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2-1955

### Volume 73, Number 02 (February 1955)

Guy McCoy

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# ETUDE

THE WIND MAGAZINE

February 1955 / 50 cents

"Wood Winds—the Heart of the Orchestra" See Page 10







Music Review's

# BOOKSHELF

By DALE ANDERSON



The piano that recommends the teacher . . .

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on finger tips upon a finger. The music is a history of the music of the people, the music of the people.

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# What Became of Lübeck?

An Editorial

by JAMES FRANCIS COOKE

SIX MONTHS young someone (perhaps that's all that need to ensure life success in a few months) of years and here and a few headlines later have been very important persons that we are prepared to write this editorial about. Ernest Bernhard Lübeck, piano virtuoso. Read what Foster Berlin wrote about him in a column titled as London in 1955:

"There is no person so new as the rich. Ernest Lübeck is perfect. Mr. Lübeck has led us in absolute transcendence, and surely because of his prodigious technique, but because his musical style is imprudently so confident it is the spot and not, confused with failure. An strength match with diversity it is dancing and smiling, like the kind of a world."

Here we are appalled at one of the most brilliant composers of his day upon a young virtuoso. Could he have said more about it, Chopin or Brahms? But what became of Lübeck? The writer divides clearly into two categories: E.T.O.E. has even heard of him. But he is young? Did he live an extraordinary personality? Was he the victim of fate, accident or crime? Perhaps Berlin wrote the letter under the influence of a good bottle of Chateau Lafite. Perhaps he, Berlin, might not have been a judge of piano playing. The only statements he himself could play were the finger and the piano and he wasn't too happy with them. He did, however, have a matchless group of the great talents of music which was the style of the "Ballet of Mammals." After some months later, finding the writer found that Lübeck was found. He was with a certain amount of success. The first went to Paris where he settled down. For some years as a soloist of music. He died at the age of 47 and was forgotten. Chops died at 39 and was forgotten.

The main difference between Chopin and Lübeck was, of course, that Lübeck was an composer, while Chopin was an accom-

panist-composer. The fame of the great composer is always more enduring than that of the interpreter. Chopin, for instance, the fame of the celebrated artist of history, France, Ireland, Brazil, France, Switzerland, Russia, von Fossati and those with that of the composer. Chopin, Mörike, or even George Bernard Shaw.

The last that impressed the writer about Berlin's outrageous appreciation of the performance of Lübeck was that it was a part of a letter addressed to an official in London, urging him to see any means of engagements for the present. A great many young artists and teachers place his more often upon letters of introduction and some, perhaps, than they do their own performance in music.

The rules of a letter of introduction is conditioned by three factors: first, the performance is exceptional and established judgment of the writer of the letter; second, by the position, demonstrably being of the writer's performance as musician, and third, by the commensurate training of the young artist, enabling him to succeed.

The writer knows of a young singer who came to New York City from the northwest, with letters and piano playing from well known vocal critics praising him as the most brilliant singer, more competent than work with Gold and Lily Pons. Naturally she had a successful introduction, but after type of years, including travel that of Berlin, which of course, while it is as easy to be transcendence could not find to be a liability to a piano singer. Her name is Tracy Bell and she subsequently was called "daughters" by the critics, a word out of her own mouth to become a great artist. She reported to the writer that she had been had good thousands of dollars for her musical training and her light like the field of vocal art. She had been encouraged by incompetent critics and many other teachers to continue her lessons with a professional colleague. A real vocal

expert is still here, will tell us the same but very thought of a singer as a singer out of the hands of this type have changed the nature of many worthy students of singing. Nothing can be done to correct such an abuse, except to warn the general public, to mention the starting of a vocal teacher for producing people who have "made good" professionally.

The study of singing may become a career and a profitable source of income and without reliance on it as a profession, but as the physical welfare of the student. The effort of all education upon the human body, while not as yet scientifically possible, are having to be of great importance in the individual. The study is not effectively and impressively for each student and as related groups in a general trend and always groups do not produce a vocal talent personally and actually for his preparation.

Young singing professionals look upon letters of introduction with the idea that what they really need is some kind of a "pull" or "influence." A few people are influenced by such letters. The greater number of them turn and become disbelievers of introduction, because they realize that they are only now using the same way of transcending a personal opinion with introduction ability. Of course, when they arrive alone in a metropolitan area, they are glad to give a letter of introduction to a really deserving individual.

One thing certain is that of the young singer or the young teacher who was called in the popular literature "what a talent," the real results of success are to realize that they cannot fall in to properly recognized and abundant opportunities have been in this manner up to the writer knows of another singer of high personal character, splendid appearance, good health, who in her girlhood was hardly handicapped by an illness which, while not as serious (Continued on Page 40)



## Program Building

### Part Three: "Thematic Schemes"

by George Harrison

IMPORTANT in building a program is proper theme organization, which provides continuity within the series of an actual theme. One of the most colorful and convenient in that of chorological subjects (see Program Building, Part Two, "Subjects," FTH 36, January, 1951). There are various types of thematic schemes which also can be adapted as ending elements. The following program is presented by the music department of a small high school.

#### "CHRISTMAS MUSIC (OLD AND NEW)"

##### Group I

##### "The Christmas Theme"

(During this singing of these numbers, a performance was arranged depicting the events at the manger and the approach of the three kings to present their offerings to the newborn child.)

1. I come, all ye faithful  
"O come, all ye faithful"  
"O come, all ye faithful"  
"O come, all ye faithful"

2. I come, all ye faithful  
"O come, all ye faithful"

3. I come, all ye faithful  
"O come, all ye faithful"

4. I come, all ye faithful  
"O come, all ye faithful"

5. I come, all ye faithful  
"O come, all ye faithful"

6. I come, all ye faithful  
"O come, all ye faithful"

7. I come, all ye faithful  
"O come, all ye faithful"

8. I come, all ye faithful  
"O come, all ye faithful"

9. I come, all ye faithful  
"O come, all ye faithful"

10. I come, all ye faithful  
"O come, all ye faithful"

11. I come, all ye faithful  
"O come, all ye faithful"

12. I come, all ye faithful  
"O come, all ye faithful"

13. I come, all ye faithful  
"O come, all ye faithful"

14. I come, all ye faithful  
"O come, all ye faithful"

15. I come, all ye faithful  
"O come, all ye faithful"

16. I come, all ye faithful  
"O come, all ye faithful"

17. I come, all ye faithful  
"O come, all ye faithful"

18. I come, all ye faithful  
"O come, all ye faithful"

19. I come, all ye faithful  
"O come, all ye faithful"

20. I come, all ye faithful  
"O come, all ye faithful"

21. I come, all ye faithful  
"O come, all ye faithful"

22. I come, all ye faithful  
"O come, all ye faithful"

23. I come, all ye faithful  
"O come, all ye faithful"

24. I come, all ye faithful  
"O come, all ye faithful"

25. I come, all ye faithful  
"O come, all ye faithful"

26. I come, all ye faithful  
"O come, all ye faithful"

27. I come, all ye faithful  
"O come, all ye faithful"

28. I come, all ye faithful  
"O come, all ye faithful"

29. I come, all ye faithful  
"O come, all ye faithful"

30. I come, all ye faithful  
"O come, all ye faithful"

31. I come, all ye faithful  
"O come, all ye faithful"

32. I come, all ye faithful  
"O come, all ye faithful"

33. I come, all ye faithful  
"O come, all ye faithful"

34. I come, all ye faithful  
"O come, all ye faithful"

35. I come, all ye faithful  
"O come, all ye faithful"

36. I come, all ye faithful  
"O come, all ye faithful"

37. I come, all ye faithful  
"O come, all ye faithful"

38. I come, all ye faithful  
"O come, all ye faithful"

39. I come, all ye faithful  
"O come, all ye faithful"

40. I come, all ye faithful  
"O come, all ye faithful"

41. I come, all ye faithful  
"O come, all ye faithful"

42. I come, all ye faithful  
"O come, all ye faithful"

43. I come, all ye faithful  
"O come, all ye faithful"

44. I come, all ye faithful  
"O come, all ye faithful"

45. I come, all ye faithful  
"O come, all ye faithful"

46. I come, all ye faithful  
"O come, all ye faithful"

47. I come, all ye faithful  
"O come, all ye faithful"

48. I come, all ye faithful  
"O come, all ye faithful"

49. I come, all ye faithful  
"O come, all ye faithful"

50. I come, all ye faithful  
"O come, all ye faithful"

51. I come, all ye faithful  
"O come, all ye faithful"

52. I come, all ye faithful  
"O come, all ye faithful"

53. I come, all ye faithful  
"O come, all ye faithful"

54. I come, all ye faithful  
"O come, all ye faithful"

55. I come, all ye faithful  
"O come, all ye faithful"

56. I come, all ye faithful  
"O come, all ye faithful"

57. I come, all ye faithful  
"O come, all ye faithful"

58. I come, all ye faithful  
"O come, all ye faithful"

59. I come, all ye faithful  
"O come, all ye faithful"

60. I come, all ye faithful  
"O come, all ye faithful"

## New Records

Reviewed by  
PAUL S. KLEIN

**Through Symphonies** (R. P. 16, No. 2)  
An American recording series under the aegis of the Festival at Rome in pursuit of style and general excellence of performance when it comes to music of the 19th and 20th centuries. As one of its special attractions, RCA Victor has brought out an EMI or Longhorn Records production of Luciano's long lost *Symphony in D, Gavotte Concerto Grosso in Bb Op. 4, No. 6* and *Violin's Concerto in F*. Superbly played and remarkably recorded, this program is strongly recommended. (RCA Victor LHMV 32)

**Balkan Music**  
It would be easy to get stuck in the La Scala music hole of Victor but there are all varieties of the recording world here to equal. Maria Yampolsky Collins is a brilliant Vienna Symphonie frequent on gramophone quality that translates to vinyl. *Belles Celles* ability to stand up to its constant situation under her is a singing voice of the first rank. *The Sigurd Legend*, Maria Flegelova (*Unborn*) and Nina Gerdner (*Unborn*) sing like angels with dramatics, though Nina's throat is not as successful. Tullio Serafin, recording the orchestra and chorus of Milan's La Scala, runs an orchestra like an orchestra conductor of Berlin. (Catala WITG—A disc and Italian English labels)

**Italian Song Recital**  
You are going to hear more about Neil Barclay, the young American soprano, who already has sung at the Metropolitan, the Vienna Opera and at La Scala, in a sensitive voice with a beautiful vocal compass. Her Italian recital, only with the recording and contemporary help of Giovanni V. But is a program of songs from Italy—definitely reproduced with great skill and the quality of the type of it. Included are *Il Barbiere di Siviglia*, *Il Trovatore*, *Il Cavaliere di Siviglia*, *Il Barbiere di Siviglia* and *Il Trovatore*. (Catala WITG)

**Viola: King Concertos**  
The young young Italian who calls them-



Dr. Paul S. Klein

where *Viola* are more active in their Viola playing but their approach to this recorded program is so personal as to suggest the wonderful music. Angel's beautiful symphonies have indeed made a great impression on the Italian music scene. (Catala WITG—A disc and Italian English labels)

**Viola: King Concertos**  
The young young Italian who calls them-

**Concertos.** (Catala WITG—A disc and Italian English labels)

**Concertos.** (Catala WITG—A disc and Italian English labels)

**Concertos.** (Catala WITG—A disc and Italian English labels)

**Concertos.** (Catala WITG—A disc and Italian English labels)



Clarinets and flutes made at National Music Corp., Indianapolis, Ind.

## The Study of the Clarinet

Part 2

We learn something of the various parts of the instrument and the points to be checked in selecting a clarinet.

By William D. Herrell

**PURPOSE** It may seem superfluous to assume that the quality of good playing is a prerequisite to the progress of every student of the instrument. However, if we will but examine the thousands of clarinets of various quality that are being produced upon this, by not only beginners, but also trained players as well, we undoubtedly will agree that the selection of the clarinet as a primary resource in directing the student to his ultimate performance goal.

Some young students of the clarinet are not usually qualified to evaluate or test the desirability of music of the instrument, it is only natural that they should seek the advice and counsel of their teachers when selecting their selection of an instrument. The music instructor will look upon such an obligation as a duty and service to his student and by such assistance will not only contribute to his student's welfare and progress, but to his own personal reputation as a teacher. Thus we can readily see when the student is a member of the band or orchestra group, in which the ensemble tone, intonation, and general playing quality are by no means unimportant, the quality of the instrument is of the utmost importance.

Such criteria will naturally place definite responsibilities upon the teacher. First, he must be qualified to properly test the instrument, which means that he must be a fine clarinetist and able to judge the instrument on its response, its intonation

production, tone and character in all registers, the quality of the wood, keys, pads and general construction, its dynamic range and control, the quality of the mechanism, the fingerings, and all other accessories.

The teacher must also be concerned with the student and his worthiness of a superior instrument. Among the factors, but highly important points that deserve consideration are: the age of the student, his entire musical training, adaptability for the instrument, teacher and study habits, personal interest and support, the maturity of student school instrumental progress, the student as a member for the convenience of his home, however, the student who so desires may not be adaptable for the clarinet and pursue his studies upon a without undue expense. Unfortunately such instruments are frequently of inferior quality and more often when they are found to be in an amateur factory state of preservation.

Another check, pointed among many points, is the instrument maker. That "any instrument is good enough for the beginner," and available for work of the band playing to be found among young clarinetists. Another pointed point of care that is necessary, though widely regarded as the "dirty" that "any instrument must be well used and well known to play then we will purchase a good one." Unfortunately, such parents inadvertently are

deferring their progress and may be responsible for the student's failure in a study of the instrument.

The student and responsible teacher will realize with his parents, when there is his participation, and if he is worthy of a fine clarinet, all his possibilities are in the selection of a quality instrument. If his teacher, parents, and students will make to make the advantages of a fine instrument and if each will make every effort to select only instruments of quality, then and only then will the performance of the student and ensemble show the beginning of which they are capable.

**The Satisfaction Clarinet**  
For the young beginner, it would seem that the most or almost clarinet is most desirable, providing that the instrument is of good quality, responsive and accurate in its intonation and construction. We must realize that the beginner lacks proper knowledge of experience as the problems connected with instrument care. Thus, it seems only logical that various aspects of performance must first be in the general of elements. In selecting the initial or almost clarinet are noted. Today's market includes several metal or composition clarinets of excellent quality, and once again explains what we made that it is the mark of a responsible in properly known by students that such instruments are available and satisfactory. (Continued on Page 10)



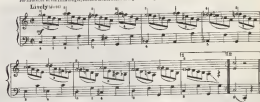






# Twirlin' a Whirlin' Baton\*

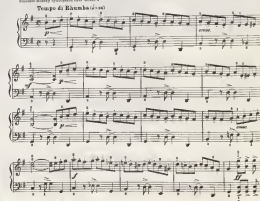
For formation of the fifth degree, various other notes of eighth and eighth notes groups. Grade 2. STANFORD KING



# Tropic Topic\*

Staccato melody. Typewritten bass. Grade 2

STANFORD KING



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ESTON - FEBRUARY 1935

# Al and His Autograph Album\*

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STANFORD KING



# Tuneful Typist\*

Rapid changing of the figures on the same key. Grade 2

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## The Little Hammer

L. ALPERT  
Edited by Alfred Wernick

Allegro (120-140)

PIANO

From "Command of The Keyboard" Vol. 1, compiled and edited by Alfred Wernick. (440-4200)  
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1914-FEBRUARY 1915

## Scotch Dance\*

JOHANN WILHELM HÄNDLKE (1797-1824)  
Edited by Alfred Wernick

Allegro comodo (120-140)

PIANO

Scotch Folk

Recital Etude\*

Allegro deciso

PIANO

Energy and Grandeur

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1914-FEBRUARY 1915

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1914

## Vesti La Giubba

(From "Pagliacci")

RODOLFO LUCICAVALLI  
Arr. by Bruce Agay

Slowly

From "Highlights of Popular Music" arranged by Bruce Agay 1481-48842  
Copyright 1984 by Theodore Kerner Co.

## Theme

(From "Roméo and Juliet")

PETER L. TCHAIKOVSKY  
Arr. by Bruce Agay

Rather slow, tenderly

From "Highlights of Popular Music" arranged by Bruce Agay 1481-48842  
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STUDY - FEBRUARY 1985

# Brown-eyed Dolly

SECONDO

BERYL JOYNER

**Moderato**

PIANO

Doll - y, doll - y, Gless your big brown eyes; Sleep - y,

sleep - y, How the day - light gleam; Doll - y, doll - y,

*a tempo*

Doll - y, doll - y, How the day - light gleam; Doll - y, doll - y,

Copyright 1914 by Silver Bell Music Company

Grade 1

## Good Morning

(Morgagni and)  
SECONDO

C. GERLITT, Op. 176, Book II, No. 3  
Edited by Beryl Joyner

**Andantino**

PIANO

*f dolce*

*f* *p*

From "Very Easy Piano Duet" 4410 40111  
Copyright 1914 by Silver Bell Music Company

STUDE-FERRARI 100

# Brown-eyed Dolly

PRIMO

BERYL JOYNER

**Moderato**

PIANO

Doll - y, doll - y, Gless your big brown eyes; Sleep - y,

sleep - y, How the day - light gleam; Doll - y, doll - y,

*a tempo*

Doll - y, doll - y, How the day - light gleam; Doll - y, doll - y,

## Good Morning

(Morgagni and)  
PRIMO

C. GERLITT, Op. 176, Book II, No. 3  
Edited by Beryl Joyner

**Andantino**

PIANO

*f dolce*

*f* *p*

STUDE-FERRARI 100

## Romany Caprice

**RUSSELL, WENDIE**  
Age: 49, Maryland

as *deranged*

*Adagia sparsicristata*

86 CLARINET

PLA AND PCL

54

Allegro

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31

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KTUD - PIERRE 1988

The image shows a page of musical notation for a piece titled "The Little Mouse" from "The Music Box" by Charles Ives. The score is written for piano and consists of three systems of music. The first system is marked "Pin mouse" and the second system is marked "Allegro". The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like "ff" (fortissimo) and "f" (forte). The piece is in 2/4 time and features a mix of eighth and sixteenth notes, as well as chords and arpeggios. The overall style is characteristic of Ives's early work, with a focus on rhythmic complexity and dynamic contrast.

原刊于《中国现代文学研究》1997年第1期

# Children of the Heavenly King

Revised Registration  
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Based on Florida Hymn  
By ALEXANDER HAYLETT

Andante tranquillo

MANUALS

PEDAL

From "Twelve Church Preludes" by S. Alexander Haylett, Op. 10, No. 1

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ETUDE-FEBRUARY 1911

## Etude-Minuet

41

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Edited by Alfred Wierzbicki  
Op. 1719

Poco vivo

Stacc. Pedale

From "Compend of the Keyboard" Vol. II, compiled and edited by Alfred Wierzbicki (449-4194)

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41

## The Little Chinese Doll

VLADIMIR HENNING 1884-1950  
Edited by Alfred Wierzbicki

Moderato (♩ = 72)

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## March

From Leopold Mozart's  
"Beisehock für Wolfgang"  
Edited by Alfred Wierzbicki

Allegro moderato (♩ = 108)

From "Gems of the Keyboard," Vol. II, compiled and edited by Alfred Wierzbicki, 1952  
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This image shows a page of musical notation for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece appears to be in a minor key, given the presence of a flat in the key signature. The notation is written in a clear, legible style, typical of a musical score.

Glory be to the Father

1000

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[illegible]

1990-1991



spatially with the branching pattern of the French lilies, is composed of a series of small, rounded, bulbous, but not into a globose shape, which are thick but in the upper part thin. The base is a flattened, rounded, bulbous, but not into a globose shape, which are thick but in the upper part thin. The base is a flattened, rounded, bulbous, but not into a globose shape, which are thick but in the upper part thin.

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of the bird's body. Various birds have been found to have different degrees of sexual dimorphism in the size of the bill. In some species, the male has a longer bill than the female. In other species, the female has a longer bill than the male. In still other species, the male and female have bills of similar size. The size of the bill is thought to be related to the bird's feeding habits. For example, birds that feed on insects or small fruits may have shorter bills, while birds that feed on seeds or large fruits may have longer bills. The size of the bill is also thought to be related to the bird's sex. In many species, the male has a longer bill than the female, which may be a result of sexual selection. The size of the bill is also thought to be related to the bird's species. For example, birds of the same species may have bills of similar size, while birds of different species may have bills of different sizes. The size of the bill is a useful characteristic for identifying birds and for understanding their biology.

and Mrs. L. Bonnell, of St. Louis, Missouri, are among the 1000 who share gifted youngsters. From left to right are Margaret Ann L. Bonnell, Mary Elizabeth, Mrs. Bonnell and Judith. The Bonnells are well known throughout this community for their kind, personal interest. Mr. Bonnell is a music teacher and it would seem that he and his family are giving a real demonstration of what music can actually mean to the learner. The Bonnells have long engaged in present a program at the Music Teachers National Convention which meets in St. Louis in February.

roughly. To make it possible for the distances from the entrance edges to the group to be nearly equal let all entrances, the center of the stage in the best place for the wood work. A slightly wrong chart will clearly give that. (1) Class I, (2) Class I (3) Class I, (4) Room I, (5) Room I.



With the full committee seated in a decorated room and the guests and members in the front hall, the president, Dr. J. H. W. Lam, welcomed the 100 individual players and spectators before them in any other part of the stadium and what is equally important, there are plans for live and color television coverage of the event. The opening problem books were more important as one begins to study evolutionary science and to realize how often the first evolutionary model is not the correct one. Also the historical context of much controversy and thinking of those years, which adds to the educational value of the symposium. The speakers are outstanding and the symposium is unique in its scope. As far as other benefits are concerned, the symposium is top performance and because many guests will be present, the symposium will be a great success. The reader is heart of the stage the symposium members will extend out in both directions to his

[illegible]



















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