a complete reworking of the orchestral dynamics, always within the framework of the composer's intentions. What I do is to substitute *forte-piano* marks for many of the *F* or *FF* marks in the orchestral score. This means that the attack is taken *forte*, as demanded by the original indications; immediately after the attack, however, a quick and sudden *piano* is introduced, enabling the singer to hold his own, and not seem drowned out, at the same time that the audience is still aware of the *forte* impression.

"Carrying out the composer's wishes can involve much self-debating. In *Madame Butterfly*, for instance, Puccini marked *FF* and *FFF* into certain passages of strong dramatic intention. The entire opera, however, is lyric in character, demanding voices which do not lend themselves to *FFF* in their own right and which would have difficulty in rising above an *FFF* orchestra. In such a case, the problem is to follow Puccini's wishes (either by recourse to *forte-piano*, or by establishing dynamics on a relatively smaller scale), at the same time allowing voices and words to come through without forcing. A comparable problem seldom arises in the symphonic field. The operatic conductor, then, must learn to color orchestral dynamics according to his own sense

of fitness—and this, in turn, requires a strong and well-grounded sense of fitness! In this regard, I admire the English term, "reading a score." It expresses exactly what takes place and suggests, between the lines, that the result depends on who does the reading, and how!

"In learning a new opera, I begin with the words. That, after all, is what the composer did. By following his method of approach, one understands what the composer had before him, what he did with the material, and why. Then it becomes one's task to try to relive his feelings. My first reading of the score itself takes place away from the piano. I go through the music to get its general meaning. Next I take it to the piano. Finally, I work out details.

"It is well to remember that, in opera, the words give the general clue to the work. They are what have to be expressed through music; thus, they determine length of phrase, color, speed and tempo. A well-rounded interpretation results only when the dramatic implication of the words is carried over to the musical phrases.

"I encourage singers to work in the same way. In coaching a singer in a new rôle, I first ask him to recite his part, exactly as a dramatic actor would do it. When his lines are fully secure as to diction, meaning, emphasis, phrasing, color, etc., we approach the second step. This consists, not in singing, but in speaking the words to the rhythm of the music. Here the work differs from that of the stage actor. By adhering to the rhythm of the music while speaking, the singer becomes familiar with the inner pulse of the phrases he must sing. This is a great help. When the notes are finally added, as the third step, all fits into place naturally, and there results a fluent smoothness which never comes from plunging immediately into the singing of the score.

"Another interesting problem is that of the *recitativo*. This is not a singing technique—it is not singing at all. Rather, it is a dramatic recitation achieved by use of the singing voice, and kept within the framework of musical rhythm. Mastering *recitativo* is less difficult for the singer who is accustomed to speaking his words to the rhythm of the music. The composer set the *recitativo* passages to special note values and these, of course, cannot be changed. But the inner pulse, or rhythm, of the passage is really the important element, and this can be changed according to the inherent significance of the words. In *La Traviata*, for instance, to recite the familiar passage beginning "E strano . . ." in metronomic time would be nonsense; the meaning, "how strange it is!" indicates the girl's contemplative wonder. This in turn, must be brought out in a lingering wondering rhythm which does not stress the beat yet which does

not neglect it. When singer and conductor work out the rhythmical speaking of the words, the passage becomes clear and musical.

"By suggesting some of the individual problems of the operatic conductor, I have tried to indicate the scope of his work as a whole. That is to give back the composer's intentions, regardless of the material one has to work with, and to round out performance by dramatic as well as musical understanding."

THE END

PIANIST'S PAGE

(Continued from Page 21)

an adolescent. It will be enough if you try to reproduce active and passive phrasing, playing without looking, and easy, swinging rhythms.

If a teen-age student wants to play a slow piece much slower than you know it should go, just explain that it's fine to play it that way whenever she's alone, but when others are listening it is better to speed it up a bit—otherwise it sort of falls to pieces in the listener's ears.

I'll wager that this fifteen year old girl will play with excellent adult warmth by the time she is eighteen—but only if her teacher doesn't push her! Whenever we have talented, sensitive adolescents we teachers knit our brows, set our sights too high, and begin to push. . . . Is this wise?

Unwise College Courses

College piano teachers often complain to me that they cannot teach thoroughly or happily because the curriculum requires too much technique and music to be covered in each year. I always shiver when I hear that "cover" word. All education is cursed by it. The requirements say that we must cover all this, or we must cover everything up to there. Consequently the college piano student is so cluttered up with scales, arpeggios, studies and required pieces that musical progress during these most important years is often arrested.

Many talented students, depressed by all this, change their "major" to Psychology, Embryology or a dozen other futile "ologies" because of their unhappiness with this piano "coverage." Please, let's be more sensible. Let's engage better prepared teachers for the college, sheer the requirements down to the minimum, offer teacher and pupil more latitude and independence, cut out many "tests" and make the course in piano major a true artist's course, with leisure to mature musically and with few compulsions. What an upward "educational" step that would be!

Over it all, this spring-time train on the way to Boston is singing: "Don't you worry . . . Don't you worry" . . . We won't! THE END

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Men's Glee Club, School of Music, Northwestern University.

Staging a Choral Concert (Continued)

expenditure is involved. If ties are worn, they should be of uniform style and dark, preferably solid, in color. An effective addition to this costume is a sweater, again preferably of uniform style and color. All sorts of color combinations present themselves: (1) dark blue trousers with sweaters of the same color; (2) oxford grey trousers with sweaters of grey, maroon, or dark green; (3) light grey flannels with sweaters in the lighter color tones—a warm red is effective in this combination, or a light green. Girls may wear sweaters and skirts in light colors, similarly planned within their section and preferably of the same color employed for the boys' so that the placing of the singers is not unduly complicated by the problem of the manipulation of two large divergent color masses (See "Staging," Part One, *ETUDE*, April 1955). It is sometimes effective to see the girls' group dressed in contrast to the boys' unit; however, when high contrast exists between the two, greater care must be taken to secure a satisfactory stage picture. Skirts and sweaters, as with the trousers for the boys, can be purchased through a local dealer or, in the case of the skirts, made by the mothers. If any excursion is to be made into the use of special color combinations, the design and color of the individual garments should be uniform throughout the group, or else shaded from section to section. In the latter plan, the design set up calls for a certain color tone at one end of the group and establishes another color tone at the opposite end. Colors are so chosen that as the eye moves from one side of the stage to the other a graduated color scheme is observ-

able. While this scheme is possible of employment with great effectiveness, it demands great care for its development and a considerable expenditure of time and effort, not to mention costs involved in procuring costumes of specific color tones.

The preceding schemes can be used with good result in many typical situations; they obviously would be less effective with religious music than with secular and more in keeping with a public auditorium or concert hall than in the setting of a chancel. If something less evidently secular in the way of dress is desired, one of the most satisfactory costumes for a girls' group is that of a white dress, tailored in nature. These dresses need not necessarily be of uniform cut or material, although as much uniformity as can be secured would be desirable. If this type of dress is used, the director will be more than justified in taking the time necessary to establish a uniform hem line. When dresses are designed to order, no difficulty need present itself here but, if the girls are to wear from their own wardrobes the tailored white dresses mentioned above, considerable effort will usually need to be applied to see that hem lines are all the same height from the floor. Much checking will be necessary prior to the concert and probably a good deal of discussion will ensue with both singers and parents, but, in the end, the total effect will usually more than attest to the wisdom of such a procedure. When the girls are dressed in white, the most suitable costume for boys is that of dark suits, with which are worn white shirts and dark four-in-hand ties. With the present habit of dress as

it is, many boys do not own dark suits, customarily wearing jacket-and-slacks combinations. Unless jackets or suit coats are of approximately the same color, white shirts worn without jackets or coats will probably be more satisfactory.

Some groups are using so-called formal or dinner clothes for secular performances. With large groups, a long-sleeved or "dinner dress" is customarily more effective than one which is décolleté. A not too pleasant pattern is usually created by bare arms in a large group. (With smaller groups of the madrigal type a more formal, décolleté costume may be worn with good effect and a greater variation in design and color will usually be possible.) When the girls are dressed in "formals," these dresses should be of pastel shades or else white; they should be solid in color, with the avoidance of two-tone effects and figured or patterned materials; costume jewelry should be used sparingly if at all and corsages dispensed with. The use of too much jewelry and of flowers in a large group ordinarily creates an impression of fussiness and confusion in the total stage picture. Again, hem lines should be uniform; the use of the present-day ballerina length in the same group with floor-length dresses usually results in an unsatisfactory visual effect. A problem presents itself as to what is proper for boys to wear when the girls are dressed in "formals." To be entirely in good taste, the boys should wear dinner coats (tuxedos). However, current custom in a large part of the country considers the dark suit acceptable in that situation. Under no circumstances should the girls be dressed in so-called for-

mals and the boys in jacket-and-slacks combinations. Naturally, with groups of higher age levels, somewhat more formal dress is acceptable than with younger singers.

As a departure from the almost monotonous parade of college choirs in robes, black ankle-length, long-sleeved dinner dresses for girls and dinner coats for men provide a degree of uniformity without regimentation. It is suggested that, if this plan is adopted, all the dresses be of crepe, avoiding any lustrous or brocaded materials. Hair ornaments should probably be banned by reason of the possible reflection from stage lights. Ornamentation of the dresses may be omitted altogether or some slight variety may be obtained by permitting each girl to use a simple, white collar of her own choice in non-lustrous materials and/or pearls or other necklaces of simple design, again of her own choice.

An added touch may be provided by the use of white handkerchiefs in the men's breast pocket or white (or possibly red) carnations on the lapels. When the girls wear dinner dresses, the men may quite properly appear in full dress ("white tie").

While dinner dress for the girls may possibly be combined with dark suits for high school age boys and with dinner coats or full dress for men, the use of robes for one unit and formal or dinner dress for the other produces a most unsatisfactory appearance. Either all of the group should appear in dress apparel or all should be robed. The two styles of costume should not be utilized within the same group.

In discussing costume, attention should be directed toward one element which is often neglected, namely, that of choice of shoes. The shoes obviously usually cannot be completely uniform in color or design and do not need to be so; however, some reasonable limit of variance should be indicated. With many a robed choir, which would otherwise present an excellent appearance, the stage picture is spoiled by inattention to this detail. The sight of a group of singers arrayed in robes of more or less impressive character and with a miscellany of footwear peeping out below is ludicrous and produces a far from satisfactory impression. With robes of a liturgical type, only a dark street shoe should be worn. With robes of special design not intended specifically for church usage, it is possible that other types of shoe may be appropriate; however, they should be relatively inconspicuous in nature and of a type which will blend with the total costume effect. Extremely high heels should be avoided if for no other reason than that of the resultant fatigue from long standing in such shoes. No two-tone "spectators" or sport shoes should ever be worn with

liturgical robes. With the more informal style of dress, such shoes often may be worn with good effect; however, while not necessarily identical in design throughout the group, they should be proper to the costume at hand and not subject to too wide a degree of variation.

Lastly, in achieving a satisfactory effect with robes, care should be exercised in fitting them. One of the most unpleasant visual effects to be noted in the typical choral festival is the appearance of large numbers of singers trailing across the stage in robes which are often dismayingly spectacular in character and so oversized that some of the singers appear to be swathed in them. Add to the

total effect hems so near the floor that the singers appear to stumble over them and those well above the ankle and a most uneven line results. When, combined with these, there are football boots, sneakers, mocassins and sport shoes, together with a modicum of more conventional footwear, one hardly expects an audience to have been brought into the frame of mind properly receptive to the beauty of the music.

In conclusion it may be said that informal, inexpensive but tastefully chosen and carefully planned costumes are infinitely preferable to ostentatious, extravagant outfits improperly fitted and haphazardly as to ensemble effect. THE END

DOES PRACTICE MAKE PERFECT?

(Continued from Page 13)

practice on. For instance, if we should try to play the first page of a new piece up to tempo, hands together, we would probably make a considerable number of mistakes. If, however, we tried to play one hand alone of one measure very slowly—say at one-quarter speed—we probably would play it letter-perfectly. Somewhere between these two extremes is a normal group to practice which can be played perfectly the first time we try and, equally important, will become considerably easier in a few repetitions.

Good practicing, therefore, consists partly of an intelligent selection of what we attempt to do. We have to estimate our own ability in relation to the difficulty of every part of the piece as we come to it and decide what to practice on according to the above principle. In some places we might practice two or four-measure groups the first time; in other places one measure at a time; in still others, eight-measure groups or each hand alone before trying hands together. Sometimes we might practice even a part of a measure. The groups we practice will usually vary from day to day. Where we did two-measure groups the first day, we may do four the second day—if the two-measure groups are then easy the first time we play them. Possibly the part of one measure done the first day may not be increased for several days. As groups become very easy they should be increased until ultimately eight-measure, sixteen-measure or even longer groups are being practiced. In all cases the rule must be followed that they be perfect the first time and easier in a few repetitions.

If in doubt, it is wiser to decide on something which turns out to be too simple rather than too difficult, because the first reading of something too simple will but make it

obvious and we have got our perfect first impression. On the second reading something can be added to make it of appropriate difficulty. However, if we select something which is slightly too difficult we may make one mistake the first time we play it and feel that it will turn out satisfactorily because we can eliminate that error on the second repetition. But on the second repetition we may succeed in this but make a different error. Then we may think if we try again both can be corrected, but the third time still another mistake occurs—so, before we realize it, we have got a confused first impression of a passage simply by selecting one only slightly too difficult.

It is not true, as someone may object at this point, that this approach is contrary to the principle of learning in "wholes" rather than in "parts." In a sound learning process "whole" means a complete, logical unit. A short "whole" in a musical composition could be a phrase, a unit of a sequence, a rhythmical figure or any group of notes with a logical, unifying idea. The "whole" need not be an entire sonata or even one movement or section of a movement.

The reason for the importance of the selected "whole" being perfect the first reading is that our first impressions of anything are much more vivid than any subsequent impressions.

When a student walks into your studio the first time he notices many things of which he will be completely unaware when he enters it the twenty-fifth time six months later. We have the same situation in practicing a piece—the first time we read any part of it everything we do makes a vivid impression on our minds, much more so than any subsequent repetition. This is an advantage, because (Continued on Page 51)

UNIVERSAL APPEAL OF

SIR WILLIAM WALTON'S FIRST OPERA

(Continued from Page 11)

alism or esoteric significance to impede its acceptance in any country of Europe or America.

Walton's librettist, Christopher Hassall, has followed Chaucer, who followed Boccaccio's "Il Filostrato," not Shakespeare, but the characters in his hands have developed different motives, the plot has reverted to a Homeric ethos, and the tale of tragic personal love has become intertwined with the public conflicts arising out of war.

Diomedes the Greek becomes a third party in a Trojan love affair and Mr. Hassall has used a red scarf as the physical emblem round which the struggle for *Cressida* is conducted. *Pandarus* provides another strand, and incidentally some comic relief, in the development of the situation in beleaguered Troy.

The stage directions describe him as "in his middle forties, running to fat, dressed to perfection, his hair meticulously oiled, his manner incorrigibly genial, tinged with an old-world courtesy that degenerates on occasion into flamboyance." Walton has characterized him by a florid vocal line and a jaunty scrap of arpeggio, and he was played to odious perfection by Peter Pears.

Dramatic Power

Two musical features contribute to the dramatic power of the opera: there is an important part for chorus, of Trojans in the first act and of Greeks in the third, and a superb singing part for *Cressida*, which should become an addition to the

great rôles in the soprano's repertory. In addition, Walton's orchestration, which is part of his basic musical style expressing itself in sharp, short figures cutting through the complex texture of the score, is forceful rather than showy or decorative. There is an intermezzo in the second act depicting the lovers' passion when *Pandarus* has brought them together, but it is not voluptuous music in the manner of 19th century romanticism. It is no "Liebestod" but a representation of the renewal of life.

The scenery was the work of Sir Hugh Casson, the architect who was responsible for the Festival of Britain on the south bank of the Thames in London in 1951. He had, curiously enough, been associated with Magda Laszlo, who was a magnificent *Cressida*, and with Richard Lewis, who is rapidly becoming the leading English dramatic tenor, in another opera on a classical theme, Gluck's "Alceste" at Glyndebourne. There his temple was severely archaic; in the present opera it was in a richer Attic style. In both cases the architectural approach seemed the right one for scenes of classical antiquity.

The performance went smoothly on the first night, and though it was a triumph for Sir William Walton, for Miss Laszlo and for Sir Malcolm Sargent, it left the impression that further hearings will reveal still greater depths in what is one of the few really tragic operas, in the full Aristotelian sense, of our time.

THE END

PIANO FOR THE HAND-DE-CAPPED

(Continued from Page 26)

I was a music teacher, he commented, 'I'd love to play the piano.' My answer to him was, 'You can do so.'

"I invited his mother to my Music Center, not knowing at the time exactly how I would handle this particular case. It was necessary for me to set Leslie's hands on the piano

and as much as those poor, weak little fingers tried to press down one single note, it was completely impossible to create a sound. However, both he and I were determined to make those fingers speak the 'language of music' and so he came back a second and a third time. It was then that one finger was able to make one small audible tone. The expression on this child's face when he looked at me and said, 'Did you hear that, Mrs. Welbourne?' was something that written volumes could never explain. After four months of piano work, these 'slings' have been

removed from little Leslie's hands and arms. He uses every finger with which to strike notes and when he played his little song at our concert with both hands, *The Parade of the Wooden Soldiers*, he struck his last note, exclaiming, 'Just like Liberator.'

Another case may be cited; that of the cerebral palsied young man, 28 years old, whose spasticity was so bad his hands and fingers "flew off" in all directions. Again quoting Mrs. Welbourne, "What I saw behind the eyes of this young man made me ask him if he would like to make music. To start with, we asked him to clench his right fist and then placed a pencil within it, with the eraser pointed downward. Through love and faith and determination, this young man, after only three lessons, performed before an audi-

(Continued on Page 59)



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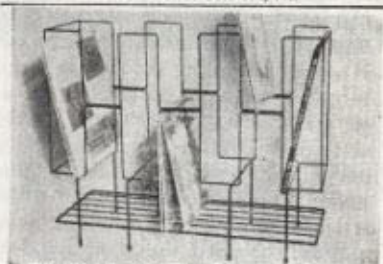
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WHEN THE SINGER SUFFERS "THE CALAMITY OF AGING"

(Continued from Page 20)

the nose, the column of air was shorter than on the open, or concave side, so that a dampening of tone was present on the affected side, and excessive resonance, or a hyperresonant tone, on the side which was too open.

There were also, red, swollen, infected tonsils, removal of which was imperative.

"Well," I said, "it is not so bad as you think. Let's take you in hand, and if you will obey orders to the letter, you'll be back on the job within two months."

To this he gladly agreed. The first effort was directed to freeing the nose. About two weeks later the tonsils were removed and, finally, the laryngeal condition was completely relieved by operation. The procedure could have been reversed by doing the laryngeal work first, but I knew that he would go directly back to work, and with the causes in the nose and tonsils still persisting, he would have been out of commission again in no time. He recovered his voice completely in about six weeks, and got his old job back at an increase in salary! Unfortunately, however, not all of a doctor's efforts turn out so happily.

Here is a patient who did not do so well. J. G. lived in a suburb of New York where for years he had sung tenor in the local glee club, thus keeping alive an interest of college days and affording him much pleasure. For the past three months he had been much annoyed by a more or less constant hoarseness, so that his work with the club was highly unsatisfactory both to himself and to the director, who happened to be a very competent man. After temporizing with sprays and gargles from the local drug store, the director insisted that J. G. go to a specialist for an examination. It took only a few moments to determine that the left vocal cord was embedded in a malignant mass, obviously a form of cancer. After consultation with the family, it was decided that I should break the news to the patient as gently as possible, advising him to undergo immediate operation for removal of the larynx in order to prolong his life. He consented to this quite heroically, but, of course, his singing was out for all time thereafter.

In any case of vocal worry, it is highly important for the singer to find out promptly whether the condition is remediable—if so, the combined efforts of vocal educator and laryngologist may restore the voice to a condition of social and economic usefulness. If this be impossible, then plans must be laid to circumvent this misfortune and to rehabilitate the mentality and fortitude of the unfortunate individual, giving him,

in so far as possible, what we Americans like to speak of as "a new lease on life."

The great teacher of singing Manuel Garcia was the first to use a laryngeal mirror to see the vocal cords, although he probably did not invent it. The first physicians who made use of Garcia's method were not interested in singing, but they were anxious to see the condition of the vocal cords when the speaking voice disappeared, as in acute laryngitis. The early workers must have been surprised at the fine view afforded by the laryngoscope in those patients who could tolerate its presence without gagging. Tumors of the larynx and paralysis of the cords were observed with great interest, and instruments were fashioned for the removal of such growths as were visible. Since there was no cocaine or other local anesthetic, it was necessary to establish tolerance by daily application of the mirror to the throat and touching various areas with cotton-wound probes.

Much credit is due these early students of the larynx for their great patience in the presence of what must have seemed unsurmountable obstacles. To begin with they had no satisfactory source of light, save sunlight, and so a reflector was used to throw a beam into the mouth and thus attempt to illuminate the larynx. The first mirrors were mounted on long rods provided with a sliding gadget so that the focal length of the beam of light might be changed at will. Tallow candles were used, then "coal oil" or kerosene lamps. With the coming of illuminating gas piped through houses, the doctor had not only a strong source of light for his mirrors, but he could heat them just enough to keep vapor of the mouth from clouding the glass. He then discovered that the mirror on a rod idea could be supplanted by a glass disc mounted on a band fitted to his head. Moreover, by fashioning a concave mirror, the light rays were quite readily focused so that any given area of the mouth or throat could be brilliantly lighted. However, the gas flame contains much sodium which gives to the mucous membrane a rather ghastly yellow appearance and deceives the eye as to the actual condition present.

With the coming of electricity all diagnosis has been greatly benefited. Many varieties of lamps have been invented to inspect the cavities of the body, but the ordinary electric bulb from which light is thrown upon a head mirror still remains the commonest source of illumination in use among all eye, ear, nose and throat specialists.

While good equipment and good "tools" are always necessary for re-

finements in diagnostic work, it is, after all, the human brain trained through years of observation to make analyses and deductions from what is seen, which determines the health status of the patient.

As Dr. William Osler, the great diagnostician so well said when speaking of equipment and laboratory aids in general, "There is no substitute of any kind which can ever replace the keen human intellect."

The voice physician can do for any singer all that he can do for any other patient, but the requirement goes beyond that and demands an understanding of the problems peculiar to the vocalist's life and work. Since prevention is the watchword in modern medicine, the physician who works with singers and speakers must lay down for each patient an outline or plan, a "design for living" which shall meet all the daily exigencies in the life of the artist-patient. Personal supervision must be given to each and every singer as to diet, exercise, work, play, environment, habits and all other details essential to the carrying on of a successful career. The relationship of doctor and patient becomes, therefore, a very intimate one, and calls for confidence of each in the other's ability and willingness to co-operate to the fullest extent. THE END

NEW RECORDS

(Continued from Page 18)

of able soloists. (Vox PL 9040)

Irish Festival Singers

Kitty O'Callaghan's singers are well known to listeners of Radio Eireann. Half of their recorded program they are willing to sing in English, but the other half is Gaelic. The group is composed of four men and four women plus soloists Veronica Dunne, soprano; Dermot Troy, tenor; and Austin Gaffney, baritone. Sheila Larcher's two harp solos add interest, as does Terry O'Connor's fiddling for "Padriac the Fiddler." The unhackneyed program is composed entirely of Irish folk songs and ballads. (Angel 65016)

Dohnanyi: Variations on a Nursery Song, Op. 25

Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43

Julius Katchen, young American pianist from New Jersey, continues his series of London recordings with the finest performances of the Dohnanyi work on discs and a splendid reading of the Rachmaninoff variations. The collaborating orchestra, the London Philharmonic under Sir Adrian Boult, works well with the soloist in the Dohnanyi opus but shows inhibitions in the Paganini-inspired work not felt by Katchen. (London LL 1018)

Beethoven: Quartets Op. 59, 74, 95
Volume II of the Hungarian Quartet series continues the quartets from No. 7 through No. 11. Energetic playing and over-bright reproduction that requires treble reduction on hi-fi sets mark the middle album of a worthy project. (Angel 3513C—3 discs)

Chavez: Toccata for Percussion Instruments, et al

M-G-M's "Spanish and Latin-American Music for Unusual Instrumental Combinations" includes not only the novel Chavez Toccata but Revue's "Ocho por Radio," Surinach's Ritmo Jondo and Villa-Lobos' Choros #7, all conducted by Izler Solomon. For close-up hi-fi sound there's nothing more exciting among late releases—and the music's worth notice too. (M-G-M E3155)

Mahler: Symphony No. 1 in D Major

Both Columbia and London have released excellent recordings of this work recently, but Columbia's entry will likely be preferred by most buyers. Bruno Walter's historic association with Mahler and the effective collaboration of the New York Philharmonic-Symphony combine with model reproduction to make Columbia's album (SL-218) a success in the definitive class. Rafael Kubelik leads the Vienna Philharmonic in a reading (London LL 1107) marked by certain youthful traits that would

be acceptable were Walter's more fully matured version not at hand.

Tchaikovsky: Serenade in C Major Op. 48 Prokofiev: Classical Symphony, Op. 25

The strings of the Pittsburgh Symphony have themselves a good time with this tuneful Serenade. Had the recorded sound been a shade more felicitous, the endorsement might be without qualification. Steinberg's Classical Symphony, though very well reproduced, is somewhat labored. (Capitol P 8290)

Mendelssohn: Incidental Music to "A Midsummer Night's Dream"

Paul Kletzki and the Philharmonia Orchestra, aided by sopranos Adrianna Cole and Eileen McLoughlin and a chorus, go from Overture to Finale with outstanding artistry. But, in the search for fairy-tone, Angel's engineers overdid the distant-mike process. (Angel 35146)

Gluck: Orfeo ed Euridice (Act II)

From the Toscanini broadcast of November 22, 1952, RCA Victor has released a one-disc recording of lasting interest. Though side one is plagued by dry string tone, side two sounds well and the voices are faithfully recorded throughout. Nan Merriman is Orfeo, Barbara Gibson the Happy Shade. (RCA Victor LM-1850) THE END

COMPETITIONS

(Continued from Page 8)

• Eastman School of Music Alumni Association Second Biennial Choral Composition Contest. Award of \$50 for three-part women's chorus, secular text, with or without accompaniment. Closing date June 1, 1955. Details from Dr. Roger Boardman, 18 Stuyvesant Oval, New York 9, New York.

• Anthem contest, sponsored by The General Assembly of The Presbyterian Church in the U.S.A., in observance of the 250th anniversary of the founding of the first Presbytery. Award \$250.00. Closing date December 1, 1955. Details from The General Assembly Anthem Contest, Witherspoon Building, Philadelphia 7, Pa.

• Capital University Chapel Choir Conductors' Guild annual anthem competition. Open to all composers. Closing date September 1, 1955. Details from Everett W. Mehrley, Contest Chairman, Mees Conservatory, Capital University, Columbus 9, Ohio.

• Women's Committee for the Los Angeles Philharmonic Orchestra, second annual composition contest for a work for orchestra. Award of \$1,000.00 and performance by the Los Angeles Philharmonic Orchestra conducted by Alfred Wallenstein. Closing date June 1, 1955. Details from David Parry, 6363 Wilshire Boulevard, Los Angeles 48, Calif.

• The Mendelssohn Glee Club, New York City, Fifth Annual Award, for \$100, for an original chorus for male voices. Closing date September 1, 1955. For details write The Mendelssohn Glee Club, 154 West 18th Street, New York 4, N.Y.

• American Guild of Organists National Open competition in Organ playing for all organists not over 25 years of age on January 1, 1955. Details from American Guild of Organists, National Headquarters, 630 Fifth Avenue, New York 20, N. Y.

Easley R. Blackwood, Jr., young American composer of Indianapolis, has been selected as the recipient of the annual award of the Lili Boulanger Memorial Fund. The jury which selected young Blackwood consisted of Nadia Boulanger, Aaron Copland, Alexei Haieff, Walter Piston, and Igor Stravinsky.

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THE MUSICAL EXPERIENCE OF THE CLASSROOM TEACHER

(Continued from Page 10)

and find out. The class discovers that the beats feel like "walking" or quarter notes. The teacher asks what number the class thinks would be used to represent quarter notes. Answer, "4." The teacher puts the 4 number under the 3 on the staff. Thus the class derived the meter signature themselves instead of memorizing a rule which the teacher gave them.

Or again, in learning to hear differences in pitch, take the same familiar tune, *America*. With palm down use the right hand to indicate the way the melodic line moves as we sing the song. Feel and listen to hear whether the notes move up or down, step-wise or by skips. If they skip, how far do they skip? Establish the key center, 1 or do. Does it start on 1? Yes. Now as we move our hands, listening and feeling, sing the scale numbers. Previously it has been stated that we number a scale from 1 to 8. Put the key signature on the staff before the 4, saying the piece is in the key of G. (Keys will be explained later through tetrachords which adults find fascinating. They make the sharps and flats reasonable!)

Now let the class sing the numbers for the first phrase of the song as the teacher writes them well above the staff. Then draw the bar lines in between the numbers extending them down through the staff, after explaining that the bars will come before each strong down beat. If G is the key then G will be "1." What are the letters for the other numbers? Write the corresponding letters underneath the numbers. Now we have the class stand and step the kinds of notes as they sing: quarter, quarter, quarter, etc. When you come to the dot, that will call for an explanation. But the explanation is so quickly and easily understood when you have already felt that the music said quarter, dot, eighth, quarter. Write the kinds of notes under the letters. The picture above the first measure

1 1 2
will read: G G A. Now we are ready
to translate these symbols into notation on the staff. This is the way it looks because it sounds that way.

The teacher has not defined meter signature, become involved in fractions nor made dogmatic and unintelligible statements concerning what is at this stage an enigma to a layman. Rather, she has guided the students through aural and bodily perception to physical understanding of musical symbols. It is our belief that music cannot be significantly perceived or truly mastered through a completely intellectualized experience.

The next step might well be transference of the recently acquired knowledge to the piano keyboard. If the students can pick out the first phrase of *America* at the piano, they will leave the class with smiling faces and an "I can't wait until the next time" attitude. At this point an eager interest and pride in achievement are more important than the musical learnings acquired. Unless physically or mentally handicapped they will learn if they want to learn.

Perhaps we should not have included the physically handicapped in our last statement. Last year it was somewhat of a shock to find two cerebral palsied young men in our class of Elementary Education Majors. It was soon evident that they were excellent students. Never once did they ask for leniency. Instead, they insisted upon trying to do everything that the other students did at the keyboard. By the end of the year they could pick out a tune from a child's book in perfect time. One of these men did a superior paper in a methods course in the following semester on the use of music in therapy for the cerebral palsied child. The rewards of a teacher are legion.

In our training of classroom teachers we have turned more and more to the piano keyboard as a basic tool in the musical equipment of these teachers. We have to want to learn the fundamentals in order to learn to play. The students' pride in this achievement is evident. Through the piano they can learn new songs to teach their children, accompany the children's singing, playing and rhythmic activities, and share with their students many of the things they have learned about music. It is one of the quickest and most pleasant means to an understanding of musical notation. Several cities are now offering free class piano lessons as part of their In-Service training programs.

One cannot leave a discussion concerning classroom teachers without mention of a key figure in the whole situation—the Principal. The music program in any elementary school will be as good as the Principal helps to make it. "It is he who keeps the consciousness of music values alive in school thinking and living. The principal's concept determines how the school uses the music aspect of school life."³ Classroom teachers reflect the attitude of their administrators.

One of the greatest human needs

³"The Elementary School Principal and His Music Program," *The National Elementary School Principal*, 30, No. 4, p. 16, Feb. 1951.

is security. The classroom teacher will find the self-confidence she needs to teach music when she has enjoyed respect for what she can do and developed an understanding of what she wants to do.

Here we would make a plea for the inclusion of experiences in music in the period of her student teaching. It seems not only desirable but imperative that the teacher be given the opportunity to practice in every subject she is expected to teach in the self-contained classroom. The teacher needs not only to understand the child but to understand how he grows musically and how music affects his personality. She must provide a rich and varied musical environment which will foster his musical growth. Growth is orderly and must be carefully planned for by the teacher. "The self-contained classroom is in an ideal position to provide a rich environmental setting for both child growth and teacher growth. Through a vital interest, elementary teachers will learn to use elementary music materials which are musically worthy and which they can interpret with enthusiasm and confidence. From a broad experience with available materials, and resourcefulness, sparked with each individual's creative imagination, tomorrow's teachers will bring living music to our boys and girls."⁴

⁴Unpublished report of the Committee on Music for the Elementary Teacher, Music Educators National Conference, Chicago, 1954.

THE END

PRACTICE PAYS DIVIDENDS

(Continued from Page 24)

disrupting the music for the sake of an effect. In such a case that is exactly what it becomes—a sound effect, nothing more.

If the teacher can stimulate his student to perform the chore of carefully preparing every new piece in advance, results are certain to come if the student has any talent at all. The fact that the student has formed the habit of writing on his music detailed instructions for fingering, phrasing, pedaling, registration preparation and changing will be of constant help in his work. Eventually he will perform the music the correct way, every time.

Students upon being told these things say, "Yes, of course"; but they do not really grasp what is meant until they have worked it out for themselves. There is no way to make clear to a student what all of this means until he has done it and has benefited from it. Then, "to his surprise and delight," as wise old Fox put it in "Gradus ad Parnassum," he will learn that his preliminary drudgery has not been without purpose. At this point rich dividends are in store both for pupil and teacher.

THE END

DOES PRACTICE MAKE PERFECT?

(Continued from Page 47)

if these first impressions are perfect we shall have established a solid foundation for our knowledge of the piece and if, later on, through carelessness, some errors creep in they will be easily corrected because they will be superficial compared to the vivid first impressions which were perfect.

The importance of perfection in our first repetitions of a new passage can be shown approximately by arithmetic. If it is played the first two times perfectly, then again twice perfectly, the end of the fourth repetition will find our habits twice as strong as at the end of the second, since we have played it twice as many times. After several days' practice, however, when our total repetitions of the passage may amount to about twenty-four, two more repetitions will mean an increased strength of habit of only one-twelfth—even ignoring the greater depth of the impressions made after the first day's practice.

Aside from getting a perfect impression the first time we read a "whole," it is important to realize that if it does not become obviously easier in a reasonable number of repetitions it shows we are not learning efficiently even though playing perfectly. We are trying to learn too much at once. Hence, none of it is making a sufficiently deep impression to last until repeated. Therefore, each time it is played we have to be just as careful as the first time. In this case the group must be shortened.

What we call hard work in practicing is quite different from what the average student thinks it is. He will feel very virtuous about his work if he spends an hour on some piece,

beginning by playing it with a number of errors and working with a great deal of nervous tension and physical effort so that he ends by playing it two or three times without errors, completely tired out by his efforts. Let us see, however, what he has accomplished by this type of work. He has probably played the music fifteen or twenty times with confused or wronged ideas before ending up with two or three perfect performances. His chances against correct performance the next day are, therefore, twenty to three, because that is the proportion in which bad and good habits have been formed. The fact that the perfect performances came at the end of his practice period did not indicate progress in habit formation. If, for instance, a passage is played perfectly five times, then once in a confused manner, there will be more progress in habit formation shown the next day than if it were played five times with confusion then three times perfectly. It is the proportion of perfect to imperfect performances which determines the amount of progress in forming correct habits—not the sequence of right and wrong.

Hard work in practicing does not mean nervous tension and physical effort. Actually it means extreme patience and concentration. It means a willingness to do the same thing over and over again from day to day until it becomes automatic. It means that an hour of good practicing will end with the student playing something which sounds the same as it did at the beginning of the hour—that is, played perfectly. He may not feel that he has accomplished anywhere near as much as if he had practiced in the wrong way described

above, but if he is aware of the increasing ease with which he has played during the hour he will recognize the true progress which has been made.

While we have, up to this point, only considered the elements of notes, time and fingering in our goal of perfection, it is also important and possible to include a perfect basic technic in our first readings. We can play the correct notes with definite finger action, wrist action or arm motion according to the technical requirements of the passage we select. These basic elements are so different and so much a matter of sensation that they can be done correctly while reading the music perfectly in its other aspects.

When a student hears an artist practicing he seldom hears any mistakes, but usually little realizes the significance of that fact. He is apt to take it for granted that the artist does not make mistakes because he is so talented and has had so much experience. However, these are not the main reasons. The most important reason is that the artist selects something to work on which he will do perfectly the first time, and the object of his practicing is to repeat it until it is easy and natural for him to do it that way.

The correct answer to the question asked the student at the beginning of this article, therefore, is that you would look for greater ease in playing at the second lesson. At both lessons he should play letter-perfectly, and progress would be from cautious to easy—not from wrong to right.

It is study before practice which makes perfect.

Practice makes easy.
THE END

QUESTIONS AND ANSWERS

(Continued from Page 23)

AFTER FIFTEEN YEARS!

I am forty-one years old and am taking up the piano again after a lapse of fifteen years. At that time I had an excellent technic, and although I have now been practicing every day for six weeks, I find that I have regained very little flexibility, especially in the thumbs; and on the following day my hands are stiff and sore. I have been studying exercises, scales, arpeggios, octaves, Bach Inventions and other technical material, but it seems to me that I am worse now than I was several weeks ago. What shall I do?

Mrs. F. H. H.

My guess is that you are crowding the mechanical aspects of piano playing too much after such a long period when you did not use your fingers and hands in that way at all. I suggest that you work first on some pieces that have much cord work in them and very little scale or arpeggio. Why not spend about half an hour each day just in sight-playing hymn tunes? If you can play the first one perfectly—or almost so—the first time, go to the next one, and if this is harder or not so familiar go through it two or three times, then do another and another—until you have played through the entire book. Some of the easier

Chopin and Schumann pieces would be good, too, and if you have never studied harmony I advise you to buy a copy of "Harmony for Ear, Eye, and Keyboard" (Heacox), and work through each lesson carefully. As your hands become more flexible again, go back to the Bach Inventions and other material that is more difficult technically, but give yourself from six months to a year to get back to where you can do what you were doing fifteen years ago. If you allowed your automobile to stand in the garage without being run for fifteen years, it probably wouldn't go at all!

K. G.

THE END

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PROBLEMS OF TONE PRODUCTION

(Continued from Page 25)

... What should I do? I'd hate to stop teaching her, for she is such a rewarding student. Do help me if you can."

Mrs. R. M. C., Illinois

It is a delicate problem that you are up against, but I think that with tact and diplomacy you can solve it. The problem is not a rare one: most conscientious teachers have to face it every year or two. This is not the last time it will arise to plague you.

Many teen-agers today have a better understanding of good music than their parents have, and an instinctively finer taste for it. Some parents resent this, not as reflecting on themselves, but because they fear their children will suffer socially if they persist in studying "long-hair" music. They do not know that many important doors, which would otherwise remain closed, are open to the young man or young woman who has had good musical training. But there are one or two moves you can make that may well prove constructive.

The first thing I would suggest is that you give an informal musicale at which Shirley plays the solos she loves most and plays best. Probably you could get a pianist or a singer to share and give variety to the program. Invite some musically-minded people whose standing in the community commands respect, as well as other friends of yours and Shirley's. Because she is talented and has been well prepared, she will probably play very well indeed, and the enthusiastic reception she receives will go a long way towards convincing her parents that they may well be proud of her.

Then, a few days after the musicale, it might be helpful to ask her parents to have tea with you, also inviting one or two of the musical people who were most appreciative of her playing. In the course of the conversation, you could bring up the question of "long-hair" versus "toney" music, and Shirley's evident bent for the former. Whatever you said you would certainly have the support of your musical friends.

With regard to the mother's interruptions at lessons, you must put your foot down gently but firmly. Let it be evident that you are the authority, the expert, on the subject—as a doctor is in his field. Tell the mother that you find Shirley cannot concentrate properly while she is in the room, and that it would be much better if you and the girl were alone together for the lesson. And make it clear that you know much better than the mother does how long Shirley should work on a study or a solo. Exert your authority and make it stick. Once you have done that most of your troubles will end.

Violin Questions

By HAROLD BERKLEY

Violins by Wilhelm Duerer

N. C. H., Utah. There seems to be no information available in New York regarding Wilhelm Duerer, although violins bearing this label are not infrequently seen here. They are well-made instruments of the Markneukirchen type (Eisleben is near Markneukirchen), and the price you paid is about right.

Doubtful Authenticity

Mrs. A. L., Manitoba, Canada. Your violin has a correctly-worded Jacobus Stainer label. That is the only information I can give you about it. Genuine Stainers are very rare these days, but there are scores of thousands of imitations to be seen, nearly all of them bearing labels with the proper wording. Most of these imitations are worth very little, though some were made by competent workmen and have some value. What your violin may be worth, no one could possibly say without examining it personally.

Not a Genuine Guarnerius

Mrs. J. S., New Jersey. Your friend's violin, being dated 1784, cannot possibly be genuine, because the two known makers named Joseph Guarnerius died in 1738 and 1744. However, the instrument might be a good copy; so I would advise your friend to have it appraised by a reputable dealer.

Careful Examination Necessary

Mrs. A. D. F., New Hampshire. I hardly think that a violin made by the gentleman you name would bring the amount stated. There is no set valuation for instruments in this category—each has to be rated on its individual merits of workmanship and tone quality. Should these be exceptional, the violin might be worth upwards of \$500, but this is very doubtful. You should take or send the instrument to a reputable repairman in Boston or New York and pay him the small fee usually asked for a careful appraisal. No one could possibly put a value on a violin, or determine its origin, without giving it a careful and thorough personal examination.

A Poor Imitation

F. F. W., Ohio. The brand inside your violin would seem to indicate that someone has tried to make a Stradivarius out of what is probably a very ordinary violin. The point being that Stradivari never branded his instruments. There is in Cleve-

land—or was up to a year or two ago—a firm of repairers named Schmidt who could give you a reliable appraisal of your violin. There may be a good and experienced man in Cincinnati, but I have never heard of him. Perhaps one of our readers can send in a name.

An Expert Repairman Recommended

Sister M., Missouri. I cannot encourage you to sand down your violins and revarnish them. You could easily ruin them. I would advise you, rather, to raise the money somehow and to take or send the violins to an experienced repairman, and let him do what is, after all, a highly skilled job.

Concerning a Testore Violin

A. C., Maine. Not even the most experienced expert can form an opinion regarding the origin and value of a violin without seeing the instrument and examining it carefully. In some cases it is easy to say what a violin is not, but it is almost impossible to say what a violin is. Therefore, I cannot tell you much about your violin. It may be a genuine Carlo Guiseppe Testore, or it may not—I have no way of knowing, in spite of your excellent description of it. According to one of New York's leading dealers, a C. G. Testore is usually worth somewhere between \$1000 and \$2500, but higher sums have been paid for outstanding specimens.

Varnish Formula Top Secret

E. C. S., Texas. I have never met or heard of or read about any violin maker who published the formula of the varnish he used. Every maker thinks his varnish is the best since Stradivari, and he guards the formula jealously. I imagine the old makers were just as careful. Am sorry I cannot be more helpful.

A Practical Suggestion

R. L., Wisconsin. I would suggest that you take or send your violin to Wm. Lewis & Son, 30 East Adams St., Chicago 3, Illinois, for appraisal and advice on how to dispose of it. If it has any real quality, they might be interested in taking it to sell for you; if it is a factory product—and some of them are really old—they probably would not handle it. But at least you would find out what the instrument is worth.

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

We are considering enlarging our present two manual pipe organ, having the following stops:

GREAT—Open Diapason 8', Melodia 8', Dulciana 8', Octave 8', Horn 8'

SWELL—Viol Diapason 8', Vox Celeste 8', Salicional 8', Gedeckt 8', Har. Flute 8'

PEDAL—Bourdon 16', Lieblich Gedeckt 16', Bass Flute 8'

One Swell box, usual couplers, and tremolo.

The additions we are considering are: SWELL—Harmonic Piccolo 2', Clarion 4', Gemshorn 8'. CHOIR—Clarinet 8', Viol de Gamba 8', Erzhauter 8', Erzähler 4', Spitzflute 8'. ECHO—Vox Humana 8', Stopped Flute 8' or 4', Vox Celeste 8' Chimes, Harp. PEDAL—Diapason 16' Gamba 8' (choir). We should like your opinion on these suggestions, or changes you may suggest. Also an estimate of the probable cost.

First of all, we rather doubt the wisdom of making a four manual instrument; we feel the addition of the Choir manual, without the Echo would probably give sufficient results without the added expense of this fourth manual. In your present set-up the Great is entirely 8', which would call for one or two 4' stops for proper brilliancy. You list the Octave as 8', but this is generally a 4' stop, and we would therefore suggest the addition of a 4' Octave on the Great and possibly a 4' Flute. The Chimes, which you suggest for the Echo organ, is usually played from the Great, and we would suggest adding the Chimes, therefore, to the Great. As you already have a Vox Celeste on the Swell, it would be unnecessary to repeat this on the Echo, and since the Vox Humana is somewhat similar in effect this, too, could be eliminated. The Harp (if you really feel you need it) could be placed in the Choir. This takes care of everything you had listed for the Echo. We think the suggested additions to the Swell are quite satisfactory, and your line-up for the Choir is also quite good, and the two additions suggested for the Pedal are perfectly in order. By "usual couplers" we presume you include both the 8' and the 4' and 16' couplers on all manuals, except possibly the Great. To get best results these octave couplers should be included. We could hardly give

any estimate of the cost, but any of the many reliable organ manufacturers (we are sending you a list) will be glad to go into this matter thoroughly with you.

I play an electronic organ at our church, and need advice as to the stops to use for hymn playing. Sometimes the congregation seems to have trouble reaching the higher notes. What can I do about this? The stops on the organ are as follows:

PEDAL—Open Diapason 16', Dulciana 16', Bourdon 16', Cello 8', Flute 8'

SWELL—Violin Diapason 8', Salicional 8', Stopped Flute 8', Trompette 8', Clarinet 8', French Horn 8', Oboe 8', Vox Humana 8', Flute 4', Salicet 4', Dolce Cornet.

GREAT—Bourdon 16', Open Diapason 8', Melodia 8', Dulciana 8', Trumpet 8', Octave 4', Violina 4', Clarion 4'. R. P.—Ky.

There are four general considerations to keep in mind in hymn playing. First, soft or devotional type of hymn. Second, praise or festive hymns. Third, "giving out" the hymn (before the congregation sings). Fourth, playing with the congregation singing. In the devotional type the "giving out" should be played with soft stops, but not too soft to be heard distinctly by the congregation. For this we suggest: Swell—Stopped Flute, French Horn, Salicet, Dolce Cornet, with Bourdon on Pedal. For playing with the congregation on this type of hymn use: Swell—Stopped Flute, French Horn, Flute 4'. Great—Melodia and Octave 4', with Swell to Great coupler. Pedal—Bourdon 16', Flute 8'. Play both hands on Great. For the louder or festive hymns in "giving out" use Swell—Violin Diapason, Salicional, Trompette, Flute 4', Salicet and Dolce Cornet, together with Bourdon and Cello in Pedals; play both hands on Swell. For these hymns with the congregation, use same stops on Swell; Open Diapason, Trumpet, Octave on Great, with Swell to Great coupler, and add Diapason 16' to Pedals. Play both hands on Great.

To aid the congregation to reach the higher notes, add any stops not already mentioned (except Vox Humana, which is only for soft effects). In other words, use full organ, with both manual and pedal couplers (playing on the Great).



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Junior Etude

EDITED BY ELIZABETH A. GEST

THREE WAYS to LEARN

by Leonora Sill Ashton

BERT. Helen and Ned were talking about the address they had just heard, given by a famous educator in the world of music; and especially about the announcement he had made, that there were two major assets for learning to play music.

"Each of you has one of these assets," he told his audience of music students. "You are either ear-minded or eye-minded. By that I mean that some of you will learn to play easily and quickly by reading the notation on the printed page; others will learn more through their ear by hearing music."

"I never thought about that before," said Ned. "Bert, you play by ear, more or less, so I suppose you are ear-minded. How do you go about doing it?"

"I don't really go about it, as you call it. It just happens that when I have once heard music it's easy for me to play it—at least the melody."

"But you play chords and accompaniments, too," said Helen. "I've heard you."

"Well, I just seem to feel which chords sound well with the melody," Helen said she could not understand that!

"It's just the opposite for me," she continued. "I begin at the very beginning of a new piece by noticing the key and the time signature, then I play the scale of that key in the meter of the piece and that gives me the rhythm and helps me to remember what black keys to look for and then I go ahead and practice the piece."

"I guess you and I are good examples of ear-mindedness and eye-mindedness," said Bert. "Now, what about you, Ned?"

"I believe I have a little of both," he answered. "When I begin

to study a new piece for the piano or for my violin I read it more or less as Helen does only I take it away from the piano and read it as you would a book, and while I am doing that I am thinking how it will sound when I play it."

"But where does the ear come in when you have nothing to hear? It seems to me you are eye-minded."

"Oh, I hear it distinctly inside of me."

"How many times do you read a piece of music before you hear it with that inner ear of yours?"

"Sometimes when the piece is simple I hear it very clearly the first time, but if it is complicated I may read it several times. It helps a lot when you begin to practice it, too."

"Do you know the conclusion I have come to?" asked Helen. "I think each of us has a major asset, even though we did not know

THE TRIANGLE



Ear-plus-Eye-Minded

about it until we heard the lecture. Now, I think we should go to work and develop the faculties we do not have. I'll try to develop some ear-mind and Bert can develop some eye-mind, while Ned can go ahead and develop both at once."

"Good idea," said Ned. "And who is going to give our teacher the biggest surprise?"

DO YOU DROP THINGS?

by Elsa Land

I play piano every day
And do my very best:
I try to have good rhythm, too,
And count each note and rest.

But yesterday, what do you think?
I dropped a beat! I know!
I can not find it anywhere!
I've hunted high and low!

WHO KNOWS THE ANSWERS?

(Keep score. One hundred is perfect)

1. Which of the wood-wind instruments in a symphony orchestra have double reeds? (10 points)
2. In six-eight meter, how many sixteenth notes would be required to fill a measure containing one quarter-note and two eighth-notes? (5 points)
3. Is the opera singer George London a bass, baritone or tenor? (10 points)
4. What is another name for a harmonica? (5 points)
5. Which composer was born first, Chopin or Schumann? (15 points)
6. Of what metal is a triangle made? (15 points)
7. In what form is a piano concerto written? (10 points)
8. Is the orchestra conductor, Eugene Ormandy of Russian, Belgian, Austrian or Hungarian birth? (10 points)
9. Which of the following oratorios was composed by Mendelssohn: "Messiah," "Elijah," "Creation," "Christmas Oratorio"? (10 points)
10. From what is the theme given with this quiz taken? (10 points)

Answers on next page

Hobbies for Music Students

by Elizabeth Searle Lamb

Many music students have a hobby which is connected with their music, and these range all the way from scrapbooks to miniature instruments, from record collections to autographed programs.

If you play an instrument someone may give you a tiny copy of the instrument for a gift, and there you are—started on a collection hobby. You may branch out and collect tiny instruments of all types until you have a complete tiny orchestra or band. Are you something of a bookworm as well as a musician? Then you will collect books about music and musicians. Keep them together on a shelf and display them proudly. You could draw your own bookplate, using some musical symbols or a sketch of an instrument. If you are skillful and have enough time you could cut it out on a linoleum block and print your own duplicates. This is a good way to keep your name in your books if you lend them to your friends. Some people collect small busts of composers.

There are many stamps with musical designs and a simple col-

lection, framed, makes an interesting decoration. The United States has pictures of Francis Scott Key, (who gave us our own national anthem) and Sousa. German stamps have honored many famous composers; Bolivia and Dominican Republic use phrases of their national hymns on their stamps; one from the Belgian Congo pictures two natives with their instruments.

If you make scrapbooks do not try to cover everything. Specialize! Use articles about your favorite instruments, or musicians, or some particular type of music—opera, folksong, string quartette; or use pictures or poetry. If you live in a city having many concerts you might collect autographed programs. Most artists are willing to sign, if you offer them a pen or pencil (and don't forget the "thank you."

Some people enjoy collecting records of certain types and periods; some collect miniature scores; some make a hobby of playing duets. If you have not started a hobby, let your imagination loose and think of one you would enjoy.

NO CONTEST THIS MONTH

In another issue you will read about the many interesting things mentioned in the Questionnaire.

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:

I enjoy reading the Junior Etude very much. I have studied piano for ten years and am in the fourth form at college. I am interested in stamps, drawing and travel and would like to hear from music lovers.

Felicity Bovee (Age 15),
New Zealand

Dear Junior Etude:

I am majoring in piano and hope to be a piano authority. My greatest thrill in performance was when I played before 2000 people. I also play clarinet and bassoon and have played in our High School Band, and Orchestra, also in our State Youth Symphony Orchestra, and our All State Orchestra and Woodwind Quintet. Last summer I studied organ, and with a friend, Margaret Lawton, started a Summer Symphony Orchestra.

Melvin J. Malanson (Age 18),
Michigan

Dear Junior Etude:

I play the piano and organ and am organist at my church. I am also learning to play violin. I love to listen to music and my favorite composers are Bach, Brahms and Chopin. Last summer I gave lessons to some beginning students and I feel this is a valuable experience. I would like to hear from other readers, especially those in foreign lands.

Barbara Padgett (16), Colorado

The following would also like to receive letters. Space does not permit printing their letters in full.

Donald Black (Age 14), Michigan, is interested in harpsichords and forerunners of piano; Doris Penberthy (Age 11), Washington, plays piano and viola; all the members of her family play some instrument; Doris Messer (Age 16), Oregon, plays piano and sings in school Glee Club and is Church pianist.

PROJECT for MAY

Concentrate on improving all your exercises and studies. This will improve your playing, too!

Answers to Who Knows

1. Bassoon, oboe, English Horn; 2. four; 3. baritone; 4. mouth organ; 5. Chopin, February, 1810 (Schumann, June, 1810); 6. steel; 7. Sonata form; 8. Hungarian; 9. Elijah; 10. Brahms. Second Symphony (opening theme).

Dear Junior Etude:

I am sending you a picture of our piano group and we hope you will print it in Junior Etude some time. We have lots of fun and enjoy music.

Carol Elliott (Age 10), Georgia



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WHAT ABOUT RHYTHM?

(Continued from Page 19)

rhythm would be duple, yet the fundamental metric structure would remain triple. Syncopation, or any use of rhythmic pulsations which do not correspond to the metrical division of strong and weak beats, lies in the sphere of rhythm.

The other term closely allied with rhythm and metre, but possessing a different meaning is that of time or tempo. Whereas metre represents the division of strong and weak beats and rhythm the distribution of the notes comprising these beats, time represents the element in music which is founded on the *duration*, rather than *distribution* or *division* of those beats.

Time, more clearly indicated, may be said to represent the length of duration of the tone and is the dynamic background on which melody, harmony and rhythm move. Time is an abstract quality without Beginning and without End, and is used as a system of measurement to determine the various lengths and speeds of tone movement. No doubt the universal confusion that exists in terms dealing with the temporal element, is due to the fact that the word "time" is translated into various languages as *tempo*, *measure*, and *beat*. Yet in English we make a distinction between the general terms of tempo, time, measure, beat and metre, all of which are included in "time."

Tempo, properly applied, should refer to the degree or rate of motion with which music is mentally registered as it passes in time and space; for example, *lento*, *largo*, *andante*, *allegro*, *presto*, etc. Usually we have associated these terms with various degrees of speed, but they also refer to style of movement. Literally translated from Italian, *largo* means "broad or roomy," *adagio*, "easily," *andante*, "going," *allegro*, "joyfully." The beat is defined as a method of counting the accent and non-accent. Beat also measures time within the metre. To be even more explicit, we may conceive that metre is the same to the rhythm of music as it is in poetry, measuring by beats and bars instead of syllables and feet.

Of all elements which contribute to the successful musical performance, few are as vital and important as rhythm. While tone, intonation and technical facility are indispensable to the effective rendition of a musical composition, rhythm is its very life, and only through its proper presentation can the composition be made to achieve its true musical meaning. Yet, in spite of its paramount importance, rhythm is the most deficient element in the performances of our school bands, and seldom does this phase of our teaching program receive proper emphasis or attention.

When we witness the unity, precision and clarity of the nation's foremost bands and orchestras, we immediately are aware of the rhythmic perfection of their performances. A close and detailed study of these organizations reveals that such precision and unity are the result of perfect co-ordination, control and timing on the part of every individual member of the ensemble. Further observation will emphasize the fact that in such organizations, rhythm is a most important and respected element and receives grave attention from every member and their respective conductors. If we will compare the performances of these noted ensembles with those of lesser ability, it becomes quite obvious that the primary reason for their ensemble differences is that of rhythm.

In the case of the top-flight musician, the elements of rhythm, tempo and accents are not a matter of approximation, but rather one of perfection. Here the distribution of the notes and the accuracy with which they are placed within the "measured-beat" is not an indeterminate or guessing matter; instead, great care and attention are devoted to careful timing and co-ordination in order that the ensemble sound achieves perfection in precision and unity. On the other hand, if we will study the performances of less mature and capable groups, we will find the same passages performed in an agitated and hectically distorted manner.

Jaques-Dalcroze was the first to recognize and develop the basic principle of rhythmic training in his work. His teachings caused many instructors to turn from a mathematical basis of rhythmic experience to one built upon bodily motion. Through the contribution of Dalcroze theory, we find today thousands of students training their muscles and bodies to respond appropriately to varying rhythmic patterns. Unfortunately, many students begin the study of instrumental music before they have developed these natural capacities for rhythmic response, and hence have considerable difficulty with feeling rhythm or counting time. When students have sufficient rhythmic experience to understand and feel the rhythmic patterns, then the study of instrumental music may be introduced, but it is hardly advisable to do so before such rhythmic training has been experienced.

Rhythm in music applies, of course, to phrasing as well as to the beat. It is also highly important the student realize that evenness and accuracy of rhythm are dependent upon the proper division and distribution of the notes within the rhythmic pattern, and he must read these patterns as well as feel them. There is considerable difference in

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being able merely to feel rhythm and being capable of reading music. The student who cannot sing, or play upon his instrument, the simple rhythmic patterns, will discover that with each new solo or selection he has to learn rhythmic patterns all over again, and his playing is more or less a rote or imitation process. It is our responsibility and duty to see to it that his musical education

includes a thorough background and training in bodily and physical response to all rhythmic patterns, plus the ability to read accurately these same musical patterns. When these objectives have been accomplished, our student will be able to perform proficiently and independently and be well on his way toward the mastery of "playing in rhythm."

THE END

MUSIC AND THE MAILS

(Continued from Page 14)

official statement, the three most important criteria have always been the public welfare, value of service and costs, with the first two being the basic primary standards.

Public welfare is certainly involved in establishing rates for sheet music. It is an essential factor in our national culture and education. All other materials involved in those areas not only enjoy special preferential rates, but all people in all parts of the country enjoy equal access to those materials. People in California pay the same postage for educational, cultural or informational materials as those in Maine or New York or Florida. For the post office realized long ago that the people in all parts of our country should enjoy the use of the same materials at the same cost. They

must not be penalized to a greater or lesser degree by accident of geographical location. And yet, in music such a penalty exists.

Musicians throughout the country are constantly aware that their special field is increasing in importance from day to day. Because of its great significance this increasing importance is being recognized by those outside the field. Let us hope that the Post Office, among others, becomes aware of the relative injustice being done to music and its users. Perhaps in the next issue of the Postal Manual there will be a new subject—"Sheet Music—Special Rates" with details of equal postage for all parts of the country at rates in keeping with those paid on books, magazines and newspapers.

THE END

STUDIO NOTES

From the Records of a Busy Teacher

by Mathilde Bilbro

THIS kind, motherly-looking woman came to talk about her two daughters, Cora and Madge, aged respectively, ten and twelve. She could not afford to have both girls study just at the time, and wanted my advice as to which one to enter.

Case History:
Mrs. J.—"Yes, they had studied one year, and their teacher had moved to another town."

"Yes, they both wanted to enter."

But, she said, she must explain that they were very different.
"Cora was full of talent. Could hum little tunes by ear. Could pick out melodies she had heard on the piano, etc., etc. Everybody thought she was wonderful! But, she wouldn't try to learn the notes and couldn't be made to practice from her lesson book."

(I saw the picture.)
"What about Madge?" I asked.
"Oh, Madge is a good worker," said Mrs. J. "She never has to be made to practice. She even practices her scales and exercises, over and over, and she's a good reader, too,

and likes music, but she just has no natural talent—never tries to play by ear or anything like that. She's just what you'd call dependable."

I could see that Mrs. J. expected me to choose Cora. I tried to make her see that being dependable is a great thing, and strong application is itself a talent. All people do not have it.

I suggested that she let Madge enter now, and that Cora would soon wake up when she sees how well Madge plays; at the same time, promising Cora that she might also have lessons when she is really willing to learn her notes, and to practice.

I knew that Mrs. J. was disappointed, and I was sorry. I did not expect to see her again; but she came the next day to enter both girls! What did I do about it? Well, that's another story.

Talent is a great thing—a gift. But it requires strong application to mold this gift into valuable, concrete form.

THE END

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MUSICAL SHOWMANSHIP

(Continued from Page 16)

backed out the whole length of the car shouting "Good night" in a half dozen different languages. Someone once asked the writer what language de Pachmann spoke. The answer was "Universaleese." He would continually change from one language to another in a single paragraph. Millions, however, are still grateful to the memory of de Pachmann for the fugitive occasions when de Pachmann was at his amazing best. He was a prodigious worker and sometimes practiced intricate passages thousands of times (according to his secretary Palotelli), before he would play them in public. His concert stage capers were the talk of the entire musical world. Like Saint-Saëns, Philipp, Charles Marie Widor and others, he continued to play in public to large audiences long after he was eighty.

The showmanship of the Italian bandmaster Giuseppe Creatore, with his long hair spilling over his ears, made him appear like the typical cartoon. His pretentious baton technique was so obviously an affectation that his audiences were amused but not fooled. He continually walked among his players pretending to hypnotize them. He was really an excellently trained musician and there was no need for him to adopt clap-trap methods. If Creatore had chosen to play "straight" instead of adopting "ham" methods, he would probably have remained longer in public favor.

Two immensely successful musical showmen have achieved wide acclaim in recent years in America. Both men are very radically different in their backgrounds and approach to the audience. One is Victor Borge, a virtuoso pianist with a thorough and extensive orthodox training in Europe. (See "The Era of the Borge" ETUDE, February, 1955). Born in Denmark, he studied in Berlin and Vienna with world renowned teachers, such as the noted Scotch pianist Frederick Lamond (pupil of Liszt and Von Bülow), and Egon Petri (pupil of Carreno and Busoni).

Any one who has ever met Mr. Borge must be impressed at once by his spontaneous, ebullient, witty, original approach to life, and can easily understand why he developed into the remarkable musical satirist who is now in his second year on Broadway in a "one man" show playing before packed houses nightly. His parodies are always delivered in good taste with genuine genius. He has made millions laugh, and when playing serious music delights all with his distinctly beautiful and praiseworthy interpretations of master works. America needs this witty showman in television. He is the aristocrat of all musical showmen in

history. Not even the essentially British George Grossmith of delightful memory, at the height of his career in London, could approach Victor Borge.

And now Liberace! the most sensationally successful phenomenon of all musical showmanship. Moreover, considered from the standpoint of financial returns, probably no other showman of any kind since Nero has ever equalled the record of Liberace. By what criteria shall we estimate the reasons for his immense popularity? Liberace's great audience, which is violently overwhelmed by his presentations, is paralleled by another group which finds everything he does an anathema. Perhaps he has described this best when he said: "Nobody loves me but my public."

The attitude of the writer in appraising Liberace may surprise many. In the traditional sense of the term, Liberace cannot in any way be accepted as a great virtuoso. But his accomplishments are of an unusual nature, in that he has discovered that there is an immense "middle of the road" audience between the jitterbug, jazz, swing or be-bop lovers and the smaller group of more sophisticated lovers of the towering musical classics, as well as the fractional class of music lovers who go in for the obscure cacaphonic music often mistakenly labeled as "contemporary."

Liberace's middle of the road audience is the largest musical audience in the world by far, as his great success indicates. But he should not be dismissed as the "middle-aged women's darling." His audience consists of a vast number of these women, as well as men, and youngsters of both sexes who represent probably two thirds of the nation's population. In a free country, these fellow citizens are certainly entitled to what they understand and like in music, quite as much as the loftiest purist and radical.

Liberace's scenic background, including the candelabra, resembles a kind of reflection of the decor which so many in his audience aspire to have in their homes. This Wisconsin born, Italian-Polish pianist, son of a French Horn player, had, according to his own statement, little preparation under nationally famous teachers. When Liberace was seven, Paderewski, on one of his tours, played at Milwaukee and was invited to the home of Liberace. He was so greatly impressed by the young prodigy that he sent him an autographed photograph. Paderewski did not bestow his favors lightly. Liberace properly gives the credit for his training to two lady teachers of local renown. Now, as he plays today, his digital dexterity is pyrotechnical. If for his pianistic ability

he had had long, laborious training with a great master, he might easily have ascended to the traditional heights, but his pocketbook would have been leaner. Moreover, he would have given musical enjoyment to far fewer listeners. Never forget, however, that the towering virtuoso, Leopold Godowsky, claimed that he was largely self-taught.

Liberace has followed a definite program pattern from the beginning. One moment he is playing de Falla's *Ritual Fire Dance*—then a Liszt *Waltz*—then Debussy's *Clair de Lune* or a Chopin Etude with a commendable effectiveness; the next moment, aided and abetted by his spin-like brother George and his orchestra, he performs his arrangement of the *Beer Barrel Polka* so that it resembles a Mendelssohn scherzo! The next few minutes, in a hasty costume, he is dancing a jig or advertising the merchandise of any sponsor who chooses to pay incredible sums for his services.

In high school he formed a dance orchestra which played at local "affairs." Later, with his brother George, he formed another dance orchestra which played at night clubs. The first notable engagement of this group was at the Palmer House, in Chicago, in 1947.

The reports of his earnings, whether theatrical or actual, are fantastic. They remind one of the financial illusions of Amos 'n Andy. Rumor has it that Liberace was paid fifty thousand dollars a week in the gambling metropolis of Las Vegas. At Madison Square Garden in New York, it is said that he drew a far larger audience than did Paderewski. It is reported that one of the leading savings banks in Los Angeles, California, offered to present a Liberace record to anyone who started a new

account of \$25.00 or more. The bank, according to statements given in the press, received in deposits from this source in two years over \$1,600,000. A dependable report has come to the writer that similar advertising promotion introduced by a savings bank in Pittsburgh, Pennsylvania, produced over 15,000 accounts in deposits totaling over \$5,000,000.00 in one year.

It is impossible to align the creator of these commercial returns from a music show with the lofty dignity of the disciples of pure art. Liberace's income is created largely by showmanship. On the other hand, however, it does serve to wake up somnolent music educators to the great human need for melodic, enjoyable music, which if skillfully directed, could be channeled to the definite advancement of musical America. We sincerely believe that Liberace's popularity is not a "flash in the pan," and that his television as well as public appearances will excite thousands of young people to want to play the piano and take music lessons. This seems probable because of the reports of the increase in sales of pianos, both spinets and grands.

Liberace is a showman just as Barnum and the Ringling Brothers were showmen.

In a loftier and somewhat different sense, the Metropolitan Museum of Art, which brings the great art of history to the generations, employs showmanship to permit the public to see the immortal masterpieces of the masters, as does the Metropolitan Opera Company of New York make great opera available to the public. This is true of all the great art and scientific museums of the world which all require showmanship of some kind. THE END

PIANO FOR THE HAND-DE-CAPPED

(Continued from Page 47)

ence, striking the right note in its proper time and playing *On Top of Old Smokey*. The applause he received was worthy of a Rubinstein. Now, after approximately six months of work, this young man is playing the piano with every finger of his right hand, and at our concert performed (playing compound notes) *Minuet in G* by Beethoven. He now tells me, "If I can do this, Mrs. Welbourne, I am going to walk too." I believe it!

The simple and "homey" philosophies practiced by Mrs. Welbourne are namely: "Forget what you have not and use what you have," or "use or lose is nature's first law," or "if you can't go over, go under." These inspirational thoughts are part of her equipment along with her great talent, her patience, love for her fellow

man, knowledge of her subject and true evaluations.

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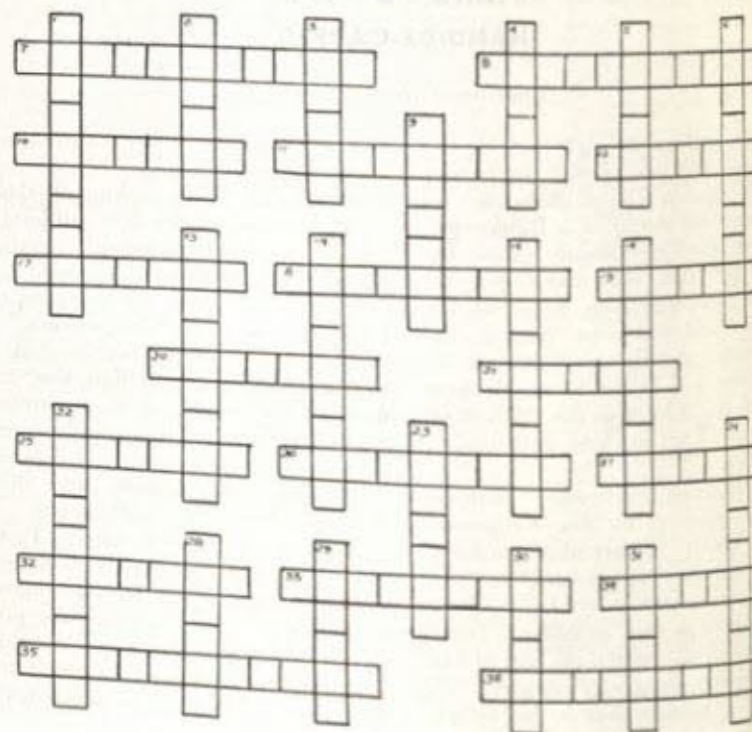
by JOAN GRIFFIN

HORIZONTAL

7. The tenor member of the violin family.
8. Term indicating a musical phrase is to be played with a sudden increase in power.
10. The term used to classify intervals of the prime, fourth, fifth and octave.
11. American composer of the light and whimsical orchestral suite "Adventures in a Perambulator," which met with immediate success.
12. A term used in the fugue when the subject and answer are introduced in such close succession that they overlap and crowd each other.
17. The Book of Psalms.
18. A short, light musical composition, usually for the piano.
19. A musical setting of the text describing the suffering and death of Christ, usually performed during Holy Week.
20. A vocal exercise sung to the sol-fa syllables.
21. Beethoven's Concerto No. 5 in Eb, Op. 73, for piano.
25. A piano-player.
26. A short passage of instrumental music played between the acts of a drama.
27. A small, high-pitched trumpet without valves which emits a loud shrill tone.
32. The disks of metal fastened at intervals to the hoop of the tambourine.
33. Founder of "The Big Five," this eminent Russian composer of the oriental fantasy "Islamey" lived 1837-1910.
34. The range of a voice or instrument.
35. The name of the section in a sonata which works out the themes that appear in the exposition or first section.
36. The large bowl-shaped percussion instruments in the orchestra which can be tuned to definite pitches.

VERTICAL

1. Author of the literary text of an opera.
2. Contemporary violin virtuoso, conductor and composer of one opera "Oedipe," George, who was born in 1881, is best known for his Rumanian Rhapsodies.
3. The cadence known as the "Amen Cadence."
4. A slow, stately French dance in three-quarter time, often found as the third movement of the classic symphony.
5. The fastest tempo in music except its own superlatives.
6. A transcription or arrangement.
9. A sign used in music to indicate a pause or hold.



13. Italian composer of operas (1710-1736). His "La Serva Padrona" has served as a model for comic operas.
14. A popular Andalusian fandango which originated in Malaga, in Southern Spain. One feature of this dance includes some more or less improvised singing.
15. A lively German national or peasant dance in duple or quadruple measure. Frequently found as the first movement in a suite.
16. The first American composer of note. Edward, who lived 1861 to 1908, is remembered for his "Woodland Sketches."
22. The musical term which describes an interval one semitone smaller than a minor interval.
23. Russian pianist-composer with cosmopolitan tendencies rather than of the extreme nationalistic school. Composer of "Variations on a Theme by Tchaikovsky," Anton Stepanovich lived 1861-1906.
24. Term indicating the music should be played as loud as possible.
28. A passage of music, usually eight measures long, consisting of at least two phrases and a cadence.
29. The "voice box" containing the vocal cords.
30. An arrangement of several different popular tunes or operatic airs strung together and played as one continuous composition.
31. Composer of songs which have become a part of the American tradition.

Solution to Musigram



(ETUDE is interested in knowing its readers' reactions to this Musigram. Would you like to solve more of them? Write your opinions to the Editor.)

THE DEVELOPMENT OF PIANISM

(Continued from Page 12)

for the work period of the professional pianist—there are the fifty-one splendid but difficult exercises of Bechams, which deserve far wider recognition than they seem to have. So much for technique.

The second cornerstone of pianism is musicianship. I believe one learns musicianship from studying good music. That sounds simple. Actually, it is not. The kind of study which builds musicianship is less concerned with playing notes than with faithfully reconstructing the composer's intentions. The basic creed is to follow the composer. He said what he meant to say in the key signature, the time signature, the notes, rests, and indications. To tamper with any one of these is both unmusical and impertinent. I have no sympathy with carelessness and liberties masked under the guise of "individuality."

The first requisite of worthy musicianship is utter and absolute respect for the text. This implies working from the Ur-text whenever it is possible; when this is not possible, from editions which are not too much "edited." It also implies

obeying the composer rather than "improving" on him. Real interpretation permits of no "individual inspirations," no changing of *piano* to *forte* because one "happens to feel it that way." One plays what is there. Had the composer wished different indications, he would have marked them himself.

The question then arises: Is the interpreter to suppress his individuality? Do not all great artists play the same work differently, and are not these differences part of musical tradition? The answer is, the artist in no wise suppresses his individuality. Traditional differences in interpretation arise neither from suppressing Self nor from flaunting it, but from placing Self wholly at the disposal of the composer. Doing this leaves ample scope—indeed, the only permissible scope—for individuality, the assertion of which must never be a conscious thing.

No two interpretative artists think alike, feel alike, function alike: some are stronger, breathe more quickly, show greater volatility, etc. In reading the indication *forte*, all will

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respect it as a *forte*; yet, because of natural, unconscious qualities of mind or body, each one's honest expression of *forte* will vary slightly from that of his colleagues. So will his expression of *grave*, *giocoso*, *lento*, *accelerando*, etc. These differences are basic and natural—like the color of one's hair, one's hand-clasp, one's rhythm of breathing. To alter any one of these things for conscious effect is not only inartistic but dishonest. Differences though they are, they reflect the same intention on the part of all worthy performers to give back exactly what the composer wished. This is a very different thing from taking conscious

and flagrant liberties for reasons of "individuality!" There are no short cuts to musicianship, and no secrets. One studies the composer's expressed intentions—which are there, for all to read—and gives them back as well and as faithfully as one can.

That is what I mean by learning musicianship from studying good music. In the same studious way one develops techniques, one sets about developing the habit of studying each phrase for every least detail that the composer indicated. The best music to begin with, of course, is that of Bach. The young pianist's acquaintanceship with Bach should start with the charming *Büchlein* Bach

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Continued from Page 61

wrote for his wife, Anna Magdalene. It should continue through the Two and Three Part Inventions, the French Suites, the English Suites, and the Partitas. After these have been not merely played but thoroughly studied (for form, style, and the rich and wonderful facets of Bach's genius), the student is ready for the larger works. When it comes to these, I am against all transcriptions. It is better to study Bach than someone's embroideries on Bach. Fifty years ago, it was considered a fine thing to play all sorts of heavy, florid transcriptions. Even when I began my career, these transcriptions were much the vogue. I remember once playing the Italian Concerto, which is pure Bach, unadorned, and someone remarked to me that he had difficulty in believing Bach had written it—it sounded so different from the Bach works he had heard! Music study has advanced since those days; to-day, these transcriptions sound somewhat old-fashioned.

After the early works of Bach, just mentioned, one goes on to Mozart and Haydn. It is also highly advisable to make friends with Rameau and Scarlatti, both of whom are "known," certainly, but not played so much as they deserve to be. Rameau has left about forty fine pieces, all interesting as to style and helpful pianistically. Indeed, in his introduction to the Partitas, Bach acknowledges owing a debt to the influence of Rameau. Scarlatti left over 500 cantatas, all charming to hear. They are by no means easy. All of them offer great help in both technique and musicianship.

In a more modern vein, the young student does well to examine the great *Mikrokosmos* of Béla Bartók. Here are ten complete books, so graded as to serve the needs of the simplest abilities as well as of the most advanced. The earlier books are delightful as well as helpful to young pianists. Bartók's methods are, of course, entirely different from Bach's; yet it is interesting to see how two great composers, two hundred years apart, set to work to develop pianism.

As the student advances, he makes acquaintances with all of the great literature for his instrument, studying not only notes and playing materials, but forms, styles, individualities of expression, historical continuity. And at this point of his studies, he will find that his elementary work has given him the keys with which to unlock the secrets of good music. His correct, untense hand position lays the foundation for suppleness, fluency, delicacy of touch. His technique, never a goal in itself, now comes into its own, enabling him to give back the musical intentions of Beethoven, Chopin, Schumann, Schubert, Brahms, Debussy, Ravel. Early study of the classics has taught him the charac-

teristics of good music, while early habits of respecting the text have shown him how to approach the playing of good music. When these elements are in sound order, the student is safely on the road to mature and worthy pianism. He will find it a kind of second nature to continue trying to express, with clean techniques, exactly what the composer wished to have played. That is pianism. It is the work of a lifetime.
THE END

TEACHER'S ROUNDTABLE

(Continued from Page 22)

An unusual recital took place recently at the Keith School of Music, Toledo, Ohio, with a program arranged by Clara Loudenslager and featuring youngsters and grown-ups alike. But here's the idea which made the occasion one of special appeal:

Mothers played with their little daughters. Fathers played with their sons. Then Pop and Mom sounded off with a duet—one on piano—followed by another one performed by Junior and Sister. A young couple and their six year old little girl were heard in a trio on one piano, and climaxing the evening was another trio in which Grandma was assisted by her two grand daughters.

No use mentioning that throughout the program there prevailed a spirit of gentle informality which caused all participants to do their best, and when the last number came to a close there was a shade of genuine emotion in the generous applause which rewarded the exceptional ensemble.

Our fellow Roundtableers may well profit by this idea, which proved an inspiration to all those present.

THE END

An Effective Sign

by Leota Butterfield

My patience was exhausted in trying to make my children remember certain essential elements in practicing the piano. One day when they arrived home they found a neat sign in red letters, the same size as a sheet of music beside the music books above the keyboard.

Count
—
Watch That
Pedal
—
Play Each
Note Clear

This helped a lot, and it reappears from time to time when they begin slipping.

YOUTH MADE THE CHALLENGE

(Continued from Page 15)

There is very definite reasoning behind the latter requirement; it is not the desire of the Symphony Society to build a large youth organization in Wichita at the expense of other communities. Rather, we want to encourage and develop leadership in every school and community. By steadfastly maintaining this requirement we have seen marked improvement in the varied instrumental ensembles, not only in the local schools, but also in those of co-operating communities.

In the fall of 1954, four hundred students were recommended by their teachers as being capable musicians, and all of the four hundred were auditioned. Of that group one hundred and four were chosen for membership in the Junior Youth Symphony and one hundred and six for the Senior Youth Symphony. The remaining one hundred and ninety students were urged and encouraged to continue their studies until they should become more proficient on their chosen instruments and at sight reading. They always have the opportunity for another audition in case of vacancies or for the next school term. If they have a genuine desire to play in the symphony they will study and practice diligently to attain their goal.

There is no concern in Wichita about where to find players; the question is how to utilize them all. The quality and quantity of players of strings and wood winds are high, and the players most difficult to find, as to quality of performance, are those who play trumpets and trombones.

The conductor of the Senior Youth Symphony is James P. Robertson, the very capable conductor of the Wichita Symphony Orchestra and of the University of Wichita Symphony Orchestra. The conductor of the Junior Youth Symphony is Arthur G. Harrell, the popular director of music education of the Wichita public schools. Only standard symphonic literature is played by the two orchestras, although, naturally, the younger group is given less difficult works to read.

It is possible for a capable young player to earn a chair in the Junior Youth Symphony very early in his schooling, advance into the Senior Youth Symphony, thence into one of the university orchestras, and finally into the Wichita Symphony Orchestra. That was our vision in those early days and now we are seeing that vision come to life.

Although these symphonies are primarily for training purposes, a joint concert is given in the spring each year, at which times the winners of the Youth Talent Auditions appear as guest soloists. These auditions are sponsored by the Wichita Symphony Society and the competi-

tion is open to any student enrolled as a senior in a Kansas high school. Two awards are made: one in the vocal and one in the instrumental division. The winners receive a full year's scholarship to study music in their chosen fields, in addition to the honor of appearing as guest soloists at the Wichita Youth Symphonies' spring concert.

The co-operation between the public schools and the Symphony Society is highly gratifying. The music departments of the city schools sponsor and promote eight school concerts during the season. These concerts are played by the Wichita Symphony Orchestra under the direction of Mr. Robertson. Since the Wichita Symphony is a community orchestra and the players have other livelihoods, the school concerts are all played in two days, four concerts each day. Two are played in the forenoon and two in the afternoon, thus cutting down the necessity of asking the musicians to leave their places of business for too long. As an example, one of the first violin players is the president of a large business, and also the president of the Chamber of Commerce. He can give two complete days from his busy life easier than he could give two hours on eight different days. Also, by presenting four concerts in one day the overhead is greatly reduced, since the stage hands have to set up the stage only one time.

There is such a demand for tickets to the school concerts that it is necessary to allocate them according to the pro rata enrollment of each school. Even then, only the students in the fourth, fifth, and sixth grades in the elementary schools can be accommodated. Each child is asked to pay forty cents per concert. Of this amount, ten cents goes to provide round trip bus transportation and thirty cents goes to defray the concert expense. It is interesting to note that it took one hundred and ten buses shuttling between the schools to get the small listeners to the auditorium for the concerts. While one concert is in progress the buses go to other schools to pick up the students who are to hear the next concert and return the ones who have attended the first concert.

Another example of the fine co-operation experienced with the public schools is in the Art Department. After each school concert the children are asked to draw or paint the impressions they gained from the music they heard. The results are quite amazing and gratifying. The art staff selects the most outstanding works and displays them at the last symphony concert of the season, as well as in local business houses and department store windows. One year many of the students wrote poems about the music, and the best poems



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Continued from Page 63

ere compiled into attractive book-lets.

In addition to the school concerts the Wichita String Quartet presents four free programs each week in one or more of the city's sixty-three elementary schools. By the end of the school year approximately fifteen thousand youngsters will have heard the foursome, made up of James Caesar, concert master of the Wichita Symphony; Beatrice Sanford Pease, assistant concert mistress; Joshua Missal, principal violist; and David Levenson, principal cellist and assistant conductor of the Wichita Symphony. These programs are made possible by the Bloomfield Fund of the Wichita Symphony Society, established by Mr. and Mrs. Sam Bloomfield to further good musical locally.

The school programs are designed to break down the old bugbear that all good music is "long-haired." No formality exists at these concerts; in fact, the quartet much prefers not to play in an auditorium, but to find a room or a hallway where they can sit down and let the children sit on the floor surrounding them. Mr. Caesar serves as "explainer" and his casualness with the children (perhaps practiced at home with his own four little ones) creates an air of intimacy between the listeners and the performers.

I attended one of the recent programs and was surprised at the very excellent behavior of the third and fourth grade students who were attending. I could well remember as a child in a small town the giggling and tittering which took place when a violinist tuned up. There was none of that on this occasion. Each child seemed enthralled with the mechanics of the four instruments.

Mr. Caesar's opening remarks were, "We would like to say 'hello' to you this morning," and the four musicians struck up a chord of appropriate intervals which sounded for the world like "hello." The children then greeted them and a bond of friendship was established. For thirty minutes they listened to and enjoyed such music as "Turkey in the Straw" (Mr. Caesar commenting that we usually saw a turkey in the oven or on a platter, but this one was in the straw); "Jamaican Rumba" (with little feet tapping out the tempo); "Sleigh Ride," composed by Mr. Missal (particularly appropriate because of a nice snow on the ground); "Fiddle-Fiddle" and other numbers.

At the close of the program I interviewed five students from the various rooms represented, and the consensus of opinion was that they "liked the way they played" because they "could understand what they were playing." One little third grade girl said she liked them because "they were all gay and no one 'goofed,' and it seemed like they

made the instruments talk to us." Another child commented to the musicians that she enjoyed the music so much "my legs fell asleep."

The children are never played down to, and they go back to their classrooms and other studies happier students for having experienced a vital, unique force in musical culture. They did not recognize it as such, but they enjoyed it and learned something, and in years to come many of them will look back with thankfulness on their heritage.

While the programs are fun to hear, the main purpose behind them is to further interest in string instruments among public school children. The music staff of the schools reports increased interest in the study of music, directly attributable to the school concerts, the quartet programs, or the music appreciation parties given by the Women's Association of the Symphony.

The Women's Association has played a large part in promoting musical education and appreciation in the city through their school music appreciation parties. These parties are held once each month on Saturday afternoon, and in these also the city music supervisors are most helpful in planning with the Educational Chairman of the Women's Association so that all areas of the city may be served by these parties. A story teller narrates the story of the strings, or the wood-wind family, or the brasses or the percussion instruments. Ensembles from one of our orchestras demonstrate by playing the instruments from the various sections, and the children are given an opportunity to see and hear them at close range and to ask questions concerning them. With youthful passion they ask to hold or touch the instruments. It is a rich experience for these little children, many of whom come from the less fortunate homes of the city, but it is a far richer experience for those of us who see the eagerness in their eyes and the intensity with which they accept every word and note. The bassoon and French horn are always very popular among the small-fry. Musical games are played, and perhaps a puppet show is presented, and, of course, refreshments are served, tying together the various facets of musical education. The Women's Association also grants a given amount of money each year for scholarships to assist deserving students in their musical studies.

In addition to the Youth Talent Auditions the Symphony Society also administers the Naftzger Young Artists' Auditions, established by Mr. and Mrs. M. C. Naftzger of Wichita. These auditions are open to any Kansas resident under twenty-three years of age, or any student attending a Kansas college. Five cash awards are given, and to the most outstanding young artist goes the honor of appearing as soloist with the Wichita Symphony Orchestra in

concert. Many of these young artists have gone on to greater honors.

Our youth activities are popular and productive. The Wichita Symphony Society is not interested in developing musical snobbery. We are only striving to develop a fundamental musical culture, and in so doing we have tried to see that each link of the chain is securely linked to the next one, through a concentrated educational program in conjunction with our public schools, universities, and our own concert series.

Youth made the challenge, and we have come a long way since 1946 when a survey was made in the public schools to determine what the prospects were for a youth symphony. We found six hundred students as potentials. Today, through a survey just completed, we find that we now have over 3,600 students studying band and orchestra instruments in our public schools. This does not include the great host of youngsters who are studying piano. Neither does it include the students who are studying under private teachers, with the exception of those who are studying both privately and at school. Of the 3,600 students, it is interesting to note that 1,203 of them are string students. We have no shortage of string players in Wichita.

How true our statement, "It is a question of educating the public to want good music." Our desire for good music has been an infectious thing, and the joyful infection has spread to the extent that we sell more season tickets for our concert series than any orchestra of its size in the country. Our youth symphony concert tickets are so in demand that it may become necessary to play more than one concert, perhaps even a youth series.

Edwin Markham's words are certainly true in our case:

"Ah, great it is to believe a dream
As we stand in youth by the starry stream;

But a greater thing is to fight life through
And say at the end, "The dream is true."

We had a vision, an incentive, a purpose, and a willingness to do something about them. If you want a youth symphony program in your community, if you hope to produce a generation of young people who love and understand fine music for your future citizens, then by all means start immediately to plan with the music teachers of your schools to establish a similar program for your home town. No dream can become a reality unless you believe in it.

THE END

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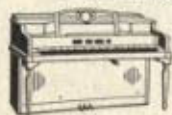
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