



AMICA International

Automatic Musical Instrument Collectors' Association

Honor Roll

The following may be an early ASCSP brochure

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L. LESLIE LOTH - BEGINNING his musical career

in Richmond, Virginia, L. Leslie Loth gave voice to musical expression as a boy soprano in a vested choir. Having been endowed, from birth, with a greater musical urge than is found in the average choir boy, he soon showed talent in other directions. An early grasp of piano technic was only one phase of his pronounced musicianship. At twelve he began to compose and two years later his first published composition appeared.

Then began a busy period of development and intensive training in New York, where, in addition to his studies, time was devoted to directing a women's chorus of five hundred voices, concertizing as soloist or as accompanist to various artists. This was followed by seven years of additional training under European masters.



While abroad, Mr. Loth taught piano and theory, showing an early flare as a pedagog and numbering among his pupils, artists and students from Europe and America. In addition to the demands made upon him as a teacher, he found time to create. The better known musical forms were selected as a means of expression, and his first Symphony in A major was performed by the Breslau Symphony Society, an organization that has been conducted at various times by such masters as Grieg, Joachim, Rubinstein and Nikisch.

Following this first symphony, there appeared chamber music works, songs, piano compositions as well as two other symphonies. These have been performed by leading organizations and prominent artists, in concerts and on the radio.

Mr. Loth's success as an artist and composer was sensational, and in no less degree has he established himself in New York as an arranger and teacher, meticulous in his attention to the individual requirements of numerous clients and pupils.

COMPOSITION

As a composer, the name of L. Leslie Loth stands prominently to the fore among musicians the world over. He is both mood painter and melodist. Whatever form of expression he attempts, there is a noticeable command of the instrumental idiom, combined with a certain imaginative quality, that earn for its creator an enviable reputation. One seeks in vain for so-called "thick instrumentation," "stuffed" phrases or "dead" moments. In fact, originality of treatment is one of the chief factors that has contributed towards Mr. Loth's popularity.

Many press clippings testify to the fact that Mr. Loth

- Displayed much temperance and abandon.
- Is a musician of significant knowledge and temperamental sensibilities.
- Has technical armor, lofty conception, and creative imagination of a high degree.
- Has attained such a high state of artistic development and virtuosity that he may unhesitatingly be placed among the chosen few.

ARRANGING

As an arranger and editor, Mr. Loth brings to his work a **background** of accomplishment and experience which stamps his work as that of a Master. His 500 or more published compositions bear evidence of the high order of his musicianship and of his editorial skill.

Many of his orchestral arrangements are heard on the radio and in concerts. Numerous catalogues of publishers list works with Mr. Loth's fingering, phrasings, marks of expression, and other editorial requirements.

Writers from every state in the union send their work to Mr. Loth for analysis and professional opinion. This has been particularly true in the field of song writing, and it has been Mr. Loth's pleasure to guide these aspirants to song writing fame, into the proper lines of procedure.

Song writers seem especially to be in need of this kind of assistance, and numerous are the letters of appreciation Mr. Loth has received from clients who had hitherto suffered financial loss and much mental disturbance due to their previously misguided efforts.

TEACHING PRINCIPLES

While exhaustively scientific and original in his manner of solving technical difficulties, Mr. Loth is deeply concerned with developing in the pupil an understanding of the inner meaning of music.

Through long teaching experience and unusually broad musical contacts, Mr. Loth has acquired the happy faculty of presenting ideas to pupils in a simple, direct way. His application of technical methods of modern schools is supplemented by the creation of original exercises for solving the problems of each pupil. By studying the individual characteristics of pupils, Mr. Loth extends his own knowledge to the pupil. This assists the pupil to solve his own problems to the extent that he may gain greater freedom of expression through his personality. This has been true not only in his teaching of piano, but in his teaching of harmony, composition and orchestration as well.

Letters from former students, pianists, teachers and directors from all parts of the country attest the splendid results these musicians have achieved as the result of association with his stimulating and inspiring personality, and they further tell of the success they have attained in their own teaching and performing through the application of the principles of artistic performance he has imparted to them.

AMPICO RECORDINGS

In the days of its popularity, Mr. Loth was one of the most popular of the younger artists recording exclusively for the Ampico. Many of his delightful compositions found awaiting them a wide appreciation of their many beauties at the hands of Ampico owners.

Of his shorter works recorded for the Ampico which especially attracted attention, were Papillons, Arabesque-Intermezzo, two Caprices of unusual charm of lilt and rhythm, and his little idyls of the outdoors which may be placed beside the "Woodland Sketches" and "New England Idyls" of MacDowell. Of his larger works, the recordings of the Concert Paraphrase on Waltz-Themes from Gounod's FAUST and a similar paraphrase on Waldteufel's waltz, THE SKATERS, stood out prominently as examples in which the composer and artist were united into a creation of remarkable interest.