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THE MUSIC MAGAZINE

December 1955 / 40 cents



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WORLD OF MUSIC

(continued from Page 7)

Belmont and R. Strauss. The new script notes will be deposited promptly in the Library of Congress.

Louis Chabot, vice-president of the regular society of La Jolla, Calif., made his American debut as guest conductor of the Chicago Symphony on November 2 and 4.

The Roger Wagner Chorus will tour the country beginning in March 1955, including an appearance at Carnegie Hall on March 15. Major highlights of the tour will be Boston, Philadelphia, New York City, Chicago, St. Louis, Kansas City, San Francisco and Seattle.

The Pennsylvania Academy of the Arts is sponsoring first chamber concerts and one later revival in Philadelphia this season, including a concert of original works but few books in one season, played by Elman and Vidossich.

The Metropolitan Opera house at Lincoln Center has decided to spend a new opera house on the corner of Lincoln Square, New York City. The opera house is already under construction. Estimates to build an estimated \$10,000,000 for the new house and another \$10,000 for demolishing the present opera house which was built in 1893.

Olga Danovska, late music critic of the New York Times, was asked to record a tribute by the New York Philharmonic Symphony on October 11, 1954, when Danovska was elected to the National Music Council. The celebration was held in the Lincoln Center.

Elmer Dickey has been named the winner of the annual \$1,000 Music Anderson scholarship award. A music at Boston University Dickey has studied with Roland Hayes, and received his education from Leopold Stokowski who directed the Boston University Chorus. Dickey's last work, "The Music of the Future," was held in 1954 at the Lincoln Center.

(continued on Page 14)

THE COVER THIS MONTH

The beautifully colored photograph used on the cover of the Christmas issue of KPM is the Christmas issue of KPM. The work of Alexander Nikolaev, shows a picture of the organ and choir of the St. Isaac's Cathedral in Leningrad. The choir is singing in the choir. The choir is singing in the choir.

studio-december 1955



I heard the bells!

An absorbing story

of the ancient art of

handbell ringing

and the many groups

devoting their efforts

to this form of music making.

by Elsie Bempstead

THE ANCIENT ART of handbell ringing is an ancient, widespread tradition in the United States as a medium of musical expression and as a absorbing activity for young people in churches, schools and other organizations and independent groups. In Christmas Eve each one ring by small groups in about one hundred years in New England and elsewhere, stimulating the spirit of Christ, was among neighbors, starting at handbells and no school programs.

One of the first of these American groups, organized at the house of Mrs. Arthur W. Stoddard, of Boston, was the first group of Boston Bell in 1920. Dr. Harvey Spencer of Southbridge, Massachusetts, who first became interested in handbells twenty years ago, after leading them at a children's party, has encouraged the forming of a number of new groups. One of his groups, Mrs. Helen Thompson of Newbury, is now playing handbells at the Riverside School in New York City. There are government groups at the University College in Vermont, Pittsfield and Quincy, Massachusetts, at Princeton, New Jersey, and Washington.

State universities.

Interest in English handbell ringing in the United States, leading to the present level, had its beginning around the turn of the century when a band of singers from England passed on the bells to the house of Old North Church, Boston, where the first post arranged for church ringing in the English manner was being. The ropes hang into the ringing chamber so that each rope will have the leader and plainly see the others. Mrs. Stoddard took a keen interest in the movement and, joined with the men. There was objection to the new wherever first found a place to advance the craft and Dr. Arthur W. Stoddard, her father, took her to England where she was presented with a set of eight handbells after a demonstration of skill.

Mrs. Stoddard added to the set from time to time and invited her children as helpers, one of them participating with the younger Rogers in 1944. Rogers, in 1947, the New England Guild of Handbell Ringers was formed in her home. The American Guild of English Handbell Ringers.

the largest was also formed at her home in 1954. A meeting instead of invited by members, both as individuals and groups from all parts of the country, has already been established as an annual activity, at Castle Hill, Ipswich, Mass.

Included with the handbells of the world's best type have been known in this country from about 1850. Said to be of high origin, they were favored by P. T. Barnum in a traveling show. Where the three ropes which he had to produce an effect like the xylophone, the English bells are held in by the clapper under one for each tone to produce the motion of three bell effect. Another difference in the English type bells is the control of the clapper by two parts of leather under the crown, joined together as a check to its swing.

As with a bell hung in a tower, the clapper swings across the inside in only two directions. Held with the mouth against the tone is correlated with, as from a swinging bell. Clappers of the larger bells are covered with felt.

Mrs. Dickey (Continued on Page 14)

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Glee Club of New York
Lined up in a repeat
Chorusman Chorus
Last night's show
Mrs. Mary Lee Read
Joining the chorus singing



Christmas concerts AT GRAND CENTRAL

by Alfred K. Allan

Travelers by the thousands each year stroll to the Christmas music in New York's Grand Central Station.

THE STUCKY, gray-haired man pushed his way through the Christmas holiday crowd jamming New York's massive Grand Central Station. He might have been just another commuter on his way home to spend a private holiday with his family. But he wasn't—his destination was death. In plain sight was the entrance to the subway that would transport him to the Brooklyn Bridge and made to the legal waters below.

As though by divine guidance, the man suddenly looked upward to the heralded occasion. His eyes fixed on a shimmering organ behind which sat a smiling, gray-haired woman. The woman's fingers danced across the organ's keys and the music of a sacred yet not diffident dance to the listening throng below. The man recalled the notes he had heard the hymn before. It was his mother's favorite hymn—the always hummed it whenever she was visiting comfort and peace of mind during times of great trouble. The beautiful organ music magically lifted the man's spirit. He rushed out of the terminal and made his way briskly to a West Street mansion where he prayed to God for help.

The man continued himself that music wasn't the way, but he said later his problems with faith and savings. A short while later the man was reunited with his family and, to complete his confirmation of faith, he became a music music worker.

The women of the organ was proud, bright-faced Mrs. Mary Lee Read. Inspiring women like that one have become commonplace to Mrs. Read ever since 1921, when she established the first official annual Christmas concert program in the country. The idea has since spread and now some forty national branches over the nation sponsor similar projects. Where about you the legend this woman has spiritually renewing work. Mrs. Read is plus reality, "God gave me the idea."

It was a cold, rainy night toward the end of 1921 Mrs. Read, a professional musician and graduate of the Pittsburgh Music Institute, was traveling by train, with her young daughter, enroute from Denver to New York. Near Pittsburgh, a telegram addressed to her crossed the train. It advised her that her mother was not expected to live, she should return at once.

There was a two-hour wait at Pittsburgh for a train back to Denver. Mrs. Read sat down in a waiting-room bench, her daughter nestled beside her. The sisters were gloomy and despondent. "What a lullaby for heart when a national station can be," she reflected solemnly to herself. "Surely there must be some way to ease the loneliness of travelers."

A young boy, watching play, pointed by his mouth. "That's it!" the answer flashed into her mind. "Stations need music."

A few days later she reached the Denver, Colorado, stationmaster's office. She hastily stopped to catch her breath as she excitedly outlined her idea to him. "I could play the organ for them, at the pause or even the key."

"You shall!" the stationmaster pronounced without hesitation. That Christmas Mrs. Read gave the first official station organ concert. The opening program of classical and sacred music, was presented as a tribute to her late mother. Each Christmas thereafter the program was repeated. Thousands of local folk thronged to the terminal in later or to visit along with them. Mrs. Read's heart-broken mother. The railroad inaugurated special holiday excursion trips from all parts of Colorado and neighboring states for thousands of non-residents who wanted to hear Mrs. Read play.

In 1922, a second tragedy entered Mrs. Read's life. This was the sudden death of her beloved husband. Shortly after her husband's passing (Continued on Page 10)

it shouldn't be a BATTLE

as regards the story
and score
of a musical play,
"the two elements
most complement each other."

from an interview
with GUY HARBACH
as told to ROSE NEYLOUT



One Harbach at work on a new opera

DURING THE PAST few years, the American musical comedy has developed what is called a new form. This theory itself is a more credible and better integrated blending of story and music. The new production takes Rodgers' and Hammerstein's "South Pacific" for example. It flows from logical inspiration. Their vocal numbers have a reason for being, their plots are believable, and their characters behave like people in real life, without interruption by low sounds, plot and the artificial every-when of musicals at moments when natural human beings would hardly fit their scenes in song. These characteristics with a welcome departure from the stereotyped musicals that they are not are. Actually, the modern American musical began half-a-century ago, when Otto Harbach came out of the West to give Broadway some amazing ideas on dramatic values.

New in his eightieth second year, the great old man of American operetta has contributed his brains and heart to well over a score of outstanding hit shows. To name but a few, his musical plays include *Three Fawns*, *Mrs. Mummy*, *The Family*, *High Society*, *Remember, Myself*, *And Her*, *My, My, Nonsense*, *Remember, Myself*.

He has been the story of the musical—largely the history of battle—going back to the

The Desert Song, *The Cat and The Fiddle*, and *Reveries*. Each of these brought definite advances in comic melody and integration, and Mr. Harbach tells you the going won't always remain smooth, usually in terms, the terms such moments of major emotional impact there was just talk or romance. In fact, these transitions become boring. To get around the unpleasantness of talk into music, the writer of the day tried plays in the lyrics interspersed with music. This had its drawbacks, more it is difficult to find performers capable of giving equal pleasure by singing and by speaking, and, as there are fewer great singers than actors, made get the upper hand. When all plays gradually attained singing words, and the book of the play took on secondary importance. Mr. Harbach remembers the days when a hit was confined to a good score, and a flop to a bad book, when plot was thought of as something for the low comedian to kick around.

Harbach's favorite memories deal with his leadership of *The American Society of Composers, Authors and Publishers (ASCAP)*, of which he was President during a critical period of its existence, and which his guidance helped to place on a firm footing.

Mr. Harbach tells you that the history of the musical—largely the history of battle—going back to the

origins of opera, when to sing and converse there was added the writing of whole plays. These old plays, with bits in the style of their times, contained many weaknesses which lost themselves comically in time. The terms such moments of major emotional impact there was just talk or romance. In fact, these transitions become boring. To get around the unpleasantness of talk into music, the writer of the day tried plays in the lyrics interspersed with music. This had its drawbacks, more it is difficult to find performers capable of giving equal pleasure by singing and by speaking, and, as there are fewer great singers than actors, made get the upper hand. When all plays gradually attained singing words, and the book of the play took on secondary importance. Mr. Harbach remembers the days when a hit was confined to a good score, and a flop to a bad book, when plot was thought of as something for the low comedian to kick around.

Growing tired of seeing his books spoiled by the combs of singing plays/rights gradually confined them when to sing or dance where not most successful as to lyrics, or to compose music that could be put together for the sake of the

A Great Church rebuilds its organ

This striking photograph on the right shows the interior of the First Presbyterian Church of Philadelphia. Following completion of the rebuilding of its pipe organ, the picture is a masterpiece of low-angle shots taken in this way to show the right and left transept organs. The photographs below show various stages in the work of rebuilding. All photographs are the work of Jesse E. Blumman and are presented through the courtesy of the Mello Organ Company, builders of the organ, and Dr. Alexander McCurdy, organist of the First Presbyterian Church.



Here are the organ builders and technicians in the process of rebuilding the organ. This is the work that will be done to give the pipe organ the refinement in tone that makes it great again.



Here, view of organ stands. The workmen are checking the organ action, which is the action of the organ pipes, to see that they are working properly. This is a key factor in the work of rebuilding.



The photo shows the organ action, which is the action of the organ pipes, to see that they are working properly. This is a key factor in the work of rebuilding.



The photo shows the organ action, which is the action of the organ pipes, to see that they are working properly. This is a key factor in the work of rebuilding.



This is the transept organ exposed in that the workmen may get the most pipes in their proper sequence. It is the last step before the organ is turned over to the organist.



The organ builder works together with Dr. Alexander McCurdy, organist of the First Presbyterian Church, to adjust the final result. This is the last step before the organ is turned over to the organist.



The organ builder works together with Dr. Alexander McCurdy, organist of the First Presbyterian Church, to adjust the final result. This is the last step before the organ is turned over to the organist.





the orchestra in the daily life of your school

by
Ralph E. Roth

suggestions concerning the various projects for which the school orchestra may properly supply the music program.

DURING the summer months, the commonest question asked was, "What suggestions can you give that will help us keep our orchestra working up to full capacity?" These suggestions are a constant problem, especially as it pertains to the better students. We hope that the following ideas, used to help students, parents and school officials better understand the functional purposes of this orchestra, may prove of some interest and value to our readers. Wherever it falls within their power, most students and adults will do whatever possible to help these local groups become more useful and valuable organizations in their school and community. The multiple ways that may be employed to give the school orchestra an functional value should be understood by all who have any interest in the organization. Very often assumed support can be secured by calling attention to those devices and plans that have brought successful results in some schools, and then providing greater motivation because of better service rendered.

In most instances when a busy orchestra is carrying on activities of real value the following general types of performance will be found.

1. *Playing for school assembly programs.* In many schools the regular

weekly assembly includes opening ceremonies that call for the assistance of the school orchestra. When this ceremony is made of the orchestra the impression created among all students is that the orchestra is important and has value in the entire school. Such a concept is usually started by the principal's office or created by a strong united committee of students and teachers who believe that the orchestra does contribute in a worthy fashion to the life of the school. An outgrowth of such general use of the orchestra will usually bring about the necessity for use in more special music assemblies such as concerts where the group will be given a featured spot on the program and the entire school given the opportunity to enjoy its special musical offering. However, only when the orchestra's performance is good will this explain as far as possible, is a good to know that some schools have enjoyed such a happy situation for many years, in fact, it has become a tradition since it has been the accepted practice for such a long period that neither student body nor faculty can remember when it originated several years ago this writer had the privilege of presenting his high school orchestra in such a high school in Milwaukee, Wisconsin, and the wonderful reception, and the high use of musical

enjoyment and understanding displayed by that high school student body will never be forgotten. It was the pride of the school's principal, faculty and students that they had learned to listen and enjoy music in its fullest in their assembly programs.

2. *Playing for special festival programs.* Celebrating Christmas, National Holidays and other such occasions may be chosen a little apart from the regular assembly. At such times, both background music in brightens dramatic climaxes and in creates special moods, as well as features for special effects, give the orchestra a most important assignment.

3. *Playing at School Plays.* Plays and other performances that are largely the responsibility of the drama, literary clubs, or speech departments can also prove to be very favorable contributions for the orchestra. In such a capacity of service the orchestra can also share with other departments and thus gain much favorable public support for its entire school.

4. *Playing for Service Clubs.* Church Forecasts, Settlements, Kiwanis, P.T.A. Meetings and similar groups can also provide occasions for orchestra services make their best progress in an appearance before their friends. While this type of appearance will be chosen (Continued on Page 46)

Music in the Church Service



Part One, Its Primary Function

by GEORGE HOWERTON

IT IS to be recognized that in the church service music fills a function which pervades its entire musical as well as its spiritual purpose. Its chief purpose is not to entertain but to inspire, being intended to create in the listener an attitude of worship, to bring him more closely to his God. By some it is regarded as an adornment of the service, by others as an indispensable part of the way and road of the laity, closely interwoven with the other elements of the service. This does not mean that music is any less important by virtue of its dependence on the other elements but rather that because of these relationships the preparation of church music demands an approach peculiar to this particular area of the art.

There is a fine balance which must be maintained between, on the one hand, the maintenance of artistic and esthetic standards, and, on the other, the satisfaction of the religious needs of the congregation. The problem is complicated by the wide divergence of musical understanding and taste as to the part of the congregation. If all the congregations were of the same background of musical experience and were like-minded in its musical taste, it would be relatively simple for the choir to select his repertoire so that the religious religious needs of the worshippers might be fulfilled and at the same time to present in the direction of the choir the most important of those which were simple in the particular type of service in which he was working. It may be that for church is not what he has been called to do in the place of music in

in various areas of music and with experience in performing the musical parts of the art. If these persons have been so fortunate as to have been members of some of the country's better collegiate choral groups they will have seen under the tutelage of the world's greatest conductors and have participated in performance of a highly professional nature. To deliver singing that will undoubtedly be those whose musical expression, rather as perfection or imitation, has been average and whose musical understanding is limited. Rather than elude the task, the choir must be obliged to face it squarely and to work toward the satisfaction of the religious needs of his people in whether he be a trained professional himself or an untalented amateur who devotes himself to church music. For the part is not to elude it precisely and the recognition which he can offer.

Recognition of the choir's obligation on the part of the choirmaster is probably the most significant factor in determining the success of any church program. Ideally, in order to prepare himself for a service in church music, one should receive a thorough grounding not only in the field of music, but also in the area of church history, philosophy and liturgy. To integrate properly the musical portion of the service with the other elements, the choirmaster should understand the plans which music occupies in the particular type of service in which he is working. It may be that for church is not what he has been called to do in the place of music in

what has been rather called an adornment of the service, with complete truthfully little use of music, it may be one in which from the very beginning of the service music and liturgy proceed throughout as an indivisible unity. The integrity of his approach is determined by the conviction of his perspective in this matter. He will not attempt to force into a simple service elaborate preludes and organ accompaniments, forced anthems and extended responses which properly belong in the domain of the more elaborate liturgies. He will not introduce into the worship of one faith music which may be offensive to some other shippers because of its inappropriateness from historical types of belief. All of which means simply that the type of music chosen for the service depends upon the nature of the liturgy employed and the general taste and understanding of the congregation.

No one can please all the people at all times. In trying to please every one the necessary result is pleasing no one. The attempt should not be to please the congregation but rather to satisfy their needs, at the same time maintaining as the controlling idea the aim of the constant improvement of taste and elevation of standards proceeding from whatever point at which the particular congregation may be found. Taste cannot be changed overnight and one cannot easily force people suddenly to accept a type of art work which they have had little or no previous exposure. However, the wise choir master can so develop his program

(Continued on Page 46)

From "Basin Street" to the Diamond
Horseshoe — an easy step
for MILTON CROSS, Radio's

"mister opera"

by ALBERT J. ELIAS

Johns, Quilley, Archway, Marjorie, Glandorf, soprano, Milton Cross (center) holds official certificate as winner, 1935 Metropolitan Opera Auditions of the Air. Others: (L. to R.) Fred, Milton, Milton Cross and Max Baabell.

IT IS SATURDAY AFTERNOON in winter and one is comfortably sitting or lying under a blanket by the radio. All week one has looked forward to the next three hours of listening pleasure. "Good afternoon, opera-lovers across the nation," intones a deep, rich voice. This is, of course, Milton Cross, guiding listeners as he luxuriates in every way in "musical afternoon" of grand opera from the great stage of the Metropolitan Opera House in New York City. As self-narrator of the American Broadcasting Company, he may repeat reading portions of the Bible for the inspirational "The Evening Communion" program, reporting the latest world news, or basing the pleasure of a smooth, rapid, thrilling TWA flight or of a cool, unspiced Coca-Cola. But, most of all, Milton

Cross rebukes his role as what radio listeners have nicknamed him, "Mr. Opera."

Host and commentator for the first Sunday opera stations, he has been present for every one of the Met broadcasts since they were so historically braced with a performance of "Samson and Delilah" in 1931.

"There's nothing I like better," says Cross, "than this job." Even in the early years of the broadcasts, when he was left alone to fill the intermission, he was happy. "They'd usually tell me what was being done at the Met on Saturday, and I'd be asked to take care of the intermissions. That often meant Wagnerian opera music someone which ran about twenty minutes. It was good hard work, and I loved it. Even with the present, I loved the radio. There's a still,

I am happy to say, plenty of work to keep me busy."

Fate of all, he has to work out a routine yet clear scheme of the plot in the two acts or less allotted him before the acts. Then when "Opera News on the Air" or the "Opera Quiz" don't fill up their time or when things go wrong backstage and don't allow a delay in moving the program, "it's up to me," he points out. "In every one of my, very often in German opera, you find some delay taking longer than scheduled. Once there was a long delay during "Tosca" and though I don't know why, I think Metelien was probably taking a shower—it's a tough life to live. Delays like that don't happen very often, but it makes one think of time in case of an emergency when he emphasizes (Continued on Page 50)



James Lyndon, who will sing a leading role in the NBC-TV production of "Riders in Twilight," on December 26.

Robert Lyndon in the Radio's "The Ballerina" production of "The Sleeping Beauty," December 16.

Milton Cross in NBC-TV Opera "Beauty and the Beast," December 4.

I'm for contests and here's why!

An authoritative appraisal of all phases of the competition problem, based on many years' practical experience with them.

by WILLIAM D. REVELL



Marquette (Michigan) Senior High School Band. William Warren, conductor, has, for many years, a North-Western chapter in student and teacher contests.

PERSUASION as single subject relating to the field of music education has been so completely, systematically, so thoroughly debated during the past two decades as to have the topic of Instrumental Music Contests and the more recent plan of music festivals.

From another basis to large metropolitan centers, from teenagers to men of maturity, from country schools to universities, here come arguments proclaiming or condemning contests as a mode for evaluating the progress and progress of school bands.

Unfortunately, like all struggles, here are difficult to prove and sometimes argument quite impossible. But these very discussions, confusions and arguments have played a vital part in the contest movement for they have acted as a stimulant which kept the light of progress burning and have contributed much to the present growth and quality of our present-day school band program.

Perhaps this question should be

asked of our students rather than ourselves, for the truth reveals that in our present opinion of contests, but rather in the proof of their specific value and contribution to the student musician, the school, community, teacher, musician, and State.

Assuming that this newspaper is just not acceptable, the time becomes not an argument that is concerned with personal opinions or attitudes, but rather a realization of the true value and wisdom of instrumental contests as they are related to our present-day educational objectives.

If we will view all personal prejudice, avoid emotional feelings, and consider only the worthy and tangible facts, we should eventually arrive at the simple truth of our problem—What has been achieved we immediately will find the following questions awaiting our answer: "Do we do not instrumental music educationally contribute to the mind, spiritual and unselfish growth of our youth, home, school, and community?"

Why? If our present-day contests fail to realize these objectives, then steps should be taken to reorganize a more satisfactory system for achieving such goals. However, until such evidence is obtained, it is important that we continue to study our present program and through actual effort and cooperation try to improve it.

As a "background" (and, objectively, reference of many districts, State, and National contests of a long-run era, and as an adjustment of contents of recent years, perhaps a personal evaluation of the needs of contests would not seem illogical or impractical. However, before presenting the writer desires to add that the following statement does not represent personal opinions nor arguments for or against contests, but are simple truths and facts which he has experienced during his two years of competing in contests throughout the Nation.

Every teacher needs recognize the necessity and (Continued on Page 42)

A Christmas Tree Lesson



With a curiosity characteristic of children, I had checked the text but from Cline would remember me gracefully, and knowing that circle of offenders in the Palestinian context were selling at prohibitive prices, I desisted from asking my ever present wife father to attend the market with me, and resigned myself to the cost. I tried to satisfy my voracious enthusiasm with studying the program until I could locate a back seat; with basking my way unhurriedly through the market me was to include

The children of the Francos were my schoolmates. We were friends. The Francos, a sandy-haired, red-eyed woman, and an enthusiastic musical amateur, had introduced me frequently to them. As the appointed hour for the carriage called, and good-bye utterances I was sadly detained in the coach and turned off in the depot, where I passed the party consisting of O'Connell and Kate G.

But where do they end? As the

A Ninth-Grader's Project

by GUY MAIER

Don't Forget The Month

I am very happy to create such an impression, especially since I've always maintained that teachers expect too much from their students. From now on, my motto will be "Element is the place where we engaged nothing, for to shift not be disappointed!" It's a good slogan, especially for us who teach adolescents. But I want you (I always mean you) that future class!

Planned Page Editing

In response to a flood of inquiries and letters, it is understood reports, the source of which remains a mystery. Today, there is no plan to publish an edition of the Florida Page of *THE*. It is understood that the paper's page had to be omitted from two issues during the past year but this was due simply to the failure of the copy to arrive on time.

Good Technique

more than
flashy
performance

Frank Gaviano, a leader in his field, gives out with sound advice regarding the crease for speed and more speed in accordion playing



Frank Gaviano

by Theresa Costello

TODAY PEOPLE have acquired an entirely mistaken idea of the real meaning of the word technique when applied to accordion playing. It seems to mean to them simply the ability to play very rapidly and perform very difficult passages upon the keyboard. This very word itself seems to be distasteful to certain kinds of music lovers. What a wonderful technique, they will say about some accordionist, just putting notes. This misconception has been aided and abetted by the performance of many so-called virtuosi on television who are always denied to play without such rapid passages.

What has caused this popular against proper development of technique? To find the clue to answer this, I could think of no one better qualified than Frank Gaviano, one of the most outstanding books writers on accordion technique. When the question was directed to him, this was his reply:

"What has caused this prejudice? Perhaps it is just because technique is sometimes thought of only as the ability to move the fingers and hands with great agility. No doubt that particular capability is a very important and necessary branch of technique on the accordion, but it is only a small part of the whole subject. The accordionist who has given his attention solely to that branch alone tends to called a great technician on the real sense of the word, can not be achieve the highest results with that development alone."

In accordion playing, as in all other arts, technique refers to the means that move agility and capability of finger action. Its perfect attainment includes every means of assistance possible for the musician to command.

Conversely, that of artistic production, touch, beauty of feeling, phrasing, elegance of execution, symmetry of detail—as they are represented in the various branches of technique. If one has studied and can produce only agility, thereby having acquired only one-fifth of accordion tech-

nique as a whole, how can he be considered a real artist at all?

No doubt many people have the impression and the notion of artistic improvement, but lack an adequate means of expression. They simply do not possess the technical development sufficient to enable them to give voice to their thoughts. Technique should develop the complete mastery of all means of self-expression. On the accordion, especially, no player can afford to neglect any manual dexterity that will in the long run better be served at the peak of interpretation. Naturally, the more physical capacity the student has at his command in his hands, the deeper the liver he will be in giving expression to his best.

The real virtue are those who, no matter how difficult or laborious as manual writing are the passages which they have to perform, will manage to make these passages as beautifully expressive that the listener will never notice the difficulty of the music being played, so much will it delight his ear. The execution of a very simple melody, slow, soft and melting, can be performed with such skill, the music flowing into each other, that the listener forgets that the accordion which is being played is only a mechanical instrument with air that flows through it. What patience and application is needed to develop the touch of masterly chords, as well as the light brilliance of rapping progression!

Without technical command, all of this is impossible. It is only when all of the various phases of expression have been mastered, that true interpretation can be produced. To the artist, there is a feeling worse than to have in his mind a certain expression, and not to be able to reproduce the picture in his accordion, because of lack of technical ability. On the other hand, what a satisfaction it is to be in command to recreate the playing of a master which he had studied diligently in a past without completely mastering (Continued on Page 51)

Teacher's Roundtable

Maurice Dumesnil, Mus. Doc. presents Debussy pianists, discusses some Mozart favorites, and a number of "unknown" pianists.



DEBUSSY PIANISTS

I would like to have you give me your opinion on the following:

1. Godefrid's *Catacombs*, first time, fourth measure. I heard this played on a record by Mr. Godefrid and in-day heard it played by a recitalist in New York. Both years, in hurry, did I hear best of the left measure. It does not say so in the piece, is this correct?
2. *Clavier de Laine*, page four, the first sharp section, fifth line, right hand. Shouldn't the notes with the quarter note stress be held for three full notes? I was told to connect the melody from the *Clavier de Godefrid*, etc. Thank you.

(Music) E. S., New York
This might hurry me the best you mention, which Godefrid does, is perfectly acceptable. Although nothing is indicated as the stress, it is not of those personal little ornaments which every artist has and which, when all made for individuality in interpretation. The other recitalist is probably heard Godefrid's recording and imitated that small detail. You can certainly do likewise. But is correct, no exaggeration!

Regarding that passage in the *Clavier de Laine*, it is absolutely correct to connect the melody by holding down the key. But is this necessary? I don't think so, because that section being in the right hand, no play of finger pressure and it will sound as artificial legato. What is more important is to bring out the melody, and it is indeed difficult, it can only be done through playing those upper notes with very fine fingers, while keeping all other background notes on both hands relaxed, even as the "lets."

MOZART FAVORITES

I am interested in knowing more about the Mozart repertoire for piano. That is, the pieces which you consider

most attractive and playable. The ones you would choose to teach on and keep in your repertoire, from the simple to the difficult.

- W. A., Indiana.
The most attractive melody by Mozart—undoubtedly I am, based because I play Godefrid—are the following:
Fantasy in D major.
Fantasy in C major.
Rondo in D major.
Sonata in C major (the "little").
Sonata in A major (with Turkish coffee).
Adagio in E-flat major.
Piano solo.

The Adagio is a simple composition, with a slow movement from a sonata. I consider it as one of the most beautiful things ever written by Mozart, and it should be played by all teachers to develop in their students the sense of phrasing, acoustic, melodic delivery, and balanced tone production which make for masterfulness in interpretation.

The "Piano solo" is charming and effective. I am not sure that the variations are by Mozart himself, but they are clever and pianistic. And as to the theme, some musicologists assure us that it is authentic.

The above list seems to have variety enough to make a valuable for both study and performance. The trouble about it is: I have often found and look through them. I find that most of these concerti could be played on a "fortissimo" but, no, not fortissimo and select whatever pianissimo you.

HOW ARE THESE PIANISTS?

For the past two or three years the market has been flooded with various brands of records manufactured here, but lacking the statement "Recorded in Europe." According to information received, the performances actually take place in Germany, Austria, Switzerland and a few more countries, there

are most ones on tape and pressed in the United States. Some of these discs, which are considerably cheaper than the better ones in comparison, are excellent and in some cases, amazingly so. However, the quality is not even, and it is wise for anyone to listen carefully before purchasing.

Many piano records are listed in these catalogues, including concerti, sonatas, and single pieces. And the discards such names of composers as Maria Hoffman, Fritz Weidlich, Felix von Karner, Felix Egner, Frieda Yalovai, and Sam Elin. Although I am not familiar with these names, every one of them is an accomplished pianist and musician whose names is of the highest order. Occasionally I express myself as opposed to the idea of learning from records, and I prevent by any opinion that "tape" there only leads to the abolition of one's individuality. But having a another matter, and it can be very helpful. If only a demonstration of superior interpretation is being sought, for instance, then the month find technique of Weidlich and Egner in Mozart and Beethoven, or the virtuosity of Hoffman and de Laine, or the heard with profit by piano students.

As to the fact that the names of the groups correctly identified in a short note on the program, the reading of Mozart's names Gaviano is a model of relaxed elegance, light touch, and perfect control over all tempo. The record by Fritz von Karner—but not least, I would say—includes the complete "Godefrid" by Enrique Godefrid, a work which is recorded on difficultly possible to play with Beethoven's "Idem." Below "Paganini Variations," and Debussy's "Etudes." It is performed with admirable masterfulness and care.

What surprises me is that with the exception (Continued on Page 49)



The Specialists

by Alexander McCurdy

OUR club has been called, with good reason, an age of specialists. The days when one man's brain, like that of a Copernicus or a Sir Francis Bacon, could contain in itself the entire state of human knowledge, are far behind us. This arts and sciences have been divided and subdivided into wondrously complex matters, within which the specialist knows everything, well knowing in his field, however little he may know of matters outside it. Hence the very observation that "a specialist is a man who knows more and more about less and less."

Even the study of music these days is a matter for specialists. No longer a talent for genius that any cultivated man can perform as a natural observation, the cultivated man nowadays now content to leave music to the professionals.

Which is perhaps as it should be, since even among the professional there have been too many incompetent tendencies toward specializations and compartmentalization, to one man and no more performance from a narrow, single-sided point of view.

I remember once hearing a group of students at a conservatory discuss the famous right's concert. The older player would talk of nothing but the show solo in the Proven symphony. The brass player was scandalized by the fact that at one point the trombones had more in two bars than more. The string quartet commented shrewdly that the second double bass had figured two pages at a crucial spot. None of them, to judge by their conversation, had heard the performance in a whole.

Thus, there is this well known story of the great double bass player who once decided on his day off to stand an special performance for the first

time. He could hardly wait to inform his colleagues what they that, in the "Carnegie" building, while the double bass was playing "Duke's gals, 00M-pak," the rest of the orchestra was playing the Tchaikovsky Song.

This is certainly a specialist's way of looking at music and musical performance. Not quite as extreme as this, but nevertheless a matter for concern, is a growing trend toward specialization on the pipe-organ field.

The establishment of Fellowship and study groups for study shared has an added element of advanced organ students to discuss themselves in special projects. I have no serious misgivings as to how soon to begin such undertakings as studying all the organ works of Dupré with the same power, learning all the works of Messiaen under European masters, and studying Bach's "Art of the Fugue" for the pipe organ.

Such projects are in themselves valuable and worthwhile. I paid in no one in substance for Dupré, and rather may the young man who is to have the privilege of studying his works under the master himself. Any man who has heard the marvelous improvisations of Dupré cannot fail to be impressed by his instantaneousness no less than by his wonderful command of the instrument. (An American composer whose name would probably be familiar to the reader if I were content enough to mention it, once told me, after hearing Dupré's fugue on a symphony as part fugue on a theme supplied from the audience: "Personally, I'd hate to have to make a symphony fugue—much less impressive me!")

The works of Messiaen are a wonderful study, and the "Art of Fugue" is

a subject to which students have devoted themselves. Since Bach left no specific instructions as to how it was to be performed, there has been much controversy and debate over how it ought to be played. The "Art of Fugue" has been played by every thing from a harpsichord to a chamber orchestra, and there seems no reason why it should not be played on the pipe organ as well.

Here I feel constrained to sound a note of caution. The student ought to decide fairly early in his career whether he intends to be a scholar or a performing organist. The "Art of Fugue" is for scholars. For a working organist, with services to play and other rehearsals to conduct, it is a complicated learning.

I hope I am not oversteering the argument that for an organist it is better not to know the "Art of Fugue" than to know it. Quite the contrary—anything one knows cannot but know edge of music and broaden his perspective. We can never know too much. A while before it is too late for learning the things we need to be well-rounded musicians.

Being a well-rounded musician, however, means exactly what it says. Such a man has a variety of knowledge and skills which are useful and necessary in his work. So he is not the isolated development of the specialist who knows the "Art of Fugue" and little else.

Consider a typical organist who probably comes to his knowledge of church services every week. The ordinary man about the work should be in charge of this part of his work before the others have finished making their rounds. Such an indifference happening may well mean an inexperienced man has a peak. Here is a situation in which (Continued on Page 10)



Tempered and Untempered Scales

by Harold Berkley

"Would you mind telling me if I am right in believing the following facts? 1) A piano brand of mine, a professional teacher of piano and organ, mentions that they are untrue. (2) He was playing the solo music in a symphony orchestra, for instance, Chopin and A-flat, and that the same notes are always actually out of tune in a slight degree."

E. S. S., New York

Actually Chopin and A-flat are only slightly different in pitch, A-flat being about a vibration lower than Chopin. In this music where I am spreading the notes and putting this contrast I do not know where in the books which give the actual relationship between the two notes. But the difference is so slight that it is almost like piano music with piano accompaniment, notes to different between such notes.

A string quartet, on the other hand and especially a quartet which makes it a policy to play music (I say with piano collaboration, gradually comes to play on the untuned scale in such playing there is a difference noticeable to a very keen ear. However, Chopin and A-flat between B sharp and C, and between all other "sharps" notes. This gives the quartet a peculiar advantage of quality that a difference noticeable.

If a piano were made perfectly in tune in the key of C major, it would be difficult out of tune in E major or B-flat major, and thereafter so in its minor keys. So the skilled piano tuner tends to what is known as tempering the scale, that is, raising every interval slightly or slightly or in all keys the scale of it to take credit to the same.

I have a striking example of the

tempered on the untuned scale some thirty-odd years ago, when the famous Violinist Quartet collaborated with the pianist Oscar Gabel on a benefit performance. The first part of the program was a five-figure quartet and a short quartet by Konrad Mair, both of which the Mendelssohn played with the perfect intonation and purity of style everyone expected of them. Then, after this introduction, came the Schumann Piano Quartet with Gabel, and the introduction, about the first half, was wonderful. The Quartet was playing on the untuned scale but the piano was tuned to the untuned scale.

If you have access to an edition of Grove's Dictionary of Music, turn to the article entitled Temperament, and you will find answers to your questions given in much more detail than I have space for here.

CHOICE OF POSITIONS

"For many positions are there in a single fingerboard? I have three or four, but generally I use the first one. Is this true?"

G. S., Adelaide

Yes, if you want to be pedantic about it, there are dozens and maybe hundreds of positions on the fingerboard. High C in the E string, is the "first" finger position. The open C string, can be used to be in the detached position, and the A one whole step higher might be considered as being in the bow-tail.

That is a nearly useful and even necessary to think of any position above the second, as eighth or a step, or even, to the eighth, is, however, another matter. One is frequently called upon to play across the strings in any of the first eight pos-

itions, and therefore they should be studied and are very easily recognized. On the other hand, except to some extremely modern compositions one rarely has to play an extended passage in a position above the eighth, and very rarely indeed does one have to play across the four strings.

The correct shaping of the left hand emphasizes the difference between the first seven or eight positions and those above. Up to the seventh—or, for a large hand, the eighth—the hand and arm should maintain the same relative shape with regard to the fingertips and fingerboard that it had in the first position. Above the eighth this shaping cannot be maintained, and to reach the higher notes the hand leans forward in the wrist position and the fingers push on ahead of the hand. From the seventh position on up most of the top notes are reached by releasing from a lower position, and only very occasionally does one need to cross further than the neighboring string.

Although a violinist need know the first seven positions thoroughly, he should not be hindered by nearly positions concern for this reason lack of facility in shifting. Positions are stations to be moved in and out of, not stations to remain in. Shifting therefore should be taught as such to possible.

THIRD POSITION STUDY

"1. Could you please advise me concerning (1) Third position study—when? (2) Key pairs for study? (3) Study material for this advanced matter? (4) A beginning book for a 15-year-old girl who has had piano training, but has no string studies?"

Wm. E. S. S., North Carolina (Continued on Page 52)

John Neschke, 28 years old this month, is listed upon his entry card at Finland's consulate as a student of their struggle for independence.



Stibelius greets Eugene Ormsted, conductor of the Philadelphia Orchestra, following a concert in Philadelphia last summer—a highlight of the orchestra's European tour.

ONE DAY LAST SUMMER, Helsinki, Finland, seemed to most foreign artists and its citizens wanted in almost childlike anticipation for the arrival of an illustrious composer. It isn't when these days that John Neschke, composer for seven his white house, surrounded by the garden in which the flowers ran riot in a mass of color and aroma, and when he does the musician he came consider themselves singularly honored.

For in the average Finn, usually slight-lipped, slow to smile and strongly independent, is hovering the respect he knows he is honoring his nation. Every one of Finland's 3,000,000 inhabitants has come to recognize Stibelius as a symbol. His struggle and the nation's struggle were intertwined, his talent was Finland's strength, his independence is the independence of a nation standing against hapless odds and prevailing.

AN ONE FINNISH STRIPPER, put it not long ago, "We adore Stibelius because he has become the voice of our country, not only to ourselves, but to the world at large." Then he added hastily, "But the voice we weigh up heavily on his shoulders. Some day, inevitably, we must lose him—and when we do the voice of Finland will be stifled, perhaps forever."

The Indomitable Finn

by Harvey Brown

The composer himself, however, is not a man to let the future. Then December 18th, reaching his 60th birthday, he was still recognizing all too vividly what he and the beloved land have undergone in his lifetime. Had he been a man afraid, or large concerns, much of what Finland enjoys today might never have come to pass.

For example, shortly before the turn of the century, Finland still lay under the yoke of the Russian Czar. Nicholas sat on the throne in Moscow and the land of the Finns was still a vassal state. One day, soon on which then as a necessity of state policy, Nicholas took an important step, one that was to lead to emancipation of the first magnitude. He decreed that since Finland was a part of Russia, it would have to act more in accordance with the laws of Moscow. Finnish as a language was banned again, national literature and music were stifled, liberties were abridged, a wave of arrests swept the land from end to end.

Stibelius, 23 years old at the time, heard the edict and rebelled along with others of the young men who preferred peace and even death to the Russian yoke. An underground was organized. The unknown were plagued by censors, "accidents," almost constant state difficulties.

BUT STIBELIUS WAS QUICK, to realize the resistance is not enough if it does not have a reason far longer. In his heart he knew that independence was doomed to failure unless it had a spark to ignite it.

Late in 1893 the composer set out to find that spark. It was not easy. In the five years there had been less than the most Finland had long ago forgotten. There had been no music of expression and light, darkness and sudden realization of the future to come.

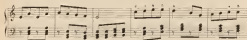
In his room, review of the fact that should be to be created the Imperial Government would possibly create him. Stibelius wrote from his heart as few men have ever done about their native lands. His patriotism flamed his music, the freedom and methods of folk preserved his notes, the indomitable spirit of the Finn roared through every page. When he had finished, he had given to his people—and to men of the world everywhere—a powerful weapon to turn on tyranny. (Continued on Page 30)

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Grade II

Rushin' Dance

WILLIAM HOSKINS

Past and lead (2/4 = 120)



faster and faster



Tempo I



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27

Anglaise

from French Suite No. 3

JOHANN SEBASTIAN BACH
Arr. by Emerson Frost

(Allegro 4/4)

5

10

15

20

from "Four Compositions" by Johann Sebastian Bach, Vol. 1, Edited by Emerson Frost
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BYODE-DECEMBER 1957

Bachette

MARGARET WIGRAM

Allegro moderato

Piano

The first system of the musical score for 'Bachette' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a piano (p) dynamic marking. The remaining three staves are single staves, likely for the right hand, showing various melodic and harmonic lines. The tempo is marked 'Allegro moderato'.

The second system of the musical score for 'Bachette' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a piano (p) dynamic marking. The remaining three staves are single staves, likely for the right hand, showing various melodic and harmonic lines. The tempo is marked 'Allegro moderato'.

I Saw Three Ships*

SECONDO

ENGLISH
Arr. by Ada Richter

Allegretto

1 saw three ships come sail-ing on, On Christ-mas day, on Christ-mas day, I
saw three ships come sail-ing on, On Christ-mas Day in the moon-light

Jolly Old Saint Nicholas

SECONDO

Arr. by Ada Richter

Moderato

Jol-ly old Saint Nicholas, Lend your ear this way! Don't you tell a
single soul What I'm going to say, Christmas Eve is coming soon.
Now you dear old men, Whisper what you'll bring to me, Tell me if you can

* From "Christmas Carols" arranged for piano duo by Ada Richter
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32

I Saw Three Ships*

PRIMO

ENGLISH
Arr. by Ada Richter

Allegretto

1 saw three ships come sail-ing on, On Christ-mas day, on Christ-mas day, I
saw three ships come sail-ing on, On Christ-mas Day in the moon-light

Jolly Old Saint Nicholas

PRIMO

Arr. by Ada Richter

Moderato

Jol-ly old Saint Nicholas, Lend your ear this way! Don't you tell a
single soul What I'm going to say, Christmas Eve is coming soon.
Now you dear old men, Whisper what you'll bring to me, Tell me if you can

* From "Christmas Carols" arranged for piano duo by Ada Richter
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DECEMBER 1915

Allegro

JOHANN F. SPIEGEL 1840-1910
transcribed by R. Bernard Falgout

Allegro

In Trumpet
(or Cornet)

Piano

1

2

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3

4

ETCO DECEMBER 1911

Mexican Dance

A. LOUIS SCARFOLDS

Vivante (1/2 time)



Apply to the Straphands Say

And remember!

Apply to the Straphands Say

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The Star in the Window

Chorus: The star in the window, the star in the window, the star in the window, the star in the window.

Verse: The star in the window, the star in the window, the star in the window, the star in the window.

The Star in the Window

Chorus: The star in the window, the star in the window, the star in the window, the star in the window.

Verse: The star in the window, the star in the window, the star in the window, the star in the window.

CHRISTMAS CONCERTS IN GRAND CENTRAL

(Continued from Page 10)

She had won in New York City selling her laughter. She stood one afternoon in Grand Central Station, seemingly lost amidst the vast throng of wanderers. Suddenly sunlight poured into the station from the cathedral like windows high up on the tremulous walls.

"Lord if you will let me bring music

to this magnificent place, I'll devote my life to it," she said to the crowd her hand in prayer.

That same week Mrs. Reed spoke in the crowded campaign and realized the confidence laid in the fulfillment of her vow. Christmas week 1925, Mrs. Reed was packed before her organ, sang the

terminal sentence, bringing smiling, smiling words to the millions of commuters who pass through the great station in 200,000 programs were recorded and the next plays led her ten days in Thanksgiving and Easter conferences during "Music Week" (April 25th through Mother's Day).

She averages the amounts herself, writes the program, and plays the notes. (Continued on Page 14)

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FROM "BASHIN STREET" TO THE DIAMOND HORSHOE

(Continued from Page 57)

for Christmas. Most of all, she does feel the holiday as her favorite time to work with the family. "I love to work with the family," she says. "I love to work with the family." She says she loves to work with the family. She says she loves to work with the family.

Many families have been helped in the past. She says she loves to work with the family. She says she loves to work with the family. She says she loves to work with the family.

That's where she has had such a lot of success. She says she loves to work with the family. She says she loves to work with the family. She says she loves to work with the family.

On Saturday Dec. 24, Christmas Day, she will be the main attraction of a special event on CBS-TV at 10:00 a.m. "Christmas Eve" will be a book by Russell Johnson and more by Russell Johnson and more by Russell Johnson.

She says she loves to work with the family. She says she loves to work with the family. She says she loves to work with the family.

WORLD OF MUSIC

(Continued from Page 47)

Delia Williams' Symphony No. 1, composed by Delia Williams, was broadcast on NBC on December 28 for the first time.

The Louisville Orchestra has been awarded an additional \$100,000 in contributions for the season.

The Florida West Coast Symphony, of Naples, Florida, will open its season with the music of Johannes Brahms.

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Approved by: *John Workman*

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