

# ETUDE

*the music magazine*

MARCH 1954

40 CENTS

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



It's fun to play and sing together

"Trossingen — the Little Town that Lives by Music"

by Norma Ryland Graves

(See Page 12)

## *In this Issue . . .*

Have Fun Improvising!

**Alec Templeton**

The Use of the Flutes  
in the Works of J. S. Bach

**Albert Riemenschneider**

Those Mitchell Choirboys

**Helen Johnson**

The Slezaks —  
Father and Son

**Walter Slezak**

Prepare Now for  
Summer Music Study

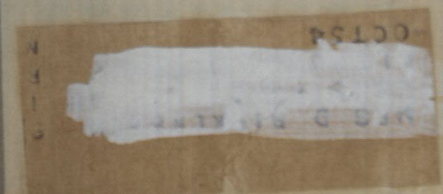
**James Francis Cooke**

Piano Recitals  
of Tomorrow

**Ida Elkan**

Chopin's Influence on  
Modern Music — Part 2

**Jan Holcman**



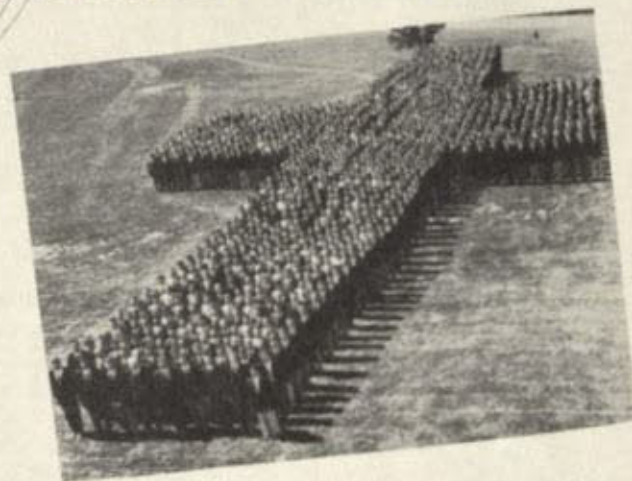




## FROM EVERY ANGLE



"THE WORLD'S MOST UNUSUAL..."



STUDENTS FROM PRACTICALLY EVERY STATE IN THE UNION AND  
A SCORE OF FOREIGN COUNTRIES

An uncompromising loyalty to the Word of God and an evangelistic  
emphasis go hand in hand with high scholastic standards and an  
atmosphere of culture and refinement.

College of Arts and Science  
School of Religion  
School of Fine Arts  
School of Business  
School of Education

(The Bob Jones University chapter of the Future Teachers of  
America is the largest in the country this year.)

**BOB JONES UNIVERSITY** GREENVILLE, SOUTH CAROLINA

Music, speech, and art without additional cost above regular academic tuition.

Academy and seventh and eighth grades in connection.

## LETTERS

TO THE EDITOR

### An Author's Rebuttal

Sir: Mr. Bigelow's letter in the December ETUDE criticizing my article, "A Symphony of Bells," brought a slight smile, inasmuch as the author felt I was posing as an authority and suggested that I use instead, among others—Mr. Bigelow.

As to "chimes" and "carillons," even my critic uses the terms indiscriminately on page 16 of his book, "Music from the Belfry—I." Also, the famous bell founders, Gillett and Johnston, employ both terms in literature describing their bells. This usage has dictionary sanction. Merriam Webster's defines a carillon as a "chime of bells."

At no point did I list the overtones of a tubular chime and claim them to be those of a carillon bell. One of the suggested authorities, Mr. Percival Price, on page 87 of his book, "The Carillon," shows the harmonics of a tubular chime of pitch tone C to be A-flat, D, F and B. This series of overtones is certainly vastly different from those I gave. According to my article, the partials for a minor-tuned Symphonic Carillon bell of this same note would be C, E-flat, their octaves and G. It is interesting to note that Mr. Bigelow likewise gives C, E-flat and G as the partials of a C bell on page 6 of his above quoted book.

By providing a second series of bells, tuned major, the Symphonic Carillon has met and defeated all musical objections, even the problem Mr. Bigelow presents in the above reference where he states, "... there is a strident class in the major third . . . and bell music on chimes and carillons alike is built on the acceptance of the fact that the major third chord should

be avoided." The Symphonic Carillon eliminates this "strident clash" and permits use of the major third, without which complete harmonization is impossible.

Bell literature is replete with discussions of the harmonic limitations of bells, and of advancements in the art of tuning. The Symphonic Carillon is the latest and possibly the greatest improvement to bring us more harmonious music from the skies.

Paul D. Peery  
Coronado, California

### "Music to Unite Nations"

Sir: I appreciated the article, "Music to Unite Nations," in the December ETUDE by Esther Rennie. I also attended the conference in Brussels and regard it as one of the greatest experiences of my life. The contacts with teachers from all over the world, the gaining of new insights into various aspects of music education and the pleasure of hearing from these varied groups added up to a thrilling experience.

As one who has given over thirty years to work in music education, I was elated to hear the words we have often repeated here in the U.S.A.: "Music education should be included in the education of everyone." Testimony in agreement with this statement was given by practically all who spoke—especially from those of the war-ravaged countries Japan, Holland, Belgium, Germany, France and Austria. Many expressed the thought that since the suffering in the war, music was more essential than ever in the building of a sense of security and happiness among young students.

Mrs. B. J. White  
Alexander City, Ala.  
THE END

### COMING IN APRIL

RACHMANINOFF AS I KNEW HIM, by A. M. Henderson—Personal recollections of the great composer-conductor by one who knew him intimately . . . SIR THOMAS BEECHAM, by Doron K. Antrim—A colorful word picture of the unpredictable Sir Thomas . . . WHAT I LEARNED SINGING IN COMPETITIONS, by Carol Smith—Words of advice from a well-known young singer of the present . . . AN AMERICAN CHOIR IN EUROPE, by George F. Strickling—The story of the successful tour of the Cleveland Heights High School Choir . . . and other features.



GUIOMAR NOVAES photographed at the Steinway by Adrian Siegel

Now, the greatest STEINWAY  
of them all... for your home



This plaque marks every  
Steinway Centenary piano

For a century the Steinway has been the choice of the world's foremost artists. And the Steinway today, with the experience of 100 years, is the greatest Steinway of them all.

These also are the reasons the Steinway is the one perfect piano for your home!

In addition, the Steinway is the only Vertical that brings you the Diaphragmatic Soundboard, which helps produce glowing big-piano tone, or the Accelerated Action, which aids beginner and experienced player alike in achieving sensitive touch. So

magnificently is the Steinway Vertical constructed that, with proper care, it will serve your family for generations!

That's why, even though the initial cost may be higher, the Steinway Vertical is, in the long run, the most economical piano you can buy!

Our booklet, "How to Choose Your Piano," contains valuable information. For a free copy, write Steinway & Sons, Steinway Hall, 109 W. 57th St., New York 19. Your local Steinway dealer (listed in the classified telephone directory) can deliver to your home a superb Steinway Vertical for as little down as . . . **\$14750**  
Liberal time to pay. Slightly higher in the West

The Steinway is used exclusively by Curzon, Detroit Symphony, Fleisher, Heifetz, Lympny, Lynch, Maynor, Paray, Pressler, Stern, Vronsky & Babin and many, many others. Over 1000 music schools and music departments of leading colleges use the Steinway exclusively . . . and nearly all of the nation's leading orchestras, radio and television stations.

**STEINWAY**  
THE INSTRUMENT OF THE IMMORTALS



RELEASE ALL THE BEAUTY  
STORED IN YOUR FINEST



V-M 936HF High Fidelity  
Record Changer Attachment . . . \$69.95\*  
Model 935HF Changer,  
(same less metal pan), . . . \$59.95\*  
"all the music is all you hear"

## V-M 936HF HIGH FIDELITY RECORD CHANGER ATTACHMENT

V-M offers you an unequal combination of high fidelity tonal reproduction and luxurious record playing convenience. The V-M 936HF is the first record changer attachment specifically designed to meet the high standards of discriminating lovers of high fidelity music. It plays records of all three sizes and speeds automatically or manually, as you desire. The V-M 45 spindle is included. Gold base plate and burgundy accessories are richly handsome in any setting. Made by V-M Corporation, world's largest manufacturer of phonographs and record changers.

\*Slightly higher in the west.

### V-M HIGH FIDELITY PORTABLE P-A SYSTEM

Powerful 8 watt package, 10" Jensen PM speaker with 25' cord, "slide-out" amplifier stays near automatic record changer. Matching leatherette cases. Model 960 record changer \$64.50.\* Model 160 amplifier \$66.50.\*  
UL Approved



#### PLEASE MAIL COUPON

V-M CORPORATION  
BENTON HARBOR 9, MICHIGAN  
Please send me illustrated folder, "Bring  
Concert Halls Within Your Walls."

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_

# ETUDE

the music magazine

\$3.50 A YEAR

Editorial and Business Offices, Bryn Mawr, Pa.

Founded 1883 by THEODORE PRESSER

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

Guy McCoy, Managing Editor  
Marjorie E. Mosher, Business Manager  
George Rochberg, Music Editor  
Harold Berkley Maurice Dumesnil Paul N. Elbin Karl W. Gehrken  
Elizabeth A. Gest Guy Maier Alexander McCurdy William D. Revelli  
Nicolas Slonimsky

Vol. 72 No. 3

## CONTENTS

March 1954

### FEATURES

- HAVE FUN IMPROVISING! . . . Alec Templeton 9  
THOSE MITCHELL CHOIRBOYS . . . Helen Johnson 10  
THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH . . . Albert Riemenschneider 11  
"TROSSINGEN—THE LITTLE TOWN THAT LIVES BY MUSIC" . . . Norma Ryland Graves 12  
PIANO RECITALS OF TOMORROW . . . Ida Elkan 15  
PREPARE NOW FOR SUMMER MUSIC STUDY . . . James Francis Cooke 16  
THE SLEZAKS—FATHER AND SON . . . Walter Slezak 17  
CHOPIN'S INFLUENCE ON MODERN MUSIC (Part 2) . . . Jan Holman 19

### DEPARTMENTS

- LETTERS TO THE EDITOR . . . 1  
WORLD OF MUSIC . . . 3  
COMPOSER OF THE MONTH . . . 3  
MUSICAL ODDITIES . . . Nicolas Slonimsky 4  
MUSIC LOVER'S BOOKSHELF . . . Dale Anderson 6  
NEW RECORDS . . . Paul N. Elbin 18  
QUESTIONS AND ANSWERS . . . Karl W. Gehrken 22  
TEACHER'S ROUNDTABLE . . . Maurice Dumesnil 23  
PLAYING ACCOMPANIMENTS . . . Alexander McCurdy 24  
THE 24 CAPRICES OF ROSE (Second Twelve) . . . Harold Berkley 25  
TWO-PART INVENTION IN C MINOR—BACH. A Master Lesson . . . Guy Maier 26  
VIOLIN QUESTIONS . . . Harold Berkley 32  
ORGAN QUESTIONS . . . Frederick Phillips 33  
JUNIOR ETUDE . . . Elizabeth A. Gest 34

### MUSIC

- Compositions for Piano (Solo and Duet)  
Two-part Invention (No. 2 in C minor) (Master Lesson) . . . J. S. Bach 27  
(From "Fifteen Two-Voice Inventions") . . . Stanford King 28  
Scherzo Humoresque . . . Margaret Wigham 29  
In the Chapel . . . Samuel B. Wilson 30  
Romance . . . Frederick C. Werle 31  
Pastorale . . . Stanford King 32  
Dark River . . . Frederick Bried 33  
Contentment . . . W. A. Mozart 34  
German Dance (Duet) (from "Classic Masters Duet Book") . . . W. A. Mozart 34  
Instrumental and Vocal Compositions  
The Tryst (Vocal) . . . Eleanor Patton 36  
Largo (Violin) (from "Solo Violin Music of the Earliest  
Period") . . . Pugnani-Zimbalist 37  
Kyrie, Gott Heiliger Geist (Organ) (from "The Church  
Organist's Golden Treasury") . . . J. S. Bach 39  
Pieces for Young Players  
Sammy the Sailor . . . Jean Reynolds Davis 42  
Toy Waltz . . . Everett Stevens 42  
Morning Mist . . . Everett Stevens 43  
The Froggie and the Fishes . . . A. Louis Scarmolin 44  
March . . . Joseph Goodman 44  
Cinderella Dances . . . Louise Christine Rebe 45  
Sarabande in E minor (from the Fifth English Suite)  
(from "Piano Compositions by J. S. Bach Volume 1") . . . J. S. Bach—Proust 46

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

The name "ETUDE" is registered in the U.S. Patent Office.

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



Hundreds of churches throughout the world, reach out with the glorious music of "Carillon Bells" to turn the thoughts of the throngs churchward.

Surely, you want your church to have this kind of inspiring voice! "Carillon Bells" have always been the choice of those who want the best at reasonable cost. The instrument is brilliant, melodic, constant in timbre and rich in matched bell tones. No tower is needed. The bells may be played manually or automatically. The cost is small. Write for details today, to—

## "Carillon Bells"

SCHULMERICH CARILLONS, Inc.  
12360 Carillon Hill, Sellersville, Pa.

"Carillon Bells" is a trademark for bell instruments of Schulmerich Electronics, Inc.

### CHRISTENSEN PIANO METHOD

Successful through the years for Swing, Jazz, Ragtime, Boogie, Blues, Rock, Keyboard Instrument, etc. At your dealer or sent postpaid for \$2.50. Send 20¢ for current monthly bulletin of breaks and fill-ins for all songs, or \$2 for 12 months. Mention 14 teacher.

THE AXEL CHRISTENSEN METHOD  
Studio E—P.O. Box 427 Ojai, California

### Advertising Representatives

New York  
Sadler & Sangston Associates,  
342 Madison Ave.  
Murray Hill 2-1432

Chicago  
Virgil Malcher,  
430 N. Michigan Ave.  
Delaware 7-0512

Pasadena, Calif.  
Joseph W. Conrow,  
1175 Woodbury Road  
Sycamore 7-5365

## THE WORLD OF

# Music

Edward van Beinum, distinguished conductor of the Amsterdam Concertgebouw Orchestra and the London Philharmonic, made his debut in the United States in January when he conducted a series of six concerts of The Philadelphia Orchestra. He appeared as guest conductor during the absence of Eugene Ormandy on his mid-winter vacation.

The Mendelssohn Club of Philadelphia is this year celebrating its eightieth anniversary, having been

founded by Dr. William Wallace Gilchrist in 1874. The Club has had a number of distinguished leaders since Dr. Gilchrist's passing, including Dr. Herbert J. Tily, Charles E. Krauss, Dr. Lindsay Norden, Bruce A. Carey, Sherwood Johnson, Dr. Harl McDonald, and Harold Wells Gilbert, its present director. The program for the anniversary season includes Bach's "St. Matthew Passion," Mendelssohn's "Elijah" and Handel's "Messiah."

(Continued on Page 7)

### THE COMPOSER OF THE MONTH

Johann Sebastian Bach, the greatest of the famous musical family, is ETUDE'S choice as composer of the month. Born March 21, 1685, at Eisenach, Germany, he lived to be 65 years old (died July 28, 1750), with a record of accomplishment that stands unique in all music history.

Bach's early life was along a hard road. Both of his parents died when he was only ten and he went to Ohrdruf to live with a brother who taught him to play the keyboard instruments. But jealousy on the part of this brother soon developed when young Johann outstripped him in musical skill.

In 1700, Johann Sebastian went to Lüneburg and was admitted as a chorister in St. Michael's Church and also received a scholastic education. In 1704, we find him as organist of the church at Arnstadt and in 1707, he began his work as organist of St. Blasius' Church at Mühlhausen. In 1714, he was made concertmaster for the duke of Weimar. Meanwhile, his creative work occupied much of his time and many organ compositions began to appear. He was also at this time making annual tours as organ inspector and virtuoso. In 1717, he became Kapellmeister and director of "Kammermusik" to Prince Leopold of Anhalt at Köthen. During this time he composed many orchestral works and much chamber music.

In 1720, his wife died suddenly and a year later he married his second wife, Anna Magdalena Wülken, who was an accomplished musician in her own right and who assisted him greatly in his work, especially in the writing of parts for his many cantatas. In 1723, Bach entered upon his work as cantor of the Thomasschule at Leipzig and as organist-director of the two main churches, the Thomaskirche and the Nicolaikirche. Following this he received numerous honors including an appointment as honorary Kapellm. to the Duke of Weissenfels and court composer to the King of Poland. He held his post at Leipzig for 27 years and while there he composed most of his religious works.

Bach was nearsighted and his eyes had been showing signs of weakness for some years. In 1749, an unsuccessful operation resulted in total blindness and in 1750, following a sudden restoration of sight, he was stricken with apoplexy and died ten days later.

Bach's work was epoch making. He promoted the adoption of the tempered system of tuning keyboard instruments, and a system of fingering still largely in use. His complete works have been published by Bach-Gesellschaft and fill 47 volumes.

The reader's attention is called to the selections by Bach in this month's music section, including the Two-part Invention, No. 2 in C minor on Page 27, for which a Master Lesson by Guy Maier appears on Page 26. Also the article by Dr. Riemenschneider on Page 11 should hold much of interest for the Bach student.



## Now-- a WURLITZER\* for little more than the lowest-priced HOME ORGAN



### See how easy it is to own and play the new Wurlitzer Spinette

Here you'll read that a Wurlitzer—the home organ that only the wealthiest in the land could once afford—is now within your reach. The fine craftsmen who gave America the "Mighty Wurlitzer" have just created a new instrument that costs only a few dollars more than the lowest priced organ.

This new Spinette is the first organ to combine lightning action for light music with traditional tone for more serious playing. And look. You plug it in and all 1,000 magnificent tones are yours to command.

Let your Wurlitzer Dealer tell you about those wonderful extras you get—automatic tone controls, superb styling, overhanging keyboards. Plus, of course, the most amazing "easy-play" course ever developed.

### Find out how you master the Spinette at home!

Wurlitzer's new "easy-play" course is so simple even a child can teach himself to play. Just 15 minutes after you open the first book you'll be playing a tune. All you have to do is follow the pictures.

Too good to be true? Not at all. In fact, we'll be glad to prove it at our expense. Mail the coupon and we'll send you Lesson 1 absolutely FREE. Don't wait—get Lesson 1 now.

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



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

The Rudolph Wurlitzer Co.  
Dept. E-43, N. Tonawanda, N. Y.

I want to find out what your "easy-play" course can do for me. Send me Lesson 1 without obligation. Also more information on your new Spinette.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_  
County \_\_\_\_\_ State \_\_\_\_\_

## WURLITZER ORGANS

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



## At the top of the Class!

With MUSIC TEACHERS and ALL Music Lovers!

### YOUR LISZT BOOK by Guy Maier

10 selected works by Franz Liszt, including transcriptions, less familiar masterpieces and world famous compositions. Offers the student the widest variety of study pieces. . . . . Price \$1.50



by Marvin Kahn

### Newest Piano Book in the Modern Idiom!

### MODERN MELODIES

For Popular Piano Playing

All-time favorite songs especially arranged for the early intermediate pianist. Simplified arrangements—*Stormy Weather*—*Sweet Lorraine*—*All My Love*—*Moonglow*—and others illustrating modern rhythms and idioms. Supplemented with drills, analysis, practice procedures. Price \$1.00

### YOU'RE THE COMPOSER by Eric Steiner

A Course In Creative Writing For The Piano Student Deepens the student's understanding and appreciation of music, and provides him with the gratifying prospect of being able to compose short piano pieces. He will learn to understand the structure of a melody, the various forms of a simple composition, and the proper use of harmonies for the accompaniment. Price \$1.00

MILLS MUSIC, INC. 1619 Broadway, New York 19, N. Y.



### GIVE YOUR CHILD THE ADVANTAGES Of Studying Piano With An I.P.T.A. Teacher

The International Piano Teachers Association, the world's largest piano teacher organization, devotes its entire energy toward making music learning the pleasurable experience it should be. Here are some of the special benefits it offers.

- Student Membership in the World's Largest Fraternity of Piano Students • Annual National and International Piano Playing Examinations • Exclusive I.P.T.A. Academic Music Courses • Over 65 Copyrighted Teacher Aids Enabling the Teacher to do the Best Job • Annual National Conventions Alternately in New York City and Chicago • Periodical Educational Bulletins • All I.P.T.A. Teachers are Certified.

Under the guidance of an I.P.T.A. teacher, you learn to play the world's finest piano literature. The Association advocates the teaching of the best music of all publishers. You are invited to write ROBERT WHITFORD, I.P.T.A. Founder-President at the International Headquarters for a complimentary copy of Piano Time, a directive that explains the Association's philosophy of music learning.

International Piano Teachers Ass'n, 204 N. E. 31st St., Miami 37, Fla. A NON-PROFIT ORGANIZATION

Plan to attend the International Piano Teachers Association 1954 Convention, at the Hotel Sherman, Chicago, Ill., July 12, 13, 14, 15. Convention events are, a four day teacher training course, an artist concert, student recitals, educational exhibits, and numerous social functions, including a grand ball.

## Musicord's Newest Spring Releases

### MINUTE MELODIES—Book One

Edited and annotated by Georges Berntson \$3.85

At last! A New Book of original piano pieces by outstanding American Composers such as Archer, Berntson, Glover, Ketterer, King, Mana-Zucca, Mittler, Oglet, Perrin, Reiser, Rennick, Robinson, Rogers, Sugarman. All pieces are short and very melodious. Designed to capture the interest of first year students.

### New Early Grade Pieces—Very Descriptive—Excellent Recital Material

CONCERT IN THE PARK by Georges Berntson... 35

MOONLIGHT MELODY by David Hirschberg... 35

SPOOKY GAMES by David Carr Glover, Jr.... 35

STEPPING HIGH by Zelma Smith... 35

### New simplified, beautiful arrangements—For Any Age!

STARS AND STRIPES FOREVER (Finale Theme) by Sousa—

arr. by Walter Pels... 35

TO A WILD ROSE by MacDowell—arr. by Georges Berntson... 35

### MUSICORD PUBLICATIONS

858 Post Avenue

Send for free new Spring Catalogue

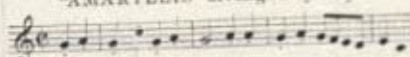
Staten Island 10, N. Y.

# Musical Oddities

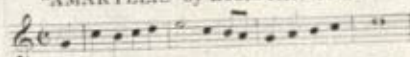
By NICOLAS SLONIMSKY

A VERITABLE comedy of errors is involved in the authorship of *Amaryllis*, a popular tune sometimes sung to the words "Dainty Dancer Gaily Now." It is best known in the arrangement by Henry Ghys, the French musician whose claim to fame is that he was the first teacher of Ravel. Ghys published *Amaryllis* under the subtitle, "Air of Louis XIII." That French monarch was indeed an experienced musician and he did write a madrigal entitled *Amaryllis*. But this royal *Amaryllis* bears no resemblance to the one arranged by Ghys. On the other hand, there exists a Gavotte ascribed to Louis XIII which is identical with the Ghys tune.

"AMARYLLIS" arranged by Ghys



"AMARYLLIS" by Louis XIII (1620)



So is our *Amaryllis* a misnamed Gavotte by Louis XIII? Further research reveals that this tune appears under the name *La Clochette* in the score of the "Ballet-Comique de la Reine" produced in 1582, long before Louis XIII was born. This ballet was a sumptuous affair. It featured a walking fountain with real jets of water. Twelve water nymphs, acted by the Queen of France and eleven court ladies, disported themselves around it. A group of minstrels, clad in white satin embroidered with gold jingles, played *La Clochette*.

Going still farther back in time, we find that *La Clochette* was sung at the wedding of Margaret of Lorraine and Duc de Joyeuse which took place in 1581. The published score of the "Ballet-Comique de la Reine," which includes the tune of *Amaryllis-Gavotte-Clochette*, credits the music to one Balthazar de Beaujoyeux, a Frenchified Italian whose real name was Baltazarini, and who was the official composer at the Royal Court of France. The authorship was later disputed by two Frenchmen, Lambert de Beau-

lieu and Jacques Salmon, who claimed that they wrote the music of the ballet at Baltazarini's request.

Who is then the real composer of *Amaryllis*? Certainly not Ghys, certainly not Louis XIII. The last word comes from Jean-Baptiste Weckerlin, the great authority on French folk music, who asserts with finality that the tune dates back to an old air of the thirteenth century!

HERE is a question that is sure to stump the greatest experts on musical biography. What Russian composer was exiled to his birthplace in Siberia on the suspicion of murder? The answer is: Aliabiev. His name is chiefly known to the music world through his melodious song *The Nightingale*, which is often performed in the lesson scene in Rossini's "Barber of Seville."

The murder in which Aliabiev was involved occurred during a card game in 1825. Aliabiev denied his guilt, and the evidence against him was not conclusive. Nevertheless, the Emperor Nicholas I ordered him to be deported to Tobolsk, the town where Aliabiev was born in 1787. Aliabiev was allowed full freedom of movement in the city. He organized a military band there and he continued to compose. It was in Tobolsk that he wrote his only symphony, which was never published. After a few years he was allowed to return to European Russia, eventually settling in Moscow where he died in 1851.

Despite his flowing beard and academic appearance, Rimsky-Korsakov may be regarded as the Father of Russian modern music. He was the first among Russian composers to adopt such procedures as consecutive augmented triads and wholesale use of whole-tone scales. In the second act of his opera, "The Golden Cockerel," he combines augmented triads with

diminished-seventh chords going on simultaneously. In his remarkable, but little-known opera, "Kastchey, the Immortal," he reached what was to him the Ultima Thule of modern harmony. Beyond that he would not go. Any further excursions into unresolved dissonance was to him "super-harmony," not to be tolerated in civilized music, and he severely criticized Richard Strauss and Vincent d'Indy for such transgressions. He wrote to a friend in 1903: "In the works of the French disciples of d'Indy there are many harsh harmonies and modulations, similar to my music in Kastchey. But I have nothing to do with such d'Indyism. The difference lies in the absolute logic of harmonic combinations, in the invisible presence of the tonic at all times, and faultless voice leading. In d'Indyism the sharpness of harmonies is mainly the revelation of ignorance and plain nonsense."

So great was Rimsky-Korsakov's contempt for Strauss, that when a friendly critic found some similarity between Rimsky-Korsakov's suite "Mlada" and the "Sinfonia Domestica," Rimsky-Korsakov wrote to him: "The only resemblance between my work and the Domestica may be found in the use of muted brass. To avoid this, I am willing to take the mutes off the brass in the next edition of my score."

WHAT GREAT composer spent a month in a debtors' prison? The answer is: Wagner. He languished in the Clichy dungeon in Paris for three weeks, from October 28, 1840 to November 17. But perhaps "languished" is too melodramatic a word to describe Wagner's enforced detention. The prison rules were extremely liberal; in fact, the prisoners were allowed to go home to their families for supper and were allowed other privileges.

Just what particular creditor put Wagner in jail has never been established, except that the original complaint came from Germany. Wagner never mentioned this episode in his autobiography, but there is extant an anguished letter from Wagner to his friend Theodor Apel asking for help. Apparently, the money was paid by Apel, and Wagner was soon released.

When two members of the Bach Society of London were married in 1920, they scorned the matrimonial classics of Mendels-

sohn and Wagner. They walked down the aisle to the percussive rhythms of a Bach Toccata played by another member of the Bach Society. The marriage proved a happy union of Bach-loving souls.

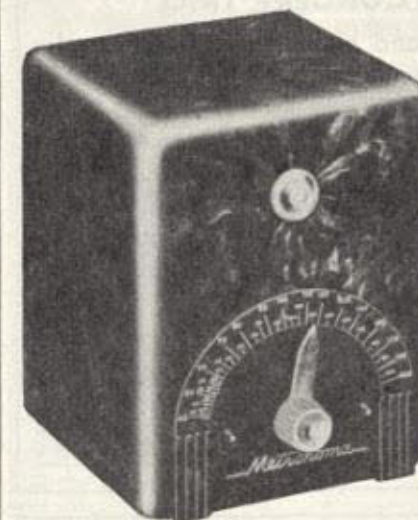
JOHN PHILIP SOUSA, the March King, was born in Washington, D.C., of a Portuguese father and a German mother. Yet a legend grew that his name was a pseudonym made up of the initials of Siegfried Ochs (or Samuel Osborn) and U.S.A. The recent edition of Moser's "Musik Lexikon" introduces a new twist to the legend: its entry on Sousa states in parenthesis: "Super Omnia U.S.A."—United States Above All!

A strong man, named Sandow, who flourished at the turn of the century, made the crowds gasp by holding up a platform with an upright piano and a pianist. At one of his exhibitions—it was in Liverpool—his muscles gave way, and the platform, the piano, and the pianist all crashed down with a great noise. Sandow jumped aside at the last moment, but the piano was wrecked and the pianist damaged. "Sandow is now a piano virtuoso," reported a local newspaper. "He has smashed his instrument."

Schumann complained, in his letters to Clara Wieck, before she became Frau Schumann, that his mind was a vacuum, that he could not think, that he could not write music. This gave an American journalist the opportunity to commit the worst musical pun of all time. He said that Schumann was Wieck-minded.

A British lord was urged to subscribe to the Ancient Concerts of London. He refused. "But your brother subscribed, so why not you?" insisted the solicitor. "Oh," replied His Lordship, "if I were as deaf as my brother, I would subscribe, too."

Valabregue, the husband of the famous prima donna Catalani, tried to form an English opera company for her. The manager examined the project, and said that the expenses for the cast would be too great. "Not at all," objected Valabregue. "My wife is the whole opera. All you need is to hire a few amateurs for the rest of the company. The worse they sing, the brighter will the great Catalani shine." THE END



A Beat you can see...

A Beat you can hear!

## Selmer METRONOMA



Electric Tempo Indicator with the Flash Baton

World's most dependable time beat! Selmer Metronoma gives you correct tempos two ways . . . (1) by a sound beat that can be set loud or soft, and (2) by a sight beat through a visible, flashing light. Easily set for tempos from 40 to 208—Largo to Presto—with a twist of the dial.

In playing with a band or orchestra, you are expected to follow the beat of the conductor's baton—not the sound of the bass drum or other members of the group. The Metronoma, with its flashing visual beat, helps you learn to do this. Simply turn the sound beat volume as low as possible and follow the visible flasher. Get it now—Metronoma is your biggest tempo bargain!

CAN'T WEAR OUT—can't slow down. The beat is always steady, accurate at any tempo.

NO MOVING PARTS—it uses the thyatron "heart beat" tube developed for radar. Exclusive design (U. S. Patent No. 2,522,492).

VOLUME CONTROL—make the beat as loud or soft as you like, or vary from sharp to mellow.

NO CLUMSY ADJUSTING—no set screws. Dial it like your

radio to any tempo—40 to 208 beats per minute.

IDEAL for use by . . . Music students and teachers in sight reading practice.

Instrumental groups for a sight-beat plus sound-beat.

Vocal groups and church choirs for a quick, visible tempo guidance.

Dancing instructors to provide a basic beat in class.

On Sale at Better Music Stores

Distributed Exclusively by

**Selmer**

DEPT. E-31, ELKHART, INDIANA



## THE FABULOUS CONCERT TRIO

Reviews by Dr. Paul Elbin and Howard Taubman praise the technical ability and the exceptional performance of this unusual combination. Selections included are:

Valse Triste (Sibelius)  
Elephant Dance (Saint-Saens)  
Fugue in G Minor (J. S. Bach)  
Overture to "Marriage of Figaro"  
Contradance No. 1 (Beethoven)  
Dance of the Buffoons (Rimsky-Korsakoff)  
Prelude to L'enfant Prodigue (Debussy)  
The Jolly Caballero (Frosini)

Complete LP 33 1/3, RPM Long Play Album  
\$3.85 Postpaid, send M.O. or check to

**CAPRI RECORDS,**  
145 W. 45th St., New York 36



## For Bright Beginners and Alert Teachers KEY TO PIANO PLEASURE

by Frank Fredrich

"The book every MUSIC EDUCATOR can endorse"  
Thru your dealer (\$1.50) or direct from us

**LYNNE PUBLICATIONS,** Dept. A. **MEDINA, OHIO**

## Invitation for March 7

The San Antonio Music Company, 316 Commerce Street, invites all piano teachers to a tea and address by

**Dr. Irl Allison**

After which Dr. Guy Maier begins his three day class.  
(Mrs. Dorothy Doll, chairman)

**Silver Anniversary Year**  
**NATIONAL GUILD OF PIANO TEACHERS**  
Box 1113 **Austin, Texas**

ORDER YOUR CHURCH CHOIR MUSIC . . . from

**SHATTINGER MUSIC CO.**

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

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

## CATHOLIC SONGS For The Young Pianist

Arranged by LOUIS CURCIO

A new collection of 17 beloved Catholic hymns for the young pianist to play and sing. Contents include — Adeste, Fideles — Jesus, Jesus, Come To Me — O Lord, I Am Not Worthy — At The Cross Her Station Keeping — Panis Angelicus — Come, Holy Ghost — Tantum Ergo — Holy God, We Praise Thy Name — and others.

Price .75

Highly Recommended By Catholic Clergy

**IMPRIMATUR:** Archbishop Thomas A. Boland

**NIHIL OBSTAT:** Reverend Joseph H. Brady

Write for new FREE catalog!

**THE B. F. WOOD MUSIC CO. INC.** 24 Brookline Ave.  
Boston 15, Mass.

Music Lover's

## BOOKSHELF

### The Kreisler Story

Louis P. Lochner's Notable  
Life of the Great Master  
of the Violin

A Review by DALE ANDERSON

ONE of the most engaging of musical biographies, that of an eminent musical personality, Fritz Kreisler, has just appeared from the pen of Louis P. Lochner. Fritz Kreisler, universally recognized as the most famous violinist of his era, holds a relative position to the instrument that Paderewski did to the piano, that Toscanini does to the orchestra, that Pablo Casals does to the 'cello, that Sousa did to the band and Albert Schweitzer does to the organ. Not since the time of Paganini has any violinist been received with such widespread acclaim. Moving from triumph to triumph, the entire musical world has rained honors upon his path. With all this great success he has made friends everywhere and apparently there are none in the field of music who would dissent from the world wide recognition of him as "the king of violinists."

Kreisler's position as a distinctive international personage, not merely in music, but as a rich and pervading soul is properly described in a publisher's paragraph on the jacket of this new biography.

"Fritz Kreisler shows the undisputed king of violinists to be a great universal spirit to whom literature, languages, science, and politics are as familiar as the intricate score of a classical concerto or the fingering of a tricky violin passage—a man who has held his own not only among artists and musicians, but also among kings and presidents, statesmen and philosophers, without ever losing his compassion for and understanding of the underprivileged and suffering."

The author of this 450 page tribute biography has gone into the preparation of this work with a thoroughness which makes your reviewer suspect that he has Boswell

blood in his veins. Mr. Lochner's long personal friendship with Kreisler and his American wife (nee Harriet Lies) made available to the biographer an immense amount of material that could not possibly have been otherwise secured.

Kreisler's life was rich in accomplishment, all of which is related in detail in Mr. Lochner's book. The outline of a few high spots in his career sketched in this review with the greatest possible brevity, must lack the color and action of the biography as the author presents it.

Fritz Kreisler, son of a music-loving physician of moderate means, was born in Vienna in 1875. His father was his first teacher. The child showed amazing precocity from his babyhood. His schooling was received at the Roman Catholic Gymnasium conducted by lay brothers of the Piarist order. He was admitted to the Imperial and Royal Conservatory of Music at the age of seven, the youngest pupil ever to be admitted to that famous institution. There his teachers were the eminent masters Leopold Auer and Joseph Hellmesberger, Jr. At the age of ten little Fritz won the coveted gold medal. Then he was taken to the Paris Conservatoire where at the end of two years he received the Premier Grand Prize for violin playing. His teachers in Paris were Joseph Lambert Massart (violin) and Leo Delibes (composition) of whom Kreisler says, "Delibes was a gay blade—rather flighty and irresponsible. When we were in the midst of a composition lesson, some pretty damsel would come along and suggest that it was time to déjeuner or go for a stroll. Delibes usually dropped (Continued on Page 21)

## World of Music

(Continued from Page 3)

The Louisville Philharmonic Society has granted commissions to three student-composers and seven well known composers for orchestral works under the commissioning project of the Louisville Orchestra. The three students each to receive \$500 are: Sgt. Paul Nelson, of the U.S. Military Band at West Point; Paul Ranseier of Louisville; and Keith Wittmeyer, a graduate student at the University of Washington in Seattle. The seven composers, each of whom will receive \$1200, are: Bernard Wagenaar, Heitor Villa-Lobos, Karol Rathaus, George Perle, Paul Creston, Halsey Stevens and Gian Francesco Malipiero.

Dr. Caspar Koch, dean of Pittsburgh organists, and for fifty years city organist at North Side Carnegie Hall, retired January 1. During the years that he has held his official position, the distinguished organist, now 81, has played more than 2000 recitals. Dr. Koch was on the faculty of the Carnegie Institute of Technology from 1914 to 1941. His son, Paul W. Koch, has succeeded the father as city organist.

Melville Clark, noted harp virtuoso and inventor of the Clark Irish harp, died suddenly in Syracuse, N.Y., on December 11, at the age of 70. He was president of the Clark Music Company of Syracuse and was widely known as a concert artist. He was the first president of the National Association of Harpists, and one of the founders of the Syracuse Symphony.

James Dalglish of New York City and Kenneth Gaburo of Lake Charles, La., are joint winners of the ninth annual George Gershwin Memorial Contest, sponsored by Victory Lodge of B'nai B'rith in co-operation with the B'nai B'rith Hillel Foundation. The winners will share equally the \$1000 award. Mr. Dalglish's winning composition is entitled *Statement for Orchestra*, while Mr. Gaburo's piece is *On a Quiet Theme*. Both works are scheduled for performance this season by the New York Philharmonic-Symphony Orchestra under Dimitri Mitropoulos.

The Berkshire Music Festival will be enlarged this summer resulting in there being six week-end concerts by the entire Boston Symphony instead of three as formerly. Under this plan, the full orchestra will give Saturday night and Sunday afternoon concerts on every week-end of the festival period from July 5 to August 15. Also there will be a new series of chamber music concerts on the six Wednesday evenings of the festival period.

The American Chamber Opera Society, Allen Sven Oxenburgh, director, presented on January 15 in New York City, what is believed to have been the American premiere of Gluck's opera, "Paris and Helen." With Arnold V. Gamson conducting, the cast included Maraquita Moll, Laurel Hurley, Maria Leone and Paul Franke.

(Continued on Page 8)



Miss Josephine Elizabeth Hahn, who has been a music teacher in Canada for 60 years, fifty of which have been spent in the town of Hanover, Ontario. Miss Hahn was honored recently with a banquet attended by her former students, many of whom received their A.T.C.M. degrees through her training. Miss Hahn, in addition to giving piano instruction, conducts classes in theory, and as a result of her work Hanover has been a "Service Center" of the Royal Conservatory of Toronto for many years. Miss Hahn's life has been crammed with varied activities. She has won fame as a speaker on various subjects. For many years she was organist of the Catholic Church of Hanover. With her sister, Pauline, now deceased, she staged four Gilbert and Sullivan operas presenting them with local talent to the credit of all concerned. Her work also includes the writing of a history of Hanover. ETUDE salutes this still active distinguished Canadian music teacher.

ETUDE—MARCH 1954

## Don't Just Wish Happiness For Her Future . . .



Start Her Now With the *Acrosonic*  
On a Lifetime of Pleasure and  
Popularity Through Music!

You'd give her the world if you could—the gifts of poise and stability and popularity, a lifetime of happiness. Give her—now—the first step toward the happiness you wish for her...for poise and popularity go hand in hand with piano playing. Watch her hidden yearning for expression in music come to life with the singing tone and quick response of the Acrosonic—watch her growing pride in her own musical achievement—watch her move confidently forward to a lifetime of greater joy and satisfaction.

THE BALDWIN PIANO COMPANY, Cincinnati 2, Ohio



SEND TODAY  
FOR OUR  
FREE BOOKLET—  
"HOW TO ASSURE  
YOUR CHILD'S  
FUTURE HAPPINESS"

THE BALDWIN PIANO COMPANY  
Dept. A-3  
Cincinnati 2, Ohio  
Please send complete information about the Acrosonic.

Name.....  
Address.....  
City.....Zone.....State.....

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





The piano that recommends the teacher . . .

You expect superior tone and performance in the Mason & Hamlin . . . but its famous name is also a recommendation of its owner's musicianship and discerning judgment. Great teachers and artists the world over have found the Mason & Hamlin a sound investment for studio or home. . . .  
The World's Finest and Costliest Piano

**Mason  
&  
Hamlin**

Division of  
Aeolian American Corporation  
East Rochester, N. Y.

## World Famous JOHN JUZEK VIOLINS

Violas and Cellos

There must be some reason why the JOHN JUZEK VIOLINS are in such a great demand all over the country.

Just compare the violins of other makes at double or even triple cost to the superb tone and excellent workmanship of the JOHN JUZEK VIOLINS.

We have innumerable finest comments from teachers and professional violinists—many an artist prefers to play on a "Master Art" JOHN JUZEK VIOLIN rather than on an expensive old instrument.

Student outfits from the lowest price to the Master Art grade

We are the sole agents for the famous F. N. Voirin Bows, Bourdain and Greville Clarinets.

### METROPOLITAN MUSIC COMPANY

Wholesalers, Importers, and Manufacturers of all musical instruments  
222 FOURTH AVE., NEW YORK 3, N.Y.  
Publishers of the famous books on Violin Playing:

"SIMPLICITY OF VIOLIN PLAYING," Vols. I, II

"ALL VIOLIN TECHNIQUE" (complete, from beginner to artist)  
by Robert Juzek

RADICALLY DIFFERENT AND A CHALLENGE TO ALL THE EXISTING METHODS AND THEORIES ON VIOLIN PLAYING.



## World of Music

(Continued from Page 7)

**Oskar Straus**, famous composer of Viennese waltzes, best known for his operetta "The Chocolate Soldier," died at Bad Ischl, Austria, on January 11, at the age of 83. He was one of the last of the great Viennese waltz composers. He was well known in the United States and lived in New York City during part of World War II. He had conducted many of his works in this country and wrote scores for several Hollywood movies. His first operetta success was "The Waltz Dream" produced in 1907. "The Chocolate Soldier" was first produced in New York in 1909.

**The Berlioz Society** is the name of a new organization founded by enthusiasts for the music of Berlioz. A newsletter will be published by the society and one of its aims is "to provide a central point for the gathering and dissemination of information about Berlioz and his works." William Ernest Gillespie of Exeter, N. H., is secretary-treasurer.

**Dr. Reginald Mills Silby**, organist-composer who has been choir director at the Roman Catholic Church of St. Ignatius Loyola, New York City, for 20 years, died in that city on January 14, at the age of 69. He had formerly held organ positions in Washington, D.C., Omaha, Nebraska, and Philadelphia.

**The National Association of Teachers of Singing** held its ninth annual convention in St. Louis, December 27-30. The program featured a number of symposia in which problems concerned with the vocal profession were discussed. There were also a voice clinic, a "Town Meeting" and the annual banquet.

**Virgil Thomson's** "Three Pictures for Orchestra" suite was played for the first time in Philadelphia by the Philadelphia Orchestra in January, with the composer conducting. The three pieces comprising the suite are entitled, *The Seine at Night*, *Wheat Field at Noon* and *Sea Piece with Birds*.

**The Altoona (Pa.) Symphony Society** is the new name for the reactivated former Altoona Civic Symphony. Under the leadership of Donald Johanos, the new organization is presenting a series of concerts which began in October with the final one scheduled in April.

**Indiana University** School of Music at Bloomington will present in May what it is believed will be the first performance by a non-professional company of Moussorgsky's "Boris Godounov."

**Washington University** in St. Louis, Mo., will hold a Festival of Music in observance of Music Week, the first week in May. Those taking part in clinical discussions will include Marguerite Hood, Gilbert Waller, C. Paul Herfurth, David Blumen-thal and Elizabeth Green.

**Evan Evans**, widely known baritone singer and teacher, since 1938 a faculty member of the Juilliard Graduate School of Music, died in New York City on January 3, at the age of 53. Mr. Evans was active as soloist with CBS, singing on various programs. He also held important solo positions in various churches. In 1937, he became a staff member of the Chautauqua School of Music.

THE END

### COMPETITIONS (For details, write to sponsor listed)

• National Federation of Music Clubs Twelfth Annual Young Composers Contest. Total of \$500 in prizes. Closing date March 25. Details from Halsey Stevens, School of Music, University of Southern California, 3518 University Avenue, Los Angeles 7, Calif.

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

Marcella Sembrich-Kochanska Voice Contest. Open to Americans of Polish descent, ages 18-25. Deadline for application March 30. Details from Miss Alice Rozan, 150 No. Parade, Buffalo 11, N.Y.

• The Mannes College of Music Composition Contest for operatic works. Award of \$1000 for a full-length opera or \$600 for a one-act opera plus two public performances by Mannes College Opera Dept. Closing date May 15, 1954. Details from Fred Werle, The Mannes College of Music, 157 East 74th Street, New York 21, N. Y.

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

**IMPROVISING** is fun. People seem to enjoy listening to it, witnessing, one might say, the "making up" of tunes. It's even more enjoyable for the improviser himself. You sit down with a general notion of tune or pattern or line or form in your mind, and work it out as you go along. I think it would be a good idea if more people tried their hands at improvising.

I say *try their hands* advisedly, because it's the result that counts and the result cannot be assured in advance. Neither is it easy to tell how to go about it. Genuine improvisation can't be taught. One is born with a gift or flair for it, or one is not. Like making up rhymes or sketching, the germ of the thing must be in one's blood. You can help people develop their ideas in proper form, but you can't show them how to get those ideas. Still, there are a number of hints that may, perhaps, make the road smoother.

The first step towards improvising is the acquisition of a very sure sense of musical style—all styles. When you really know about sequences of themes, developments, the characteristics of sonatas and operas, the individualities of progression in Bach, Brahms, Debussy, it helps you—not in creating ideas, but in expressing such ideas as you have. I have a very personal feeling about improvisation. Today, it would be possible for me to talk to Milhaud or Stravinsky and actually ask them how they work. I can't even talk to Bach or Brahms or Debussy; so my way of getting closer to them is to improvise in their styles. This presupposes a knowledge of their styles; and this knowledge is enormously deepened by trying to work like them.

This kind of work has always been a part of my studies. When I was about eight years old, my beloved teacher, Margaret Humphrey, was beginning to teach me Brahms. All at once, she played a beautiful melody for me and told me to improvise on it, developing it the best way I could. When I had finished, she played the melody again, in a quite different context, and said, "This is what Brahms did with it." Thus she introduced me to one of the glorious *Intermezzi*, as well as to the habit of approaching the masters through their own styles.

The chief safeguard in improvising is never to pad. If you have no ideas at the moment, stop. To go on and on and get nowhere is boring. Which brings us back to the question of those ideas! Naturally it requires great talent to invent beautiful melodies—actually, to compose. Yet I have the idea that making up tunes isn't too difficult. At least, it's worth trying. A good start is to try to express simple thoughts—simple sentences—in music.

Say to yourself something like, "I saw

you yesterday in the garden"—"How lovely the sun is!"—"Come and sit over here . . ." What do they suggest, in tones? What patterns do they make you think of? Will the line of your pattern run up or down? Will it come out as major or minor? Thinking out things like that won't make you a great composer, certainly, but it will stimulate you to express yourself in music.

I happen to have been born with a feeling for improvisation. My thoughts come to me simultaneously in words and in music. But as I go along in improvising, I try to think of these random ideas as a composition; that is to say, I find and then follow whatever form their natural content seems to suggest. Some ideas need a popular style of expression; some require sonata form, fugue form, chaconne form, the style of a serenade. The main thing is to find this inherent form, and then to develop it in any style that best suits your purpose.

This, of course, presupposes that knowledge of style and of form of which I spoke earlier, and I stress the point that this knowledge is imperative to good, flowing improvisation. One must also be familiar with interval relationships—those which can follow each other and those which cannot—the effects produced by various sequences, etc. In my own work, I never have to think consciously in terms of intervals; they come to me as naturally as do the words of a sentence. Still, whether one acquires one's knowledge of intervals by instinct or by study, that knowledge must be there as a basis for form and development.

A good way of trying one's hand at all this is to start by a full analysis of some simple melody, to see how it flows, how it develops, what happens to make it come out right. As one progresses, one can well carry over this analysis-habit to Mozart and Beethoven; as a start, though, take something easy, like *London Bridge Is Falling Down*. The first seven tones state an idea—and then see what happens. Immediately you find a development in the quasi-repetition of the last three tones. Then comes a repetition of the whole figure and then a brief coda. And that's all there is to it. Try it yourself! State a simple idea, develop it, repeat all you have so far, and then wind it up. Later, you will be surprised to see that Beethoven does exactly the same thing, but in a much larger way, and with noble ideas. But the principle of form and development is identical. This is form improvisation, and it is extremely helpful to follow it through from analysis to execution.

You can do exactly the same with *Mary Had A Little Lamb*, where your development comes through a little rhythmic device with a change (Continued on Page 51)

One of the best known of

present day piano virtuosos

gives valuable hints on how to

## Have Fun Improvising!



From an interview

with Alec Templeton

As told to Rose Heylbut





The Mitchell Choirboys on the Dennis Day Show

*The inspiring story of the formation and development of one of the most widely known boy choirs in America at the present time.*

## Those Mitchell Choirboys

by Helen Johnson



They appear with Bing Crosby in Paramount's "Connecticut Yankee"

With Frances Pierlot and Charles Bickford in Allied Artists' "The Babe Ruth Story"



IN A LOW rambling house on North New Hampshire Avenue in Los Angeles, usually called "The Choirhouse," twelve boys sit at attention in the choir room. A tall dark-haired man strikes a few chords on the piano. Bob Mitchell is just beginning his daily three-hour rehearsal with his boys.

Back in 1934, Bob, then a slender youth of scarcely twenty, organized a boy choir for St. Brendan's church in Los Angeles. It was Christmas, and the first appearance of the now famous Mitchell Choirboys.

This was a tremendous undertaking. First, because "singing" boys weren't found on every street corner, and secondly, there were no trained personnel available. Consequently, the young musician started his own school, carrying the expense himself. Bob Mitchell is not an ordinary man. If he were, all the heartaches and sacrifices common to such a procedure would have completely unnerved him. But today, after the passing of almost two decades, he is more enthusiastic than ever, and the brilliant success of his boys is compensation aplenty. "I'm not rich after the way people measure wealth today," Bob said smilingly. "But," and he placed his slender expressive hand over his heart—"here's where I feel it!"

Bob likes boys, and they in turn adore him! It may be because he is much like a boy himself in youthful demeanor and appearance. It may be because of his recognition of their abilities. But it also may be because of his deep understanding of boy nature and his keen respect for their limits and desires. At any rate, Bob is "tops" with each one of the twelve boys who make up what Bing Crosby called the "best choir in the world," and the consensus of the entire

group is simply this: "Bob Mitchell is the best adult friend we ever had or ever expect to have!"

Through the nineteen years of its experience, the choir has varied in the number of its personnel, listing at times as many as 34. But today there are only 12 (the original number), which Mr. Mitchell finds sufficient for his needs. There is no limitation as to color or creed, and at present two out of the twelve are Negroes, and one, a Japanese. In this way Bob Mitchell feels that his Choir can truly represent the universal brotherhood of Man as it exists in America. Bob wants it this way. "I have another reason for wanting Negro boys. No one else can sing spirituals as they do, because they understand them."

The question, "How does Bob Mitchell choose his Choir members?" is often asked. In a rather simple but methodical way—just as he does everything else. Each aspirant to the choir must pass a rigid audition in which his voice is tried out—singing the scales and some song he knows. Not being able to read the notes is no serious handicap if he possesses the other requirements, as Bob teaches these rudiments in class. But the boy must be able to keep time and detect "out-of-tune" notes, also have a great love for music. The I.Q. of each boy must be correspondingly high, too, to meet the exacting requirements of his schedule, and personality plays an important part in Bob's choice of members. Singing is serious business with all of these boys, and each one must possess a strong desire to work with unlimited patience. He must learn, too, to accept responsibility, feeling the (Continued on Page 20)



*A noted Bach specialist here discourses in a most scholarly fashion on some aspects of the way in which the great cantor used the flutes in his sacred choral and vocal writings.*

## The use of the Flutes in the Works of J. S. Bach

by Albert Riemenschneider

(The series of three articles, of which this is the first, was prepared by Dr. Albert Riemenschneider originally as a lecture to be delivered before the Library of Congress. The untimely death of the noted Bach specialist prevented this event from taking place. Under the auspices of the Dayton C. Miller Fund, the lecture was subsequently issued in booklet form by the Library of Congress, whose kind permission to reprint here is gratefully acknowledged by ETUDE.—Ed. Note.)

IN ORDER to secure a clear picture of the use which J. S. Bach made of the flutes in his sacred choral and vocal works, it will be necessary to review some of the conditions under which he worked in this field. These might include his objectives in his employment of the orchestra; the condition of the various instruments at that time; his aesthetic approach to the art of music; the influence which his religious beliefs had upon his activity; the spiritual influence which the words of his texts had upon him, as well as perhaps other features and customs common to his time.

We must remember that Bach's use of the orchestra was indeed different from that in use at the present time. After the death of Bach, and continuing through Haydn, Mozart and Beethoven, the so-called classical school of orchestral technique developed. In this there came to be established a certain pattern outline for the use of orchestral instruments. The various families of instruments were banded together into

groups containing more or less homogeneity, such as the family of woodwind instruments, the brass with the kettledrums and the strings. These various groups function together, establishing within each group a sort of entity, which thereby may the better be contrasted with the characteristics of the other groups or blend in connection with them.

As orchestral music developed, additional instruments were added from time to time to those selected as more or less conventional by the classical masters, expanding the extent and colors of each group, but not breaking down these family barriers to any great extent. There was often considerable individuality in each member of the family group, but it was seldom forgotten that the general effects were based upon the family groups in contrast with each other, rather than in the contrast of individual instruments of the same group.

The function of the classic and modern orchestra in supporting a choral work of larger dimensions at the present time is the same as that of the orchestra itself. The color of the various families of instruments is brought to bear as the basic support of the chorus or the singer. It is true that this is only a natural reaction, since the form and type of the music since Bach's time has changed greatly. No longer is the preponderance of vocal work based upon the fugue form, or that of the choral

fantasy. Massed choral effects have become the order of the day and the music tends toward the homophonic rather than the polyphonic.

It is partly because of this change that the music of J. S. Bach has not always been understood and appreciated, especially the relation of his orchestra to his choral music. Bach's choral music was essentially polyphonic. In his choruses he usually employed four or five voice parts, each with a differentiating character, in order that his melodic lines might be presented with the greatest clearness possible. His use of the orchestra was, by and large, simply an extension of his voice work. Bach was more instrumental in his voice demands and, at the same time, more vocal in his demands made upon his orchestral instruments than any other composer who has accomplished major work. In this manner he brought orchestra and chorus into greater rapport and unity.

While he was assigning and distributing his voice parts to the fulfillment of the form of a great composition, he thought equally of having his orchestral instruments participate in completing this great structure and gave them a part in the development akin to the importance of the voice parts. Because of this, his compositions often show double the number of independent parts than are found in the voice section alone. (Continued on Page 14)



Probably the only town in the world  
where music is continually in the air  
from morning till night—that is

# Trossingen— the little town that lives by music

by Norma Ryland Graves

EACH YEAR from the little village of Trossingen—tucked away in south-west Germany's Black Forest region—some 20 million harmonicas and a lesser number of accordions are shipped to various countries of the world. The United States has long been a favored customer. From Civil War days of "Abe" Lincoln down to "Ike" Eisenhower, American presidents along with amateur musicians, boy scouts, GI's in ever increasing numbers have discovered the fun of making harmonica music.

No doubt many a GI stationed near Stuttgart, Germany, has noted the wording of certain highway signs: "Trossingen—Die Musik Stadt." If he follows one of these branching country roads, he soon comes to the little picture book village whose population numbers scarcely more

than 8,000, yet whose title has long been "The Music City."

To the Trossingers, making music is not only their business interest but their cultural stimulus as well. It is probably the only town in the world where music is continually in the air from morning till night.

In its center sprawls the 96-year-old accordion-harmonica factory which is the largest in the world. It employs 80-90% of the town's working population. Next door is Trossingen's Music College, Germany's only state approved college for teachers of accordion and related instruments, with which is incorporated the City School of Music. As for musical organizations, there are the internationally famous Hohner Symphony Accordion Orchestra,

the 36-piece town band, dozens of elementary school harmonica bands and small private groups too numerous to mention.

With a program of such varied musical interests any ordinary village of like size would be more than content. But not music-minded little Trossingen. Every July for the past nine years it has staged its own music festival when for several days it entertains accordion-harmonica players and bands from all parts of Germany and neighboring countries. Running co-jointly with the Festival is the month-long special course for band leaders offered by the College.

Since the Trossingers make music their business, they start it early in the day. Long before the seven o'clock factory whistle blows, they are trekking along their quiet, clean-as-a-whistle streets on the way to work. Unlike the mad rush of Americans to punch the time clock, the

villagers arrive in leisurely fashion. But whether they come by bicycle, bus or afoot, they enliven early morning hours with occasional bursts of harmonica music.

From the street, the main entrance to the Hohner factory looks like that of any well ordered house. Primly starched white curtains frame flower-boxed front windows. Once inside, however, you discover several five or six-storied buildings grouped around a central court. At one side still stands the little cottage where, in 1857, clock-maker Matthias Hohner opened his "years-ahead-of-the-times" harmonica-accordion factory.

As you go from one building to another learning how your harmonica or accordion is made, you come into contact with thousands of workers. You watch thousands of pairs of hands continually in motion. Selecting wood that has been properly aged (eight or ten years), sawing birch and

maple for the best models, pine for the less expensive, gluing together parts, twisting wires, adjusting buttons, polishing, pasting labels—these deft-fingered Trossingers have few idle moments.

If you were to count the number of individual operations required to complete an ordinary piano accordion you would be astounded at the number. No less than 4,039, according to factory count.

"Of course, we could easily mechanize more of our work," a company official quietly points out, "but that would destroy the purpose for which the factory was founded—to give work to as many as possible. Aside from the employment angle, years of experience have taught us that few time-saving mechanical devices adequately fill the place of human hands. Take tuning for instance. Can you tune a fine instrument mechanically? We think not."

The factory's one hundred "Tune Stu-

dios" occupy the top floor of one of the main buildings. As you climb the last flight of stairs, a medley of sound streams from behind their closed doors. Lightly run scales, arpeggios, repeated tuning tones, phrases of popular and classical music—the volume at times rises to ear-splitting intensity.

Stepping into one of the typical little studios, you find the tuner busy at his work bench fronting two wide-flung windows. As he lightly fingers accordion keys, his eye turns from the distant, gently rolling hills to studio walls, where pictures of Hollywood celebrities elbow those of world-famous musicians.

He works rapidly but surely, for he has been carefully schooled through years of experience that sharpen his senses. Fingers, sensitive as those of a blind person, manipulate wires and buttons. Ears, so accustomed to (Continued on Page 58)



"See what it says: 'Zur Musikstadt—Trossingen'"



Teen-agers in a happy blending of music and scenic enjoyment



A sight-reading class at the Music College



Never too young to make music

International music festival at Trossingen

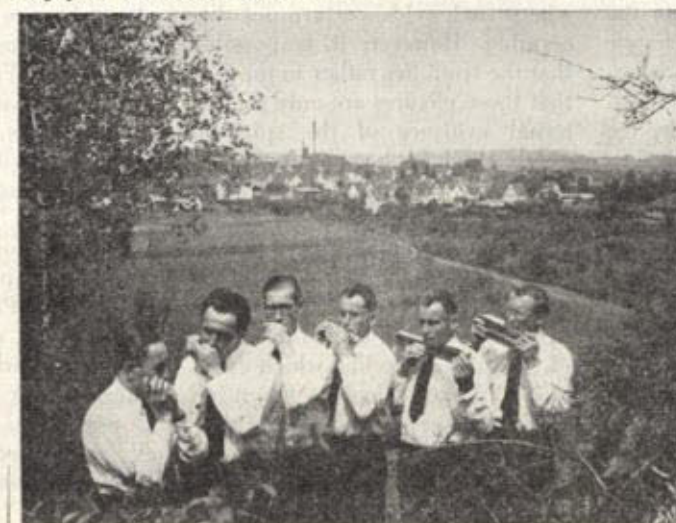


Boys' Harmonica Band in rehearsal

Fitting together hundreds of pieces of wood for each accordion



A sextet of Trossingen players enjoy an outdoor rehearsal



Two pals with but a single purpose





# The Use of the Flutes in the Works of J. S. Bach

(Continued from Page 11)

Herein was found one of the reasons why the music of Bach was so long in receiving recognition. The independent instrumental parts, such as the flutes, represented by only a single instrument, could not possibly hold their own against a chorus part sung by a dozen or perhaps even many more voices on a single part. Each independent instrumental part must be presented by a sufficient number of instruments to balance with every other part, both vocal and instrumental, which is of equal importance.

During Bach's day this presented no special problem, since his choruses consisted at most of only two or three voices on a part. In this proportion the single instruments, such as for instance the oboe, could establish their identity and the independence of their parts. In our time, when everything must be done on a large scale and the chorus for a Bach Festival often numbers from 100 to 200 voices, it is necessary to secure a proportional balance of the parts if the polyphonic element in all of the work of Bach is to be produced in its correct proportion.

Let it be said here that there is a decided limit to the size of a chorus and orchestra above which the finely chiseled linear lines of Bach cannot be correctly reproduced. With the possible exception of the choral works, designed for festal occasions, and a few works in which the master resorts to harmonic treatment, the choral works will be more effectively interpreted by a smaller chorus and orchestra than with a more ponderous body. The ensuing contrast between the ensemble and the recitatives and arias will also be in much better proportion.

Since we know that the orchestra of Bach was used in a different manner than that in use at the present day, let us briefly examine what constituted his orchestra and how he applied the technique of the same.

In a very early cantata, No. 71, "Gott ist mein König," written for the change of council at Mühlhausen, Bach leaned to some extent to the grouping of the instrumental families somewhat after the modern manner. He used the chorus groups, "Coro pleno," "Senza

Ripieni," as well as "Tutti"; he used the brass family of three trumpets with the tympani as the bass; the group of two flutes with the violoncello as the bass; the group of oboi with the fagotti as the bass, and the string group with the violones as the bass. He thus presents a half dozen family groups which he proceeds to contrast with each other. This sharply delineated use of the groups is almost unique in Bach and it happened during his early days as a composer. He did not continue to develop the idea to any great extent.

It may be said without fear of contradiction, that Bach was the most sensitive of all the great composers in the selectivity of his individual instruments. By this is meant using special instruments to realize the spiritual intent which was inherent in their characteristic quality. This is also true of his use of voices, especially in the arias. For instance, in his arias the bass voice was selected to express the texts dealing with Old Testament preaching, with admonishment, with expressing invectives of wrath, reflections of intense earnestness and similar situations. For the tenor voice he selected the texts dealing with the dramatic, the hopelessly desolate, the words of descriptive narration as well as those of highly lyric quality. The resignation and situations of deep feeling were usually given to the alto, while the soprano was given situations of great praise and rejoicing, intense love for the Saviour and purity in faith. It is true that exceptions occur in these tendencies, but the line of demarcation is fairly clear. It was not possible to carry over this differentiation into the various voices of complex chorale fugue, but some of the characteristic qualities assert themselves. These are greatly assisted by the natural range, timbre and pitch to clarify the voice leading in a quite unusual manner. If a chorus is well trained by special rehearsal of the individual parts, this will be especially evident.

Just as such tendencies are present in Bach's employment of the voices, they are much more marked in his use of the individual instruments. This is especially marked when they are assigned obligati

parts in connection with a solo voice or a duet in the arias. To follow the meaning and play of the individual instruments as employed by Bach, offers one of the greatest fascinations for the listener of Bach's music. The words of the aria give the clue in practically every case. The voice part interprets these with stress on the spiritual content and meaning. While this is going on, the instrument assigned to perform the obbligato winds a garland or wreath of meaning, often in colorful tone painting, about the voice part. This brings the entire realm of spiritual values which are contained in the text to its complete fulfillment.

Here perhaps a word should be said about the aesthetics of Bach's music as expressed in the very vivid pictorial forms and patterns, as well as the symbolism which permeates so thoroughly his music.

The great biographer of Bach, Philipp Spitta, brings to the front a continual narrative of these phenomena, but he tries to excuse them as being beneath the dignity of Bach. Rochlitz in his "Freunde der Tonkunst" and Mosewius, in his writings on the Matthew Passion and other compositions, were the first to touch on these symptoms. It remained for Albert Schweitzer and Andre Pirro to exhaust the study of the descriptive and symbolical elements in the words of Bach. Schweitzer enumerates a considerable list of the tone painting symbols, which Bach uses in his music, and Pirro mentions unlimited numbers of examples of word and thought description. It is true that there is scarcely a page in the full scores of the Bach cantatas where such evidences are not discernible. However, it is possible that the truth lies rather in the fact that these pictures are only the external evidence of the spiritual depth which Bach entered when he undertook to transfer a text into music. The meaning of the text is what interested him primarily. The fact that the striking tone painting and descriptive patterns so often came to the front, is then the result of the inherent feeling which every phase of music had in the mind of Bach. These symbols and patterns were not consciously used to express certain emotions, but rather

they were the external result of certain emotions which were expressed. Some one has said that if one could drop a vocal theme of Bach and one of Handel upon a very hard surface, that of Handel would separate itself into sections, while that of Bach could not possibly be separated. This tone painting, on the other hand, while it was probably not used consciously by Bach for its own sake, is an excellent means for entering into the spiritual values of his music and especially in assisting to establish moods, matters of tempi, etc.

It has often been stated that Bach's orchestration was largely influenced by the musicians, which might be available at the time of performance. It is true that he composed these great cantatas and oratorios as he had need of them for use in the church. He would, in many cases, know what instruments would be available for performance, but a thorough study of his orchestrations, as they are found in the great Bachgesellschaft edition, soon dispels any such deduction. Such a study will soon prove to an investigator that a higher force than mere availability dictated the instruments used. That force was Bach's sense of fitness of any instrument for the purpose of expressing the deepest spiritual content of the text to be expressed by the music.

Since there is used a greater variety of instrumental combinations by Bach than by any other great composer, let us try, if possible, to classify some of the methods which he employed.

Perhaps the one which might best be brought under a general plan is his use of the orchestra for festal occasions. These times would include the Feast Days, such as Christmas, Easter, Ascension and similar events. In a lesser degree, or, at least without the use of the brass and percussion family, were the Passions. These great surging masses of choral tone as exemplified by the opening chorus of the St. Matthew Passion or the chorus "Sind Blitze, sind Donner," from the same work, are in the same category. For his festal orchestra he used brass and tympani (usually from two to four trumpets and tym- (Continued on Page 51)

COMPLAINTS are frequently raised against the repetitiousness of the programs offered by concert pianists. Are the complaints justified?

An analysis of several season's recitals demonstrates that there is solid ground for the complaints. Whether the recitalists are unknowns appearing for the first time, or well-known virtuosi of the keyboard, almost all confine themselves to a restricted and nearly identical repertoire. Very few venture performance of compositions other than those heard again and again season after season. Many seem to have less than twenty compositions in their repertoire, which they repeat season after season.

What causes this situation? Is the piano literature limited? That can hardly be the reason, for anybody with more than a passing knowledge of classical music is aware that there are numerous pianistic masterworks gathering dust on shelves which are rarely performed or not performed at all. Why then are they neglected instead of being used to enlarge and enrich the narrow, petrifying customary repertoire? Surely greater variety would impart greater interest to recitals, give greater enjoyment to piano concert habitués and attract bigger audiences!

Two factors are mainly responsible for the existing situation. One is the general custom which has developed during recent years which forces pianists to perform entire programs from memory and, two, is its corollary, a creeping aversion among pianists to mastering sight-reading.

It is not difficult to trace the lamentable poverty of present-day piano recital programs to the modern compulsion which forces pianists to play their concerts from memory. The process of memorizing even one major classical composition is, in itself, a feat for the average person who has become a pianist. But modern custom requires the pianist, whether possessed of an ordinary or a quick and retentive musical memory, to memorize sufficient pieces for at least three or four complete and different programs. This is indeed an onerous task even for the individual gifted with an unusual musical memory. For the pianist not so gifted it is little short of torture, necessitating concentration on the same pieces for a very lengthy time. Were it not for the fact that most of the compositions commonly selected by pianists for concert programs had been studied and some already pumped into their memories during the period of advanced studentship, the task would be well-nigh impossible for many.

Since the majority of people take the path of least resistance, it follows almost automatically that the average pianist will,



*Some original and perhaps startling suggestions*

*are here given by a well-known keyboard artist*

*on the manner of presenting*

## Piano Recitals of Tomorrow

by Ida Elkan

when contemplating recitals, resort to the pieces practically graven on the memory during student years and to the few slowly added to the repertoire either by long and painful mnemonic struggle or by familiarity through having heard them repeatedly at the concerts of other pianists. Hence the paucity and repetitiousness of contemporary piano concert programs.

An equally serious result of the need to memorize several entire programs is that the time and effort it takes prevents sufficient attention to be given to the niceties of interpretation and artistry. In addition, the fear of a lapse of memory during public performances creates tensions which detract still further from interpretation and artistry. Consequently we have many pianists who display digital dexterity, but few artists.

The difficulty and time taken in memorizing lengthy compositions has also inevitably led to a decline in sight-reading. Why master sight-reading when it is possible to make a career today with a reper-

toire which embraces no more than twenty compositions or so? To be able to spell out the complexities of piano notation is good enough. The fact that it leads to a scant repertoire, imperfections of interpretation and artistry and to the falling off of audiences is forgotten.

Few pianists today are really good sight-readers. Many, when called upon to accompany a singer, a violinist or a cellist in compositions with which they are unfamiliar, simply cannot do so with anything like musical efficiency. Facility in sight-reading (involving co-ordination of eye, touch and ear), which should be a basic skill of all pianists, and which actually would make memorization much easier, is going by the board. It is no exaggeration to say that the keyboard fraternity are in danger of falling into the plight prevalent among singers, great numbers of whom are totally unable to read even the single notes of the vocal line and whose repertoire is comprised of a handful of songs learned by ear.

(Continued on Page 57)



*The progressive music  
teacher will be wise  
to heed the advice*

**Prepare**

**Now**

**For**

**Summer**

**Music**

**Study**

*An Editorial*

by

JAMES

FRANCIS

COOKE

SUMMER MUSIC SCHOOLS were at first only an incident in our national cultural life. Now they have become a vast and important movement through which thousands of music students receive new joy and many teachers derive practical and inspiring uplift in their professional work.

In looking through bound volumes of the ETUDE reaching into the last century, the writer has been very much impressed by the great number of announcements of schools for Summer Music Study in many different branches of musical art. Today Summer Music Schools are of many distinct types depending largely upon the ability, ideals and experience of those who direct them, and the special requirements of those who need them. These include:

1. Festival Schools with large symphony orchestras.

2. Summer Music Schools at Universities, colleges and conservatories. Many of the great universities now conduct summer music schools and many conservatories have operated them for years.

3. Music Camps and Music Workshops.

4. Master Courses conducted by artists of established reputation.

5. Normals, Institutes and Clinics.

6. Intensive music courses also known as "Refresher" Courses.

7. Introductory music courses subsidized by publishers who promote their publications of many types. Such courses are usually given without fees to the teacher who can qualify for them. In general, human individuals are gregarious, and all such educational enterprises are based upon the fact that under certain conditions students work more actively and enjoyably in groups where there is a communion of thought.

The music festival schools in the United States received what proved to be their first great impulse from the New York State Chautauqua, founded in 1874 by Methodist Bishop John Vincent and Lewis Miller, on the shores of beautiful Lake Chautauqua in the northwestern part of New York State.

Originally a religious project, it developed into a widespread cultural movement. Many similar centres were established in different states and proved very successful. These should not be confounded with the itinerant tent Chautauquas moving like circuses from town to town. These enlisted the service of many top-line speakers, lecturers and educators including William J. Bryan and President William Howard Taft. Sometimes the Chautauquas, in order to pander to popular taste, interspersed their programs with the trivial and bucolic variety acts of the day. These led one contemporary wit to write, "The silver voiced orator thundered with zeal and left his hearers dumbfounded. But soon he was

followed by Zippy the seal, with applause that was really unbounded." Nevertheless, the traveling Chautauqua should not be looked down upon as it rendered a valuable service at a time when it was needed.

With the coming of moving pictures, the radio and the phonograph, these touring Chautauquas gradually evaporated, thus depriving many a smart commercial manager of a handsome income.

In 1943 Serge Koussevitzky, famous conductor of the Boston Symphony, started the Berkshire Music Centre at Tanglewood and devoted his great talent and energies to the project. With a notable faculty the school has drawn students from all over the musical world. After Koussevitzky's death, Charles Munch, Koussevitzky's successor as conductor of the Boston Symphony Orchestra, assumed the direction of this project. The School has over 400 students. Many brilliant performers in American symphony orchestras have received much of their valuable training at this internationally famous summer school.

Other similar summer festival schools, such as those at Colorado Springs and Aspen, Colorado and at Brevard, North Carolina, with the fine Transylvania Symphony orchestra conducted by Dr. Christian Fohl, have been notably successful.

It is hard to draw the line between the festival school and the musical workshops and music camps. The National Music Camp, founded by the courageous and intrepid Dr. Joseph E. Maddy at Interlochen, Michigan, in 1926, has been surprisingly successful and has provided musical opportunities for hundreds of young people.

Normals, institutes and clinics represent a slightly different type of summer musical activity. Clinics which are held at different times in the year are usually gatherings of professional teachers with a sprinkling of students hoping to become teachers. The teachers discuss material, methods and principles in the light of the latest information procurable and are led by some of the most distinctive and widely experienced figures in the musical world. Normals and institutes, which usually last from two weeks to a month, are likely to resemble high-power short term conservatory courses with an especial appeal to teachers. Over fifty years ago, Mr. Theodore Presser conducted a summer musical normal at the University of Pennsylvania. On the faculty were such famous contemporary teachers as Dr. William Mason, E. M. Bowman and W. S. B. Mathews. The normal was a pronounced success, but Mr. Presser's business interests were such that he could not give the time to its regular annual continuance. Mr. Presser, himself, was a strong believer in Summer music study and spent part of many summers in earlier years at the New England Conservatory. He could see (Continued on Page 59)

## The Slezaks— Father and Son

*The actor son of a famous operatic tenor father makes pertinent  
comments relative to the demands of the artist's life*

Burton Paige interviews WALTER SLEZAK



WALTER SLEZAK is a large man, of large geniality and large accomplishments. Star of the Broadway stage, of films, of radio and television, he has won the acclaim of Americans everywhere as a master of comedy, drama, and operetta, and the possessor of a personality which shoots sparks across footlights. Further, Walter Slezak is heir to the large tradition of art. His father was Leo Slezak, also a large and genial person, who, a generation ago, established himself as one of the greatest dramatic tenors of all time. During the Metropolitan Opera's Golden Age of Song, the elder Slezak's performances set standards of vocal eminence and artistic integrity. The younger Slezak grew up with the musical traditions which prevailed his parents' home. He began life as a concert pianist, drifted into business, drifted out of business and on to the stage where it was—and still is—a source of astonishment to him to encounter a less-than-reverent approach to art.

You ask Mr. Slezak to discuss the vocal habits he learned from his father, and he smiles assent at the same time shaking his head in negation. "Of actual vocal methods, I remember very little," he confesses. "Anyway, methods as such aren't too important. Each singer discovers his own needs—if he is intelligent—and guides his work by them. The great thing I learned in my father's home is the artist's way of life. It is simply enough explained—complete dedication to art, not in publicity statements but in every moment of everyday life. My father led the life of the dedicated artist, subordinating his likes, his pleasures, his ease, his very thought to the demands of

his work and the great responsibilities it brought. This sort of thing is rare today when many young performers put a life of art in second place to the double life of money and 'glamour.' They wish to be seen at parties, at night clubs; they are constantly catching planes to rush from a concert date to an operatic performance to a broadcast. They build careers, perhaps, but not eminent art.

"My father did nothing which could in any way harm his voice or the inner resources that determined what he did with his voice. Gay and fond of people, he would attend no parties within three days of a public performance; he never sat in smoke-laden rooms, never went to night clubs. On performance days, he ate lightly and, after four o'clock, saw no one but my mother. At such times, the whole household went on tip-toes! Father realized that the duration of his voice depended on his day-to-day living, and he organized that living so that he continued singing at the top of his form until 1936. As he would have wished, his career ended at its zenith; he never had to watch himself slide downhill.

"In 1901, Gustav Mahler brought my father from his Breslau engagement to the Vienna Opera. In Breslau, he had been singing every rôle he could lay hands on; he was still in his twenties, and nothing was too heavy or difficult for him. Mahler changed all that. 'You must use your voice discreetly,' he said; 'you have one of those rare *Eigenstimmen* (a voice which is recognizable from its first tone, and completely revealing the quality and personality of its owner). You must treat it so that

the next twenty years of use will not rub off its glow.' Thus, Mahler took away all the heavy rôles and kept Father on Mozart and Rossini. It was years before he again sang heavy parts.

"Whenever my father sang, he rested the day before and the day after; when he sang heavy rôles, he rested two days before and after. He never strained or dissipated his powers. And he took regular periods of rest from all stage activities, giving his spirit the development that is even more important than the technical development of the voice.

"In time, I was allowed to accompany my father when he practiced. A new song meant at least four months of intensive preparation. Father always learned poem and melody together, marking breath pauses into the score. In operatic preparation, we began by going through the full work as a whole, noting indications, values, style, color. Next, Father would underscore his own part with a red pencil, beginning work like a student—he counted out measures, rests, time values. In time, then, he would begin to sing his part, always with small voice, and marking where to breathe. After months of such preparation, he was at last ready to sing with full voice—at which point the work began all over again.

"My father rose daily at 6:30. He stayed at his desk, writing or studying, until 9, when he began vocal work which continued till 10:30. The first half-hour was always devoted to scales, arpeggios, attacks and the full complement of standard exercises. Then he worked at compositions, learning new works and reviewing familiar ones. He went over and (Continued on Page 56)



## New Records

Reviewed by  
PAUL N. ELBIN



### Cherubini: *Requiem Mass in C Minor*

Toscanini largely deserves credit for reviving interest in Cherubini (1760-1842), a composer honored in his day but neglected until lately. The new recording of Cherubini's moving *Requiem Mass*, however, comes from Italy, the musical forces being the orchestra and chorus of the *Accademia Nazionale di Santa Cecilia* of Rome conducted by Carlo Maria Giulini. Unless you object seriously to the fact that the Latin text might as well be "ah" throughout, you will like the performance. It is devout, spirited and faithfully recorded. (Angel 35042)

### Beethoven: *Concerto No. 4 in G, Op. 58*

While the high fidelity fraternity will not be interested, music lovers will appreciate the favor offered by RCA Victor in releasing Artur Schnabel's third, last and best recording of the G Major concerto. Recorded in England only a few years before Schnabel's death in 1951, the new LP release joins the eminent Beethoven authority and the Philharmonia orchestra under Issay Dobrowen. Though the orchestral work is not on a par with the soloist, the net result is the best version of the G Major concerto on records. (RCA Victor LCT 1131)

### French Military Marches

Despite the popularity of band music in America, good band recordings are scarce. Angel Records' first recording by the Band of the *Garde Républicaine* is a notable addition to the list. Surveying French military music from 1789 to the present, the world-famous Paris band of 83 men include in their concert such favorites as *Sambre et Meuse*, *Marche Lorraine*, *Quand Madelon*, and *Marche des Grenadiers*. This collection of historic band music, brilliantly performed and recorded, belongs in every school library. (Angel 35051)

### Schumann: *Five Pieces in Folkstyle, Op. 102* *Trio No. 1 in D Minor, Op. 63*

Here is a good example of the hearty music-making that characterized the Pablo Casals Festivals at Prades, France, during the summers of 1951 and 1952. Having delivered the best of the 1951 performances to America via LP records, Columbia is now releasing highlights of the 1952 festival. Volumes II and III include seven 12-inch discs, of which one is devoted to these two Schumann works. Casals and Leopold Mannes, pianist, play the lovely folkstyle pieces, complete as usual with the groans of the distinguished cellist. Alexander Schneider, violin; Mieczyslaw Horszowski, piano; and Casals perform the trio. Reproduction is only fairly good, but the music glows. (Columbia ML 4718)

### Kismet

Broadway musical hits don't ordinarily qualify for the record review section. "Kismet" is different, however, since the tunes were lifted bodily from the works of Alexander Borodin, who departed this life in 1887. Cleverly adapted by Robert Wright and George Forrest, the Grieg-arrangers for "Song of Norway" some years ago, the Borodin music is a good match for the Oriental flavor of "Kismet." Columbia's lifelike recording features the Broadway cast headed by Alfred Drake. (Columbia ML 4850)

### Mendelssohn: *St. Paul Oratorio, Op. 36*

Good old Vienna, origin of much of our post-war recorded music, is the source of the first recording of this once-popular oratorio. Almost complete, the performance features the *Akademie Kammerchor* and the Pro Musica Symphony, Ferdinand Grossmann conducting. The original German text is used. Cathedral-like acoustics and an edgy soprano in the chorus are the only unpleasant items in a performance otherwise blessed with excellent soloists, un-

usually good diction, a knowing conductor and an able supporting orchestra. (Vox PL 8362—2 discs and German-English text)

### Lehar: *The Merry Widow*

The "Widow" will be fifty years old next year but Angel Records' new full-length recorded performance indicates that her youth may be immortal. The famous waltz, the *Vilya* song and all the other lilting music of the great Viennese operetta plus considerable dialogue in German are found in this captivating recording. It is not often that a cast of stellar operatic singers can adapt to things like "The Merry Widow," but Elizabeth Schwarzkopf (the widow), Erich Kunz (Count Danilo), Emmy Loose (Valencienne), and Otto Ackerman (conductor) have Vienna in their blood. The young *Camille*, Nicolai Gedda, is Swedish but his singing style is pure 1905 Vienna. Ackerman conducts the Philharmonia orchestra and chorus in a performance guaranteed to bring you June in March. (Angel 3501B—two 12-inch discs)

### Giordano: *Andrea Chénier*

The international reshuffling of partners finds Capitol the American outlet for Italy's Cetra recordings. From this partnership comes a creditable recording of Giordano's major opus. Jose Soler, tenor, and Renata Tebaldi, soprano, head an excellent cast directed smoothly and without over-emphasis by Arturo Basile. The orchestra is that of Radio Italiana, Turin; the chorus, one assembled for the recording. Audio engineering is satisfactory, disc surfaces smooth. (Cetra 1244—3 discs)

### Hindemith: *The Four Temperaments* Shostakovich: *Concerto in C Minor for Piano*

Felix Slatkin, conductor, and the Concert Arts String Orchestra must be credited with one of the best recent recordings of contemporary music. Their performance of these two pleasant works is marked by understanding. (Continued on Page 64)

## Chopin's Influence on Modern Music

Part 2

by JAN HOLCMAN

CONCERNING the unusual harmonies, modulations, and false tones that appear strikingly in the sonorous sequences of the scales in Chopin's mazurkas, we find that the false tones originate in folk melodies played "falsely" on village instruments either because of the primitive construction of these instruments and the inadequate mastery of them by the players, or because of the very nature of the folk tunes that require such a treatment. Note this excerpt from Mazurka, Op. 56, No. 2, in C major:



Thus certain orthodox criticism aimed at some of Chopin's composition also strikes at folk music. Even the few aspects of Chopin's music mentioned above add up to a great, original, previously unknown style which proved to be very fecund, a springboard for later composers who, following in his steps, discovered their own new paths. And although it is difficult to say what direction Chopin's creative work would have taken if he had lived longer, it is possible to formulate some inferences on the basis of these few compositions that breathe the spirit of our own time.

Reflections of Chopin's harmonies in the compositions of Debussy, Prokofiev, and to a small extent of Bartók are met with in the form of figures adapted from the immortal Finale of the B-flat Sonata. Elements of this Finale are clearly discernible in Bar-

tók's Barcarolle and in Prokofiev's Seventh Sonata:



But in order to understand why it is precisely the Finale which was seized upon by the modernists, it is necessary to become more closely acquainted with its nature.

That amazing composition which is the finale of the Sonata in B-flat minor is actually a kind of eccentric etude or prelude. Scriabin, who is akin to Chopin, did not in any of his sonatas make use of such a bold harmonic system as this with its clear evidence of Chopin's eminently modernist tendencies. It is a collection of dissonances, quite "un-Chopinesque," which even today sound incomprehensible to many an untrained ear. This work is a remarkable phenomenon as a finale of a sonata, in re-

gard to its form; as a composition of Chopin, in regard to its strikingly unusual character; and finally, it is a remarkable phenomenon as a composition *per se*, regardless of who created it. These three aspects deserve to be discussed in further detail.

1. Form. Schumann in his famous review had already noticed that nothing binds together the four separate parts of the Sonata in B-flat, and that each of these is nevertheless a separate masterpiece. It is conjectured by some that in his review of the Sonata, Schumann dedicated to Chopin his Kreisleriana, which Chopin did not like. Even if this fact influenced Schumann's opinion, the German Romanticist did not take this opportunity to have his revenge because, in spite of everything, his criticism of Chopin's Sonata reveals his genuine and continued worship of Chopin, whom he had always supported ardently. Schumann criticized the form of the Sonata but he enthusiastically recognized its content to be magnificent.

(Here it may be worthwhile to mention in passing, Chopin's attitude toward Schumann as a critic. There is a characteristic passage from one of Chopin's letters to Potocka:

"I am afraid of those criticisms of Schumann as a Jew of a cross. With the best of intentions, he may write something that will make me ridiculous forever. Pray ardently, my dearest, that I may get rid of him some day."

But there was always a kind of criticism in which Chopin would have believed blindly—if he could have brought it into existence: "Why didn't I live when Bach and Mozart were alive?" he wrote. "I would have thrown all my nonsense into the fire if they hadn't thought it good."

Perhaps it is better that Chopin was born somewhat later.)

Without discussing the matter at length, we must, however, observe that Schumann's criticism of the form seems to us ridiculous today, were it only because of a general evolution in forms, an evolution in which Chopin played his part. Schumann who could see so much was still unable to perceive this, and the Finale written from beginning to end in a disharmonious *unisono* seemed to him a mockery of genius.

2. As a composition of Chopin, this Finale no doubt constitutes a drastic exception, most removed from his traditional style so well known to us from his Ballades, Scherzos, and Concertos. Aside from a few measures, there is nothing of "Chopin" in this Finale—there is instead a mysterious and incomprehensible intruder.

3. The third aspect, related to the previous and perhaps the most interesting of all, is the very structure of the Finale—this, regardless of the fact that Chopin composed it. The Finale consists of sequences, some of which (Continued on Page 57)



## THOSE MITCHELL CHOIRBOYS

(Continued from Page 10)

importance of his obligations to society. For instance, if he should fail to show up for a concert, many people are going to be disappointed and the personnel of the choir will suffer accordingly. Bob Mitchell absolutely refuses to put up with indifference and laziness. For Bob is a perfectionist in every sense of the word, and his boys are not "sissies." They are different from the average boy today only in their love for singing and their unusual capacity for hard work.

All the boys live at their respective homes, but often late rehearsals or early trips to a distant concert necessitate sleeping in the bunks at the Choirhouse. It is at the Choirhouse, too, where they receive four hours daily school instruction, besides the three-hour rehearsals. The tutor, provided by Mr. Mitchell, is of the best, and the school training most excellent.

Bob Mitchell thinks music as a study is decidedly instrumental in solving the problem of juvenile delinquency. He thinks, too, that when a boy understands he is accomplishing something, he becomes a good student.

Singing in the Choir teaches the boys teamwork. And that means they learn how to get along with other boys their own age, regardless of race or background. "This is a good initiative in building character," Bob emphasized, "and it does keep the boys off the streets—which is a good thing, too."

The boys take direction with the utmost ease. Each one is familiar with their leader's expressive sign language. One has only to "sit in" at a rehearsal to comprehend this. Bob's big blue eyes talk, as do his mobile lips and slender hands. By these three means he guides the boys through the most intricate passages, each one interpreting his every gesture. He communicates with each of the three sections of the choir by number, and when he puts three fingers to his lips for the "thirds" to soften down or shakes his index finger rapidly for vibrato from the "firsts," the response is immediate and satisfactory.

Between 500 and 600 boys have been part of the group during its nineteen years of existence. A boy soprano's vocal life span is short—about two years—the longest, four—so the personnel must be changed frequently. To meet this emergency and counteract any delay in filling any "gaps," Mr. Mitchell keeps a reserve or "scrub" Junior choir which is trained by Jim Ostrem, one of his former choirboys.

Mitchell's Choirboys range in age from twelve to sixteen. In 1934, the age range was from eight to fourteen. The youngest at the present time is twelve. They all come from modest homes with satisfactory parental co-operation, which is very necessary in the success of any boy. Take the case of Tony Butala. Bob discovered

this boy when his mother brought him to California on vacation from Pennsylvania. When the vacation was over, Tony stayed. His mother went back east. But this wasn't a desirable situation in any sense, so Tony's father transferred his business and went to California where the family could be together again. But for the Butalas' co-operation, Tony might have missed the opportunity which will influence his whole life's success, both in music and character building.

"Boys from wealthy homes are more independent," Mr. Mitchell says, "and not so easy to train."

Patience, industry, and co-operativeness are the three virtues the boys must learn—the sooner, the better—or drop out of the choir.

The repertoire of the Mitchell Choirboys is almost unbelievably comprehensive. At the present time it comprises over two hundred songs of liturgical (both Gregorian and figured), classical, and scintillating popular music, every one memorized to perfection. They sing in eleven languages with ease, but their director never allows them to sing any song that has an element of coarseness. "There is so much of beauty in music," the tall man insists, "Why dwell on anything that isn't uplifting!" These boys were originally famous for the singing of religious music, but in the last few years their repertoire even includes rhythmical "swing"—which is extremely difficult for a choir of this type to do. Mitchell writes all the arrangements the choir sings, which probably accounts for the distinctive uniqueness in interpretation.

A native of California, Bob Mitchell was born in Los Angeles. He is perhaps the foremost director of boy's choirs in the United States,

and a special authority on liturgical music. His career dates back to the age of six, and when only twelve, he played the two-manual organ. He received scholarships both from the Eastman School of Music at Rochester, New York, and the New York College of Music. At eighteen, he became a Fellow of the American Guild of Organists, the youngest organist ever to receive this honor. Later he became staff-organist at radio station KMTR, also organist at St. Brendan's church in Los Angeles. It was at this time that he organized the now famous Mitchell Choirboys. Mr. Mitchell appears daily, Monday through Friday on "Parlor Party," a one-hour TV show on KNBH, and each evening on the popular radio show, "A Joy Forever" over KFI.

It was in 1936 that the boys appeared in their first movie, "That Girl From Paris," with Lily Pons. Since then they have been seen and heard in over sixty outstanding motion pictures, which include such successes as "The Jolson Story," "The Bishop's Wife," "Peter Pan," and "Going My Way."

Their radio and television performances have been varied and numerous. Even before World War II, when television was in its infancy, the boys were televised by KHJ, Los Angeles. Since then they have been radio and TV guests with such stars as Bob Hope, Irene Dunne, Eddie Cantor and Dinah Shore. In Bing Crosby's television debut, he wasn't alone. The Mitchell Choirboys were there, too. Recently they have completed their own series of eleven pictures for television release, recorded an album for RCA Victor, and made records with Dennis Day and Spike Jones. This group, too, is the only boys' choir to introduce a

song that became a "hit" overnight—*Wishing*, in the picture "Love Affair" with Irene Dunne and Charles Boyer.

The boys are partly self-supporting. Sixty percent of their earnings from paid engagements is divided among the boys. Forty percent goes for running expenses, business management, and uniforms, also gallons and gallons of milk and straight fishy cod liver oil, which Mitchell insists each boy must take. He also keeps a close check on their individual health problems, and the least symptom of any disorder is squelched immediately; as in the case of Tommy, who had a temperature reading of 99½. When told to go to bed and stay there until his temperature was normal, he said: "Aw Gee! There's nothing wrong with me! I'm strictly okay!"

Bob teaches his boys order, as well as singing. Each one has a leather bag with his number engraved on it, and into this bag goes his uniforms worn when appearing in concert. Each particular boy alone has to give account for the condition of his bag and is solely responsible for its contents.

On the concert platform they have appeared with world-famous conductors such as Walter Damrosch and Otto Klemperer. Their programs are usually divided into four groups with four numbers in each. In the first, the boys appear in traditional choir robes of black and white, and sing such songs as *Hallelujah Chorus*, *Ave Maria*, and *The Lord's Prayer*. The second part portrays Songs of Many Lands. Here the boys come out on the stage with blue sweaters and trousers, white shirts, and red bow ties. *The Hungarian Gypsy Air*, *You Alone*, *Auf Wiedersehen*, and other typical songs are sung in their original languages in this group. In the third part, the boys wear their Scout uniforms and sing songs in the American tradition, such as *Home On The Range*, *Cool Water* and *Standin' In D' Need O' Prayer*. The last group contains songs in the lighter vein, such as *Bobby's Boogie*, *Brahms' Lullaby* and *That Wonderful Mother of Mine*. Here the boys appear in gay sport shirts and blue trousers.

As they grow older, many of them follow successful careers as soloists, such as Tommy Traynor who sang with Jan Garber; such as Allan Copeland who is one of the "Modernaires." Even those who do not continue musical careers find that Bob Mitchell's strict discipline and study habits acquired in his school have been instrumental in gaining success in other fields.

Yes, the Mitchell Choirboys are just a group of average American kids with perfectionist's training and discipline. But in one minute's time they can change from a bunch of "every-day" boys to a subtle group of appealing angels with heavenly voices to correspond! THE END



Fritz Kreisler

## The Kreisler Story

(Continued from Page 6)

scrapper—it is also an expression of architectural art. Look, too, at modern bridges in America—they are built with an eye not only to service but also to beauty.

"The traveler who visits the United States at intervals is also struck by the development which artistic city planning and the building of beautiful homes is making. All these are straws which indicate which way the wind is blowing. America is entering upon an artistic period. In music, too, it wants the best that can be furnished from anywhere in the world. American musical audiences are now of high order."

Kreisler's long and happy married life has often been commented upon. Mrs. Kreisler, descended from an old distinguished American family, was divorced from her first husband (Frederic Wertz) and when she married Kreisler in New York in 1902, it was necessary to have a civil ceremony. Then, "just to make sure," they were married again in London, England in 1903. Some forty years later in 1942, they were received back into the Catholic Church in New Rochelle, New York, and were married for a third time. Both were over seventy at the time.

Kreisler with his wide and rich experience in all phases of music holds the unique position of being the composer of some of the most played compositions of this century. He has, of course, known not only the great classical and romantic music of the past, but has also known intimately most of the great creative musicians of his own span of years. He is an excellent pianist and has made many appearances in public at the keyboard. Some years ago the Ampico Company made piano rolls of Kreisler's playing of piano arrangements of his own violin compositions which had a very extensive sale. The Ampico Company advertised, "Kreisler's piano playing is as fascinating, brilliant and alluring as the violin playing which has brought him the

great renown which he enjoys." He has played practically all of the great violin literature, requiring orchestral accompaniment, with the foremost orchestras of the world.

The natural question is, "Why did not Kreisler write an immortal symphony or an eminent concerto?" He answers this with this statement given by Mr. Lochner: "I was, frankly, making money for Harriet's many charities, and there was more cash in those little things." With his extraordinary melodic gifts and contrapuntal craftsmanship, no one questions that had he chosen to do so and had abandoned his concert career, he could easily have rivaled the greatest masters. His delightful and distinctive violin pieces written with such an excellent sense of balance and in such exquisite taste, have sold millions of copies and millions of records. The works that he wrote anonymously and attributed to the old masters Vivaldi, Porpora, Couperin, Cartier, Pugnani, and Padre Martini, hoaxed all of the omniscient critics until Kreisler revealed that they were his own original compositions.

Mr. Lochner has supplemented his splendid biography with a catalog of Kreisler's compositions and a discography of some three hundred Kreisler recordings of the outstanding violin concertos in musical literature. The Kreisler comic operas were both great hits. *Apple Blossoms* was written when Kreisler was a house guest in the home of Efrem Zimbalist on Fisher's Island off the coast of Connecticut. Kreisler, burdened by the tragedies of the first World War wrote, "I wrote my part of *Apple Blossoms* quite as much for myself as for the public. Torn and weary with the sorrow of war, I fought my own depression in the work of composition. It was the only thing that saved me. In seeking to write songs which would amuse people and make them happy, if only for a moment, I (Continued on Page 47)



the lesson and yielded at once to the temptation."

It was in Paris that Kreisler adopted by preference the Franco-Belgian style of playing the violin employed by Wieniawski, Massart, Ysaÿe and others as compared with the German style of Joachim, Hellmesberger and Spohr. This employed the *vibrato* which is defined by Webster's International Dictionary as "a slightly tremulous or pulsating effect (but not a tremolo) for adding warmth and beauty to the tone and expressing emotional intensity."

In November 1888 we find Kreisler making his debut at Steinway Hall in New York City. After successful tours of America with Moriz Rosenthal, he returned to Paris and abandoned his musical career for several years. He studied medicine in Vienna, and later, art in Paris and in Rome. Next he joined the Austrian Army and became an officer in the picturesque Uhlands.

In 1899, after a lapse of ten years, at the age of twenty four, he made an adult debut in Berlin with resounding success. He returned to America in 1900 and 1901 with the 'cellist Gérardy and the pianist Josef Hofmann for a series of highly successful concerts. In 1904, the London Philharmonic awarded him the coveted Beethoven Gold Medal. This was followed by years of concerts throughout the world.

When the first world war broke out in 1914, Kreisler was recalled to the Army. This obliged him to cancel his lucrative concert engagements. The Austrian government was severely criticised for

sending so valuable a talent to the trenches. Kreisler became a lieutenant. In a fierce Cossack attack he was severely injured and retired from the field. His death was reported in the papers. The next day in a terrific battle Kreisler's company was practically annihilated.

In the second World War after Hitler seized Austria, Kreisler automatically lost his Austrian citizenship and he departed for France where he had spent so many happy years. The French government immediately made him an honorary citizen. When the Nazis seized France and the Vichy government took power, Kreisler came to America. He became an American citizen in 1943. His enthusiasm for American potentialities in art and in music has been intense in its fervor. On one occasion he stated: "America is a young country, with untold possibilities still before it. I expect great things from it from an artistic standpoint. The same surplus energy which in the earlier days of the Republic went into the acquisition of money and the provision for material things is now finding an outlet in the espousal of art."

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

"Now America has the leisure and the culture to foster beauty and artistic design. Look at the Woolworth Building in New York, for instance! It is not only a sky-



# QUESTIONS AND ANSWERS



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

## HOW MUCH SHALL THEY PRACTICE?

• I would like to know how much time the average community piano teacher should require their students to practice every day, that is, how much time should be expected from the beginner, the advanced student, the younger child, and the older child.  
—Mrs. M. T. T., Ohio

Your question cannot be answered categorically. It depends on the pupil's interest, the amount of parental co-operation, the number of school subjects the child carries, and other similar factors.

My general opinion is that for the young child who is just beginning, the ideal situation is either to place him in a piano class, or else to have him come to the teacher several times a week with no practice in between. But this is not always feasible, and if the teacher can meet the pupil only once or twice a week he ought probably to practice about fifteen minutes daily in between. The older child who has already had a year or two of study usually has only one lesson a week, but here again I am very much in favor of two lessons or even three. Such a pupil should probably practice at least a half hour a day, but even so little time is not always available if, in addition to his school work, he has home duties and perhaps an outside job. But if his school requires little home study and he has no

other tasks he might well practice an hour a day. In this case I advise a half hour in the morning before school, and another half hour in the evening after dinner.

In the case of the talented high school pupil, or the adult who is seriously interested in music the amount of practice should be much larger. If the high school pupil is able to get school credit for his outside study of music he might well do two hours a day—or even three. But all these figures are suggestive only—there are no fixed rules about it. However, it is still a case of "Practice makes perfect" so if you are a really fine teacher, you will make every effort to have your pupils practice regularly and intelligently. This is done not so much by requiring certain amounts of time as by providing each pupil with interesting material selected especially for him, by teaching him some harmony, by taking an interest in other phases of his life, becoming interested with his parents and his general home and social situation, and especially by setting up goals for the different pupils and praising them when they begin to approach these goals. Of such stuff are the really influential music teachers made, and I hope you are one of them.  
—K.G.

## HOW TO START A GLEE CLUB

• I am the music teacher in a girls' school where there has never been a glee club or a musical club of any kind, and I should like to ask your advice as to starting some sort of a musical club.

—Sister M. St. A., Vermont

Because I do not know your specific situation I can give you only some very general suggestions, but perhaps some of these may be of help to you. In the first place, I suggest that you invite some already established glee club to come to your school and give a little program so that your own pupils may see what fun these others are having. Soon after this announce a meeting of all girls in the school who are interested in organizing a glee club or some other sort of a music club. At this meeting tell the girls that during the first year anyone in the school may become a member, but that after the club is once established membership will be limited to those who either have at least fairly good voices or who play on some instrument.

After a little talk of this sort by you, I

would then ask the girls to vote on whether they prefer to have a club which devotes its entire time to learning to sing vocal material, or if they prefer to have a more general type of club which would sponsor performances at which some of the members would play solos, duets, and the like, on instruments.

Announce the time of the first meeting and at this first session have them sing awhile, then suggest that an election of officers be held—probably a President, a Secretary, a Treasurer, and a Membership Committee of three, two being students and the third member a teacher—probably the music teacher. Later on a Program Committee and perhaps certain other committees may be planned for.

Before even announcing the first meeting of "all those who are interested in forming a music club," you will, of course, have conferred with the Head of the school and secured permission to use some school room for the meetings. I hope you will also be able to secure permission to select any kind of music—both sacred and secular—which seems to you to be suitable. After securing such permission you will, of course, look around for suitable material and make a plan for its purchase. You will want to use unison songs with piano or other accompaniment; duets for soprano and alto, with or without accompaniment; and trios for soprano, mezzo soprano and alto. The music need not be difficult, but it should be of high quality so that the girls will respect it; and in the rehearsals you, the leader, will emphasize beauty of tone quality and blending of voices at all times, even from the very first.  
—K. G.

## SHALL I THROW UP MY HANDS OR NOT?

• Not long ago I played the Sonata Pathétique by Beethoven in a competition. When I approached the end of the exposition I raised my right arm higher and higher until it was completely stretched out over my head. As it turned out, that was the deciding factor that lost me the contest, and I should value your opinion on the matter—do such mannerisms add to the success of a musical performance, or are they just foolish gestures or what is called "good showmanship?"  
—J. D., N. Y.

I am sorry you lost the contest, but I'm glad you wrote (Continued on Page 43)

## BROAD FINGERS

When using my middle and fore-fingers between the black keys I find they are a little wide and frequently stick especially when my hand is damp. It is a most uncomfortable feeling and is worrying me in case I should have greater trouble later on. Could you please enlighten me on this?

J. E. T., Canada

The trouble you mention is by no means uncommon. However, one can manage to play between the black keys, and very well, if one holds the fingers slightly sideways. It is impossible to describe exactly how, as it is a matter of "feel," but I am sure you will find the proper position if you try to play G and A, slowly and each hand separately.

Such use of the fingers between the black keys occurs frequently in modern music—Ravel's in particular—but in this, as in so many other things, it was Bach who opened the way. Passages of that kind do not imply virtuosity and they are mostly of the quiet, legato type.

The great Anton Rubinstein reportedly had very large hands, but this handicap didn't prevent him from becoming one of the greatest pianists of all time. He conquered the difficulty, probably in the way outlined above.

## READ YOUR ETUDE

To those who constantly are in a hurry and skim over the surface, glancing through the pages and postponing till tomorrow a more thorough reading, I recommend that they absorb every word of Dr. James Francis Cooke's editorial "I like Teacher" in the May 1953 issue.

This article is not only a masterpiece, but an inspiration to anyone engaged in the teaching profession. As such it should be posted up in each studio, and each teacher should cut out the first two paragraphs and carry them in his wallet and refer to them frequently.

Yes, you are a good teacher if your pupils look forward to their lessons; if their smile tells you the pleasure they derive from them; if they look eagerly at your hands and listen intently while you demonstrate a passage by playing it yourself; if they never look at the clock during the lessons; if when you say "That'll be all for today" their face shows disappointment; if you never criticize sharply, but do it in a kindly way; and, most important, if before doing so you begin by commenting on what they do that is good. For even in a mediocre or unprepared performance, there is always one or more points which can be praised.

# TEACHER'S ROUNDTABLE



MAURICE DUMESNIL, Mus. Doc. discusses broad fingers, a Beethoven question, repeats, and gives advice on other matters.

Psychology and tact must go hand in hand with musical knowledge. Scrutinize yourself thoroughly and impartially. If you think the former are lacking, read Dr. Cooke's editorial again and again. Its principles will enrich you immeasurably and help make you one of the teachers who will be "liked."

## BEETHOVEN'S PIANO WRITING

Once on this page I expressed the opinion that Beethoven's piano writing was often awkward and difficult to handle, because of the orchestral or still more, string quartet character of the style. As a striking example I mentioned the final Fugue of the "Hammerklavier" Sonata, Op. 106. This elicited some criticism and I received several letters from those who think that Beethoven can do no wrong.

But now there comes Chopin and no one will doubt what he says on the subject:

"There are few geniuses capable of understanding all instruments and bringing out all the potentialities of each one. I know of only two such men: Bach and Mozart. Even Beethoven is not so universal in scope; he is at his best with the orchestra and the string quartet, but in writing for the piano he sometimes forgets that the piano is neither an orchestra nor a string quartet. In his sonatas he is sometimes obviously annoyed because the piano is not so. As for myself, I understand the piano best. This is the ground on which I have the firmest footing."

Often this question comes up: which composers wrote best for the piano? Well, opinions differ, in this as in everything else. Personally I would propose three names: Chopin, Liszt, and . . . Moszkowski. Don't be surprised at the latter. I do not deal with the greatness of the music, but with the easy brilliancy of finger performance and facility of technical assimilation. Tops among his works in this respect is probably the Concert-étude *The Waves*, Op. 24, a number which ought to "knock them cold" in any contest or recital.

## DEEP THOUGHTS . . .

When the one hundredth performance of "Samson and Delilah" was given at La Monnaie opera house in Brussels, Ferruccio Busoni and Isidor Philipp came from Paris with Saint-Saëns. As they walked toward the theatre for the final rehearsal the master seemed worried and remained silent. Busoni, in his introspective manner, whispered to Philipp:

"I'm sure he's thinking of all the difficulties he had to get 'Samson' performed years ago. It comes back to him, and makes him sad . . ."

But Saint-Saëns' thoughts were not on those troubles of by-gone days. Suddenly he stopped and spoke in his dry, high pitched voice:

"Ha, ha . . . Look there . . . At last I find it, that store where I left a hat to be cleaned last year and forgot to call for it!"

(Continued on Page 43)



# Playing Accompaniments

A conscientious organist "can derive as much satisfaction from a well-played accompaniment as from any part of the weekly service."

by ALEXANDER McCURDY

"DEAR Dr. McCurdy:

"Is it your feeling that celestes, vox humanas, solo reeds, tremolos and the like may be used in the accompaniment of solos and anthems? Do you think that we take our accompaniments seriously enough?"

A. B."

The first part of this query is hard to answer categorically. As they say in the armed forces, "It all depends on the situation."

Generally speaking, any registration is good providing it sounds good. There is nothing wrong with a celeste stop per se. But—there are celestes and celestes. A vox humana, properly voiced and in a good state of repair, can add distinction to the service. On many instruments, however, the vox humana is so bad that it would be questionable to use it in any combination, for accompaniments or otherwise.

The same thing is true of solo reeds and tremolos. The tremolo can add piquancy to any stop; or, if badly adjusted, it can create a wobbly tone like the goat-bleat vibrato of a poorly trained singer.

But the fact that an occasional refractory stop cuts through the ensemble like a buzz-saw need not condemn the use of such stops under any and all circumstances. A number of factors must be considered, including the resources at hand and the nature of the music itself.

To take a specific example, the simple accompaniment to Bach's *Jesu, Joy of Man's Desiring*. I am perfectly sure that the careful organist would not use a tremolo for this selection. He no doubt would not want to use celestes either. The problem here is to bring out the triplet figure which is so

delightfully contrasted to the sustained chorale-tune. The moving voice must be emphasized, but not by drowning out everything else.

Accordingly, one would probably choose at this point his brightest, most piquant stops, perhaps a combination of strings and flutes. Tremolo and celestes would be inappropriate here.

On the other hand, if one were playing Mendelssohn's *O Rest in the Lord*, he might employ both tremolo and celestes with good results. He could also use strings and flutes, and have available on the choir or solo manual an imitative reed with tremolo for bringing out all sorts of counter voices here and there throughout the aria.

Such a registration is appropriate for the slow, grave, thoughtful mood of this particular aria. The accompaniment need not be "sickly sweet," however. Some organists shun the tablets marked "Tremolo" and "Vox Humana" for fear of sentimentalizing. They thereby limit the resources at their command. Used properly, both these stops have a valid place.

In playing a work like *Rejoice Greatly*, from "The Messiah," the tremolo and celestes would be unsuitable. The vigorous, affirmative music which Handel wrote at this point seems to call for brighter stops. On the other hand, *He Shall Feed His Flock* and *Come Unto Him* can be played with a warm, mellow singing tone throughout.

Many other examples could be cited. It is not so much a question of whether celestes, vox humanas, solo reeds and tremolos ought to be used, but of whether they are suitable for the particular work one is playing.

Selecting an appropriate registration is only part of the secret of playing good accompaniments. It has been pointed out several times before in these pages that much good singing is ruined by badly-played accompaniments.

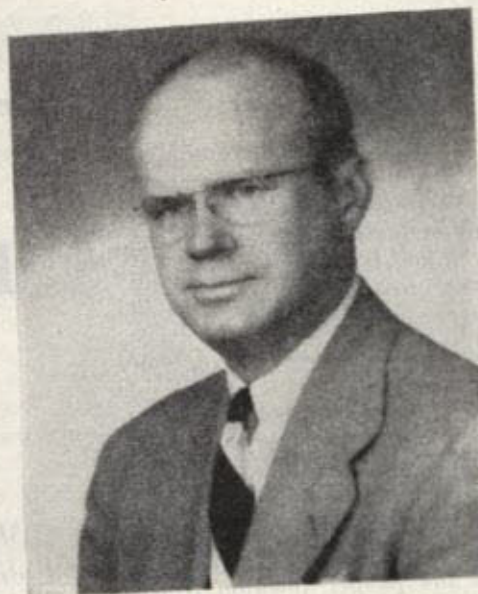
Now in such cases one can always think of several dozen good excuses without really exerting himself. There was difficulty in arranging rehearsals (nobody, including Mr. Toscanini, ever gets as much rehearsal time as he needs); the tenor came down with influenza; the organist was busy with weddings and funerals all week; and so on.

We all realize that there can be troubles about rehearsals and other exigencies; but my guess is that the one most frequent source of trouble is that the organist just doesn't want to spend time working out the details of an accompaniment.

Such a man is deluding himself if he shrugs off accompaniments as trivial. Actually they are among his most important jobs; and he can derive as much satisfaction from a well-played accompaniment as from any part of the weekly service.

It is important, too, that he give firm support to his singers. Many choirs sing well at rehearsal (when the piano is used); then when they go into the church the organ accompaniments are so badly done that the disconcerted singers are incapable of doing good work.

Firm support is even more essential in playing for soloists, especially the non-professionals found in most church choirs. The organist, playing on comfortably tilted manuals and pedals carefully built to A. G. O. specifications to make his work easier, might sometimes (Continued on Page 49)



An Analysis of  
the second twelve

IN DISCUSSING the first twelve of the Rode Caprices on this page two months ago, I laid special stress on the value so many of them have for developing a singingly expressive style of playing. Such a style must, of course, have the co-operation of left-hand grip and vibrato, but the main responsibility for it rests on the bow arm. The ability to vary the speed of the bow stroke, to draw it nearer the bridge or nearer the fingerboard as the music may require, and to increase or decrease sensitively the pressure on the string according to the volume of the tone needed, all these are necessary if a really singing style is to be acquired.

And no study calls for them so completely as *Caprice No. 13*. It carries out in greater length and detail the qualities of the Introduction to the first Caprice. A really good performance of this study means that the player has a first-class expressional technique that can be applied to almost any melodic passage.

At first the crescendo and diminuendi should be made entirely by taking the bow faster or slower. Then, later, this should be combined with drawing the bow nearer the bridge or further away from it, according as more or less tone is needed. The very first phrase (see Ex. A) is an instance of this.



On the D-flat the bow should start slowly and about halfway between bridge and finger-board, then it should be drawn somewhat nearer the bridge and faster, and immediately slower again and towards the finger-board. Little bow must be used on the first B-flat and G-flat, but as the high B-flat and A-flat are played more bow is needed to bring out the crescendo. Much less bow is used on the last note of the measure. The *forzando* (fz) on the first

note of the second measure—and all similar *forzandi*—should be treated as a stress and not as an accent.

The foregoing illustrates only something of what can be done with a measure and a half, but the same principles pertain throughout the Caprice.

And they apply also to the 14th Caprice. The Adagio can be played with deep expression, and in the Appassionato much flexibility of tone is required. This latter section is one of the best *legato* exercises to be found anywhere, the many string crossings posing problems that are not too easy to solve. However, they can be solved if it is remembered that in going from one string to the next, the bow should rise or fall only just enough to leave the one string and take the next. On the trills, the bow should move momentarily faster in order to make the accent necessary for all short trills.

*No. 15* needs very slow practice at first to develop the necessary co-ordination between the left hand and the right. It has many "traps" which can cause poor intonation. At first the bowing should be a firm martelé; later, when the notes have been mastered, the Caprice should certainly be played spiccato in the middle of the bow. Played in this way, it is an especially fine study for agility of bowing.

*No. 16* calls for a great variety of tone shading and tone color. In spite of a few dramatic moments, it is essentially lyric in mood and therefore must be played with a singing, expressive tone quality. Every short trill should be as rapid as possible and each should start with a slight bow accent in order to give it vitality.

There are many intonation difficulties to be overcome in the 17th Caprice, and until they are mastered the tempo should be slow and the bowing a crisp martelé, less bow being taken in the *piano* passages and more in those marked *forte*. When the left-hand technique is secure, the study should

be played faster in the lower half of the bow—the bow touch varying between a light spiccato and a strong marcato.

Being in the key of F minor, *No. 18* naturally has many awkward passages that must be mastered before any thought is given to its potentialities as a bowing study. A correct shaping of the left hand is essential if these passages are to be played with true intonation. The Caprice should be practiced (a) in the upper third of the bow, the detached notes being played both détaché and martelé; (b) in the lower third, détaché; and (c) spiccato in the middle of the bow. In all bowings the legato signs must be observed. Because of its many string crossings, this is a splendid study for developing agility of bowing.

*No. 19* is the most fascinating and in many ways the most valuable Caprice of them all. The expressive lyricism of the Arioso is an engrossing study in itself, for the melody must be played with as much expression in the double stops as it is in the single notes—no easy task. There is one phrase (see Ex. B) for which I have found no practicable fingering in any edition except my own. Here it is:



Care must be taken to make the A-G seventh low enough, but when once this is mastered the phrase can be played easily, cleanly and with expression.

Octaves are an interesting and important study at any stage of advancement, and the Allegretto section of this Caprice is one of the best octave studies to be found anywhere. As in all such studies, the broken octaves are better practiced unbroken at first—and slowly. The value of octaves as technical work has been emphasized often in these columns, so it need be said only that this Allegretto should be recurrently studied until it (Continued on Page 62)



# J. S. BACH: Two-Voice Invention in C Minor A Master Lesson

OLD FATHER BACH was a wiser teacher than many of us. In his instruction book for his formidable family of gifted children (The Friedemann Bach Book), he placed the C Minor Invention *last* (fifteenth) of the two-voice inventions. I know, because I examined the original manuscript in Berlin. He did this, I think, because it is the most mature and difficult of all the two-voice inventions.

Yet, editors print it second (because of the old C Major—C Minor habit), and many teachers assign it that way. This is unwise, just as it is a mistake to teach many of the two-voice inventions before the easier three-voice ones, and just as it is a crime against Bach to give the Inventions too soon to students who are not ready for them. This inventions-for-all policy of piano teachers has turned away more students from Bach than all the other anti-Bach influences lumped together.

The Inventions are difficult music. Do not give them to a student until he possesses a good, solid technic and plenty of musical sensitivity and until he *wants* them. As for the C Minor Invention, do not assign it until most of the others are mastered.

Because of its canonic form, this invention makes one of the best introductions to Bach's fugal style. Intermediate and advanced piano students do not study enough of the "Immortal Forty-Eight" (Well Tempered Clavichord) and are not kept reviewing these fugues often and thoroughly enough to receive the priceless technical benefit to be derived from them. How true is that old saying:

"A Bach Fugue each day  
Keeps the jitters away."

Bach fugues do just that! They are the best technical studies I know, perfect instruments for developing finger independence and interdependence. Any player who can sit down and play half a dozen Bach fugues well is an excellent pianist. If he will practice these fugues carefully just before he plays *any other* difficult composition in public, he will not need to worry much about technical incompetence or insecurity.

by GUY MAIER



The fugues, well and long studied, develop him into a dependable, controlled musician. For other Bach selections leading toward the fugal style see Nos. 7, 9, 12 and 16 in "Your Bach Book" as well as the Four Preludes and Fugues which follow.

## A Good Edition

The Busoni editions of the Inventions seem to me to be the best edited and most sensibly elucidated. Secure the Presser edition of both sets. The English translation of Busoni's flowery Italianate German was very carefully made by Lois Maier and myself. You will learn much from it.

Most pianists play this Invention at  $\text{♩} = 76-84$ ; I like it more cockily, about  $\text{♩} = 92-96$ . . . First, learn each of the two voices separately *by memory*, so that each voice is trained to flow confidently and colorfully by itself before you join the two silver streams. Be absolutely sure of your fingering; always know which finger to use . . . and *never* use another!

As to which voice to emphasize, here is a suggested plan: measures 1-2, R.H. . . . 3-4, L.H. . . . 5-8, R.H. . . . 9-10, L.H. leading to the left hand exposition of theme (new key) in 11-12, L.H. . . . 13-14, R.H., etc.

Always play your "bringing out" voice with the gentlest stress; never push or accentuate it. Play the entire Invention smoothly and without measure accents. Only occasionally give slight musical stresses—as on the mordents in measures 3-6, the long notes in M. 7 and 9, etc.

## Laughing Twin Streams

I remember a magical spot in the high (10,000 ft.) remote Colorado Rockies where the ice of a glacier suddenly sheers off, and down from under it two sparkling

silver streamlets break through to laugh their way down the mountain. Their laughs are irresistible . . . they run, laughing, they flash laughingly as they giggle gaily on their duet journey to the river. When I saw them I thought instantly of the two flowing voice-streams of the C Minor Invention. Of course I followed them! Often as they flowed they threatened to join together; but not until their long phrases curved happily through verdant meadows and blossoming orchards—with no rocks or rapids to block their flow—did they finally merge to lose themselves in a larger stream. Sometimes I finish the C Minor Invention *forte* as the little streams rejoice when they join the river; sometimes *piano* as they softly sink into those final lovely C's. . . .

## A Discovery. Try It!

An outstanding teacher who often makes significant contributions to this page but prefers to remain anonymous, writes:

"For two weeks recently, due to an infection of the vocal chords, I was not allowed to talk . . . but, of course, I had to continue teaching. Then I made a discovery, viz—we teachers talk too much during lessons! I found that I gave much better lessons without a voice. I just sat with a pad and made clear notes on the important spots on which the pupil needed to work. When necessary I indicated further corrections on the blackboard, and found that when I sat and demonstrated at the piano the student really listened. Never have I had better musical results!

"When you are forced to reserve corrections to the most glaring ones, it points them up miraculously. After all, we can only 'put across' such a small number of criticisms (Continued on Page 61)

## Two-part Invention

(No. 2 in C minor)

J. S. BACH

This month we celebrate the birth of the great Bach whose contribution to musical culture grows ever more meaningful. Obscured for more than a hundred years after his death, his work was "discovered" in the 19th century by Mendelssohn. Previous to this public revival of Bach's music, it had had significant impact on such composers as Mozart and Beethoven. On page 26 you will find a Master Lesson by Guy Maier. Turn to Page 3 for a biographical sketch. Grade 3.

PIANO *dolce, semplice*

Copyright 1937 by Theodore Presser Co.

ETUDE-MARCH 1954



No. 110-40281  
Grade 4

# Scherzo Humoresque

STANFORD KING

(♩ = 116)

PIANO

*mf* L.H.

*mp*

*a tempo*

*rit.*

*mf*

*Last time to Coda*

*p*

*f*

*p*

*mf*

*f*

CODA

*Presto*

*D.C. al Coda*

*8*

*L.H.*

*R.H.*

*L.H.*

No. 130-41141  
Grade 3½

# In the Chapel

MARGARET WIGHAM

PIANO

*Slow*

*R.H.*

*L.H.*

*p dolce*

*mf*

*pp*

*mf*

*Ped. simile*

*p*

*mf*

*f*

*mf*

*a tempo*

*p*

*mf*

*rit. & dim.*

*pp*

*p*

*mf*

*pp*

*f*

*pp*

*rit.*



# Romance

SAMUEL B. WILSON

Andante

PIANO

*mf*

*f*

*pp*

*mf*

*a tempo*

*rit.*

*f*

*p*

*f drammatico*

*ff*

*dim. e rit.*

*p*

*R.H.*

*L.H.*

*denotes full pedal*

*denotes half pedal*

# Pastorale

FREDERICK C. WERLÉ

Allegretto (♩. = 66)

PIANO

*mf*

*p*

*mf*

*Last time to Coda*

*p*

*p*

*mp*

*mp*

*p*

*pp*

*D.C. al Coda*

CODA

*pp*



# Dark River

STANFORD KING

**Moderato** (♩ = 96)

PIANO

*mf*

*p*

*a tempo*

*mf*

*p cresc. poco a poco*

*f*

*rall.*

*cresc. poco a poco*

*f*

*rall.*

*D.C. al Fine*

# Contentment

FREDERICK BRIED

**Andante** (♩ = 88)

PIANO

*p*

*sempre legato*

*L.H. over R.H.*

*p*

*R.H. mf*

*p L.H.*

*R.H.*

*Fine*

*D.C. al Fine*



# German Dance

SECONDO

WOLFGANG AMADEUS MOZART  
1756-1791

Moderato (♩ = 66)

From "Classic Masters Duet Book," compiled and arranged by Leopold J. Beer. [410-40033]  
Copyright 1941 by Theodore Presser Co.

# German Dance

PRIMO

WOLFGANG AMADEUS MOZART

Moderato (♩ = 66)



## The Tryst

ELEANOR PATTON

**Andante religioso**

VOICE: *mf con espressione*  
"Come ye a-part and rest a-while,"

PIANO: *f*, *dim.*, *poco rit.*, *mp*, *a tempo*

It is the bless-ed Mas-ter's voice Call-ing thy spirit to be-guile,— Bid-ding thy weary heart re-joice, re-joice.

*dim.* (rit.) *ff broadly*  
Come ye, come ye a-part, broadly

Here, rest-less souls, find rest, Peace, flow-ing, fills thy heart, Come and thou shalt be—

*rit.* *mf a tempo*  
blest.— Seek not a-far this tryst-ing place, With-in thy heart seek and a-dore,

*a tempo*  
*rit.* *mp*

*poco cresc.* *f cresc.* *ff*  
There thou shall meet Him face to face,— There He a-bides for-ev-er-more.

*poco cresc.* *mf cresc.* *f*

## Largo

(from Sonata)

GAETANO PUGNANI

Piano part arranged by Efrem Zimbalist

**Largo**

VIOLIN: *p dolce*

PIANO: *p dolce*



58

## Kyrie, Gott Heiliger Geist

This magnificent five-voice chorale prelude exhibits the extraordinary harmonic sense possessed by Bach. The pedal is reserved for the phrases of the chorale tune which acts as the cantus firmus while the manuals carry four upper voices whose inventiveness, richness of line, and subtle harmonic details are of the highest order of creative thinking in music. It is Bach who teaches us that inspiration is to be found in the imaginative realization of specific musical problems themselves no matter what the external factors at the moment may be. This is borne out by the general absence in Bach's music of dynamic marks since he felt that a real musician would perceive without hesitation *how* a piece must be played. It is important to restate this principle of the *inner* source of musical feeling and thought in this day and age of a growing externalization of all cultural values. In order to preserve the tradition of Bach, we must learn from him *what music is* by studying his music as it was composed by him.

JOHANN SEBASTIAN BACH

MANUALS

PEDAL



Handwritten musical score for page 40, featuring five systems of piano accompaniment in G major and 3/4 time. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for page 41, featuring five systems of piano accompaniment in G major and 3/4 time. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.



# Sammy the Sailor

JEAN REYNOLDS DAVIS

PIANO

Jauntily (♩ = 144)

Copyright 1953 by Theodore Presser Co.

# Toy Waltz

EVERETT STEVENS

PIANO

Rather fast and bright (♩ = 76-84)

Copyright 1953 by Oliver Ditson Company

No. 130-41137  
Grade 2½

# Morning Mist

EVERETT STEVENS

PIANO

Moving tranquilly (♩ = ca. 120)

Copyright 1953 by Oliver Ditson Company



No. 110-40266  
Grade 1 1/2

# The Froggie and the Fishes

A. LOUIS SCARMOLIN

Words by Dorothy Lehman Sumerau

**Moderato** (♩=138)

PIANO *mf* Sat a frog-gie on a stool Watch-ing fish-es in a pool, And he

said, "That's just for me, Swim-ming, swim-ming mer-ri-ly." *cresc.* Call'd the fish-es, one to

nine, "Come on *p cresc.* in, the wa-ter's fine!" Frog-gie *mf* an-swer'd, "Watch my dash! See, I

jump! I'm *cresc.* in, ker-splash!" *sf* *mf cresc. affrettando* *f*

Copyright 1953 by Theodore Presser Co. International Copyright secured

## March

JOSEPH GOODMAN

No. 110-40299  
Grade 1 1/2

**Allegro** (♩=144)

PIANO *mf* *pp* (echo) *mf* *f*

Last time only *Fine* *f*

D. S. al Fine

Copyright 1953 by Theodore Presser Co.  
44

International Copyright secured  
ETUDE-MARCH 1953

No. 110-40289  
Grade 2

# Cinderella Dances

LOUISE CHRISTINE REBE

**Tempo giusto** (♩=144)

PIANO *p* *mf* *f*

International Copyright secured

Copyright 1953 by Theodore Presser Co.  
ETUDE-MARCH 1954

International Copyright secured  
45



# Sarabande in E minor

(From the Fifth English Suite)

JOHANN SEBASTIAN BACH  
Edited by Ebenezer Prout

(Andante  $\text{♩} = 72$ )

PIANO *p* *sempre legato*

*cresc.*

*mf*

*p*

*cresc.*

*dim.*

*p*

From "Piano Compositions by J.S. Bach, Vol. I." [430-40000]  
Copyright 1907 by Oliver Ditson Company

## THE KREISLER STORY

(Continued from Page 21)

found I could forget myself." The opera ran for a year on Broadway, and had a long run on the road. Kreisler's other opera "Sissy" was given over 200 times in Vienna.

Kreisler is bitterly opposed to atonality and ultra modern ugliness in music.

"The atonalists fly in the face of all that we have accepted as standards and as conceptions of beauty and harmony. Their music has little or no relation to these standards.

"Now, I am the last one to insist that art must forever move in the same grooves. If an artist, a composer, has gone with the rest of us for a certain stretch of the road, and then gradually walks off the beaten path and finds paths of his own, I am quite willing to concede that right to him. Beethoven went with the established standards of his time and then blazed new trails. Likewise Wagner in his time; Brahms ditto; Scriabine, Richard Strauss, Mahler, Debussy, and Ravel in our day. But all these men lived up to certain standards of harmony and beauty even when, out of a creative impulse within them, they branched out beyond the conventional. It is a significant fact, however, that these men always had a devoted following of contemporaneous musicians who could understand and keep up with them. Brahms, for instance, had no less a patron than Schumann.

"But take some of our atonalists. They know little about the classical traditions of music, and think that by just putting down a succession of disharmonious and discordant noises which have no integral relation to each other, they have evolved something new in the realm of music. Some combinations of dissonances do not constitute music, in my opinion. After all, art connotes beauty, assonance, harmonic symmetry, and not cacophony. And the atonalists can hardly expect others to understand them when they do not understand themselves.

"I had an amusing experience not long ago. An atonalist handed me a composition of his for perusal. I said to myself, 'If this man really knows what he is doing, he must have written every bar with a purpose, and he will detect alterations of his score immediately.' I therefore tested him out by changing his composition in a number of places. But what do you suppose? He never even noticed the changes!

"Let me put the atonalist case in another way: supposing I learn to know a man intimately and hear him converse, say, in English, German, French, Italian, and Spanish, and that I find he speaks each of these poorly, though claiming to be a linguist. If suddenly, overnight, that man claims to have written marvelous poetry in, say, some dialect spoken by the tribes of Western Africa which I am in no position to control, I think I have a right to doubt his claims. The fact that his knowledge of the languages I know and which he claims to have mastered, is decidedly faulty gives me a right to doubt whether he is a genius in the language which I don't know."

Kreisler's tumultuous concert life made it impossible for him to give time to teaching. (One year he gave 260 concerts.) Therefore although his playing has influenced the style of thousands and is fortunately preserved in his records, he will, alas, have no disciples. Mr. Lochner quotes him as saying:

"I hesitate to say how little I practice, because young violinists might think they don't need to practice. Yet it is precisely if one practices well in youth that the fingers should retain their suppleness in later years.

"The idea, however, of being compelled to practice several hours daily is the result of self-hypnotism, which really does create the necessity. I have, on the contrary, hypnotized myself into the belief that I do not need it, and therefore I do not. I can regain my best form in three hours.

"I believe that everything is in the brain. You think of a passage and you know exactly how you want it. It is like aiming a pistol. You take aim, you cock the pistol, you put your finger on the trigger. A slight pressure of the finger and the shot is fired. The same should apply to technique on an instrument. You think before, and not merely as, or after, you fire the note. Your muscle is prepared, the physical conception is perfectly clear in your mind, a slight flash of

"Later, after he had learned what Nazism is like, he described atonality pithily as "a pogrom in the arts" in an interview for the *Vossische Zeitung* of Berlin for January 10, 1934. He then added: "What surprises me in all these new efforts to achieve effect is that so many instruments and devices must be used when our greatest composers with simple instruments and the human voice did things that remain beautiful."

(Continued on Page 48)

## Invest in your child's future with a Wurlitzer now!



You think of so many things. How beautiful a Wurlitzer Piano will look in your living room. How close it'll draw your family together. How much fun you'll have around so fine an instrument.

But, most of all, when you're buying a piano you think of your child's future. Like a good education, a Wurlitzer Piano helps develop self-confidence and character. Yes, and charm and personality, too—traits that pay big dividends in future happiness and success.

Remember, a child is young only once. So don't put off getting a Wurlitzer Piano for your boy or girl. More people, you know, buy Wurlitzers than those of any other name. Ask your Wurlitzer Dealer about his easy payment plan. Help your child go further in life with a Wurlitzer. Now!



Interior Decorators' favorite! Here's the piano that's been making such a big hit with interior decorators. They say that it goes beautifully with all traditional furnishings. Mahogany, walnut, blond mahogany, or maple finish (Model 2300L).

## WURLITZER PIANOS

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

THE RUDOLPH WURLITZER COMPANY, DE KALB, ILLINOIS



## OUTSTANDING BOOKS—

For the  
teacher, the student,  
the listener

## Music for the Piano

A HANDBOOK OF CON-  
CERT AND TEACHING  
MATERIAL FROM 1580-1952

By JAMES FRISKIN  
and IRWIN FREUNDLICH

Edited by the late Ernest Hutchison

Written by two members of the faculty of Juilliard School of Music, this is the most extensive bibliography and commentary on available works for the piano. Covers approximately 700 composers, of which a third belong to the modern school and over 100 are American. Each of the five sections begins with an essay on the period and its composers; comment on specific pieces includes form, type of finger work and degree of difficulty. In each case the publisher's name or American representative is given. This is the one indispensable volume for all piano teachers, students and intelligent listeners. \$5.00

**The Concert Band**  
By RICHARD FRANKO  
GOLDMAN

The first and only book of its kind. It fully discusses the band's potentialities, limitations, its programs and players. "Sensible, unusual, readable, dips into knotty problems."—*Musical Digest*, 11-12-53. \$5.50

## Music for the Violin and Viola

By HANS LETZ

An excellent handbook, showing at first glance the best pieces, old and new, for violin and viola, with or without piano. A graded course of teaching material for the violin, technical study for the viola. \$2.75

**Music for the Voice**  
A DESCRIPTIVE LIST  
OF CONCERT AND  
TEACHING MATERIAL  
By SERGIUS KAGEN

What thousands of the finest songs and arias are like, their problems of execution, the types of voice for which they are suited, and how these songs and arias may best be used. "One of the most interesting books of the decade."—*Paul Hume, Notes*. \$5.00

**On Studying Singing**  
By SERGIUS KAGEN

"I recommend the volume highly . . . will serve many singers to be, singers who are, singers who have been. The student will have a good guide and friend in this book."—*Maggie Teyte, Saturday Review*. \$2.25

On sale at all booksellers, or books will be shipped postpaid on receipt of check or money order sent direct to the publisher.

**RINEHART & COMPANY**  
232 Madison Avenue,  
New York 16, N. Y.

## QUESTIONS AND ANSWERS

(Continued from Page 22)

me so frankly because I believe I can be of a little help to you. In the first place, a fine performer does not make gestures of any sort simply in order to impress the audience. People on TV often do this of course, but when one is a serious musician, playing fine music sincerely and humbly, one does not obtrude one's self to the point where people remark that you are "graceful" or that you are "awkward" or that you "let yourself go too much," or maybe that you are too inhibited. It is your own inner feeling for the music, rather than your desire to impress the audience that should motivate all that you do.

In the second place, all artists attempt to strike a nice balance between what they feel inside and how their own inner feelings will affect others. If an actor, for instance, got so excited as "the hero who rescues the beautiful maiden" that he actually stabbed the villain, this would be "bad acting." The artist must always feel deeply and sincerely the thing that he is doing, but at the same time he must always remember that he is only an intermediary, so he must not obtrude himself upon the scene to the point where those who see or hear him lose sight of the art work because they are either enthralled by or annoyed with the performing artist. I hope you do not mind that I have been lecturing you! —K. G.

## TEACHER'S ROUNDTABLE

(Continued from Page 23)

### WISE WORDS

Friend Walter Fritschy, the genial manager who for forty-six years was the owner of the Fritschy Concert Series and brought a long array of famous artists to Kansas City, recently addressed a meeting in the University Women's club rooms.

"Musicians of several decades ago were greater artists than those of present days," he said, "because they studied longer before beginning their careers. Nowadays when a vocal or instrumental talent is discovered he—or she—is put on radio or television in years when he should be studying. As a result, the artist often is burned out at an early age. In the old days he was not allowed to make a debut until he had completed intensive training."

This is wise counsel, indeed. Too much impatience prevails among the youth of today. Believe it or not, this department once received a letter from a boy, which read: "I want to be a concert pianist. How long does it take, and which books do I buy?"

You can guess what my answer was. Patience, much patience, and still more patience are in order; for there is no easy road to such an achievement and when the goal seems to be in sight it recedes and calls for more efforts because our sense of hearing, our perceptive ability have grown in proportion and are more demanding.

The same holds true for teaching, too. One never ceases to improve, throughout a lifetime.

### MUST REPEATS BE PLAYED?

*I am working on the A major Sonata by Mozart and would like to know if this sonata can be cut down in order to make it shorter. Almost every line in the whole composition is repeated; in fact, every line except the coda. It seems extra long and requires much time to perform. I will be looking for your answer.*

(Miss) A. F. N., Texas

When I play this Sonata I make absolutely no repeats in the first part (Variations). In the Minuet, of course, one ought to observe all repeats except when coming back Da Capo. But occasionally—though not always—here also I omit one repeat or another. In the *Turkish Rondo* I play the repeats because they are short. Perhaps the above will cause me to be called a vandal by overzealous purists . . .

You will notice that in all Variations of the classics—by Haydn, Mozart, Beethoven and others—it was customary for the composers to write repeats for every section. However, I doubt very much whether they themselves played any of them!

THE END

## THE KREISLER STORY

(Continued from Page 47)

will power and your effect is achieved. But to rely on muscular habit, which so many do in technique, is indeed fatal. A little nervousness, a muscle bewildered and unable to direct itself, and where are you? For technique is truly a matter of the brain."

Altogether, Mr. Lochner's notable biography, packed with engaging incidents and observations upon important musical matters makes a "must" volume of widespread interest for all musical readers. It is published by The Macmillan Company which has given the publication of extracts given here from the book.

THE END

## TEN SUGGESTIONS

### FOR THE PROGRESSIVE MUSIC TEACHER

by HERMAN ROSENTHAL

1. Let us strive at all times to improve the quality of our musical performance and teaching.

2. Let us develop a keen interest in the allied arts—painting, sculpture, architecture, literature and the dance.

3. Let us practice High Ethical Standards in our profession.

4. Let us be sincere with our pupils and not overemphasize the opportunities available in music as a career.

5. Let us speak of music's great value as a hobby.

6. Let us be enthusiastic about our subject and inflame the imagination of our pupils.

7. Let us do our part in promoting music activities in our community.

8. Let us keep the parents of our pupils informed of the pupil's progress.

9. Let us do our part to establish professional music teacher organizations in our community.

10. Let us co-operate in whatever way possible with the school and college music teachers in our area.

THE END

## FROM AN EARLY ISSUE OF ETUDE

Apart from the solo pieces and exercises, it is a matter of vast importance, at an early date, for the pupil to perform duets with his teacher or with a thoroughly educated performer because the prima is taken by the pupil, which accustoms him to perform the easiest pieces in simple octave unison. Then, again, simply the exercise playing with a superior performer is, of itself alone, highly progressive for the pupil. Of course, it is quite desirable for the scholar to know his part thoroughly beforehand; when necessary, the pupil must count time. Above all, never allow an inexperienced pupil to perform with a positively bad player.

### ILLUSTRATION CREDITS

10—Elmer W. Holloway  
12, 13—Ulrich, Jörg, Wolff & Trischler  
A. Strobel, Sangermann

## PLAYING ACCOMPANIMENTS

(Continued from Page 24)

reflect that while he presides over his mighty console, the soloist has nothing but a sheet of music and a bad case of nerves. If at this point, he feels the organist fumbling and floundering at the console his state of mind becomes sheer panic.

Conversely, a well-played accompaniment can sustain and encourage the singer. If the organist uses his imagination, a sacred song or aria can come to life from the very first note of the accompaniment.

There are good musicians who feel

that there is a certain amount of "over-accompanying" by certain outstanding organists who occupy very conspicuous posts in this country.

I am not sure what is meant by over-accompanying. If it means using every resource of a given instrument to the fullest possible advantage, I am all for it.

During my student days in New York there were two great organists who were in this category. It is thrilling to recall some of the accompanying they did, and what they accomplished for their singers, both soloists and choristers. A frequent saying was that "any fair singer can be almost great with that man playing the organ."

Yet there were detractors who thought the organist was "over-accompanying." To me, he was utilizing the instrument with skill and taste. Everything possible was done to make the music take flight. Celestes were used, tremolos and solo stops were used whenever the music called for warm, singing tone.

Such men were the exception then, as they are today. Most organists do not take their accompaniments seriously enough. I am convinced that the thoughtful organist should study and master accompaniments as he would a Bach fugue or a Franck chorale. To sight-read an accompaniment at a service is unpardonable. Not only should the organist mas-

ter his accompaniments, but he should also rehearse them carefully with soloist and choir. Full rehearsals with the organ are not always practical—indeed, during the note-learning stage the piano is more satisfactory—but when the choir is ready to sing a particular number the organist should be ready to play it, and the number should be rehearsed with the organ.

In church music as in most things, good results come from careful preparation. The man who trusts to the uncertain inspiration of the moment for notes, registration and ensemble will be a sadder, wiser and—it is hoped—better-prepared man next time he plays a service. THE END

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



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

### Opportunities and Better Income

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

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

### Start NOW toward Greater Success

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

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

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

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

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

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

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

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

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

## DIPLOMA or Bachelor's Degree

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

### Turn Spare Time into Profitable Study!

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

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

**UNIVERSITY EXTENSION CONSERVATORY, Dept. A-792**  
2000 South Michigan Blvd., Chicago 16, Illinois

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

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

Name \_\_\_\_\_ Age \_\_\_\_\_

Street No. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

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

you? \_\_\_\_\_ Do you hold a Teacher's Certificate? \_\_\_\_\_

Have you studied Harmony? \_\_\_\_\_ Would you like to earn

the Degree of Bachelor of Music? \_\_\_\_\_

## University Extension CONSERVATORY

ETUDE—MARCH 1954

ETUDE—MARCH 1954



Considered by many authorities to be among the most significant recent contributions to the realm of choral music are these . . .

## ... FOUR IMPORTANT CHORAL SERIES!

### AMERICAN FOLK SONG CHORAL SERIES

edited by Elie Siegmeister

School choruses and amateur groups will find this series within their capacity to perform. Presented is the whole range of American folk song—from western songs to mountain ballads, from white spirituals to blues. Elie Siegmeister edited the complete series, to which he gave many of his own best pieces. In addition, the selected works of other leading American composers—such as Douglas Moore, Paul Creston, Philip James, Normand Lockwood—have been included to make this a most valuable contribution to the field of fine choral music.

### CONTEMPORARY CHORAL SERIES

Every piece in this dynamic series is an original by a younger generation American composer. Here is the best of Jean Berger, Joseph Goodman, Marshall Bialosky, Ludwig Lenel and others. Written primarily for the well developed high school or college chorus, the series is the fruit of an effort to present music which is distinctly—but not radically—contemporary in nature. The problems of choral performance require this moderate kind of contemporary idiom. Both sacred and secular works are included, all of which are singable, effective and worthwhile musical experiences.

### EARLY CHORAL MASTERS SERIES

Choral composition flourished in Europe from the 13th century to about the middle of the 18th century. During this period the techniques of contrapuntal and harmonic practice were established, laying the basis for the development of practically all Western music. At present the works of the early choral masters are experiencing a dramatic renaissance—to the point where they are again being studied, published and performed with tremendous interest. It is the purpose of the Early Choral Masters Series to make many of these compositions available in practical editions, set in modern notation with suggestions for tempi, dynamics and phrasing. Each selection includes a biography of the composer.

### WESTMINSTER CHORAL SERIES

Under the guidance of Dr. John F. Williamson, president of Westminster Choir College, composers who have had close association with that celebrated school have contributed their best choral endeavors to this outstanding series. The music was written by such well-known composers and arrangers as George Lynn, Tom Scott, Warren Martin, Normand Lockwood and Otto Luening. Ranging from intermediate to difficult, the series presents a wide range of sacred and secular material, including American folk music, anthems, and choral arrangements of Bach, Mozart, Gabrielli, Schutz, Haydn and other masters.

Write Today for Free Sample Copies and Descriptive Literature

THEODORE PRESSER CO., Bryn Mawr, Pennsylvania

### THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 14)

pani, but sometimes substituting members of the horn family): two flutes, which in modern presentations should each be doubled or tripled; the oboe family, including the oboe da caccia; full strings and the continuo. This latter was the bass upon which the organ or harpsichord built the harmonic structure which held the great weave and woof of the polyphonic pattern together by supplying a free harmonic support. Violons, violoncellos and bassoons were used on the continuo melody to supply a broad and satisfying bass, without which the whole structure of Bach's music would fall and fail in its objective.

The second plan, which is represented by a multitude of forms and

varieties, is the use of the string family, with the addition of the flutes and/or oboi or other selected instruments which the compositions would demand from its inner meaning.

As perfect as Bach proved himself to be in his use of the two above mentioned plans, which are represented by such works as the choruses of the great Mass in B Minor, the Magnificat, the Passions, etc., he shows more subtle finesse in his selection of special instruments to unify the spiritual relationship between the words and music in the vast majority of his arias, which are naturally based upon a text, either sacred or secular.

(To be continued next month)

### HAVE FUN IMPROVISING!

(Continued from Page 9)

of note. Analyze all kinds of tunes, see what they do, and try to do something similar! That, actually, is the best way to learn form and improvisation. That is the way I learned what to do. I acquired form from the music itself—and the man who taught me how to improvise is Johann Sebastian Bach. I recommend him as the best teacher in the world!

It becomes wonderfully interesting to analyze melodies and find out what makes them flow. In most cases, their progress results from the simplest devices. Take the *Soldier's Chorus* from "Faust," for instance. Here you have one idea three times over in marked rhythm, with a repetition of the triplets as development. The *Toreador Song* from "Carmen" is simple statement and answer—like conversation. To my mind, most music is statement and answer, which brings me back to my earlier theory about getting effects by expressing ordinary thoughts and ideas in tones as well as in words.

But music, like good talk, must keep to its point! Rambling, padding, mixing styles and metaphors ruin the meaning. Sometimes music that should be pleasant conversation, sounds (interval-wise) like quarreling! When that happens, something has gone astray in the sense of form.

All I have said so far is of general application. But the tunes you make up as you improvise must make their effect, and just what this effect is to be depends less on rules than on the thought-habits of the one who is doing the improvising. In other words, you yourself—the kind of person you are, the way your mind works—comes out in the way you combine notes, rhythms, cadences. In this sense, we find Mozart's es-

sential gaiety and sunniness in the way he threads his notes together. Verdi must have possessed a highly developed sense of the dramatic, since his intervals—his very way of putting note combinations together—spells tragedy, as unmistakably as do the words of the plays he set. To me, a high note at the end of a phrase means tragedy. A cadence that moves along and suddenly goes up indicates a kind of doom. This, of course, may be a highly individual thing; yet there it is, and it is the reason why a sudden upward shift in line can startle me in a phrase. Again to me, a complete happy ending of melody takes place in the middle register. Take the end of *Home, Sweet Home*—that last phrase completes the picture perfectly. That's it, you feel; a truly happy sense of home.

All sorts of individual quirks and feelings enter into the kind of effects one produces—to me, for instance, the key of E Major always suggests trees and gardens and outdoor things—and that, precisely, is the value of improvising; it frees one's most personal thoughts and emotions.

No one can tell you what or how to think in music; but in most people some sort of ideas are already there. To develop them, you simply let them come out—always fortifying them with a sound sense of style, of color, of interval-relationships. By knowing what others have done—the kind of pattern they use, the way they let their phrases and sequences flow—you get a firmer grasp on what can be done and what you can do. Certainly, it's worth trying. Because improvisation is really the greatest fun!

THE END

## NEW FOR TWO pianos

### \* Suite Champêtre by Vittorio Rieti

BOURRÉE • ECOSSAISE set of 2 scores \$3.50  
ARIA • GIGUE

other compositions by RIETI for 2 pianos

\*2nd AVENUE WALTZES . . . . . set of 2 scores \$4.00

\*CHESS SERENADE . . . . . set of 2 scores 6.00

\*in the repertoire of Gold & Fixdale

**ASSOCIATED MUSIC PUBLISHERS, INC.**

publishers & importers of fine music

25 W. 45th St., New York 36, N. Y. • 6331 Hollywood Blvd., Hollywood 28, Cal.

## A New Collection of

### FIRST GRADE PIANO SOLOS

To meet the need of every piano educator who is seeking solos of fine musical and technical content.

by WELL-KNOWN CONTEMPORARY COMPOSERS

No. 8753 . . . . . Price \$1.00

J. Fischer & Bro. 119 West 40th Street New York 18, N. Y.

## The Cleveland Institute of Music

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

WARD LEWIS, Acting Director  
3411 Euclid Avenue Cleveland 15, Ohio  
Member of the National Association of Schools of Music

## NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director Chartered 1878

College and Professional Courses . . . Class and Individual Instruction . . . Daytime or Evening . . . Full or Part Time.

Write for Catalog

114 EAST 85th STREET NEW YORK 28, N. Y.



Robert Whitford

### ROBERT WHITFORD PIANO METHODS REPRESENT A NEW MOVEMENT IN PIANO EDUCATION

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

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

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

You are invited to attend the ROBERT WHITFORD PIANO TEACHER CONVENTION at the Hotel Statler, New York City, July 5th and 6th, 1954, and the Hotel Statler, Los Angeles, California, Aug. 4th and 5th, 1954. The conventions are sponsored by the Certified Robert Whitford Piano Teachers of America, but open to all piano teachers and interested students. Convention events are: a two-day teacher training course, an artist concert, a student recital, educational exhibits and social functions. Write for complete program.



## HAROLD BERKLEY

### VIOLIN MASTER CLASSES

Individual and class lessons, daily chamber music, lectures

at  
**BERKLEY SUMMER MUSIC SCHOOL**

now using buildings and campus of

**Bridgton Academy, on Long Lake  
North Bridgton, Maine**

**July 12 to August 21, 1954**

All recreational facilities

For full information, write

**Berkley Summer Music School  
Room 1011, 113 W. 57th St., New York 19, N. Y.**

## RAY GREEN

### Piano Course

A new Piano Course of  
**OUTSTANDING merit!**

Designed for

- A thorough foundation in musicianship
- Enjoyable progress at the piano



The following books are available

**BEGINNING BOOK** introduces the basic elements of music in piano study for the earliest beginner approached in a natural and functional way.  
Price . . . .75

**BOOK ONE** is based on best-loved melodies, each with a specifically prepared teaching point.  
Price . . . 1.00

**BOOK TWO** is a logical and natural continuation of Book One, introducing rhythmic patterns which are frequently encountered in piano music.  
Price . . . 1.00

**BOOK THREE**—Here, selected works of the Classic Masters and arrangements of well-known melodies are introduced for the achievement of style and interpretation.  
Price . . . 1.00

**ETUDES AND VARIATIONS**, Based On Hanon, edited and arranged by Ray Green with special variations presented as companion studies to the traditional Hanon Etudes, Books 1 and 2.  
Price each . . . .75

**CHAPPELL & CO., INC.**

**RKO BUILDING • ROCKEFELLER CENTER • NEW YORK 20, N. Y.**

## Violin Questions

By HAROLD BERKLEY

### An Excellent Craftsman

*S. T. F., Philippine Islands.* Dominicus Montagnana was born about 1690 and died about 1750. Although he was one of the greatest makers, very little is known of his life. It is thought possible that he was a fellow-pupil of Stradivari in Niccolò Amati's workshop, for his best work is similar to Stradivari's early work. A genuine Montagnana in first-class condition might well be worth as much as \$12,000. But there are many fake Montagnanas on the market that are not worth one-twentieth of that sum. Whether or not your violin is genuine I, of course, have no way of knowing.

### Appraisal Suggested

*A. J. G., South Africa.* I am sorry, but there is no possible way for me to determine the value of your violin. An instrument bearing a correctly-worded Stradivari label might be worth \$5,000 or it might be worth \$50,000. There are less than six hundred genuine Strads now in existence, and there are hundreds of thousands of fakes bearing Strad labels. Some of the latter are excellent instruments, but the great majority are cheap factory products worth at most \$75.00. So you can understand that without personally examining your violin, no one can tell you what it is worth.

### A Prague Craftsman

*Miss M. S., California.* The violins of the Prague maker, Johann Georg Hellmer, are generally very well made and usually have a good tone. They are worth today between \$200.00 and \$400.00. As an appraiser, I can recommend Mr. Faris Brown, 5625 Wilshire Blvd., Los Angeles.

### A Tell-tale Date

*Mrs. E. A. T., Pennsylvania.* I am glad you are prepared for the news that your violin is not a genuine Stainer. He died in 1683, and your instrument is dated 1732. Even a second-rate copyist would not make so bad a mistake. I fear that your violin is an unabashed factory product, made by some concern to whom dates were not important.

### Wants Violin Music

*Mrs. L. H., Indiana, Miss T. H., Connecticut.* I would suggest that you write to the publishers of this magazine, telling them the type of music you wish. They will be glad to send you catalogs. If you establish a bank reference, I think they will send you music on approval.

### To Secure Violin Studies

*F. E. B., Kansas.* You can easily obtain from the publishers of *ETUDE* copies of my "Modern Technique of Violin Bowing" and my "Twelve Studies in Modern Bowing." I think the price of the former is \$1.25, and of the latter \$1.00.

### "Country Fiddlers"

*R. B., California.* I am sorry, but I cannot tell you anything about the "country style" of playing the violin. It is foreign to my training and experience. I have heard "country fiddlers" on occasions, and marvelled at their dexterity and rhythm, but have never studied their technique.

### An Unknown Maker

*J. G. M., Texas.* Your violin seems to have an interesting, if perhaps legendary, history, but I'm afraid I can't tell you more about it than you have told me. The books at my disposal do not list a maker by the name of N. Solassi, and the expert I consulted had never heard of him. No one could give you an evaluation of the instrument without making a personal examination of it.

### A Guarnerius (?) Label

*Mrs. F. J. W., New York.* Your violin bears a correctly-worded Joseph Guarnerius (del Gesù) label, but that is very far from saying that the instrument itself is genuine. The chances are thousands to one that it isn't. A genuine Guarnerius del Gesù can be worth as much as \$40,000, but what your violin is worth no one could say without seeing it.

### A Service Suggestion

*Dr. E. A. S., Louisiana.* I would suggest that you take your problem either to Shropshire & Frey, 115 West 57th Street, or to Rembert Wurlitzer, 120 West 42nd Street, both addresses in New York City. Either firm would give good service.

### A Factory Product

*Mrs. J. B., Texas.* The words "Made in Germany" on its label indicate that your violin is a German factory product, no matter how old the label may look or how imperceptible the "maker's" name may be. The instrument would be worth at most \$75.00.

### One of the Gagliano Family

*Lcdr. H. T. G., Penna.* Januario is the Latin form of the Italian name Gennaro, and Januario Gagliano was probably the best maker of the numerous Gagliano family. His violins have sold for as much as \$500.00.

## Organ Questions

Answered by FREDERICK PHILLIPS

Enclosed is the floor plan of a new church we are building; the total seating capacity will be 450. Because of limited finances we are considering the following alternatives as regards the organ, and would appreciate your comments and suggestions: (1) Use of present organ with an added Diapason, bringing the installation cost to about \$1,800. (2) Purchase of an electronic organ costing from \$2,000 to \$5,000, depending on selection of instrument and sale price of present organ. (3) Purchase of new organ of \$5,000 or more.

Our present organ is unified and duplexed with five ranks—Stopped Flute, Tibia Clausa, Violin, Clarinet and Vox Humana (no couplers or pistons). We have been advised that the present organ, with addition of a Diapason, would be adequate for the new church. Do you agree? The tone is not comparable to that of typical church organs, and the volume seems insufficient for our present building, seating 300 persons. How do you feel about the suitability of electronic organs, and is maintenance an important expense? If you suggest new organ, would you offer sample specifications which you think would be adequate?

R. B.—Calif.

The tonal structure of the present organ leaves a good bit to be desired, largely through lack of Diapason quality, and possibly lack of 4 foot stops (you failed to indicate the pitch). The addition of the Diapason would improve this situation considerably, but if it is at all possible the usual couplers should be installed, and then the organ might suffice. Electronic organs have been improved greatly within recent years, and certainly some of them have given entire satisfaction in churches of your size. Be sure that the sound chambers are adequate, using two if necessary. The maintenance costs are not at all serious. We are sending you a list of builders of both pipe and electronic organs. Also descriptions of self-contained pipe organs which might meet your needs for a less expensive actual pipe organ. The following would be about the minimum requirements for a new pipe organ: GREAT—Diapason 8', Stopped Diapason 8', Oboe 8', Octave 4'. SWELL—Geigen Diapason 8', Rohr Flute 8' Salicional 8', Dulciana 8', Flute 4', Dolce Fifteenth 2'. PEDAL—Diapason 16', Bourdon 16', Flute 8' (or Bourdon 16', Gedeckt

16', Flute 8'). COUPLERS—Great 16' and 4', Great to Pedal 8'. Swell to Great 4', 8', 16'; Swell to Pedal 8'.

Our church has a Minshall-Estey electric organ with twelve stops above the regular keyboard, as follows: Diapason Bass 8' Dulciana Bass 8', Octave Bass 4', Dulcet Bass 4', Bourdon Treble 16', Gedeckt 16', Diapason Treble 8', Melodia Treble 8', Octave Treble 4', Flute Treble 4', Flautina Treble 2'. Full Organ. Please advise what stops are more or less regulation for solo, choir and congregational work. Also, please suggest some books of preludes, offertories, etc., for a beginner.

H. M. W.—R. I.

A general principle to follow would be to accompany a solo with the softer stops, choir numbers with medium organ, and congregational singing with the louder stops, but all this must be governed by the type of music, ranging from the devotional (soft) to praise (loud). Your softest stop, of course, is the Dulciana 8' in the bass or lower register of the organ (probably below middle C), and the Melodia 8' in the upper half of the keyboard. The 4' Dulcet and Flute could be added for additional volume and brightness (giving a medium volume), and adding the Diapasons will give you the loudest of the stops, with the Octaves 4' for additional volume and brightness (suitable for most hymn singing). The 16' and 2' stops should be used chiefly for special effects which will suggest themselves to you, and of course the full organ for hymns of praise or anthems of praise. For collections of music for this type of organ, we suggest "Classic and Modern Gems," "Reed Organ Selections for Church Use," "Presser Two Staff Organ Book," "Gems of Masterworks for the Organ." All of these may be had for examination by writing to the publishers of this magazine.

Please advise how to play the quarter notes in the composition "In dulci jubilo" (No. 35 in Vol V of *Orgelwerke*, J. S. Bach—Peters Ed.). Should they be played 2 against 3, as would be supposed from the 3/2 time signature, or with the first and third notes of each group of triplets?

N. C.—Ill.

Yes, play 2 against 3. To do otherwise would spoil the effectiveness of the composition.

If you're still waiting,  
read this...



IF YOU ARE STILL postponing the pleasures of having a Hammond Organ in your home, let these typical Hammond Organ owners tell you why you shouldn't wait.

**From a famous American humorist:** "Like a friend of mine (who doesn't know middle C from his elbow) I learn everything from memory. I figured it would be a year before I'd be able to play our Hammond. Actually, I could play four things the first week. At 45, I'm doing something I was certain I'd never be able to."

**From a couple in Washington:** "Neither my husband nor I have any musical background, but we are able to play after just a few lessons. The stimulating challenge and pleasure that our Hammond Organ brings each day is invaluable."

**From a family in Pennsylvania:** "Financially we are in no position to undertake years of instruction for our three youngsters. So we chose a Hammond Organ because it is so easy to learn to play. What other instrument could let them range so freely in a world that has never been discovered to its farthest limits?"

Your local Hammond Organ dealer offers a variety of convenient terms. Many dealers give you up to 3 years to pay.

Why wait any longer? Admit it—there's really no reason why you can't begin to enjoy music's most magical hours now.

Complete price of the Spinnet Model, (above) is \$1285, f.o.b. Chicago, including built-in tone equipment and bench. For further details see your dealer or mail the coupon below.



**HAMMOND ORGAN**  
MUSIC'S MOST GLORIOUS VOICE

Home Model Hammond Organ. Complete details, including price, sent on request.

Hammond Organ Company  
4210 W. Diversey Avenue, Chicago 39, Illinois  
Please send me full details about the models of the Hammond Organ I have checked  
☐ Spinnet ☐ Home ☐ Concert ☐ Church  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ P.O. Zone \_\_\_\_\_ State \_\_\_\_\_  
© 1954, HAMMOND ORGAN COMPANY



# Junior Etude

EDITED BY ELIZABETH A. GEST

## ALL IN THE FAMILY

By Leonora Sill Ashton

IT WAS at the meeting of the Young Musician's Club that Howard announced a contest. The member who could tell about the musician with the greatest number of musical relatives would win a prize, and at the next meeting he called on Ethel first.

She loved the music of Mozart and told about how that composer's father, Leopold Mozart, a composer and violinist, taught his talented little four-year old boy, Wolfgang, to play minuets on the piano with his little sister, Maria Anna, whom they called Nannerl; and how the father took the children through Europe, exhibiting them in concerts as child prodigies. Also Mozart had a musical brother who became a teacher, composer and conductor.

Then Charles told about Haydn, whose parents were very fond of music and sang in the village choir; and that Franz Josef had eleven brothers and sisters, and after supper the family would gather for an evening of music. The mother and the children would sometimes accompany them with his harp. He told how three of those children became musicians, how Josef himself became one of the world's great composers and is often referred to as the "father of the symphony."

"Eleven brothers and sisters!" exclaimed Ella May. "I guess you'll get the prize for telling about the largest musical family."

Meg's story was short. "I'm going to get the booby prize, because I looked up lots of things about Handel, as I'm learning one of his Bourrees, but I could not find any musical relatives of his. His family didn't even seem to care about music! His father went so far as to

forbid him attending a school where music was taught!"

"Think of that," exclaimed George, "and of the wonderful music Handel composed!" Howard interrupted him with "It's your turn next, George. Who are you telling about?"

"Wait and see," replied George. "My story begins away back in the sixteenth century, in a small town in Germany where there lived a miller and baker whose name was Veit. He loved music very much and his great delight was playing a small instrument called a cithara. He would even take this musical instrument to his mill and play on it while the wheel was grinding the grain. Years and years went by. Then one day a great-great-grandson of Veit heard the story and exclaimed, 'The grinding of the mill and the playing of the cithara must have made a merry duet. Howbeit, that ancestor of mine learned the sense of time, and in this wise music first came into his home.'"

"But I never heard of any musician named Veit," interrupted

Charles. "Just wait till I finish the story," replied George. And then he continued—"During the generations that followed the miller's finding the rhythm of the mill wheel and the cithara, the interest in music increased among his descendants, about fifty of whom became professional musicians. Some were organists, some were teachers, some were composers. But they were all very fond of music and organized a Musical Guild, composed of relatives! They had a big meeting every year at which they

sang chorals."

"Fifty-three musical relatives!" exclaimed Meg, quietly.

"Well, George," said Howard, "you are the winner in this contest. But still, I never heard of a musician named Veit!"

"Neither did I," George admitted. "But Veit was only his first name. His last name was Bach, and his great-great-grandson, who was so amused at the story of the cithara and the mill-wheel, was none other than the great John Sebastian Bach."

## WHO KNOWS THE ANSWERS?

(Keep score. One hundred is perfect)

1. What is meant by intonation? (10 points)

2. What does a double-bar signify? (5 points)

3. Approximately how long is a flute? (20 points)

4. When speaking of opera, what does the word grand mean? (10 points)



5. Is Metropoulos an opera singer, composer, pianist or orchestra conductor? (10 points)

6. How many sixteenth notes are equal to a double-dotted half-note? (5 points)

7. What is a diatonic scale? (10 points)

8. Was Clementi, who wrote many of your exercises and Sonatinas, Italian, Austrian, Bohemian or Spanish? (10 points)

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

10. Was the Scotch Symphony composed by Beethoven, Schubert, Schumann or Mendelssohn? (10 points)

Answers on next page

## Musical and Medical Instruments

By Ida M. Pardue

Doctors today use an instrument for looking into throats called a laryngoscope. Do you know that this instrument was invented by a singer? Not in so many words, of course, but this important medical instrument was invented by one of the world's most famous teachers of singing, Manuel Garcia.

Garcia believed he could train his singers better if he knew exactly what took place in the throat of the singer, but the main problem was—how could he get a good look into the dark cavern behind a person's tongue? This seemed hopeless at first, but he conceived the idea of fastening a mirror to a long stem so it could be lowered into the throat, and to illuminate the area he wore a light fastened to his own head. By a simple turn of the stem he could see every inch of the throat, and in a bright light.

This was nearly a hundred years ago. (Garcia himself lived to be one-hundred and one years old, 1805 to 1906.) The crude instrument he invented has been developed into the delicate scientific instrument which affords doctors and medical specialists the means of studying the human throat. Garcia never knew the value his invention which he made originally for singers would become to medicine science today.



John Sebastian Bach playing for his family

## No Junior ETUDE Contest this month Poetry Contest Coming Next Month

### FIRST NAME GAME

by Stella M. Hadden

The central letters, reading down (after being properly arranged), will give the first name of a noted English composer of light opera, very popular in America.

The central letter of Wagner's first name; the central letter of

Tchaikowsky's first name; the central letter of Gounod's first name; the central letter of Liszt's first name; the central letter of Bizet's first name; the central letter of Gottschalk's first name (he was a nineteenth century American composer).

ANSWER: SIR ARTHUR SULLIVAN

### 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 play the mouth-organ and ukulele and my hobbies are swimming, skiing, basket-ball, tennis and table tennis (ping-pong). I would like to hear from Junior Etude readers in the United States.

Henning Blume (Age 17), Germany

I take piano and vocal lessons and sing in our school choir. I have taken part in a musical revue. My hobbies are roller- and ice-skating, reading, badminton and horseback riding. I would like to hear from others who are interested in music.

Margaretta M. Dascales (Age 17) Pennsylvania

Dear Junior Etude:

We are four sisters and we have a family string quartette. We are now practicing Haydn quartettes and we just love them. Our youngest sister, age ten is joining

Dear Junior Etude:

I have been studying music for four years and I love it. My teacher, Mrs. M. J. Smith has been a subscriber to ETUDE for over fifty years! I am sending you my picture.

Temple Triplett (Age 9) Alabama

Dear Junior Etude:

I am learning to play the 'cello and am also doing opera. Being very much interested in music I would like to learn something about it in other parts of the world and would like to hear from readers of Junior Etude.

Glenice Serz (Age 17), South Australia

us to form a string quintette. We are sending you our picture.

Carol, Eunice, Laura and Grace Hagedorn (Age 12 to 16) Wisconsin



Hagedorn Sisters, Wisconsin

### Answers to Quiz

1. Accuracy of pitch; 2. The end of a composition, or of a section thereof; 3. About 27 inches; 4. Entirely sung, with no spoken words; 5. Orchestra conductor; 6. Fourteen; 7. A scale progressing by whole-steps and half-steps; 8. Italian; 9. Allegretto from Beethoven's Seventh Symphony; 10. Mendelssohn.

PREPARATION FOR  
TOMORROW IS TODAY'S  
BEST DEFENSE EFFORT



SPECIAL COURSES IN MUSIC  
AND MUSIC EDUCATION

## Minnesota SUMMER SESSION

You'll really enjoy studying this summer on Minnesota's cool, friendly campus, bordered by the historic Mississippi, close to the cultural, shopping and entertainment areas of two large cities, and just 15 minutes from six enticing lakes!

A nationally recognized staff of professors, augmented by a group of outstanding guests, offers more than 1000 courses in every field of science and education. Included are special workshops in Biology, Chemistry, Physics, Language, Industrial Arts, Liberal Arts, Higher Education, Guidance, and Human Relations.

Notable library and laboratory facilities present an unusual opportunity for research and graduate work... an exciting program of concerts, plays, lectures and social events, assures stimulating recreation. Enroll for either or both of two independent terms of five weeks each.

FIRST TERM June 14—July 17. SECOND TERM July 19—August 21

For helpful detailed bulletin write  
Dean of the Summer Session, 902 Johnston Hall

**UNIVERSITY OF MINNESOTA**  
MINNEAPOLIS 14, MINNESOTA

## 1954 FRANCES CLARK PIANO WORKSHOPS

JUNE 24-30	Kalamazoo College, Kalamazoo, Michigan
JULY 19-23	MacPhail School of Music, Minneapolis, Minnesota
JULY 26-30	Lamont School of Music of the University of Denver, Denver, Colorado
AUGUST 12-18	Brevard College, Brevard, North Carolina
AUGUST 23-27	Fischer Concert Hall, New York City, New York

For further information write:

Secretary, Frances Clark Piano Workshops  
74 Cortlandt Street, New York 7, New York



Stan Kenton records arrangements by Westlake College of Music graduate Bill Holman. Fill out coupon to get school catalog. Approved for vets, too.

## WESTLAKE COLLEGE OF MUSIC

Dept. M-3, 6226 Yucca St.,  
Hollywood 28, Calif. HO 2-2387

Name ..... Age .....

Address .....

City ..... State .....

I wish to study in Class ( ) by mail ( )



# Oberlin Conservatory OF MUSIC

Dedicated to the Superior Training of American Talent

- Intensive professional study of MUSIC, balanced with a liberal arts program in America's first coeducational college. Dormitories, concert series by guest and Oberlin artists, excellent practice facilities, faculty of 55 eminent musicians.

Member National Association of Schools of Music

Write for:

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

Director of Admissions, Oberlin College

Box 534, Oberlin, Ohio

## AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music  
68th year. Faculty of 130 artist teachers  
Member of National Association of Schools of Music  
Send for a free catalog—Address: John R. Hattstaedt, Pres., 572 Kimball Bldg., Chicago

## ASPEN INSTITUTE OF MUSIC

Aspen, Colorado

June 28 through August 28, 1954

Outstanding artist faculty in all departments. Catalog on request.  
Address: Genevieve Lyngby, Rm. 505—38 South Dearborn St., Chicago 3, Ill.

## BOSTON CONSERVATORY of MUSIC

ALBERT ALPHIN, Dir.  
26 FENWAY, BOSTON, MASS.  
Courses in Applied Music, Composition and Music Education leading to Mus.B. degree, DRAMA and DANCE courses leading to B. F. A. degree.  
Dormitories for Women. Catalog on request.  
Summer Term June 28-Aug. 7 Fall Term Sept. 20  
Member of National Association of Schools of Music

BUTLER UNIVERSITY

## JORDAN COLLEGE OF MUSIC

A rich tradition, a progressive philosophy, an outstanding faculty, complete accreditation. Baccalaureate degrees in Dance, Drama, Music, Music Education, Radio.  
Write for catalogue and desired information  
JORDAN COLLEGE OF MUSIC (Box E), 1204 North Delaware Street  
Indianapolis 2, Indiana

The Haynes Flute



Wm. S. Haynes Co.  
SOLID SILVER FLUTES — PICCOLOS  
10-14 Piedmont Street, Boston 16, Mass.

## THE SLEZAKS—FATHER AND SON

(Continued from Page 17)

over his recital programs, until each note of each song was so much second-nature that he could have sung it in his sleep. Then, at 11 o'clock, he went to the Opera House for rehearsal. Father would never rehearse on the day of a performance. After Mahler had left, others tried to get my father to break this rule and finally he agreed—with the stipulation that he would give no performance that night! As his performances were always sold out, he had no difficulty in changing the official mind. Father had an enormous sense of responsibility to his public. Once, in Berlin, he felt slightly below par on the day of a recital, and told the manager to cancel the concert. I remember the manager's distraction; he came to Father in the Adlon Hotel, adding tears to his entreaties that the performance stand. At last Father reluctantly agreed. He went on that night, and his first number sounded splendid. But after the second song, father stepped forward, addressed the house, and asked the people to get back their admission fees—no matter how well he sounded, he felt he was not giving his best.

"In his later years, father acquired a wonderful technique for warming up his voice. At that time, his coach was a Polish Jew named Flamm who initiated him into the resonances of the ageless synagogue chants. Most of these are based on wailings of grief and, when properly sung, resonate in the full front center of the masque. Also, they are controlled by deep feeling. (These chantings are in part accountable for the splendid sustained resonance of experienced synagogue singers like Richard Tucker.) My father pounced upon them, and thereafter vocalized in a forward humming of flexible chromatic intervals, definitely colored by the Jewish ritual. They make a most excellent exercise.

"As to stage work, father believed that the only way to learn theatre is to act before an audience; which brings me to the problem of the young singer of today who wishes to prepare for the stage. It is not an easy problem to solve. I share my father's view about learning theatre—one can have phenomenal breath and beautiful tones in the studio, and still be a desperately long way from performing *Otello*. The question is, how to get before an audience without experience?

"One answer is, to take little jobs—any little jobs, in a chorus, in school plays, in Little Theatre experimental groups (which last can be helpful if the director is a truly good one, not yet en route for Broadway, and possessed of stage experience beyond walk-on parts). And if the young singer finds an opening on the stage, his best luck

is to go from one flop into another, thereby accustoming himself to the style, rhythm, color of different parts. The worst thing for a beginner is to stay fixed in a two-season hit!

"Other means of rubbing off the rough edges of inexperience are to master bodily co-ordination by fencing, dancing. I must say that I do not hold with acting schools, far too many of which infuse the student with nothing but misconceptions of Stanislavsky. Don't be too much bothered by learning to stand, to walk. These are not fixed techniques—the question is, *how* to stand and walk. Gestures grow out of the period in which a play is set—chiefly out of the costumes. Playing Sheridan, in hoop-skirts and knee-breeches, calls for motions quite different from those required by a drama in evening dress, or a farce in slacks. Stage gestures derive from the actor's perceptions of period and style, together with his natural talent for making those inner perceptions come to life (which, in the end, is the core of acting, and cannot be taught by book or rule).

"The real trick, perhaps, is to master the characters one plays—not only the lines they speak, but the persons they are. The real work on any character lies in determining what is back of the character—who is he? Who are his family, his friends? Where does he come from? What sort of work does he do? Are his habitual gestures those of the outdoor man or of the sedentary worker? Are his hands coarse or smooth? Does he wear glasses? Will his focus of vision change when he takes them off? There is literally no end to the questions one must ask oneself about each character one plays; one must also answer them and translate the answers into visual reality. Also, one must be heard. The first requisite of good acting is good diction and good voice projection. All words, all vocal inflections must reach all parts of the house, and yet seem as effortless as casual speech. This, of course, depends on breath control which, happily, the vocal student already understands. I rehearse my stage parts as my father did his operatic rôles—first softly, then in full voice, always marking the breath pauses.

"Since singing and speaking on the stage are entirely different, I advise the singing student to use his experience in musical work. Further, stage usages are different in the two forms. Musical stagecraft, possibly less realistic than straight theatre, needs wider gestures which must fit in with the pacing of the music and, again, with the costumes. Only recently a stage and screen star of wide fame refused the leading part

in a musical comedy because the costumes of the period involved were large and wide, and would have made her highly regarded but still non-operatic voice sound too small! In my view, the essence of stage work, whether spoken or sung, is the acquiring of complete authority over one's material. My father used

to say that, while duty and good manners require one to eye the conductor, one should know one's work so thoroughly that watching him was quite unnecessary. This inner sense of authority is what counts—and so long as one gets it, it doesn't too much matter how!"

THE END

## CHOPIN'S INFLUENCE ON MODERN MUSIC

Part 2

(Continued from Page 19)

might have been composed by Schoenberg at an early stage of his career. For example the following sequences:



If it had not been written by Chopin but instead by Prokofiev and used by the latter as a finale of one of his sonatas, doubtless no one would have expressed surprise, naturally provided that it was performed somewhat more slowly and

non-legato, in other words—percussively. There is nothing like this Finale in all of the musical literature of that period and of today.

Frequently we are faced with the question how Chopin would have composed if he had lived longer. When we observe the influence of his music on contemporary music, which rejected Chopin's "sweetness" but eagerly appropriated a number of other bolder elements, we can guess which direction would have been taken by this hypothetical music of Chopin. The same dissonances which once frightened Schumann have been taken over and developed by the modernists, and they constitute one of the most characteristic features of the "New Music." The modernists, even if they do not like Chopin, have much to thank him for.

THE END

## PIANO RECITALS OF TOMORROW

(Continued from Page 15)

The existing situation is decidedly not healthy and certainly not beneficial to the future of the pianistic art. Unless the trend is reversed it can only deteriorate still further.

What can be done to effect improvement? In the first place, it would be necessary for all aspiring pianists to acquire sight-reading facility as the basic technique of their pianistic studies. Sight-reading should be developed concurrently with their piano studies. No longer must sight-reading be a special course for those who wish to adopt careers as accompanists. The average pianist should be able to read music in the same way and as easily as an educated and practiced book reader who sees and comprehends the meaning of whole words and many words in advance at a glance. Secondly, the hard and fast rule, initiated in imitation of Clara Schumann, which forces pianists today to play entire programs from memory, must be pierced.

Chamber music ensembles perform with their music in front of them; orchestral players always have their music before them; nearly all conductors have their scores on the podium before them; all accompanists have their music facing them on the piano; what valid reason can there possibly be to support the prejudice against

pianists having their music before them at their recitals?

Prior to the relatively new fashion of performing entire concert programs from memory no musician ever thought of playing the piano, or any of its predecessors, without having the music in front of them. They played with exactitude, technical efficiency and artistically; some have won immortality and, for their times, their programs were a great deal more diversified than the programs of today. That they could have memorized their programs is not open to doubt, nor that they could have memorized them with much greater ease and in much less time than the average pianist of today, for they could read music easily and accurately, and facility in sight-reading is a great aid to memorization. What is more important, since they were under no compulsion to memorize their concert programs they were therefore enabled to devote most of their time to interpretation and artistry when preparing for public performance. Furthermore, the prejudice against their music in front of them not having yet arisen precluded the possibility of lapses of memory and the tensions which come from the fear of such failings. They were therefore relaxed when appear-

(Continued on Page 62)



ELECTRONIC BELLS or TUBULAR CHIMES?  
...MAAS makes BOTH!

## SINGLE BELLS • PEALS • CARILLONIC SETS

Whether you prefer electronic bells or the mellow tones of genuine cathedral chimes, you will find the finest in either made by Maas. Listen—then compare—you will understand why more churches and institutions select Maas.

Regardless of your need—a simple bell tone or a fine carillon—you'll find the world's greatest selection of bell and chime systems from our long line of fine instruments.

The more than 21,000 installations of Maas Chimes, Carillons and Bell Systems attest to their superiority.

Write for catalog covering our complete line of fine bell instruments and accessories.

MAAS-ROWE Carillons

## SYMPHONIC CARILLON

world's finest electronic carillon... beautiful bell tones never before achieved, always sounds in tune.

## CATHEDRAL CHIMES

unsurpassed in the tubular chime field... remarkable depth and warmth. For inside use with organ and outside amplification.

## THE VIBRACHIME

Pure, sweet bell tones that can be played with organ for inside use, as tower carillon, or both. The first self-contained, and the world's largest selling electronic bell instrument.



Dept. E2 • 3015 Casitas Ave. • Los Angeles 39, Calif.



## Sherwood Music School

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

Founded 1895. Splendidly equipped lakefront building. Summer session begins June 24th.

For catalog, write Arthur Wildman, Musical Director

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



In the heart of cultural Chicago

## EASTMAN SCHOOL OF MUSIC

of  
The University of Rochester

HOWARD HANSON, Director

ALLEN I. McHOSE, Director, Summer Session

Undergraduate and Graduate Departments

SUMMER SESSION

June 28—August 6, 1954

FALL SESSION

September 20, 1954—June 3, 1955

For further information address

ARTHUR H. LARSON, Secretary-Registrar

EASTMAN SCHOOL OF MUSIC

Rochester, New York

### MUSIC CAREERS

PIANO—VOICE—INSTRUMENTAL  
Public School Music — Church Music  
Opera — Radio — Television  
Bachelor and Master Degrees



ST. LOUIS INSTITUTE of MUSIC

7807 Bonhomme Avenue—St. Louis 5, Mo.

A non-profit educational institution of higher learning approved for non-immigrant students under Section 101 (A) (15) (F) or the Immigration and Nationality Act, and for G.I. Training. Institutional Member National Association of Schools of Music.

## TROSSINGEN—THE LITTLE TOWN THAT LIVES BY MUSIC

(Continued from page 13)

perfect pitch that they instantly detect a hair-breadth's difference in tone, direct his flawless tuning.

Each day thousands of accordions and harmonicas are shunted from these studios to the mailing rooms to await packaging and mailing. They go to thousands of customers located in all parts of the world—Iceland, Indonesia, Tahiti, Madagascar, India, Borneo. If the customer so desires, he can also have his music shipped with his order.

The music printing and publishing plant is one of the most interesting units of the factory. Originally set up to provide better harmonica-accordion music, it has gradually widened its interests to include matters of general music interest.

By periodically offering special inducements to composers submitting work directly to the department, it has standardized repertoire that at one time was top-heavy with popular songs. Now the musician can make his selection from original compositions, sonatas, symphonic and choral arrangements.

Here in the music engraving and printing rooms you watch master engravers painstakingly cutting plates from original manuscript copy. Incidentally the art of the music engraver is fast dying out in modern Germany, not more than 200 experts now being left.

"It takes several apprentice years to learn the rudiments," the veteran engraver carefully explains. "After that you really begin to learn your trade. Few young people of today are content to work up gradually. They want to make money right away."

Little of this spirit is found among present employees of the factory, many of whom work side by side with fathers, mothers, or in some instances, their grandfathers. Financial security, pride in their work—often handed down through successive generations—contribute to a feeling of stability. All this—plus an absence of labor troubles—is reflected in the factory's yearly output of millions of instruments.

While the factory does not introduce a great number of different models each year (most customers preferring standard makes), enough new designs are added to the already long list of old favorites as to make an imposing array. Certain countries have their own specially designed instruments. The "Chen Sin Moe," as the name implies, is the harmonica designed for the Chinese. For the Indian of Peru there is "La Andina."

Harmonicas range in size from the tiny, full-toned "Little Lady" (less than two inches long and costing about fifty cents), to the elaborate

"48 Chord Harmonica," which is really two harmonicas in one. The latter retails for about \$150.00.

Demand for accordions is not as great as that of harmonicas, for they are less adaptable and are more expensive. Depending upon taste and needs, however, you can buy an accordion from around \$28.00 (the "Mignon") to the heavier 26-pound model which costs \$1,000.00.

Some of the finest instruments made by the factory are owned by members of the Hohner Symphony Accordion Orchestra. This unique organization, now in its 26th year, spear-headed the original drive back in the early 1930's to organize harmonica-accordion bands.

The orchestra consists of twenty men and women, each an artist in his own field. Each year they give a series of concerts in the principal European countries. Recently returned from a successful tour of England, Belgium and the Scandinavian countries, they may come to the United States in 1954.

All of the Hohner Symphonists received their basic training at Trossingen's State Music College. This state-accredited, factory-endowed college offers a standard two-year course for prospective teachers of accordions and related instruments. Although its small student body is made up largely of Germans, still its specialized courses attract musicians from distant Turkey and South America.

With music literally "above, about and underneath" him, the individual Trossinger's pattern of living is much the same as that of his neighbor. However, the five o'clock whistle does bring a temporary halt to music activities. During the next few hours most townspeople work in their summer gardens, or bring in hay for winter storage.

But with after-supper leisure, they are again drawn back into the music orbit. Nearly every evening as you stroll past their well tended little houses, you hear snatches of music through open windows, from front porches, from yards where children and teen-agers play.

However, if the day is Tuesday, the town program changes. On the night, winter and summer alike, Trossingers are invited to the college auditorium for "Music Night." Sponsored by the factory, it is a presentation of the best obtainable musical talent. Perhaps it is a concert by a well known German musician, or by a visiting artist from France or Switzerland, or by a promising student of the College.

(Continued on Page 59)

Nineteenth Season  
**FOSTER MUSIC CAMP**  
Richmond, Kentucky  
**BAND & ORCHESTRA**  
5 weeks, June 13 to July 17  
**\$90.00—ALL EXPENSES**  
For High School Students  
James E. Van Pearsom, Dir.

**PIANO TUNING PAYS**  
Learn this Independent Profession  
AT HOME



Our patented TONOMETER simplifies learning and assures accuracy, with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a PROFITABLE and UNCROWDED field. 60th year. G. I. APPROVED. Write for free booklet. NILES BRYANT SCHOOL, 16 Bryant Bldg., Washington 16, D. C.

**MILLIKIN UNIVERSITY**  
SCHOOL OF MUSIC  
DECATUR, ILLINOIS  
Offers thorough training in music. Courses leading to degree of Bachelor of Music, Bachelor of Music Education, Master of Music, and Master of Music Education. Member of the National Association of Schools of Music. Bulletin sent upon request. W. ST. CLARE MINTURN, Director

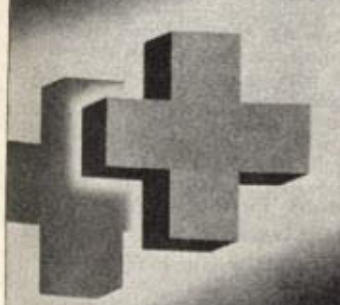
**PEABODY**  
CONSERVATORY OF MUSIC  
Instruction in all branches of music for the beginner or advanced student. B.Mus., M.Mus. Prepares for professional careers in music, including composing, music therapy, teaching, sacred music, public school music. Accredited Summer School. Scholarships. Member N.A.S.M. Catalog.

Reginald Stewart, Director  
9 East Mt. Vernon Place, Baltimore 2, Md.  
**KNOX COLLEGE**  
Department of Music  
Galesburg, Illinois  
Member N. A. S. M.  
Thomas W. Williams  
Chairman  
Catalog sent upon request

**CONVERSE COLLEGE**  
SCHOOL OF MUSIC  
Edwin Gerschlager, Dean, Spartanburg, S. C.

**Philadelphia Conservatory**  
of Music 77th Year  
MARIA EZZERMAN DRAKE, Director  
Eminent Faculty  
Expert Child Training  
Complete Degree Courses  
216 S. 20th St. LOcust 7-1877

**ROOSEVELT COLLEGE**  
SCHOOL OF MUSIC  
Applied and Theoretical Music, Composition, Musicology, and Music Education. Bachelor of Music and Master of Music degrees.  
Bulletin on Request  
430 So. Michigan Ave., Chicago 5, Illinois

answer the call  
  
join and serve

Whatever the program may be, it is good music freely offered for all to enjoy.

"Trossingen Music Days" is another event that is freely given, only in this instance it is the hospitable little town that each year is host to hundreds of visiting accordion-harmonica players. During the long July days and evenings "Die Musik Stadt" fairly bursts with festival music. Opening concerts are followed by regularly spaced units of choral music, orchestral music, original folk music and choral lieder.

At times you wonder how artistry of tone and technical brilliance comparable to that of a symphony orchestra can be produced by harmon-

THE END

### PREPARE NOW FOR SUMMER MUSIC STUDY

(Continued from Page 16)

no reason why students should waste one sixth of the year in profitless vacations!

The name "Master Class" should, of course, be employed only by teachers who are entitled to use it through world recognition for their extraordinary qualifications. Many of the topmost virtuosi and singers from overseas who have visited our country have given important Master Classes here which have made an unquestionable valuable impression upon our artistic progress. More important still have been the Master Classes conducted by American virtuosi, who perhaps in some instances have understood American problems more accurately. However, master teachers from abroad who have lived in America for many years have become keenly aware of American needs, as did Emil Liebling, Leopold Godowsky, I. Philipp, Harold Bauer, and many others.

The most famous of the master classes attended by a larger group of pupils (although by no means the first) were those held by Franz Liszt in his home at Weimar. The well-to-do Liszt taught without receiving fees, as a kind of benevolence he felt that he owed to the art. Therefore, he was independent as to the selection of pupils. The writer has known a score or more pupils of Franz Liszt and has studied with three of them. Many of Liszt's numerous pupils from Amy Fay to Carl Lachmund have left in books and in interviews recollections of the historic Master Classes at Weimar.

Liszt had many ingenious ideas which he presented to his classes. He admired short cuts to practical ends. He wrote Dr. William Mason a memorable letter extolling his development of "Two Finger Exercises" as presented in Book I of "Touch and Technic." Probably his long and dreary technical drills with Carl Czerny made him conscious of

icas and accordions. But if you consider the remarkable advance made in the art of harmonica-accordion playing in the last decade alone, you realize that such performances are not unusual. They assure recognition for these instruments in today's music world.

As far as "the little town that lives by music" is concerned, it never has had any doubts in regard to this matter. Ever since Trossingers can remember, they have had an old saying that neatly sums up the whole matter. Their eyes twinkle as they casually remark: "Unsere kleinen Kinder kommen mit einer Mundharmonika auf die Welt!" (Our children come into the world with a harmonica!)

The Liszt Master Classes sometimes extended into the summer but were conducted at many different times of the year as were the Master Classes of Leschetizky, Philipp and Matthay. Altogether they produced many of the greatest virtuosi of the last sixty years. They are cited here as models of a long tested pedagogical plan. Naturally, they were different in approach and duration from the excellent short term summer master classes given by established master teachers in America. The objective in a two months' course is to dwell upon essentials only. Many of these courses have been very successful despite their brevity.

A great deal may be expressed in a short time by a real master teacher. Remember that the famous 272-word Gettysburg Address of Abraham Lincoln (called the only great prose poem of classical perfection in modern English) attained immortality which an address many times as long, by Edward Everett, the orator of the occasion, was unable to secure.

Finally we come to what is proving the most successful of all summer courses which for want of a better term are called "intensive" or "refresher" courses. Such a course may be restricted to two days, a week, two weeks or a month. It is a peculiarly American development and when given by a teacher with broad experience, real pedagogical gifts, great mental celerity, endless energy and unquestioned reputation, can prove of very great help and inspiration to those in need of such musical and professional restoration.

(Continued on Page 61)



Wolfe's Play-by-Color BOOKS

BOOKS FOR PIANO  
**MELODY AND CHORDS—in minutes!**  
"... the child is given a language suitable to his age."  
From "Candy-Coated Music Lesson" by DR. PHILIP GORDON

"This ingenious work is the most elemental approach to the piano keyboard."  
DR. JAMES FRANCIS COOKE, ETUDE Magazine

CLIP AND MAIL

**SAMPLER KIT**  
INTRODUCTORY OFFER TO MUSIC EDUCATORS \$2.00  
Includes Nursery Edition and Book I

Name \_\_\_\_\_  
Address \_\_\_\_\_  
☐ Send C.O.D. ☐ \$2.00 enclosed send postpaid

Wolfe's Play-by-Color BOOKS

Dept. E-1  
986 Sanford Ave., Irvington 11, N. J.

## BOSTON UNIVERSITY College of Music

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

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

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

Eminent Faculty of Artists, Composers, Scholars and Educators

Master Classes under such leaders as—  
Arthur Fiedler Paul Ulanowsky

For information, catalogue, illustrated folder, write

DONALD L. OLIVER  
Director of Admissions

**BOSTON UNIVERSITY**  
Room 115  
705 COMMONWEALTH AVENUE  
BOSTON 15, MASSACHUSETTS



# Presser

## pre-publication offer

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

### FOLK-WAYS U.S.A.

by Elie Siegmeister  
(PIANO SOLO)

A progressive series of American songs, scenes and sketches for piano—in 5 volumes, starting with music for the very earliest beginner. Believing that the children of each era are attuned to the sounds of that period, the author has tried to interpret the sounds of current experiences in the simplest of tone patterns. Elie Siegmeister has wrought a series to appeal strongly to the young pianists of our own age.

List Price \$1.00 Advance of Publication \$ .70

### SHARE THE FUN

by Ella Ketterer  
(PIANO DUET)

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

List Price \$.85 Advance of Publication \$.55

### TEEN-AGE TECHNIC

by Stanford King  
(PIANO SOLO)

For intermediate grades, this folio of 25 short etudes will fill the bill for the teacher whose teen-age students are especially interested in learning how to play dance music. Grades 3-4.

List Price \$.85 Advance of Publication \$.50

### YOUR FAVORITE SOLOS

compiled by George Walter Anthony  
(PIANO)

Presser's top twenty piano solos—the selections teachers order above all others—have now been compiled into a significant volume that may well become the most important single item in your work.

List Price \$1.25 Advance of Publication \$.80

### SACRED SONGS (for Junior choir)

arranged by Margaret Jones Hoffman

This collection contains easily sung arrangements of sacred songs for junior choirs in unison or two-parts. Included are traditional carols and hymns as well as choice selections of Brahms, Schubert, Thomas Tallis, Max Helfman.

List Price \$.85 Advance of Publication \$.50

### LORD IS MY SHEPHERD (Psalm 23)

by Giuseppe Moschetti  
Cantata for Mixed Voices and Organ

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

List Price \$1.00 Advance of Publication \$.70

### LITTLE PLAYERS HAVE ARRIVED!

by Robert Nolan Kerr  
(PIANO SOLO)

The "Little Players" series by Kerr is rounded out by this latest addition, which introduces the student to more advanced reading problems, rhythmic patterns, phrasing, and chord building.

List Price \$1.00 Advance of Publication \$.70

### TE DEUM LAUDAMUS (Hymn of Praise)

by Alessandro Scarlatti  
revised and edited by John Castellini

This hitherto unpublished work has been prepared for present day performance by John Castellini, director of Queens College Choral Society. Little need be said of this stirring music except that it is by one of the acknowledged masters of the 17th-18th centuries. (Orchestra material will be available on rental from the publisher.) For solo voices, mixed chorus, two oboes, strings and organ.

List Price \$.75 Advance of Publication \$.50

### PUMPKIN (Who Wanted To Dance)

by Olive Dungan  
Words by Irene Archer

A short scene in song and dance for elementary school

This delightful scene, lasting approximately five minutes in performance, requires no elaborate settings. Children will enjoy singing the tuneful melodies and dancing with the "Pumpkin" (who wanted to dance) whom they bring to life.

List Price \$.60 Advance of Publication \$.40

### WEATHERMAN

by Olive Dungan  
Words by Adolph Stone

A short scene in song for elementary school

Nothing is more unpredictable than the weather, and especially when a group of children are looking forward to a picnic. This scene tells in words of real charm and wit, and music which you will remember after hearing only once, the story of the "Weatherman". Performance time: approximately five minutes.

List Price \$.60 Advance of Publication \$.40

### PLAY BALL

arranged for the piano by Marie Westervelt  
Lyrics and illustrations by Jane Flory

Another delightful story in song by Marie Westervelt and Jane Flory—this time about America's national sport. Intermediate grades.

List Price \$.85 Advance of Publication \$.55

### LA BOHEME

by Giacomo Puccini  
arranged for piano by Marie Westervelt  
English lyrics and illustrations by Jane Flory

The highlights of the tragic story and heart-warming music of Puccini's *La Boheme* are presented here for the enjoyment of amateur pianists, young and old. Technically not difficult, this volume will bring real joy to those who become familiar with it.

List Price \$1.00 Advance of Publication \$.65

### ELVES AND THE SHOEMAKER

A story with music by Marie Westervelt  
and Jane Flory

This charming fairy tale has been "set to music" by Marie Westervelt with words and illustrations by Jane Flory. We are certain that teachers and pupils will welcome this addition to our catalog. Grade 2-3.

List Price \$.85 Advance of Publication \$.65

### AMERICAN HERITAGE

arranged by Marie Westervelt  
Illustrations by Jane Flory

A folk festival of songs and dances. Marie Westervelt and Jane Flory have brought together the songs and dances of many peoples who have settled in America, and have made a vital contribution to our folk culture. Grade 2-3.

List Price \$.85 Advance of Publication \$.65

### DUETS OF THE CLASSICAL PERIOD

edited by Douglas Townsend

This edition presents four-hand music of the period of Mozart and Haydn and will be welcomed by the teacher who is in search of un-hackneyed duet music. Moderate difficulty.

List Price \$1.75 Advance of Publication \$1.30

### TUNES FOR TEENS

by Rufus Wheeler and Elie Siegmeister  
Three-part songs for girls' and boys' voices

The combined talents of Mr. Wheeler and Mr. Siegmeister have resulted in a book of songs which are ideal for the junior high school music program. The music is drawn from the seemingly endless storehouse of American folk music, arranged simply and yet effectively within the practical limits of girls' and boys' voices of junior high school age, with maximum musical effect resulting. Chord symbols are provided for improvised accompaniment on any instrument available for this purpose.

List Price \$1.00 Advance of Publication \$.65

## PREPARE NOW FOR SUMMER MUSIC STUDY

(Continued from Page 59)

Often teachers, through the daily pressure of their work, fall into thoughtless habits and worse yet, drop into a monotonous rut. They forget how to prepare themselves each day for the lessons they are to give on that day, how to save the pupil's time and their own time by coming directly to the right point, staying on that point and persisting until a definite objective is reached. They have not kept alive to the need for new material, not merely new pieces, but to new ideas and happenings in the music world which stimulate the pupils' interest. In other words, they have not been working up to half of their pedagogical efficiency.

In the refresher course, teachers have the advantage of meeting other teachers from all over the country and exchanging views as well as asking the leader of the course for his opinion upon essential problems.

The writer, after having taught for many years and written upon music teaching for many more, has been surprised and delighted by the results he has witnessed at "refresher courses." At one such class, conducted by a nationally known pianist and educator, a pupil of one of the student teachers was asked to come to the stage and play. He elected to perform the Chopin A-flat Polonaise.

His playing, at first, was obviously indifferent. At the end of three quarters of an hour of repetitions of certain passages with suggestions as to tempo, touch, style and interpretation made by the leader, his performance was transformed from that of a

pupil playing in mediocre manner to one presenting a really excellent performance. Such a change sometimes seems almost miraculous.

After many talks with various teachers who have worked faithfully in intensive music courses, call them what you will, refresher courses, workshops, normals or clinics, they have expressed the greatest possible enthusiasm for the privileges that have come to them not merely through the instruction, but by the affiliation with other student teachers with similar ambitions.

Now is the time of the year to make new plans. Introductory courses of educators who exploit their own compositions, usually for juveniles, have been very popular. Most of these have been promoted by the publishers of the works. The plan of publisher promotion is not new. During the past century the publishers of books designed for use in Public Schools made elaborate presentations to demonstrate materials which have had a great part in developing what has grown into one of the most important factors in Public School teaching.

Summer music schools now provide courses for performers upon all musical instruments and in musical theory where the faculty of the school accommodates such branches.

The subject of Summer Music Schools has become so vast, vital and far-reaching, and is so important to our national musical growth, that we regret we cannot give more space to exploiting it in its various ramifications.

THE END

## PIANIST'S PAGE

(Continued from Page 26)

in one lesson. Anyhow only a few sink in! . . . "Yakless teaching," that's my motto from now on!"

Amen! say I. We pester our students by talking too much, we correct constantly, pick flaws, nag about this and that. Let's try to cut out some of the yak-yak, and confine ourselves more to musical illustration at the keyboard. Then the students will hear "how it should sound" . . . and they'll listen.

### A WALL BLACKBOARD

A long, music-lined wall blackboard placed in front of the tail of your grand piano is a priceless asset in a studio. There are so many uses for it. The student sitting at the piano can read corrections and suggestions, can sight-read flashes,

rhythm patterns or bits of music which you write, or can play harmonic or other progressions written by himself. A blackboard so located stimulates looking away from the piano and reduces eye strain. It's a great help, too, in piano classes. In my university classes I could not teach without it.

I have never approved using one's precious, private living room for teaching. A blackboard is one of the reasons for this—you can hardly devote one whole sidewall of the room to a blackboard! . . . Any room in your home—an unused bedroom or little used dining room for example—is always better for teaching than your living room.

A wall blackboard is not expensive to install . . . Be sure to have it large and long.

THE END

## SHENANDOAH CONSERVATORY OF MUSIC

- PIANO • B.MUS. & B.MUS.ED. DEGREES
- ORGAN • FULLY ACCREDITED
- WOODWINDS • ACADEMIC COURSES
- VOICE, STRINGS • CO-EDUCATIONAL
- PUBLIC SCHOOL MUSIC • CHURCH RELATED
- B.MUS. IN CHURCH MUSIC • REASONABLE RATES

Write BOX E, DAYTON, VA.

## DePaul UNIVERSITY SCHOOL of MUSIC

OUTSTANDING FACULTIES  
including celebrated artist-teachers  
COMPREHENSIVE CURRICULA  
UNDERGRADUATE AND GRADUATE  
PROGRAMS

The Office of Admissions, DePaul University,  
64 E. Lake Street, Chicago 1, Illinois.  
Member N.A.S.M. Financial 6-4000

## WHERE SHALL I GO TO STUDY?

### PRIVATE TEACHERS (New York City)

#### RICHARD McCLANAHAN

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

#### EDWIN HUGHES

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

#### HANS BARTH

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

#### HELEN ANDERSON

"Teacher of Successful Pianists"  
Master's Technique—Tone—Interpretation  
Special Courses: Harmony, Improvisation  
166 W. 72nd St., N. Y. C. Tel. Sc 4-8385

#### Mme. Giovanna Viola Hull (Desmond)

Dramatic Soprano  
Teacher of Singing—"Bel Canto"  
Experienced European trained Artist  
Coaching Opera, Concert and Radio  
Correct voice production, defective singing  
corrected.

Beginners accepted  
Phone: Trafalgar 7-8230  
608 West End Ave., New York City

#### CRYSTAL WATERS

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

#### LEOPOLD WOLFSOHN

Composer, Pianist and Teacher  
Teacher of Aaron Copland, Elie Siegmeister  
and many artists and teachers.  
BEGINNING TO ARTISTIC FINISH  
Hotel Ansonia, 8-way at 73rd St., New York City

#### WILLIAM FICHANDLER

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

### PAULINE ALFANO

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

### PRIVATE TEACHERS

#### HARRY EULER TREIBER: Mus. D.

Voice Building  
Pupil of the late Wm. L. Whitney  
(Vannucini Method)  
Studio 509: 270 Huntington Ave., Boston, Mass.

#### LUCIUS DUNCAN

Concert Violinist  
Pupil of Schradieck  
Lo 7-0723  
104 N. Mole St., Phila. 2, Pa.

#### EDNA GUNNAR PETERSON

Concert Pianist—Artist Teacher  
17447 Castellamare Pacific Palisades, Calif.  
EX 4-6573

#### ISABEL HUTCHESON

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

#### SAN FRANCISCO CONSERVATORY OF MUSIC, INC.

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

#### MAE GILBERT REESE

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

## WHERE SHALL I GO TO STUDY ADVERTISING RATES:

Advertising in these columns is restricted to teachers. The rate is \$5.00 per 1/2 inch, \$7.50 per 3/4 inch, \$10.00 per inch. Because of this special rate, only orders for six consecutive issues can be accepted. Advertising copy must be entered by the 5th of the second month preceding publication. (Example, advertising for June issue is due April 5th). We set your type without charge. Simply forward us your copy and advise the amount of space you wish to utilize.



**COSMOPOLITAN SCHOOL OF MUSIC**  
Preparatory, College, Special, and Graduate Departments. Courses leading to Bachelor of Music, Bachelor of Music Education, Master of Music, and Teacher's Certificates in Music and Theatre Arts.  
Clarence Eidam, President  
Member NASM  
For information, address Registrar, 1625 Kimball Bldg., Chicago 4, Ill.  
William Phillips, Dean

**CINCINNATI CONSERVATORY OF MUSIC**  
William S. Naylor, Ph.D., Director and Dean of Faculty  
A Distinguished Professional Music School—Affiliated with University of Cincinnati  
**SUMMER SCHOOL, 1954—Six Weeks—June 14 to July 24**  
Refresher Course for Teachers—Inspirational course at special rates for High School Students—Band—Orchestra—Theory—Music Education—Artist Faculty  
Address Registrar, Dept. E, Highland Ave. & Oak St., Cincinnati 19, Ohio

## CLASSIFIED ADS

**HARMONY.** Composition, Orchestration, Musical Theory. Private or Correspondence Instruction. Manuscripts revised and corrected. Music arranged. Frank S. Butler, 32-46 167 St., Corona, N. Y.

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

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

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

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

**MUSICIANS! TEACHERS! STUDENTS!** Hundreds of exclusive music charts, self-instruction books, home-study courses, monthly music publications, music on index cards, latest popular songs for rent. FREE CATALOG. Walter Stuart Music Studio, 1227-B Morris Avenue, Union, N. J.

**SWING PIANO—BY MAIL.** 30 self-teaching lessons \$3. Enchanted Forest \$20 (classical). Over 50 publications. Order the 825 page book—"My Autobiography" or "I composed, engraved, edited, published my music on a handpress in skid row", \$10. The fabulous true story of a scientific musical experiment under the word "Manuscriptotechnocomposicology". Phil Brette Publications, P. O. Box 1402, Omaha 8, Nebraska.

**HAND BUILDING EXERCISES FOR PIANISTS** by Weldon Carter. Teachers, concert pianists, advanced students. A better technique with 20 minutes daily practice. Send \$1.00 for copy to Washington Musical Institute, 1730 Sixteenth Street, N.W., Washington, D.C.

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

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

**LEARN PIANO TUNING AT HOME.** Course by Dr. Wm. Braid White, world's leading piano technician and teacher. Write Karl Bartenbach, 1001A Wells St., Lafayette, Ind.

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

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

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

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

**SACRIFICING ACCORDIONS.** New, guaranteed, 120 bass, \$50 up. Free catalog. Used Lowrey Organo, \$450. Clavinettes, trumpets. Stemmerman, 8322-88th St., Woodhaven, New York, VI 7-0866.

**FOR SALE.** J. B. Rogeri Violin. Date 1690 with Kill & Son papers. Will consider trade for equally good old Italian viola. Write Kenneth L. Shepherd, 4102 Belt Road, S.E., Washington 23, D. C.

**MODERN ITALIAN VIOLINS.** etc. America's foremost importer, wholesaler. Exclusive agents for the best. Prices from \$75. Free brochure. Suburban Music, 643 Stuyvesant Ave., Irvington, N. J.

**GENUINE WILLIAM FORSTER** ("Old Forster") violin in like-new English custom-made, oblong, alligator brown, genuine leather case. Including two expensive famous-make French bows, \$272. Other bargains. Box 342, Potsdam, N. Y.

**BOOKLET:** "200 Violin Label Facsimiles of important 'makers'." Each marked with nationality, varnish color, price range. Price \$2. Suburban Music, 643 Stuyvesant Ave., Irvington, N. J.

**LET US REPAIR, REBUILD AND RESTORE** your violins, cellos and basses. 33 years experience in Europe and America assure you of highest class workmanship. One of America's best equipped shops. Over 300 Italian, French and German violins, for solo, orchestra and student, violins sent anywhere for free trial and comparison. Expert bow repairing and rehairsing. New and used bows, supplies of all kinds. Headquarters for violinists. Guy H. Moyer, Violin House, Freeburg, Pa.

**GENUINE PAUL BAILLY (FRANCE) VIOLIN.** in like-new English, custom-made, oblong, alligator-grain, genuine-leather case, including two expensive famous-make French bows, \$286. Other bargains. Box 342, Potsdam, N. Y.

**WISH TO PURCHASE:** classical songs compiled by W. J. Henderson but now out of print, three volumes if possible. GE 8-5695, Philadelphia, Pa.

**SCALE & CHORD SYSTEM** for piano. Adult system of chords, octaves and runs. Ruth Richardson, 511-55th Ave., Meridian, Miss.

Live longer, feel better, eating Rilem juiciful, uncolored, **ORANGES, GRAPEFRUIT,** \$2.50 bushel, **ROLE-MUDE,** Denver, Florida.

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

## PIANO RECITALS OF TOMORROW

(Continued from Page 57)

ing publicly and, because most of the time taken in preparing for concerts was spent on perfecting their interpretations and artistry, they were able to approach nearer to an ideal quality in their performances.

All in all there are no real advantages to the modern vogue of giving piano recitals from memory. But there are, as we have seen, serious disadvantages. On the other hand, there would be many advantages to an abolition of enforced playing from memory at piano recitals.

It would restore the pianist's need to master sight-reading; it would lead to more artistic performances in general by allowing the greater part

of the time now used for spelling out notation and memorizing to be transferred to interpretation; it would remove the tensions arising from the fear of a lapse of memory; it would reduce to a tremendous extent the deadly staleness inevitably resulting from the repetition and labor involved in memorizing and in playing the same few compositions over and over again at concert after concert, and it would, of course, also lead to an expansion of the pianist's repertoire and thus make the concerts of tomorrow events of greater audience interest and enjoyment and, consequently, more appealing to increasingly larger audiences. THE END

## THE 24 CAPRICES OF RODE

(Continued from Page 25)

can be played with accuracy and brilliance at the indicated tempo— $\text{♩} = 78$ .

The most noteworthy sections of No. 20 are the passages in thirty-second notes: they are of tremendous value in strengthening the left-hand fingergrip. But there is much more in the Caprice that deserves concentrated and thoughtful practice. The forte double-stops which must be sustained with very slow bows are not easy; neither are the passages of triplets with sustained quarter-notes. The latter (see Ex. C) have to be played in a specific way.



The bow must leave the upper string momentarily after the second note of each triplet, returning to it for the third note and leaving it again before the first note of the next triplet. All in all, this study can be of great benefit to both right- and left-hand technique, and also to the development of the student's rhythmic sense.

No. 21 is the most perfect study for the "attack" that has ever been written. Every bow stroke must start with a pronounced accent, even the first notes of the short slurs. In the staccato passages, each note should be sharply bitten out. On the high F's immediately following the double bar, the fourth finger should be held down until the last one has been played; otherwise, the intonation is likely to be faulty. The same applies to the high C's on the next line.

The value of this Caprice in developing a vital yet sensitive bow stroke cannot be over-estimated; it should be played at a tempo of about  $\text{♩} = 144$ .

The 22nd Caprice is another that can be practiced with several bowings. Until the left-hand difficulties have been overcome, the separate notes should be played détaché in the upper half of the bow, for this bowing creates fewest problems for

the right hand. Then they should be taken with a sharply-articulated martelé. Later the study can be practiced in the lower third of the bow, both détaché and marcato, the slurs always being taken. Later still it can be played in the middle, spicato, the slurs still being observed. To be able to play passages of spicato mixed with slurs calls for a good deal of control, a necessary control if real agility is to be acquired.

The shaping of the left hand is of paramount importance in No. 23. A good deal of the time the hand should be so far around that the knuckle of the first finger no longer touches the neck of the violin, while the thumb lies back under the neck directly opposite the grip of the fingers. To acquire true intonation, the study has to be practiced very slowly at first; therefore, the indicated bowing can be divided in order that a good tone quality may be obtained.

The long slurs in the Introduction to No. 24 should be taken quite close to the bridge, otherwise it will be very difficult to produce an even, velvety quality of tone. The Agitato calls for a fiery martelé. The piano passages must be played with as much clarity of attack as the forte passages, but with less vigor. Each short trill requires a pronounced bow-accent, together with a strong left-hand grip on each note. This will give the trills an "electric-bell" brilliancy.

The technical aspects of the Caprices have been stressed in these two articles, for it is necessary that the student understand the technical bases of what he is studying; but the Caprices must never be looked upon as mere exercises in violin technique. Every one of them has musical worth. None of them can be played with accurate technique at the indicated tempo, with imaginative phrasing, and with appropriately varied tone-coloring.

THE END

for the  
**PUBLIC LIBRARY**

for the  
**SCHOOL LIBRARY**

for the  
**HOME LIBRARY**

# The Musicians' Library

"Splendid specimens of musical book-making"—*New York Times*

Here are the masterpieces of song and piano music in a series of splendid volumes. Edited with authority. Engraved and printed with exquisite craftsmanship and bound in

**\$3.50 per volume**

## PIANO VOLUMES

Bach, Johann Sebastian  
(Two volumes)  
Vol. I: Shorter Piano Compositions  
Vol. II: Larger Piano Compositions

Beethoven, Ludwig Van  
(Two volumes)  
Vol. I: Piano Compositions  
Vol. II: Piano Compositions

Brahms, Johannes  
Selected Piano Compositions

Chopin, Frederic  
(Two volumes)  
Vol. I: Forty Piano Compositions  
Edited by James Huneker  
Vol. II: Greater Chopin  
Intended to round out a Chopin collection with the preceding volume.

\*Grieg, Edward  
Piano Lyrics and Shorter Compositions

Liszt, Franz  
(Three volumes)  
Vol. I: Twenty Original Piano Compositions  
Vol. II: Twenty Piano Transcriptions.  
Vol. III: Ten Hungarian Rhapsodies

Mendelssohn, Felix  
Thirty Piano Compositions  
Characteristic. Excellent for the serious student.

Mozart, Wolfgang Amadeus  
Twenty Piano Compositions  
Selections from sonatas, fantasies and shorter pieces.

Schubert, Franz  
Selected Piano Compositions  
From *Waltzes, Fantaisies, Moments Musicaux*.

Schumann, Robert  
Fifty Piano Compositions  
The very cream of Schumann's productions.

## PIANO ANTHOLOGIES

Anthology of German Piano Music  
(Vol. II—Modern Composers)  
Edited by Moritz Moszkowski

Early Italian Piano Music  
Edited by M. Esposito

Modern Russian Piano Music  
(Two volumes)

Vol. I: Akimenko to Korostchenko  
Vol. II: Liadoff to Wrangell

Twenty-Four Negro Melodies  
Transcribed for piano by S. Coleridge-Taylor with an introduction by Booker T. Washington.

## SONG VOLUMES

Brahms, Johannes, Forty Songs  
1. High Voice 2. Low Voice

Franz, Robert, Fifty Songs  
1. High Voice 2. Low Voice

Grieg, Edward, Fifty Songs  
1. High Voice 2. Low Voice

sturdy fibre covers. Each volume is enriched by a critical introduction, and most volumes contain the best obtainable portrait of the composer.

Handel, George Frederic, Songs and Airs  
1. High Voice 2. Low Voice

Jensen, Adolf Forty Songs  
High Voice

Liszt, Franz, Thirty Songs  
Low Voice

Schubert, Franz, Fifty Songs  
1. High Voice 2. Low Voice

Schubert, Franz, Fifty Additional Songs  
1. High Voice 2. Low Voice

Schumann, Robert, Fifty Songs  
1. High Voice 2. Low Voice

Shakespeare, William, Fifty Songs  
1. High Voice 2. Low Voice

\*Strauss, Richard, Forty Songs  
1. High Voice 2. Low Voice

Tchaikovsky, P. I., Forty Songs  
1. High Voice 2. Low Voice

\*Wolf, Hugo, Fifty Songs  
1. High Voice 2. Low Voice

Early Italian Songs and Airs  
(Two volumes)

Vol. I: Caccini to Bononcini  
1. High Voice 2. Low Voice

Vol. II: Provenzale to Supriani  
1. High Voice 2. Low Voice

Fifty Mastersongs  
Best songs of twenty greatest song composers.

Edited by Henry T. Finck;  
1. High Voice 2. Low Voice

Modern French Songs  
(Two volumes)

Vol. I: Bemberg to Franck  
1. High Voice 2. Low Voice

Vol. II: Georges to Widor  
1. High Voice 2. Low Voice

Modern Russian Songs  
(Two volumes)

Vol. I: Alpheraky to Moussorgsky  
1. High Voice 2. Low Voice

Vol. II: Moussorgsky to Whitol  
1. High Voice 2. Low Voice

Modern Scandinavian Songs  
Lange-Muller to Winge

One Hundred English Folksongs  
Edited by Cecil Sharp  
Medium Voice

One Hundred Folksongs Of All Nations  
Edited by Granville Bantock  
Medium Voice

One Hundred Songs By Ten Masters  
(Two volumes)

Vol. I: Schubert, Schumann, Franz, Rubinstein, Jensen  
1. High Voice 2. Low Voice

Vol. II: Brahms, Tchaikovsky, Grieg, Wolf, Strauss  
1. High Voice 2. Low Voice

One Hundred Songs Of England  
Edited by Granville Bantock  
1. High Voice 2. Low Voice

Seventy Negro Spirituals  
Edited by William Fisher  
1. High Voice 2. Low Voice

Sixty Folksongs Of France  
Edited by Julien Tiersot  
Medium Voice

Sixty Patriotic Songs Of All Nations  
Edited by Granville Bantock  
Medium-Low

\*Sold only in U.S.A.

Order Your Volumes by Mail Today!

**THEODORE PRESSER CO., Bryn Mawr, Pennsylvania**



Students Int'l Travel Assn.—21st Anniversary

# MUSIC STUDY TOUR

\$950 July 5th to Sept. 12th

all-exp., incl. steamer  
Featuring concerts at Salzburg,  
Bayreuth, Rome, Paris, Edinburgh;  
open to non-music majors and/or  
performers as well as students.  
Your travel agent or

SITA- 545 FIFTH AVE., N.Y.C. • MU 2-6544

## LEARN MAJOR AND MINOR SCALES

See the relationship of the Major and  
Minor scales on a scientific basis. Basic  
in the study of Harmony. Highly recom-  
mended by Teachers. \$3.00 Postpaid.

J. H. FREEMAN

400 East Graves Monterey Park, Calif.

### DON'T ANNOY NEIGHBORS!

PRACTICE IN SILENCE  
A LIMITONE SILENCER in  
your piano is the next best  
thing to a private practicing  
room. ONLY YOU HEAR THE  
NOTES—NO SOUND CARBLES  
BEYOND THE ROOM. Just drop  
it in to practice—take out to  
play normally. Fits spinets and  
uprights only. 10 Day Money  
Back Guarantee. \$9.95 Post-  
paid. No C.O.D.'s. Specify: Make of piano,  
spinnet or upright; Player, size, number, color.  
THE LIMITONE CO.  
5226 Penn Ave., Pittsburgh 24, Pa.

## TEACHERS

for extra profits and savings

### JOIN

## ETUDE TEACHERS' CLUB

for details, write

### ETUDE TEACHERS' CLUB

c/o ETUDE the music magazine

Bryn Mawr, Pa.

## RUSH! ORGANO Booklet As Described on Back Cover

LOWREY ORGAN DIVISION  
Central Commercial Industries, Inc., 332 S. Michigan Ave., Chicago 4, Ill.  
Please send complete information on the new LOWREY ORGANO.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zone \_\_\_\_\_

CE-4

INFORMATION ON ORGANO FOR MY PIANO

INFORMATION ON COMPLETE BUILT-IN MODELS

ARRANGE FOR FREE DEMONSTRATION

### Bach: Well-Tempered Clavichord, Book 1

#### French Suites

With these two Columbia LP re-  
leases, Isolde Ahlgrimm, Viennese  
Bach authority, formally begins the  
project of recording all of Bach's  
compositions for harpsichord. Miss  
Ahlgrimm uses a harpsichord with  
pedal keyboard but achieves no  
greater clarity of line than that ob-  
tained by others with more conven-  
tional instruments. Wanda Landow-  
ska, to name the most distinguished  
of the "others," plays Bach as an  
artist; Miss Ahlgrimm plays es-  
sentially as a scholar. (Columbia  
ML 4746 and 4747)

### Paganini: Caprices Nos. 1 to 12

Remington has had more than its  
share of recordings that turned out  
to be memorial discs. Two Albert  
Spaulding recordings were made  
shortly before his death, and a  
Simon Barere piano disc was re-  
leased as "Simon Barere Farewell."  
Now comes an Ossy Renardy re-  
cording of the first half of the daz-  
zling Paganini Caprices, played with  
sparkling accuracy, reminding music  
lovers of the great promise that was

## NEW RECORDS

(Continued from Page 18)

precision and excellent tonal pro-  
duction. In the latter respect, Capi-  
tol's engineers deserve applause es-  
pecially for the concert-hall sound  
re-created on the Shostakovich side  
of the disc. Not all LP's can boast  
string tone like this. (Capitol P8230)

### Fauré: Requiem

This loveliest of requiems suffers  
in its latest recording from a the-  
atrical approach which defeats the  
music from the outset. Why Roger  
Wagner, whose chorus sings the  
Latin text, allowed the spirit to de-  
part can only be guessed, but the  
fact is on the record. Even the micro-  
phoning adds to the pseudo-dramatic  
treatment, soft passages apparently  
being taped from a distant micro-  
phone, loud from nearby. Surface  
crackle adds further to the disap-  
pointment. (Capitol P8241)

### Voodoo: Authentic Music of Haiti

To the growing collection of folk  
music on records Remington has  
added an intriguing program of  
music from Haiti. The ten numbers  
on the 12-inch disc include examples  
of music illustrative of African,  
Indian and French cultural influ-  
ences. Emy de Pradines, soprano  
soloist in seven of the ten, is a life-  
long student as well as performer  
of music from her native island.  
Other forces include a twelve-girl  
"dance-chorus" and an orchestra of  
drums, bamboo horns, sticks, "tcha-  
tcha," four-note flutes and a modern  
guitar. (Remington R-199-151)

lost with Renardy's untimely death  
last November. Piano accompani-  
ments, preferred by many concert  
audiences, are well played by Eu-  
gene Helmer. Recorded tone is  
superior. (Remington 199-146)

### Beethoven: Symphony No. 6 in F Major, Op. 68

There's no great need for another  
recording of the "Pastorale" sym-  
phony, but this one provides a good  
excuse for calling attention to the  
fine series of European recordings  
being marketed here under the Epic  
label. This disc was made by the  
Vienna Symphony with Willem Van  
Otterloo conducting. The Beethoven  
is solid, conventional, but the re-  
corded sound, typical of Epic re-  
leases, has a richness, a sturdiness  
that marks it definitely above  
average. (Epic LC 3011)

### Goossens in Oboe Concerti

As part of a series of "Distin-  
guished Concerti for Wind Instru-  
ments," Columbia has assembled on  
one long-play record five oboe con-  
certi played by Leon Goossens with  
two orchestras and three conductors.  
Recorded in England between 1943  
and 1949, the disc collection offers  
only fair reproduction including  
more surface noise than is usually  
found on Columbia's transfers from  
78. But the art of Leon Goossens  
more than atones for any reproduc-  
tive faults. The eminent oboist em-  
ploys his chaste tone for exemplary  
performances of works by Cimarosa,  
Bach, Marcello and Handel. Sir Mal-  
colm Sargent, Basil Cameron and  
Walter Süskind are the conductorial  
colleagues. (Columbia ML 4782).

### Strauss: Don Quixote, Opus 35

One of the greatest of Richard  
Strauss's biographical tone poems,  
*Don Quixote*, has not often been re-  
corded. The recent recording by the  
Vienna Philharmonic is a brilliant  
combination of the conducting au-  
thority of Clemens Krauss, the no-  
table cello playing of Pierre Fourn-  
ier, the understanding performance  
of a great orchestra and the superior  
sound engineering of an experienced  
company. As a recording, this *Don  
Quixote* fights no windmills, suffers  
no falls. (London LL 855)

### Mozart: Sonata in A Major, K. 331 Haydn: Sonatas in E-Flat Major and D Major

Though slightly blemished by  
scratchy surfaces, Leonid Hambro's  
Mozart-Haydn disc is one many key-  
board students will cherish. The  
artist, an American pianist with  
growing fame, gives these familiar  
classics crisp, clean, correct read-  
ings. The piano tone is well recorded.  
(Remington 199-135)

THE END

## COKER COLLEGE

Small 4-yr. college for women. Distinctive gen-  
eral cultural and pre-professional training in  
the arts and sciences. A.B., B.S. degrees in 14  
professional fields. Member NASM. Courses in  
piano, voice, organ, violin, public school music.  
New, modern, air conditioned music building.  
Grants-in-aid, scholarships. Basic fee for stu-  
dents of music, approximately \$925. Riding, golf,  
tennis, lake, swimming, canoeing. Indoor pool.  
Country Club facilities. Catalog  
Department M, Hartsville, S. C.

### BALDWIN-WALLACE CONSERVATORY OF MUSIC

BEREA, OHIO (suburb of Cleveland)

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

CECIL W. MUNK, Director, Berea, Ohio

### William Lewis and Son

30 E. Adams St.—Chicago 3, Ill.

#### VIOLIN SPECIALISTS

OUR NEW OLD INSTRUMENT  
CATALOG NOW AVAILABLE  
Publishers of "VIOLINS & VIOLINISTS"

## Your VOICE!

RESULTS GUARANTEED  
STRENGTHEN your voice this way,  
the scientific way. Yes—you may now  
be able to improve the POWER of your  
speaking and singing voice... in the  
privacy of your own room! Self-training lessons,  
Eugene Frenkel's great booklet "How to Develop  
a Successful Voice." It's absolutely FREE! You must  
state your age. Booklet mailed postpaid in plain  
wrapper. No salesman will call. Send your name and  
address NOW! PERFECT VOICE INSTITUTE  
210 N. Clinton St., Dept. AW-100, Chicago 6, Ill.

## BOOK MANUSCRIPTS INVITED

If you are looking for a publisher, send for our free,  
illustrated booklet titled *To the Author in Search of a  
Publisher*. It tells how we can publish, promote and  
distribute your book, as we have done for hundreds of  
other writers. All subjects considered. New authors  
welcome. Write today for Booklet ET. It's free.  
VANTAGE PRESS, Inc., 120 W. 34 St., N. Y. 1.  
In Calif.: 4326 Hollywood Blvd., Hollywood 28

## Send for FREE BOOK ABOUT MUSIC



SPACE here does not permit an ade-  
quate description of this remarkable  
Scribner Radio Music Library. We  
will therefore be glad to send you  
without obligation, an interesting book-  
let telling how you can own all this  
music for a small fraction of its nor-  
mal cost.

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

CHARLES SCRIBNER'S SONS,  
597 Fifth Ave., N. Y. 17, N. Y.

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

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Please give name and address of your  
music teacher if you are taking lessons.

...only the  
best music  
should appear  
on your piano

Here are some of the best collections and arrangements available:

## Marie Westervelt

... arrangements

### THE AMERICAN TRAVELER

\$ .85

An unusual and clever collection of piano  
solos with words, for the young pianist of  
grade 2 or grade 3 level. Relates a series of  
Folk Songs and Ballads with early modes of  
travel such as the horse and buggy, steamboat,  
bicycle and canal boat as themes.

### MARDI GRAS

\$ .85

Mardi Gras time in New Orleans comes to full  
life in these easy arrangements of authentic  
Louisiana folk songs. This folio may also be  
used for school or club pageants. Easy to play.

### RODEO

\$ .85

A zestful folio built around the rodeo and  
using authentic American cowboy tunes. For  
the young pianist of second and third grade  
ability.

Write for Complete Westervelt List

## Henry Levine

... arrangements

### \*THEMES

### FROM GREAT CHAMBER MUSIC

\$1.50

Brand new! This volume will bring the pleas-  
ure of playing some of the loveliest musical  
moments in the entire literature of traditional  
chamber music. Most of the music derived  
from string quartets has never before been  
available for piano. Moderate to advanced  
difficulty.

### \*THEMES

### FROM THE GREAT SYMPHONIES

\$ .75

Twenty-two superb selections from Bee-  
thoven, Brahms, Dvorak, Franck, Haydn, Mozart,  
Schubert, Schumann and Tchaikovsky. Me-  
dium Grade.

### \*THEMES

### FROM THE GREAT PIANO CONCERTOS

\$ .85

Ten masterful themes from the best of Bee-  
thoven, Chopin, Grieg, Liszt, MacDowell,  
Mozart, Rachmaninoff, Rubinstein, Schumann  
and Tchaikovsky. Moderate difficulty.

Write for Complete Levine List

## Ada Richter

... collections

### SONGS OF MY COUNTRY

\$ .85

A timely collection of 46 patriotic songs for  
the grade 1-2 piano student. Employs differ-  
ent registers of the keyboard, thus giving  
sonority and tonal variety.

### SONGS OF STEPHEN FOSTER

\$ .85

Twenty-eight Foster songs arranged for grade  
1-2. All the old favorites and some less fami-  
liar ones too. Complete texts given.

### OUR LATIN AMERICAN NEIGHBORS

\$ .75

Captivating rhythms and melodies of the  
songs and dances of Mexico, Cuba, Brazil,  
Chile, Costa Rica, Ecuador, Peru and Argen-  
tina. For the grade 2 pianist of any age.

Write for Complete Richter List

## Send for Your Copies Today

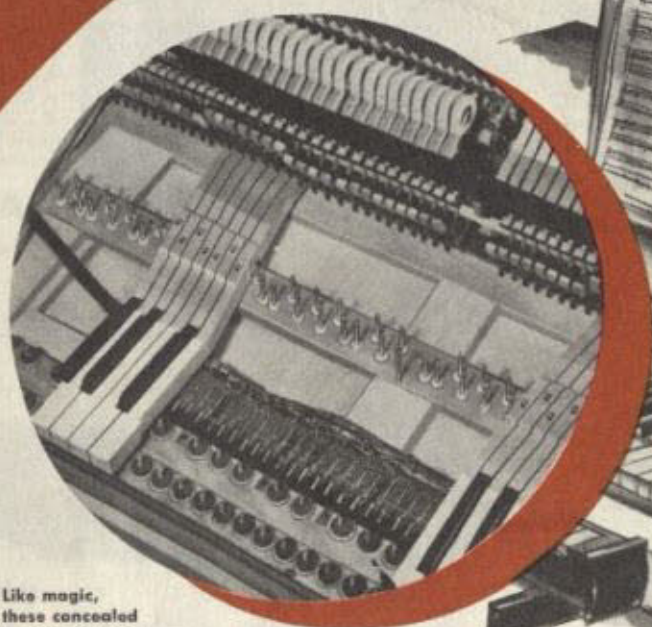
Read About the Significant New Achievement FOLK-WAYS  
U.S.A. by Elie Siegmeister in our Pre-Publication Ad on Page 60.

THEODORE PRESSER CO., BRYN MAWR, PA.

\*Sold only in U.S.



# How to make an **ORGAN** out of your own **Piano**



Like magic,  
these concealed  
fingers add fine  
organ music to any piano  
—spinet, grand, or upright.

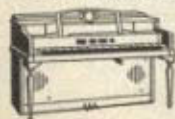
Your authorized music dealer can quickly install the LOWREY ORGANO in your piano. Then you can play beautiful organ music in an infinite range of rich, new tonalities—and you alone can even combine piano and organ in unheard-of duets. The ORGANO does not interfere with the piano action in any way—you can still play piano alone!

By using your same familiar piano keys, the LOWREY ORGANO makes it easy for you to play organ music—you can keep your piano, too—and save space. Ask your music dealer to show you how this compact and versatile electronic organ will fit into your home. Inspire your children—thrill your family—and amaze your friends with this low-cost piano-organ—the LOWREY ORGANO.

For full information, send the coupon on page 64, now.

LOWREY  
**ORGANO**  
CHICAGO

Also available—complete Built-in Models  
from dealers who sell these pianos:



JANSSEN  
STORY & CLARK  
JESSE FRENCH & SONS

Also in Canada from:

MASON & RISCH



For complete information on portable ORGANO shown above

GET THIS NEW ORGANO BOOKLET

Use handy coupon on page 64. This saves your  
Etude cover.

**LOWREY ORGAN DIVISION**  
Central Commercial Industries, Inc.  
(Est. 1894)  
332 S. Michigan Ave., Chicago 4, Ill.

Canadian Representative: Ed. Archambault, Inc.  
500 Ste. Catherine St., E., 7, Montreal