

Wanted: Some Room for Music Teachers

By Herbert Elwell

A subject long in the minds of many local musicians came to the fore in conversations I had with members of the Ohio Music Teachers Association when they met Nov. 11 at the new Oberlin Inn. At its fall meeting there the association enjoyed the gracious hospitality of the Oberlin Conservatory of Music. This subject, discussed unofficially, concerns the urgent and almost desperate need of the so-called "private" music teacher for studio space in downtown Cleveland. It has become extremely difficult for the musicians who teach privately to find suitable and centrally located quarters in which to teach. Buildings like Carnegie Hall and the Arcade, which formerly sheltered many musicians, are no longer available to them.

Important to teachers also is a recital hall where their pupils can appear publicly. Higbee and Halle Bros. is open only on Monday evenings, and I am told the Higbee recital halls are booked so far in advance that they do not fill the growing need for recital accommodations.

Office Building Not Ideal
The ordinary office building is not an ideal place for a music studio which, as everyone knows, is a place which emits sounds that in various degrees can be disturbing to neighbors. Not as harsh as those of a boiler factory, they are, nevertheless, not exactly comparable to the peacefulness of a Quaker prayer meeting.

Also, music teaching often has to be done at irregular hours, sometimes in the evening. Most office buildings are not open evenings. If they are, it means extra costs in maintenance and service. Obviously, what the independent music teachers need, and must have eventually, is a building especially constructed for their needs. It should be centrally located, should contain a large number of soundproof studios, a recital hall with a capacity of about 200, and space also, perhaps, for music and record shops. Other cities have buildings like this, devoted exclusively to music. Why not Cleveland?

Already there would appear to be a substantial enough demand for such a building to encourage thinking of it in the light of a feasible and perhaps profitable investment. I talked about the idea with Harriet S. Harris, chairman of the North East District of OMTA, and with Isadore J. Mattlin, chairman of four chapters of OMTA, who have given careful thought to the present and future needs of music teachers in this area.

Some Lessons in Homes
According to Mr. Mattlin, a few music teachers still follow the practice of visiting the homes of their pupils, and a few have established themselves either in their homes or in studios in suburban neighborhoods, but the majority of them, he says, prefer a central location for their teaching. The majority of students, too, prefer to take their lessons in studios where they can rub elbows with other students and experience something of the atmosphere of professional music.

He feels that construction of a downtown music center would not necessarily involve a great outlay for special parking facilities, since so many students come for their lessons by bus. The private, or "free-lance," music teachers, incidentally, are

doing very well—so well, in fact, that the practical matter of physical equipment and space becomes imperative if they are to continue effectively their valuable contribution to music as a whole. There was a time in this country when the "private" music teacher was the only kind of teacher to whom parents thought of sending their musically inclined children. In those days it was taken for granted that the best musical instruction was personal instruction, where the proved accomplishments of a distinguished artist were transmitted directly to the pupil through personal contact. Emphasis was mainly on performance, and not too much attention was given to musical theory, history and allied subjects.

Period of School Growth
Then came a period of tremendous growth of large music schools and music departments in colleges and universities. Here, personal instruction still had its important place, but systematically organized courses and classes in harmony, counterpoint, ear-training and other subjects supplemented instrumental and vocal instruction. During this expansion of music in schools and colleges, the contribution of the private teacher was to some extent eclipsed, and he went through some rather lean years. Today the picture has again changed. Institutionalized music continues to carry on its functions, with enrollments often exceeding capacity. But the private teacher again has an opportunity to flourish, and to exercise his special gifts in adapting teaching to the capacity of the pupil with can be achieved in schools with rigidly standardized curricula.

At any rate, we have come to realize that there is room in music for both types of instruction, and that the value of each depends upon the individual needs and objectives of the student.



Robert Conant



Joseph Szigeti



Beverly Sills

Davis Cunningham

Concert Stars. The New York City Opera Co. will present Beverly Sills as Rosalinda and Peggy Bonini as Adele in its production of "Die Fledermaus" Saturday evening in Public Music Hall, Davis Cunningham, tenor, as Prince Charming in "Cinderella" at the Saturday matinee and Frances Yeend as Mimi in "La Boheme" at the opening opera, "La Boheme," Friday evening. Joseph Szigeti, violinist, will be soloist with the Cleveland Orchestra in Thursday and Saturday evening concerts in Severance Hall and with George Szell in a piano-violin sonata program Friday evening in Sever-

Peggy Bonini

ance Chamber Music Hall. Robert Conant, harpsichordist, will play with the Ailred

Frances Yeend

Deller Trio in a concert at the Cleveland Museum of Art Friday evening.

OFF THE RECORDS

New Hi-Fi Series Gets Technical

By Rena C. Holtkamp

A distinguished name in the manufacture of high-fidelity records is the Westminster Recording Co. Not only the excellence of technical engineering standards, but the insistence that musician performers follow directions and feelings of the composers have made Westminster records of singular value to both engineer and musician.

Musicians naturally are constantly comparing what they hear on live concert performances. Some even like to listen to a fine recording with the musical score in hand. But an engineer, listening to music, is likely to hear something entirely different.

Both musicians and engineers appreciate recordings without distortion and with wide frequency range, low noise and proper microphoning. But the engineer wants to know more. He likes to know what the fundamental frequency range of sound is; he likes watching wave forms, counting grooves, detecting intergroove "echoes" and certain harmonics. Also, his turntable must be checked to make sure that it operates at the exactly correct speed of 33 1/3 r.p.m. Which is, of course, all to the good.

Timed to Stopwatch
To this end, Westminster records appear now and then in a new "Laboratory Series," accompanied by a descriptive booklet timed to a stopwatch by C. G. McProud, editor and publisher of Audio Engineering.

In such a manner you'll find Tchaikovsky's "Capriccio Italien" and Rimsky-Korsakoff's "Capriccio Espagnol" on Westminster LAB-7002; Bizet's "L'Arlesienne Suites" and "Carmen" Suites on LAB-7005; and Tchaikovsky's Fifth Symphony played by the Philharmonic Symphony Orchestra of London under Artur Rodzinski on LAB-8001.

But from the musical side, Westminster does not limit its activity. Two new sets of deluxe packages include superb recordings of Shostakovich's Symphony on SWN-18001 and Mahler's Symphony No. 1 in D Major on SWN-18014.

Two notable albums, both by J. S. Bach, "Six Brandenburg Concertos" in WAL-309 and the "Geistliche Lieder" in WAL-402, continue the practice of thorough Westminster scholarship, musicianship and engineering.

New Records
JOAQUIN TURINA: Canto a Sevilla, Danzas Fantasticas, Procession del Bocio, with Lola de Aragon, soprano, and Orquesta Sinfonica de Madrid are heard on Westminster's WL-5329. Eloquent treatment, with both Spanish and English texts.
BETHOVEN: Four Overtures, "Prometheus," "Ruins of Athens," "Coriolan" and "Consecration of the House" with Scherchen leading the Orchestra of Vienna State Opera, is released on Westminster WL-5335.

THE REGIMENTAL BAND AND THE MASSES PIPERS OF THE SCOTS GUARDS. An Angel record, 35271, superbly done under the direction of Lt. Col. Sam Rhodes with Pipe Majors John Roe and Robert Crabbe. A handsome piper in full highland dress makes a stunning cover. Of timely interest as the

hand will be appearing in Cleveland Public Hall next Sunday evening.

FLAMENCO: Guitar solo played by Jim Fawcett is of special interest because he was taken into the Heredia gypsy family of Spain. He learned intricate patterns and rhythms which are recorded by Elektra's folk disk EKL-28. Moody, Oriental and atmospheric as a walk through the old Arab quarters of Granada.

BERLIOZ: "Les Nuits d'ete" (Summer Nights) and "La Dame aux Camellias" (The Blessed Damsel) sung on R.C.A. Victor's Red Seal LM-1907 by Victoria de Los Angeles with the Boston Symphony Orchestra with Charles Munch conducting. This beautiful disk completes the Berlioz cycle of four works by this orchestra.

CLEMENTI SONATAS. Three sonatas, Op. 34, No. 2, Op. 14, No. 3, and Op. 26, No. 2, are played entrancingly by Vladimir Horowitz on R.C.A. Victor LM-1902. A happy renewal of friendship and art brings to mind technical classics of the six neglected Italian master.

GRAND CANYON SUITE. By Ferruccio Busoni. A happy renewal of friendship and art brings to mind technical classics of the six neglected Italian master. A recording to enjoy over and over again, with a gorgeous art cover in color of the Grand Canyon.

Husband Versus TV

Rosemary Clooney turned down a TV program offer because she follows her actor husband, Jose Ferrer, and his work often takes him to faraway places.

Emphasizes Loveliness

A makeup artist for "Four Star Playhouse" is writing a book showing how women can emphasize loveliness by applying principles of makeup of actresses.

Music

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New York Opera Co. Opens Series Friday

The New York City Opera Co. will return to Public Music Hall for four performances this weekend under the auspices of the Cleveland Opera Assn., managed by G. Bernardi. The company will present Frances Yeend as Mimi and Jon Crain as Rodolfo in Puccini's opera "La Boheme" at 8:15 p.m. Friday with a young, talented cast and full orchestra under the direction of Conductor Joseph Rosenstock.

On Saturday afternoon at 2:30, Rossini's "La Cenerentola" (Cinderella), based on the universally beloved fairy tale in a gay, light-hearted production with storybook setting and costumes, will be given in English. Davis Cunningham will sing the role of Prince Charming, Richard Wentworth will sing Don Magnifico, the nobleman, and Frances Bible will be Cinderella. "Die Fledermaus," to the music of Johann Strauss with Beverly Sills as Rosalinda, Peggy Bonini as Adele, the chambermaid, and Ernest McChesney as von Eisenstein will be given Saturday evening at 8:15 with Julius Rudel conducting.

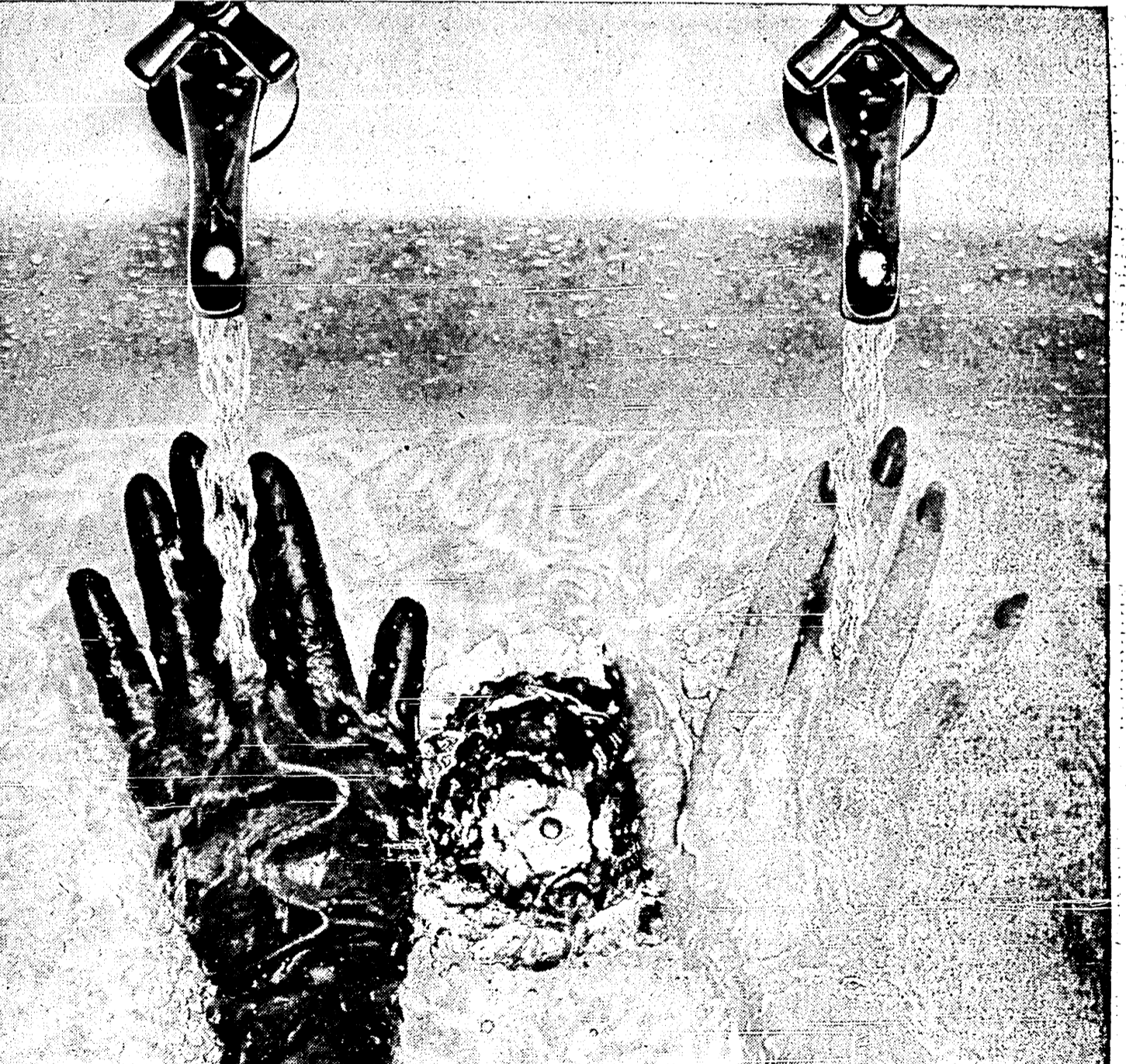
The company's final performance will be Puccini's "Madame Butterfly" in Italian Sunday afternoon at 2:30.

Violinist Szigeti Appears With Szell
The Cleveland Orchestra under George Szell, with Joseph Szigeti, violinist, will give holiday concerts on Thursday and Saturday evenings at Severance Hall. Szigeti will take the place of Arthur Grumiaux who was forced to cancel his engagement with the orchestra because of illness. Szell's revised program will open with the Overture and

Music Calendar
TODAY
CLEVELAND PHILHARMONIC ORCHESTRA—VHK Studio One, 5000 Euclid Avenue, concert, Dr. F. Karl Grossman, conductor, 8:30 p.m.
THURSDAY
CLEVELAND ORCHESTRA—Severance Hall, George Szell, conductor, 8:30 p.m.
FRIDAY
NEW YORK CITY OPERA CO.—Public Music Hall, "La Boheme," 8:15 p.m.
CLEVELAND CHAMBER MUSIC SOCIETY—Severance Chamber Music Hall, piano-violin sonata recital, George Szell, Joseph Szigeti, 8:30 p.m.
THE ALFRED DELLER TRIO—Cleveland Museum of Art, 8:15 p.m., Alfred Deller, counter-tenor, Robert Conant, harpsichord, Desmond Dupre, lute and viola da gamba.

Other Notes
Alfred Deller, England's leading counter-tenor now on his first American tour, will appear with Robert Conant, harpsichordist, and Desmond Dupre, player of both lute and viola da gamba, in a recital Friday evening at 8:15 at the Cleveland Museum of Art.
This unusual recital program is open and free to the public. It will open with songs with the lute by John Dowland and Thomas Campion, early English composers. There will also be a group of lute solos, a Buxtehude cantata for voice and viola da gamba, "Jubilate Domino," songs by Henry Purcell with the harpsichord and other ancient music.
The world-famous Scots Guards Band with Mased Pipers and Highland Dancers will appear on the main floor of Public Hall in a concert and demonstration next Sunday evening at 7:30. The program will include martial and symphonic music, bagpipes, marching maneuvers and dancing.
This organization came into existence in 1642 when King Charles I commissioned the marquis of Argyle to raise a regiment of personal guards in Scotland. During the World Wars, its members fought with distinction at Salerno, Anzio and on other battlefields. Normally the band of 60 soldier-musicians is stationed in London, where it marches at the head of the Queen's Guard.
The appearance of Russian violinist David Oistrakh, originally scheduled for Dec. 2, has been changed to Dec. 11 in Public Music Hall.
A TV casting director's phone is known to ring all day long with calls of acting aspirants seeking work.

New Silicone Beauty Lotion! Guaranteed to protect your hands more ways than rubber gloves!



New Mennen Skin Magic Heals chapping! Instantly softens red "detergent-rough" hands

If you say "this cannot be," no one could blame you. Yet it's true. This new non-sticky lotion gives more protection than rubber gloves!

Here's how: 1) The amazing water-shedding silicones in Skin Magic protect against chapped, water-rough skin. 2) Skin Magic adds softening emollients; helps your skin keep its natural beauty oils. 3) Its mild antiseptic action helps heal tiny scratches, cuts and blisters.

What's more, new Mennen Skin Magic

actually heals chapping; instantly softens red, rough hands. Helps protect skin against detergents and soaps. Velvetyizes legs, arms, elbows, heels. Smooths calluses. Destroys kitchen odors that cling to hands (onion and fish odors!)

It's a grownup's version of famous Mennen Baby Magic. Does so much for your skin! In an unbreakable squeeze bottle. \$1 plus tax. GUARANTEED! Money back if new Mennen Skin Magic doesn't do everything stated here. Return bottle to The Mennen Company, Morristown, N. J.

Answer to Puzzle
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