10-1954

Volume 72, Number 10 (October 1954)

Guy McCoy

Follow this and additional works at: https://digitalcommons.gardner-webb.edu/etude

Part of the Composition Commons, Ethnomusicology Commons, Fine Arts Commons, History Commons, Liturgy and Worship Commons, Music Education Commons, Musicology Commons, Music Pedagogy Commons, Music Performance Commons, Music Practice Commons, and the Music Theory Commons

Recommended Citation
The Call to Teach
Bernard Kirshbaum
The Dance Art
Develops a Notation
Nadia Chilkovsky
How to Write
Good Tunes
Arthur Schwartz
Results Count
James Francis Cooke
The Ernest Bloch Sonata
Harold Berkley
Is There An
“Italian” Method?
Fedora Barbieri
Present Aims and
Objectives in
Choral Music
George Howerton
The Story of MTNA
S. Turner Jones
Fascinating Ensemble
of Flute and Organ
Laurence Taylor

LISZT TREASURES IN WASHINGTON
by Edward N. Waters (See Page 9)
PIANO SOLOS

PIANO SOLOS
A collection of seventy-five of the most familiar melodies arranged by Doris Agry for beginning pianists of limited technical ability. Also ideal as supplementary material for students. Original harmonicconceptions among the arrangements. Arrangements include: "Folk Tunes From Other lands", "Dances", "Sacred Songs", "Themes From Standard Literature", etc. In the case of songs, words accompany the music.
List Price $1.25
Advance of Publication $.80

FOLK WAYS, U.S.A., Book II
Elie Siegmeister
Contains twenty-five slides adapted to American folk tunes. Many have words, Grade 2/2. Each piece is tastefully harmonized and has a note describing its origin. Contains both familiar and unfamiliar melodies and therefore will be helpful in broadening the pupil's knowledge of our national heritage. Each piece may be used for general technical purposes.
List Price $1.00

CHRISTMAS IN THE SOUTH
arranged by Marie Festinelli
A group of Southern folk carols and Christmas customs. This new publication follows in the vein of the successful "Christmas In Mexico" Full arrangements for each song are provided.
List Price $1.00
Advance of Publication $.65

COMMAND OF THE KEYBOARD
(Books I and II of six volumes)
Compiled and edited by Alfred Minoritch
The material for this series has been carefully selected to help foster the technical and musical development of the young student. The teacher will find fresh examples of 18th, 19th and 20th century musical styles; they have not appeared before printed in this country. VOL. 1 covers "Favourite tech. cities", "3-4" in harmony and rhythm", "Piano Together", "Children's songs", "Songs for children", etc. VOL. II includes "Dancing" songs, "Reputed songs", "Church and Fifth Avenue", "Spring scenes", etc. Interspersed difficulty, VOL. IV in the series.
List Price $.65 each
Advance of Publication $.55 each

PIANORAMA OF AMERICAN CLASSICS
Compiled, arranged and edited by Doris Agry
An unusual compilation which gives a perspective of classical music during the 18th and 19th centuries. Twenty-three selections, native American composers, including Frances Bussinon, William Forster,
Humarie Parker, Ethelbert Neelall, Victor Herbert and other albums for adults as in a collection of supplementary material to these Intermediate grades.
List Price $1.50
Advance of Publication $1.00

AMERICAN HERITAGE
arranged by Marie Festinelli
Illustrated by Jane Flay
A folk festival of songs and dances. Marie Westroth, well known for her books, brought together the songs and dances of many peoples who lived in America, and have made a vital contribution to folk music.
List Price $1.05
Advance of Publication $.65

ELVES AND THE SHOE MAKER
A story with music by Marie Festinelli and Jane Flay
A charming fairy tale set to music by Marie Westroth, well known for her books, welcome this addition to our catalog.
List Price $.55
Advance of Publication $.35

TUNES FOR TEENS
by Rufus Wheeler and Elie Siegmeister
Three-part songs for girls' and boys' voices
Treble, tenor and bass melodies which are ideal for the junior high school music classes. The material is drawn from the seemingly modern orchestration and practical limit of the middle school either boys' or girls' voices of junior high school, and when properly arranged, will provide an instrument available for this purpose.
List Price $.50
Advance of Publication $.25 each

WHY THE CHIMES RANG
by James A. Grrael
Set to text by Raymond Redfield
This unusual story of a little bay at Christmas time is provided with a lovely melodic setting for mixed voices and organ. The story which through the voices of a narrator against the background of a series of church Christmas, will be ideal for use in school or church Christmas program of moderate difficulty.
List Price $.50
Advance of Publication $.35
GULBRANSEN, America's Smartest Piano Fashions

MEET MY DAUGHTER, JULIET
Some day she'll walk up the aisle as your singing bride, and thereupon I'll be happy in knowing that you are giving her a Gulbransen to create beauty for herself.

WHITE FOR EVERY ROOM

GULBRANSEN COMPANY
Dept. E, 3430 N. Ruby St.
Melrose Park, Ill.

MUSIC ARRANGED
Some of the arrangements copyrighted by the composer or artist and listed in all phases of the Music Publishers' Cooperative Society, Inc., are subject to license.

MUSIC BROADCASTS
Are made to your order for your home, school, club, church or church school, at a reduced cost, per copy. Write for information.

MUSIC ALLIANCE
316 W. 40th St., New York, N. Y.

THE WORLD OF MUSIC

EVERYONE SAYS:
"The Consonata sounds just like a Pipe Organ!"

THE NINTH ANNUAL REWARD Music Festival held at lllinois College, April 1 3-15, featured the American Organists Convention, conducted by the Columbia University School of Music. The convention provided the opportunity for organists and interested laymen to attend a variety of performances and lectures, as well as to participate in discussions and workshops related to the art of organ playing.

The Metropolitan Opera will be a major sponsor of the festival, presenting a revival of Verdi's "Otello and Enrico," which has not been performed in New York since 1928. Pierre Monteux will conduct the orchestra, which will include two stage singers: Ginette Nezime and Laurent Hilaire.

The Chicago Symphony Orchestra, conducted by Fritz Reiner, will be heard in four broadcasts on the NBC Radio network in the coming season.

The concerts, in religious music, in Chicago Symphony Orchestra, will be given on four different nights: October 22, November 19, December 11, and February 12.

ColeSterne, using American composers, has been appointed Music Director of WOZL, Community Television Station at Pittsburgh, Pa. Mr. Sterne has been associated with the University of Pittsburgh as a member of the music department since 1948. He received his training at the Juilliard School of Music in New York and with Radio Broadcasting in Pittsburgh.

James K. Randall of Washington D.C., and Richard Cummings of San Francisco, were the first prize winners of $150 each in the 12th Annual Young Composition Contest of the National Federation of Music Clubs. Mr. Randall's work was a Suite for piano and Mr. Cummings was his award with his "Fire Eater's" Suite.

The Fifth Annual Convention of the National Association for Music Therapy will be held in New York City, on October 15, 14, and 15. The general theme of the convention will be "The Dynamics of Music Therapy," and the special theme which will be the focus of important speakers will be "Dr. Howard Hazen, Director of the Kennedy School of Music at Rockefeller who will address the convention on "The Relations between Education and Music Therapy."

The First Annual New England State Music Club Festival Music Show will be held in Boston October 22, 23, 24. The affair will be open to the public at no charge. All the latest equipment novelties including special "show vehicles" for the Genesis will be on view.

THE METROPOLITAN OPERA

"The Metropolitan Opera will be a major sponsor of the festival, presenting a revival of Verdi's "Otello and Enrico," which has not been performed in New York since 1928. Pierre Monteux will conduct the orchestra, which will include two stage singers: Ginette Nezime and Laurent Hilaire."

ORGANISTS, PIANISTS, TEACHERS, STUDENTS, and "just plain music lovers" all agree—"Once you've heard the Consonata, nothing else will completely satisfy you. There's just no other instrument that produces such rich, pure-organ tones (except a large pipe organ)."

Besides, Consonata offers a wider selection and range of true solo "voices." Get a Consonata demonstration soon!
to the musical world mainly to the second performance of "Eroste the expected collapse of the opera was quite sufficient. At famy-of the ancient Erostratus. ple of Diana for no other purpose the temple collapses was cut out. Reyer named his three sons after the woman and settled in Vilna as a miration for military heroes. He was produced in Paris in 1917, the first pub-
licity seeker who set fire to the...rate" depicted the first pub-
licity of the Russian Mighty Five, is known one that the composer wrote; the second performance at the Stockholm Royal Opera. Only three people showed up. The performance was can-
celled.

Brahms said that each sym-
phony is really three works: the
first one that the composer wrote; the
second one that the composer wrote;
and the third one that the public heard.

Cesar Cui, the least mighty of the Russian Masters Five, is known for his love of
the musical world mainly by his gentle little piece Orienale. He was named the son of Russian
soldiers who remained in Russia after the Crimean War of 1853. He moved to Paris in 1862, married a
Lithuanian woman and settled in Vilna as a teacher of French. Despite the notoriety of his music, Cui was
never a close friend of other Russian composers.

Brahms heard Cui's great love; he learned it by copying Chopin's manuscripts on plate paper, ruling it by hand. He studied

briefly with the Polish composer
Johannes Brahms was a child prodigy who
was influenced by Romantic composers
such as Beethoven, Schumann, and Chopin.

Brahms heard Cui's great love; he learned it by copying Chopin's manuscripts on plate paper, ruling it by hand. He studied

briefly with the Polish composer
Johannes Brahms was a child prodigy who
was influenced by Romantic composers
such as Beethoven, Schumann, and Chopin.

Brahms heard Cui's great love; he learned it by copying Chopin's manuscripts on plate paper, ruling it by hand. He studied

briefly with the Polish composer
Johannes Brahms was a child prodigy who
was influenced by Romantic composers
such as Beethoven, Schumann, and Chopin.

Brahms heard Cui's great love; he learned it by copying Chopin's manuscripts on plate paper, ruling it by hand. He studied

briefly with the Polish composer
Johannes Brahms was a child prodigy who
was influenced by Romantic composers
such as Beethoven, Schumann, and Chopin.

Brahms heard Cui's great love; he learned it by copying Chopin's manuscripts on plate paper, ruling it by hand. He studied

briefly with the Polish composer
Johannes Brahms was a child prodigy who
was influenced by Romantic composers
such as Beethoven, Schumann, and Chopin.

Brahms heard Cui's great love; he learned it by copying Chopin's manuscripts on plate paper, ruling it by hand. He studied

briefly with the Polish composer
Johannes Brahms was a child prodigy who
was influenced by Romantic composers
such as Beethoven, Schumann, and Chopin.

Brahms heard Cui's great love; he learned it by copying Chopin's manuscripts on plate paper, ruling it by hand. He studied

briefly with the Polish composer
Johannes Brahms was a child prodigy who
was influenced by Romantic composers
such as Beethoven, Schumann, and Chopin.
Music Lover's BOOKSHELF
By DALE ANDERSON

Music in the Renaissance by Gustave Reese

It is an injustice to the author of this important 1622 page book representing the well-digested results of research in that mystical period in Europe from about 1350 to 1640, more or less loosely referred to as the Renaissance, to present this too all scant review. The book reviews space in the ETUDE, however, is restricted, and your reviewer would require several pages merely to outline the contents of Dr. Reese's monumental contribution to musicology. It is a work for students of music and research enthusiasts.

From the Munich to that of the end of the Tudor Age, the art was influenced by folk melodies, the church and the dance as well as the contemporary theatre. Dr. Reese comments on each of the last chapters: "It has been repeated to a tiresome extent that the Tudor age was musical, that everyone sang and played a musical instrument. One need only look to the court and circles of Renais-

The 8th Annual Mid-West National Band Clinic will be held in Chicago, December 15-18. It is expected to draw an audience exceeding last year's mark of 4,000. In observance of the centennial of the birth of the "March King," John Philip Sousa, the eight annual clinic will be dedicated to and a Sousa March in a "Suite to the March of the 1954 Mid-West Clinic.

Alphonse Duse, French, composer, director general of music instruction in the city of Paris, died in Paris on September 10, at the age of 81. He studied at the Paris Conservatory and was associated with Pablo Casals in the famous music festivals in France.

A chamber orchestra to be known as the First State Orchestra has been formed by Burt Neid, Dean of the Royal Conservatory of Music at Tor-

bend. His Excellency the Right Governor General of Canada, visit to Canada during the next 3 years as his official residence.

The New York City Opera Com-

The Rockefeller Foundation has authorized a generous grant to the American Symphony Orchestra League for the purpose of work in the field of research for music educators and for studies of the sequel of the arts and music for young people, Mrs. Helen M. Thompson, Executive Secretary of the League, will supervise the work.

"It's time someone spoke out on this question"

The machine age is a blessing, as far as it lightens work. But there are signs that automatic living and push-button ease, demanding little of the individual, are giving the individual little in return.

This affects our whole generation.

For resourcefulness is not born, it must be developed. It takes not only play, but work. Not only taking, but giving. Not only watching, but doing.

When families import every hour of entertainment into their homes, they sacrifice values like initiative and self-reliance and the reward of creating something for one's self.

Steinway, taking the initiative, is bringing this message to American parents, teachers and others, through its advertising and promotion programs. The Steinway piano helps children rise above the push-button ease, demanding little of the individual, are giving the individual little in return.

This affects our whole generation.

For resourcefulness is not born, it must be developed. It takes not only play, but work. Not only taking, but giving. Not only watching, but doing.

When families import every hour of entertainment into their homes, they sacrifice values like initiative and self-reliance and the reward of creating something for one's self.

Steinway, taking the initiative, is bringing this message to American parents, teachers and others, through its advertising and promotion programs. The Steinway piano helps children rise above the push-button ease, demanding little of the individual, are giving the individual little in return.

This affects our whole generation.

For resourcefulness is not born, it must be developed. It takes not only play, but work. Not only taking, but giving. Not only watching, but doing.

When families import every hour of entertainment into their homes, they sacrifice values like initiative and self-reliance and the reward of creating something for one's self.

Steinway, taking the initiative, is bringing this message to American parents, teachers and others, through its advertising and promotion programs. The Steinway piano helps children rise above the push-button ease, demanding little of the individual, are giving the individual little in return.

This affects our whole generation.

For resourcefulness is not born, it must be developed. It takes not only play, but work. Not only taking, but giving. Not only watching, but doing.

When families import every hour of entertainment into their homes, they sacrifice values like initiative and self-reliance and the reward of creating something for one's self.

Steinway, taking the initiative, is bringing this message to American parents, teachers and others, through its advertising and promotion programs. The Steinway piano helps children rise above the push-button ease, demanding little of the individual, are giving the individual little in return.

This affects our whole generation.

For resourcefulness is not born, it must be developed. It takes not only play, but work. Not only taking, but giving. Not only watching, but doing.

When families import every hour of entertainment into their homes, they sacrifice values like initiative and self-reliance and the reward of creating something for one's self.

Steinway, taking the initiative, is bringing this message to American parents, teachers and others, through its advertising and promotion programs. The Steinway piano helps children rise above the push-button ease, demanding little of the individual, are giving the individual little in return.

This affects our whole generation.

For resourcefulness is not born, it must be developed. It takes not only play, but work. Not only taking, but giving. Not only watching, but doing.

When families import every hour of entertainment into their homes, they sacrifice values like initiative and self-reliance and the reward of creating something for one's self.

Steinway, taking the initiative, is bringing this message to American parents, teachers and others, through its advertising and promotion programs. The Steinway piano helps children rise above the push-button ease, demanding little of the individual, are giving the individual little in return.

This affects our whole generation.

For resourcefulness is not born, it must be developed. It takes not only play, but work. Not only taking, but giving. Not only watching, but doing.

When families import every hour of entertainment into their homes, they sacrifice values like initiative and self-reliance and the reward of creating something for one's self.
Liszt

Treasures in Washington

It may come as a pleasant surprise to many to learn that one of the best collections of Lisztiana in the world is in the national capital in Washington.

by Edward N. Waters
Assistant Chief, Music Division
Library of Congress

Musical News Items from Abroad

The Publication in this issue of ETUDE (on Page 27) of an almost totally unknown composition by Franz Liszt, here printed for the first time, is an exciting fact. Since the composer's original manuscript has been in America for years (above is a facsimile of its opening measure), cherished by its owner but ignored by musicians in general, its dramatic appearance now turns one's thoughts to other documents which the great Hungarian artist may have written in his own hand and which are preserved in this country, America should be proud to know that their land is splendidly supplied with original scores (manuscripts, letters, etc.), pertaining to Liszt, and that they may be even more pleased to learn that most of them are centered in Washington, D.C., and among those which are preserved in the Library of Congress, Washington, D.C., a center of international importance for Lisztian investigation. A complete catalogue of all of Liszt's manuscripts and letters in Washington, D.C., cannot be attempted here, but a few highlights can be mentioned which will afford special gratification to the composer'sAmerican admirers.

As a child prodigy, a youth and a young man, Liszt was the darling of society. He was so brilliantly unique as a pianist, so handsome, so charming, so romantic, that he had the world at his feet. Jealousy was quickly aroused, and detractors began to spread tales of Liszt's conceit and egocentric personality. Some of these adverse criticisms continued to this day, advanced by persons still incapable of grasping the composer's admirably complex character. Ever a favored child of fortune is apt to be overbearing and imperious, it is in the first flush of his maturity, at the height of his powers and overwhelmed by adulation, that Liszt reached this age as a young man of thirty or so (some would say earlier), but there is, in the Library of Congress, an authentic document firmly contradicting all charges of vanity brought against the superb artist. A paragraph from the 1924 annual report of the Librarian of Congress explains why:

Certain critics of Franz Liszt have tried to make him out a vain, bombastic charlatan. In the Library they may now study with profit a copy of Liszt's letter written by Johann Wilhelm Christian (1809-1877), interleaved with blank pages on which Liszt, in his own hand, corrected inaccurate statements, added new information, and chided those who didn't agree. It was written in English, the composer's native tongue, and it is a delightful and informative letter written to the Stenotypia in 1869.
Arthur Schwartz

How to write good tunes

What IS the secret of writing a hit tune?

Are there any rules that guarantee success?

If so, what are they? What I believe is that anyone can learn to write good tunes if he has the right mind-set. But the mind-set is a matter of training. I believe that anyone can learn to write good tunes if he has the right mind-set. But the mind-set is a matter of training. I believe that anyone can learn to write good tunes if he has the right mind-set. But the mind-set is a matter of training. I believe that anyone can learn to write good tunes if he has the right mind-set. But the mind-set is a matter of training. I believe that anyone can learn to write good tunes if he has the right mind-set. But the mind-set is a matter of training.
The Fascinating Ensemble of Flute and Organ by Laurence Taylor

The intriguing account of how the Music Teachers National Association came into existence and what it has come to mean to the thousands of teachers all over the United States.

The Story of MTNA by S. Turner Jones

Executive Secretary

The Story of MTNA

All too few church organists realize the interesting possibilities offered by the combination of flute with their chosen instrument.

At INSTRUMENTAL combination with great musical possibilities—such as the union of flute with organ. That such a musical wedding should be a particularly happy one is not only natural; both are wind instruments and blend well together by very nature. Anyone who has heard the flute and organ broadcasts by E. Power Biggs which have utilized the services of Philip Klein as flutist, cannot have failed to recognize the singularly felicitous tonal blend of these two instruments. Yet all too few church organists were to make use of the interesting and delightfully different recital program which the flute, brought in to supplement the organ, is able to offer.

The writer has had the pleasure of working with a number of church recitals in conjunction with the organ; it is his hope to arouse interest in such recitals by calling attention to some of the excellent music that is available for flute and organ, as well as to point out some of the problems and considerations which come to the fore in preparing successful performances with this combination.

No one should ever feel that the flute is out of place in the church, yet in so many quarters there still seem to be something of an entrenched prejudice against using the flute in a church recital; the idea that "it may be all right for a radio broadcast. This is a ridiculous prejudice and not even "old-fashioned."

What the "old-fashioned" idea on this subject really is is clearly shown in K. H. MacDevott's delightful book, "The Old Church Gallery of Musicians" (1946), wherein lists some of the instruments which were used in the churches of England in the old days (1660-1690) they were: Bugle, horn, bassoon, bass viol, clari... (Continued on Page 49)


WILLIAM H. DUNA

The Story of the Music Teachers National Association

The Story of the Music Teachers National Association

The Founder of the Music Teachers National Association was Theodore Presser, then of Delaware, Ohio. He called William H. Dana, of Warren, Ohio, into conference with him regarding the formation of a National Music Teachers National Association, which, in its character, was to be the music teachers of this country. The story of what the Music Teachers National Association is to educators and public school teachers throughout the country. After some discussion Presser and Dana adjourned. In October of the same year, Mr. Dana was again called to Delaware, and then, in association with Mr. Presser, a program was formulated.

The need for such an organization grew out of the experiences of Messrs. Presser and Dana. Mr. Presser up to that time had been connected as a music teacher with two different educational institutions. As a music teacher he found that the pupils who came under his guidance were poorly prepared for the work they wished to undertake. As for Mr. Dana, he had traveled over seven states of the Union during three years previous to that time, visiting music-teaching institutions in cities, towns and hamlets, and in almost every case, according to his own words, "the music teachers were poor, and them incomparable."

As William H. Dana wrote later in life, "Hence it would not be out of place to say that the Music Teachers National Association not only to the improvement of music teaching, but to the advancement of the musical life of this country."

The first thirty years of its life, from 1876 to 1906, twenty-eight annual meetings were held, but reports of those meetings are incomplete and difficult to obtain. Available written materials of these early meetings seem to have been kept from reading of papers usually dealing with the particulars of music. Nevertheless, the Association made definite contributions to music pedagogy and to the general musical life of this country. According to some writers the Music Teachers National Association was influential in the establishment of an "American" style, rather than the "international" style. Undoubtedly the disinterested attitude of the founders, their desire to promote music teaching, their zeal, and their example were among the reasons why these early meetings influenced those individuals responsible for the setting up of copyright laws which offered some protection to composers and authors. Certainly, the music teachers at home have given assistance greatly in the establishment of a standard keyboard pipe for organ pipe. Thus, it can be said that matters which today are taken for granted were vital problems to musicians and teachers fifty to sixty years ago.

(Continued on Page 99)
Results Count!

An Editorial by JAMES FRANCIS COOKE

MANY TEACHERS OF music have written to the writer, "I know teachers who have not had half the educational opportunities that I have had, who secure more from their profession than they can accept. Why don't I succeed in that way?"

This question almost answers itself. It came in all probability from a teacher who has not produced results comparable with those of her competitors. The world demands results, and results are the best kind of advertising a teacher can have.

An associate of the late George Washington Grile (1864-1945), internationally known Ohio-born surgeon, once told the writer that the most successful physicians often asked what was the young physician's road to success. He replied: "Results, results, nothing but results. Nobody wants to patronise a doctor who does not show a high average of results, no matter how many university degrees he may have framed upon his walls. Pile up letters and degrees with your right hand, but what the patient wants is to get well."

We have known many teachers who have had especially fine training, who after leaving the college or the conservatory entered into a kind of dream world of self-admiration. They assumed a ludicrous attitude of superiority toward all prospective pupils. They assumed an expensive prepared circular, with two specimen added half-tone portraits of the two noted pupils whom they had produced results comparable to those of young physicians. They included notes in which he declared records of his musical inspirations. He carried these books at his side, and when he made records for the school, showed his pupils booklets of his musical inspirations. He carried these books in his pocket, and in his office. The pupil would read them, think that language alone explains the "Italian" voice, and then, the young doctor gradually gave the lesson, gave the pupil no more subsequent thought to it than would a soda clerk or a banana split. The pupil was given the most thorough preparation in the world, but now that he has given thought to it, he has realised that the secret of Italian is to rest every tone—loud or soft, high or low—on a purely diaphragmatic breath. Once this has been thoroughly mastered, it is quite possible for a singer to be suffering from a cold or constriction of the chest, and yet to produce beautiful vocalises. Chest-breathing destroys the sinew into which she is pushing a full breath, but actually she is not. The right breath for singing, biologically, sociologically, emotionally and cultural, is a very important factor. Its realists look upon it very seriously. The young doctor finding a patient with a forenoon medical student receives from the American Medical Association a booklet containing the Oath of Hippocrates, a well-known medical oath, and yet does not consider it. This is an "Italian" Method?

From an interview with Fedora Barbieri

Secured by Myles Fellowes
LISZT TREASURES IN WASHINGTON
(Continued from Page 9)
edition appeared in 1842 [more
likely 1841] and was printed by
Schuberth in Hamburg.

A white-haired disappointed Liszt,

It is a notebook, used by the
composer in 1862, which he
subsequently expanded this

It is not a matter of the mood or char-
acter of the library. The problem is
solely one of musical value. One must
cannot confuse seriousness with merit,
but confound difficulty with excellence.
In all ages men have written sometimes gayly,
sometimes soberly.

If to the above list we add that of the
curriculum in all schools where
choral music has taken its place among
the significant arts of the twentieth

the beautiful

Liszt in the Library of Congress,
generates to a researcher delving into
their very nature. Here are many
tablets and volumes of music, many-
first editions, some of which the
library has judged overly, with-
out benefit of comprehension.

This brief recital of Liszt manuscripts
and resources by no means exhausts
the capacity of the Library of Con-
gress to satisfy a researcher delving
into the heart of the artist. Here are
many autograph letters and many
first editions, such as this letter by
Liszt's in the Library of Congress,
generates to a researcher delving into
their very nature. Here are many
autograph letters and many
first editions, some of which the
library has judged overly, without
benefit of comprehension.

If to the above list we add that of the
curriculum in all schools where
choral music has taken its place among
the significant arts of the twentieth
century, it is only in the second quarter
of the century that the choral art
has become an essential part of the
cultural life of the nation. In the
second quarter of the century, it is only in the second quarter
of the century that the choral art
has become an essential part of the
cultural life of the nation.

The choral pioneers looked
searching the field for literature to
stimulate, it was obvious that for artistic performance of
this music a group of trained singers would
be an inspiration for composers.

It is not a matter of the mood or char-
acter of the library. The problem is
solely one of musical value. One must
cannot confuse seriousness with merit,
but confound difficulty with excellence.
In all ages men have written sometimes gayly,
sometimes soberly.

In his old age Liszt played (the
piece) little. He was the grand
manner of the romantic artist,
and he had that power.

In his old age Liszt played (the
piece) little. He was the grand
manner of the romantic artist,
and he had that power.

In his old age Liszt played (the
piece) little. He was the grand
manner of the romantic artist,
and he had that power.

In his old age Liszt played (the
piece) little. He was the grand
manner of the romantic artist,
and he had that power.

In his old age Liszt played (the
piece) little. He was the grand
manner of the romantic artist,
and he had that power.
More than a Downbeat

The director of the University of Michigan Bands
gives more information of value in the organization of college bands.

by William D. Revelli

PART II

Continuing with the listing of the conduc-
tors' assistants, we have:

(I) Assistant student manager

He will assist the student manager in all capacities designated by the conductor. This post is usually awarded to a Junior, since he will be given an opportunity to serve a year as apprentice, and if worthy, will succeed his superior.

(II) Equipment Manager, who has the following duties:

1. Maintain an accurate and up-to-
date inventory of all band equip-
ment. (We have four at Michigan)

2. Upon direction from the conductor,
one week before the opening of the fall term, requisition all
uniforms from cleaners and have them delivered to the unif-
iform room. Check all items and
confirm check list with conduc-
tor.

3. Issue all necessary equipment to
qualified band members as design-
ated by the conductor.

4. Be responsible for the movement
of all band equipment for all re-
hearsals, drills, and engagements
as directed by the conductor.

5. Maintain a neat and orderly in-
strument storage room.

6. Collect all folios at conclusion of
marching season and check against previous inventory.

7. Advise conductor of all neces-
sary replacements and repairs.

8. Two Assistant Equipment Men, who
assist the manager as directed by the
conductor.

9. At Drill Field: Two days prior to
first drill:

(a) ask custodians to line drill
field (5 yard intervals)

(b) check public address system

(c) move two towers 50 yard
line-one on each side of
field

(d) check with conductor on
transportation of band mem-
bers to and from the drill field

10. At Stadium

(a) check band's location in
stands

(b) check field equipment

(c) check public address system

(d) check yard markers

11. Upon completion of the football
season call all marching band
equipment, instruments, uni-
forms and accessories. Check
them against the previous inventory.

12. Advise conductor of all neces-
sary additions and replacements.

(III) Assistant Librarians—as required
for efficient function of the depart-
ment. (We have four at Michigan).
They assist the librarian in the areas
mentioned above, and as directed by the
conductor.

(IV) Script Writer and Announcer

This staff member is appointed on
the basis of experience, personality,
voice, appearance and his ability to

(Continued on Page 58)
Simple Approaches to Choral Conducting

An experienced choral director speaks plainly concerning the responsibilities and duties of those engaged in the choral field.

"My music is not academic," he said, "but I do like to think that choral singing can be a wholesome and enjoyable activity for all ages." The audience nodded in agreement as the conductor continued his discourse on the importance of choral music in today's society.

The conductor went on to explain the various responsibilities of choral directors, including the selection of music, rehearsal techniques, and stage management. He emphasized the need for directors to be empathetic and understanding of their singers' needs, and to create a supportive environment that fosters growth and development.

One key aspect he highlighted was the importance of communication between the conductor and the singers. "It's all about connection," he said. "The conductor must be able to connect with each member of the choir, both musically and emotionally, in order to inspire them to give their best performance." He offered tips on how to achieve this, such as using positive reinforcement and acknowledging each singer's contributions.

The conductor also discussed the role of choral directors in community building. "Choral singing is a powerful tool for bringing people together," he said. "It has the ability to transcend language and culture, fostering a sense of unity and shared experience." He shared examples of choral projects that had brought communities together, such as a multicultural festival where choirs from different backgrounds came together to perform.

Throughout the talk, the conductor encouraged the audience to embrace the joy of choral music and to continue to explore new horizons in their own choral endeavors. "Choral music," he concluded, "is a wonderful journey, and I'm honored to be a part of it."
We are presenting this month the list of material for beginners as recommended by four different teachers. Miss Schaub, who has written the following paragraph on choosing material for beginning students:

"In teaching children we are gradually discovering what is hard and what is easy, for beginners of eight, nine, or ten:"

"I am not so sure."

"The word "classical" is used to denote so many different things that it has come to the point where no one knows for sure what it means. When some particular person uses it, in a very general sense "classical" music is high-grade music, art music, music that has stood the test of time, so that after playing, singing, or hearing it many times during various generations it is still considered "good." As opposed to this concept, "popular" music is light music that tickles the ear for a time but soon becomes boring and is therefore replaced by other light, ephemeral music; and so on—some of the music enduring for any great length of time.

THAT IS NOT THE PLACE TO BEGIN CRITICIZING CURRIDS. All subject matters are respectable, of course, and one can only admire students who manage to keep up with the formidable load of work heaped upon them. One may regret, just the same, that more thought is not given by the powers that be to the cultural aspect as viafully outlined by Schumann, and more time provided for young musicians to listen, absorb, and meditate.

ONE YOUNG WOULD-BE COMPOSER WHOSE TALENT DOESN'T MEASURE UP TO HIS EXPECTATIONS Sent the manuscript of a piano Sonata to a publisher. "Let me know soon, for I have other irons in the fire," he said in an accompanying note. The answer came promptly: "Remove irons. Insert Sonata."

NEVER GIVE UP!

"In the year 1910 I used to play with an accident in which I lost my left arm," writes Carl Edwards of 107A Street, Santa Rosa, California. "I couldn't give up playing, however, so I worked up much of the left-hand, or accompanying note. I always liked ETUDE because I did not go in for what is called "popular" music, but I'm not sure that I understand what the word "classical" actually means. Will you enlighten me?"

Miss E. H. B.

Maureen Dumesnil, Mrs.

"You must apply yourself to become gradually acquainted with the important works of the great masters."

One of the most amazing things in this day and age is the ignorance of the majority of students: either private or in universities and colleges—as regards the advisable repertoire of masterworks.Yesterday I have questioned some of them only to find out that they know nothing of Bach's Mass in B minor, or the St. Matthew Passion; not to speak of the Sonatas for violin solo or the Sonatas for unaccompanied violins or the Brandenburg Concertos. Yes, if they are concert pianists or they actually give the concerts, or if they were studying in the moment, Beethoven? I'm the same story: one can Andrews, or a set of Variations. But what about the Miss Sohier, the String Quintets, the Equator, and "Pattie's"? Some do not even know the latter ones.

One would go on for ever and ever and Schumann and Brahms with their worth of chamber music ranging from sonatas to quartets, quintets and sextets. And, of course, Haydn, Mozart, Mendelssohn and the moderns. In the symphonic repertoire, Beethoven, Brahms and Tchaikovsky have done more preservation due to the fact that they ride the air waves incessantly, whereas, unfortunately, is the case as far as chamber music is concerned.

The door to the repertoire can be opened without Words, Rubinstein's Mikrokosmos I—Bartok. (Boosey and Hawkes). Contains work pages with chord symbols learned on the above (1. Fischer).

"Referring to your reply to Miss D.R.S., Mrs. H. Young of Upper Montclair, New Jersey, "I see a dozen or more such exercises daily and have been doing so for many years. I believe that just about everyone who plays the piano, especially adults, would benefit from these exercises. I use no apparatus and the whole lot takes about five minutes a day."

"Another exercise that would benefit most students consists of the following: Interchange the fingers with one thumb pointing up, the other well under the hand. Reverse the position of the thumbs quite rapidly, and so on."

"But there is no longer any excuse for the formidable load of work heaped upon them. One may regret, just the same, that more thought is not given by the powers that be to the cultural aspect as viafully outlined by Schumann, and more time provided for young musicians to listen, absorb, and meditate."

"I can give myself as an example of the good working of such exercises," Mr. Young continues. "I am in my eighty-fifth year and can still touch the tips of my middle finger and fifth fingers between the third and fourth fingers reversed in position. And so it rapidly it is difficult for the eye to follow the motions. That may not do for some of my exercises. Can you do that?"

"But how is this 'etude' for the left hand?"

"I will practice the use of the outer left side of the keyboard. (Continued on Page 49)"

"This is the G approach."

"I am always delighted to find materials I am always looking for and have actually found."

"I always liked ETUDE because I did not go in for what is called "popular" music, but now I'm not sure that I understand what the word "classical" actually means. Will you enlighten me?"

"Miss E. H. B.

"You must apply yourself to become gradually acquainted with the important works of the great masters."

One of the most amazing things in this day and age is the ignorance of the majority of students: either private or in universities and colleges—as regards the advisable repertoire of masterworks. Yesterday I have questioned some of them only to find out that they know nothing of Bach's Mass in B minor, or the St. Matthew Passion; not to speak of the Sonatas for violin solo or the Sonatas for unaccompanied violins or the Brandenburg Concertos. Yes, if they are concert pianists or they actually give the concerts, or if they were studying in the moment, Beethoven? I'm the same story: one can Andrews, or a set of Variations. But what about the Miss Sohier, the String Quintets, the Equator, and "Pattie's"? Some do not even know the latter ones.

One would go on for ever and ever and Schumann and Brahms with their worth of chamber music ranging from sonatas to quartets, quintets and sextets. And, of course, Haydn, Mozart, Mendelssohn and the moderns. In the symphonic repertoire, Beethoven, Brahms and Tchaikovsky have done more preservation due to the fact that they ride the air waves incessantly, whereas, unfortunately, is the case as far as chamber music is concerned.

The door to the repertoire can be opened without Words, Rubinstein's Mikrokosmos I—Bartok. (Boosey and Hawkes). Contains work pages with chord symbols learned on the above (1. Fischer).

"Referring to your reply to Miss D.R.S., Mrs. H. Young of Upper Montclair, New Jersey, "I see a dozen or more such exercises daily and have been doing so for many years. I believe that just about everyone who plays the piano, especially adults, would benefit from these exercises. I use no apparatus and the whole lot takes about five minutes a day."

"Another exercise that would benefit most students consists of the following: Interchange the fingers with one thumb pointing up, the other well under the hand. Reverse the position of the thumbs quite rapidly, and so on."

"But there is no longer any excuse for the formidable load of work heaped upon them. One may regret, just the same, that more thought is not given by the powers that be to the cultural aspect as viafully outlined by Schumann, and more time provided for young musicians to listen, absorb, and meditate."

"I can give myself as an example of the good working of such exercises," Mr. Young continues. "I am in my eighty-fifth year and can still touch the tips of my middle finger and fifth fingers between the third and fourth fingers reversed in position. And so it rapidly it is difficult for the eye to follow the motions. That may not do for some of my exercises. Can you do that?"

"But how is this 'etude' for the left hand?"

"I will practice the use of the outer left side of the keyboard. (Continued on Page 49)"
An Organ Builder's Opinions

CARLTON is the name of a 6-foot organ stop of trumpet-like sonority. It is also the name of the small town in Pennsylvania where Ernest M. Skinner was born almost ninety years ago. Thus the man destined to make his name a familiarly respected one all over America and in Europe as well has been connected, by association of ideas if nothing else with organ-stop since his cradle days.

There are a few great men in every field, and in organ-building few would dispute the eminence of the man from Clarion, Pennsylvania. For many years the Skinner Company has occupied a foremost place in the ranks of American organ manufacturers. There are Skinner instruments in every state in the Union, and many have been exported abroad.

Much of the history of organ building in this country is to a large extent the history of Ernest M. Skinner, the great American organ builder. Although fortunate in having gifted professional associates, it was largely Mr. Skinner who laid the foundations for the company. Younger men have carried on the work so admirably begun by him.

For some reason or other, Mr. Skinner from the very start of his career in organ building secured contracts to build fine instruments in conspicuous locations. The advertising value of such installations brought other commissions. In this way Mr. Skinner was able to build distinguished instruments. He did good work, and charged high prices for it. I suspect that his fees were consistently the highest paid to any organ builder.

In return, Mr. Skinner prided himself on giving satisfaction for value received. When some wealthy donor wanted to give a pipe organ to a church or college, Mr. Skinner generally made it a personal assignment for himself to see that everyone was pleased. Numerous instances could be cited of his investing a brand-new stop (now a total of 51) to go into some particular installation, so that the sound of that organ would be unique, unmatched by any other instrument in existence.

Mr. Skinner always maintained high standards of organ building. Nothing but the choicest seasoned lumber was fine enough for the construction of his instruments. The superb craftsmanship of his workmen became a byword of the industry. He spared no expense to make sure his instruments were right in every detail. It was always a delight merely to sit at a Skinner console, a marvel of fine woodwork accomplished by innumerable skilled hands (which from the first Mr. Skinner preferred to the more modern domino type). Aside from the aesthetic pleasure it afforded, a Skinner console was so comfortable it almost played by itself.

Mr. Skinner built colorful tone into his instruments because he listened to them with a musician's ear. I don't know of a single Skinner organ that is badly non-descript. The brilliant instrument which he built for St. Thomas' Church in New York was a marvel of the profession for many years. Other deservedly famous organs built by him are the church in New Rochelle, N. Y., the College of St. John the Divine, St. Bartholomew's Church, the Fourth Presbyterian Church to Chicago, Williams College, Princeton University, Yale University (Woobly Hall), the University of Michigan, the National Cathedral, Washington, D.C., the Rockefeller Chapel, University of Chicago, and many others.

Mr. Skinner is devoted to the music of Richard Strauss, particularly "Thus Spake Zarathustra" and "Der Rosenkavalier." He admires these works not only as music but as ideals of what his organs ought to sound like. He admires an instrument which sounds "orchestral," not in the sense of having imitation pseudo-orchestral stops but in the sense of sounding like the playing of a great orchestra under a great conductor.

He hates organists who merely play sizes. In fact, one might go farther and say Mr. Skinner dislikes notes! Some of his observations on organ-playing are original and perceptive, such as this one: "It is just as important to take one's hands off the keys as it is to put them on." It goes without saying that the talking-off of hands should be done. (Continued on Page 64)

by Alexander McCurdy

C

The Ernest Bloch SONATA

A descriptive analysis

by HAROLD BERKLEY

THERE CAN BE little question of Ernest Bloch's standing in the music world of today. Musicians everywhere accept him as one of the most significant of living composers. In a way his position is unique. Estimating his work, one cannot compare him to any other composer or classify him with any school. His Hebrew blood and strong racial consciousness have given him an expression in music that has been otherwise outstanding. There have been other outstanding Jewish composers—Verdier, Rubinstein, Mendelssohn, etc., for example. But no composer has come as close to the effusion of the Occident. Bloch's music is essentially Semitic, in the widest sense of the word, and he has never made any effort to mould his thought in accordance with Western trends. Deeply read classicist in music though he is, in the works of his prime—the "Three Jewish Poems," the "Three Pianos," the String Quintet and the Piano Quintet, the Violin Sonata—one hears the language of the Old Testament in all its color and richness.

But is most of these works, and certainly in the Violin Sonata, the idiom is not merely racial; it is more universal, more elemental than that—it is the language of all peoples. It is as elemental as Time. There is the suggestion of a world in process of formation. Yet, as Bloch uses them, they do not mean the same to every listener—there is no one key to their connotation. But the music imparts something felt but unknown. The succeeding movements are not merely racial; it is more universal. more elemental even than war—it is as the final number of a Sonata program lest it endanger their encores? Or is it that they are reluctant to put it at the end lest it dwarf the virtuoso numbers with which they plan to end the program? Let it be said at once that both of these contentions are sound. So one must say that the really right place for the Sonata is as the final number of a Sonata program. Exceptions are not expected, and the impact of the music remains with the audience long after the concert is over.

This impact is apparent from the opening measures. The turbulence and chaos of the first twenty-two measures might suggest a world in process of formation. Or a world at war. Bloch was deeply and painfully influenced by the first World War, and this Violin Sonata was composed in 1920. It has been suggested that the work pictures Bloch's spiritual reaction to the war. This may be so, but the music is more elemental even than war—it is as elemental as Time. There is the suggestion of ends of time and of sturdily empty spaces in the cadence-like passage for the violin which begins four measures after 2. Over the humming of the piano, the ascending phrases suggest a blind inspiration towards something felt but unseen. The ascending phrase, where the piano breaks into surging arpeggios and the violin into descending octaves, gives a feeling of dispossessed achievement. The following passage, however, is optimistic in its breadth and dignity. The broad chord steadily sounding, below less turbulent arpeggios seems to speak of the essential nobility of Nature. A brief, frenetic climax shatters this mood for a moment, but it quickly dies down in a transition passage almost beyond compare in the violin literature. This transition leads to the second main theme of the movement. For all its lyric quality and emotional content, this theme is essentially human. Yet it must be played with the greatest intensity of feeling; the listener must be made conscious of its importance, for it rears a number of times in this and the succeeding movements.

A work has that unity in violin sonatas. Most of the principal themes occur repeatedly in each of the three movements, and always in the same order. But each movement is an integral part of the complex pattern.

Another very important motive is given to the violin in the 5th and 6th measures after 6. Here it is subordinate to the theme in the piano, but it assumes great importance later. The section ends barbarically with a rhythm introduced four measures after 7. This rhythm, this complex of devastating rhythms, with its futurismo, hammering accents, is heard as the movement and appears again as the final climax of the third movement. It is a complex of music, a character figure which appears in the base of the piano at 10. (Continued on Page 51)
Highlighting High Fidelity

A non-technical discussion of high fidelity—what it is—how it works—and suggestions concerning the kind of equipment to buy.

WHAT IS "high fidelity?" You have no doubt been hearing this phrase—or "hi-fi"—frequently. Newspapers have devoted whole sections to high fidelity equipment. Sound shops have advertised in newspapers, magazines, and over the air. You have been invited to "high fidelity" soirées held in the larger cities. The phrase has also been bandied about and used not too legitimately by some. So, you may well ask: "What is high fidelity?"

Technically, "fidelity" is the degree to which the radio receiving set reproduces at its output end the electro-magnetic wave form received at its input end. When you listen to your radio, or play a record, you should not expect an aurally perfect reproduction of the original sound. If, however, the music you hear is faithful to a high degree, you have "high fidelity." How high a degree? Engineers have now improved their products to a degree sufficiently marked and above anything hitherto available to the public that the term "high fidelity" now distinguishes this superior equipment.

The reproduction of the signal with fidelity depends upon four major components: the record player, the amplifier, the loudspeaker, and the tuner (FM, or AM and FM). The tuner is the component that gives you a radio.

Today you can buy these components in a "complete" set that is practically a "ready-to-play" unit, complete with one or more cabinets, and all speakers, for a price of from $75 to $175. A complete set will contain the record player, amplifier, and loudspeakers, and be set up and ready to work. If you do woodworking, you may desire to make your own cabinet.

A good home system should be well planned. Although, generally speaking, the price of each individual component is not of prime importance. For instance, there is no point in buying an amplifier capable of reproducing perfectly a wide range of frequencies and feeding into a loudspeaker that can't reproduce the full range. The ultimate judge as to how much you should pay your ear. Admittedly, however, your pocketbook may well be the final judge.

A radio is your radio, that is the part which you select to a radio station. Of importance is its sensitivity, its ability to pick up the weakest signals and yet not overload. With good selectivity it will separate two channels 60db from each other, but a good tuner will not have a tendency to "drift" off the station once it is tuned in.

A tuner may be either an AM tuner, or an FM tuner, or a combination of FM and AM. FM does, of course, offer better sound. And in most cosmopolitan areas there are FM stations which broadcast classical music.

There are a number of good tuners on the market, with a wide price range—say $5 to $215.

It is the purpose of the amplifier to increase, to magnify, the signal current from the pickup (needle), or tuner, to a definite level. The amplifier couples the smaller current into bigger currents, with the same frequency, to give you a greater power, then, is its "emergency" use to keep the actual sound volume of music and voices may also be caused by the equalization you insist upon whether you

Copyright 1954 by Theodore Presser Co.
International Copyright Secured
Bourrée

The ETUDE is happy to present this unusual contribution by Nadia Chilkovsky. Each of these two pages presents two systems of notation: one long familiar and another only now emerging as a potent factor in the dance. This second system, as described in an article by Miss Chilkovsky (see page 11), is a way of putting on paper (graph paper in this case) the 'score' of the movements of a dance whether for a solo dancer or a group of dancers. In this way, the choreographer fixes his or her ideas just as the composer does for study, rehearsal and a complete record.

From French Suite No. 5

Allegro (J, 96)

JOHANN SEBASTIAN BACH

Copyright 1954 by Theodore Presser Co.
Etude in G-sharp minor

Presto (J'~112)

FRAN
ciszek zachara

Grade 6
The Lord's Prayer

Adapted from St. Matthew 6: 9-13

After J. S. Bach
Arr. by Margaret Jones Hoffmann

Slowly, with dignity

1. Our Father who in heaven art, All hail to Thy holy name, Thy kingdom come, Thy will be done.
2. Give us this day our daily bread, Forgive our debts as we forgive. And lead us not in paths of sin, But earth as it is done in heaven, Thy kingdom come, Thy will be done. On earth as it is done in heaven, bring us out of evil. The kingdom and the power are Thine, For ever, Amen.

Chant de Carillon

Andante tranquillo

WILLARD SOMERS ELLIOT

Early Will I Seek Thee

Andante

MAX HELFMAN
Arr. by Margaret Jones Hoffmann

1. Early will I seek Thee, God, my refuge strong, Late prepared to meet Thee With my evening song.
2. What this frail heart dreameth, And my tongue's poor speech, Can the even distant To Thy greatness reach?

Though unto Thy greatness I with trembling soar, Yet my inmost thinking And the breast which till death's hour Lies Thine eyes before.

From "Twelve Compositions by American Composers for Organ with Bells" [413-41009]
International Copyright secured
Copyright 1944 by Theodore Presser Co.

ETUDE-OCTOBER 1954

International Copyright secured
Copyright 1954 by Theodore Presser Co.

ETUDE-OCTOBER 1954

International Copyright secured
Copyright 1954 by Theodore Presser Co.
Pussy Cat, Pussy Cat

Nursery Rhyme

Arr. by LOUISE E. STAIRS

Moderato

Pussy Cat, Pussy Cat, where have you been? I've been to London to look at the queen.

Pussy Cat, Pussy Cat, what did you there? I fright'en'd a little mouse under her chair.

Pussy Cat, Pussy Cat, where have you been? I fright'en'd a little mouse under her chair.

Pussy Cat, Pussy Cat, what did you there? I fright'en'd a little mouse under her chair.

Pussy Cat, Pussy Cat, where have you been? I've been to London to look at the queen.

Pussy Cat, Pussy Cat, what did you there? I fright'en'd a little mouse under her chair.

Copyright 1954 by Theodore Presser Co.
The Baldwin is unequalled in Concerto works with orchestra or in recital!

CHARLES MUNCH

To the truly great artist, his piano is as personal as his signature and is chosen for its expressive individuality and the relationship that makes each Baldwin piano a masterpiece. This is the genius of Baldwin to the artist, a Baldwin Concert Grand. It is always his piano, "conversation" with the same clear, vibrant voice whenever his fingers touch its keyboard into life.

At home, as on the concert stage, beautiful Baldwin is a constant joy and source of pride. For partnership in performance is the most perfect relationship in expressions into music. For pure delight in both the beauty and musical perfection of your piano, choose Baldwin.

THE BALDWIN PIANO COMPANY
Dept. E-104, Cleveland 2, Ohio

RESULT COUNT!
(Continued from Page 14)

Do sincerely agree by that which I hold most sacred.

"That I will be loyal to the profession of music and just and generous in my relations with all my colleagues, who are its members.

"That I will lead my life and practice art in uprightness and honor.

"That whatever house I enter, it shall be for the good of all to the utmost of my power, I holding myself aloof from corruption and besmirching of others.

"That I will exercise my art solely to the benefit of my students and will give no music to my students except that which will raise their morality and character in the most beautiful form of the art in the broadest sense of the work.

"That I will make myself a manager of music to all whom I meet.

"That I will not be influenced by mere "luck" and the "gimmick way" of advertising.

"Those things I do promise and I purpose, if I am faithful to this oath, my happiness and good reputation are secure--the opposite if I shall be false.

Do you plan student's recitals far enough ahead so that your programs, your compositions, may be well-handled and your best lead used?

Pupils' recitals are, after all, the teacher's best means of demonstrating results. During the past month six of the outstanding major schools connected with a great university sent the writer a bound book composed of a remarkable collection of programs of student recitals. In addition to that there was another mimeographed book of projected music scheduled to take place during the following season. All the music had been selected and assigned to the performers outside of the programming dates. The head of that music department, known for his superior work, knew just where his pupils were going, as did the pupils themselves.

The teacher should be careful to plan programs insuring the correct voice, proper sequence, natural harmonies and best artistic balance. Final decisions of the studio, the proper lighting, the best printing of programs, cordial welcome of guests, and other details are important, but an essential to what the students are prepared to demonstrate at the mental and spiritual recital most always marked by charm, sentimentality, brightness and brilliancy, should never be insufficient. I am herewith to you with the same clear, vibrant voice whenever your fingers touch its keyboard into life.

At home, as on the concert stage, beautiful Baldwin is a constant joy and source of pride. For partnership in performance is the most perfect relationship in expressions into music. For pure delight in both the beauty and musical perfection of your piano, choose Baldwin.

THE BALDWIN PIANO COMPANY
Dept. E-104, Cleveland 2, Ohio

"The Baldwin is unequalled in Concerto works with orchestra or in recital!"
THE DANSE ART DEVELOPS A NOTATION

(Continued from Page 11)

Opera until, during the Nazi regime, he was ordered to leave the country, to England where he lives and works in London.

With the co-operation of M.C. Laban and his students, he has developed and guided the use of the Dance Notation alphabet, which the Bureau has named Labanotation. Labanotation is a notation system of recorded dance independent of musical notation. Labanotation is written on a staff, as is music. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.

The automatic system of recording dance is independent of musical notation. Labanotation is written on a staff. The staff is scored in 16 lines, as a normal part of the world.
MUSGANS have trained ears. As you learn to play your instrument your ears, at the same time, to recognize correct pitch, to notice the differences in shading from pianissimo to fortissimo, to recognize the contrast between legato and staccato, and all the various characteristics that distinguish music from noise, and detect good music above poor music.

Did you ever use your trained ear to make life more fun? No. But your ears are there waiting for you if you want to use them. If you keep your listening ear open, you will find a whole world of sound around you.

When you are reading a book, watch for words referring to sounds—such as rattledrops falling on a roof, footsteps echoing down a long hall; gay laughter; a bird's song. How many sounds can you name?

1. those gentle voices calling
2. a better friend than
3. far from dear,
4. the lads they smile at me
5. take a cup of kindness, yet,
6. bonnie banks o'—
7. a sight in your life as
8. losing sightkeeping
9. come to my bumbling bard
10. hit up a tune called

WHAT THE INSTRUMENTS SAY
by Morton Benison Matthews

"King Saul, in the Bible, should have made his deep mien felt. But my strings played by David made King Saul feel quite well."

"Room, room," says the big ones, "Rub-a-dub," says the small. The "Parade without Music, the World will get nowhere at all."
Entirely New Approach

Piano Beginners may positively
sounding like professionals by
using our new, exciting
arrangements. Real inspira-
tion for teacher's pupils.

No completed tricks—basically
sound for all ages.

Prove it to yourself with these

Home On the Range Sugar and
Dark Eyes

Easy Effective Pub. Co. 140 Park St.
St. Paul, Minn.

Received 1.00 send us all the time for
with instructors.

Mr. Geo. W. Langford

All Rights Reserved

ETUDE—OCTOBER 1954

CHRISTENSEN PIANO METHOD

Published by Melody Card Co., Millbrae, Calif.

BOOK MANUSCRIPTS INVITED

One of the others, easier technically, es-
pecially well suited to: his particular
style of playing.

24—Ralph E. DeWitt

Of the others, easier technically, es-
pecially well suited to: his particular
style of playing.
write effective radio script. Since he will usually be responsible for the preparation of both the program and hall-time shows, he also has considerable aptitude for this kind of appointment. Usually such a person is available through the English Department or his local radio station. His duties include the following:

1. Two weeks prior to the scheduled performance, prepare with the conductor the program and discuss the proposed script.
2. Prepare script for program and hall-time shows and present to the conductor for approval one week before game time.
3. At least three rehearsals each week for the purpose of achieving correct timing and script coordination with band's movements.
4. Prepare three copies of script for conductor, band, and band's records.
5. Report to conductor on day of game two hours prior to show time. Review schedule, test microphone, and voice projection.

Every Kimball is made to quality standards famous renewals for 97 years, precision built by experienced craftsmen. There's a Kimball piano perfect for your home among the more than 45 different style and finish combinations offered. Our expert craftsmen are made to quality standards the world over. chocolate with a fine new Kimball will increase your child's popularity, poise, self-control, coordination, accomplishment for advanced study later. And, a smartly tended world-renowned Kimball with the "Touch-Tone" features, beauty in all the new Kimballs. It's fun to play and will provide a lifetime of pleasure.

See W. KIMBALL COMPANY
and
W. KIMBALL COMPANY
Kimbell—Oberlin

W. W. KIMBALL COMPANY
Kimbell—Chicago 4

See your Kimball dealer, or fill out coupon and mail today.

W. W. KIMBALL COMPANY
Kimbell—Chicago 4

Please send me catalog and price list of nearest Kimball store.

Name: ____________________________

Address: ____________________________

City: ____________________________

Zone: ____________________________

State: ____________________________

*W. W. KIMBALL COMPANY
Kimbell—Chicago 4

with a fine new Kimball will increase your child's popularity, poise, self-control, coordination, accomplishment for advanced study later. And, a smartly tended world-renowned Kimball with the "Touch-Tone" features, beauty in all the new Kimballs. It's fun to play and will provide a lifetime of pleasure.

The young lady who is starting to take lessons: "You'll love your new Kimball. It's fun to play and you'll learn so much."

The young lady who teaches and whose ideals never grow old: "You must be right. I have been so fortunate to have had a teacher who..."

"You'll love your new Kimball. It's fun to play and you'll learn so much."

"You must be right. I have been so fortunate to have had a teacher who..."

It turned out that they were both right! The Kimball piano was the perfect instrument for advanced study. And, a smartly tended world-renowned Kimball with the "Touch-Tone" features, beauty in all the new Kimballs. It's fun to play and will provide a lifetime of pleasure.

More than a down beat.

The teacher's roundtable.

The end.

The end.

Oberlin Conservatory of Music
Dedicated to the Superior Training of American Talent

More than a down beat.

The teacher's roundtable.

The end.

Sherwood Music School

For catalog, write Walter Waldroup, Musical Director
Sherwood Building — 1014 S. Michigan Avenue — Chicago 5 — Illinois

The End.

The End.

The End.

The End.

ASTOLFO PESCA
Vocals and Coach
(Now comes to New York at the suggestion of the late Gene Moore and the MCA division of United Artists, producers of the film "Young and Beautiful," starring Sophia Loren and Jack Lemmon, which opens in New York on November 1)

Hotel Astoria
73rd Street and Broadway
New York
IS THERE AN "ITALIAN" METHOD? (Continued from Page 15)

This kind of singing puts pressure on the throat. If the real thing is not present—just as in singing requires a basically healthy organism, so the breath must be healthy—nothing can teach you how to act as if you were a singer and to sing as a singer. The real thing you need is to be above the influence of the violinist's playing on your own voice; you learn to talk, to sing. The real thing you need is to be above the violinist's playing on your own voice, and not a spark of dramatic talent must be present.

Operatic work involves the technical aspects of the various vocal and instrumental parts of the orchestra. The word "Italian" has grown so much in the matter of orchestral technique that I have not the desire to discuss the question now as an instrumentalist. Operatic parts are huge, but at the same time, an instrument is of no use if one has not acquired the technique of breathing, of sustaining tone, and of making the muscular movements of the body."Italian" singing is dependent on the demands of the music, which must be made to suit the tone, and it is the singer's task to adapt the tone to the demands of the music. If you have to say the words, "I love you," you must guide them to the words in which you speak. And if you do not guide your breathing, you cannot say the words in the appropriate tone. A single breath may be a whole phrase, and the tone must be maintained throughout. In the words of one school, "the voice is the instrument, the words are the music."

The music readiness program introduces the child to music via picture books, nursery rhymes, rhythm activities, and note-reading guides for students finishing grade two. Contains seventeen Chris- timarias antiche. The music readiness program is designed for students halfway through the pre-grade book. Contains scales, arpeggios, broken chords.

ABILITY TO WRITE MUSIC

Extra Money as an
Music ReadyM Busy

MUSIC TEACHERS' SUPPLIES

Brom's "Dr. Z" brand chorus instructor

Brom's Tenor Choral... 60c

Mountain Pacific Roundelay

Brom's Master Teacher's AppoIntment card...

Brom's Teacher's Appointment card...

ABILITY to MEMORIZE ABILITY to WRITE MUSIC

individual exercises, since each throat principle of "Italian" singing. I was during the same time, an teacher. My singing teacher, Mr. Tomlin, who kept me for nine months on the same principle, was a teacher of vocal breathing. Then came work on emission and on the control of breathing. Only then was I allowed to begin singing. The first operatic arias I was allowed to sing were selected from the role of Don Alfonso in "Norma," because the texture of that role is a dramatic one and because it was an introduction to the principles of "Italian" singing. It is difficult to recommend individual exercises, since each throat principle of Italian singing is individual and must be treated in accordance with its own needs. Still, I can outline some of the drills I used myself, and still use every day. Here, I may say that once a year I go back to the music readiness program, which is a thorough check-up on my singing habits. For as exercises in the real thing, I also derive much help from the singing of certain operatic arias through a simple free-scale, on one breath, beginning with gradually increasing volume to forte, then decreasing again to pianissimo, at all times being wishing to maintain the dynamic equal, and never, never forcing. Another good exercise is to sing the Italian scale, 1-3-6-3 going up and 6-2-1 coming down, three times over again, again watching for complete equalizers.

Sometimes the most subtle voice cues the risk of sounding hollow or "hoarse." To avoid this, I have found a useful drill that I find almost to this problem myself, but I think it results from pushing the voice down (in daily practice) and from allowing chest resonance to come to the surface. I suggest that the beginner register may vary: my own register changes from the chest to the throat at the beginning of the song. The chest register serves as a support from the bottom to the middle of the song. From this point on, the notes are raised to the throat register at the end. This is a very natural way of singing, and the average listener finds it very pleasant to hear. This is an exercise that is used as a "turbulence" handling exercise. If the registration is too fast, there is a lot of turbulence. If the vocal cords are not relaxed, the turbulence will stop. For this, the voice must be relaxed, and the vocal cords must be relaxed. This is a very natural way of singing, and the average listener finds it very pleasant to hear.

However, the manually-operated exercise is not the only way to avoid turbulence. I have found a very useful exercise that I call a "turbulence" handling exercise. If the registration is too fast, there is a lot of turbulence. If the vocal cords are not relaxed, the turbulence will stop. For this, the voice must be relaxed, and the vocal cords must be relaxed. This is a very natural way of singing, and the average listener finds it very pleasant to hear.

To lower instability of the voice, the voice must be relaxed, and the vocal cords must be relaxed. This is a very natural way of singing, and the average listener finds it very pleasant to hear.
WHERE SHALL I GO TO STUDY?

RICHARD MCLANLAN

ALFRED TOREMEL

MANHATTAN SCHOOL OF MUSIC

B.M. & M.M. Degrees

218 East 6th Street, New York 3, N.Y.

HAROLD BRADLEY

MANHATTAN SCHOOL OF MUSIC

B.M. & M.M. Degrees

218 East 6th Street, New York 3, N.Y.

U. L. D. STUDIOS

Hotel Nippon, Niagara Falls, N. Y.

LUCY DUNCAN

204 South Main St., Natchez, Miss.

HARLEY EULER TREICK: Mus. D.

Fuller of the Sun, 91 Whitby Ave., New York 12, New York

ISABEL HUTCHESON

Belcher House for Fine Teachers. 832 North Pine St., Bloomington, Ill. 61701

C. L. WYER

75 South Main St., Elkhart, Ind.

EDNA GUNNAR PETITSON

610 Constitution St., Pacific Palisades, Calif. 90272

Bach and Handel Chamber Music

Admirers of baroque chamber music will discover something unusual in a series of concerts at the Hotel Nippon, Niagara Falls, N. Y. This is a series that is both attractive and unique, but with a captivating program played by知名 artists. This concert is known as "Music for Two" and is composed of flute (Claude Monet), harp (Pauline Gallois), oboe (Bernard Grether), and harpichord (Carla Bley). The concert is continued by "The Voices of Bach" and "Baroque and Beyond." The concert program includes both music for two instruments and solo harpsichord works, all with a new twist. The program is unique in its style but with obvious rebirth for the listener.

The famous modern composer Karlheinz Stockhausen is the guest artist for this concert. The program includes Stockhausen's "Electroacoustic Concerto No. 1 in B Minor." This work is known for its dynamic range and innovative techniques. The composer's techniques are used to create a unique musical experience for the audience. The concert is a must for anyone interested in modern music and a new twist on the classical genre. The concert is a perfect way to spend an evening and enjoy the talents of some of the world's most renowned musicians.
Mr. Skinner received me cordially; and as word or action served to remind me that he was already famous while I was only a younger with a local reputation. Over the years his friendship became more and more valued; and I am perfectly sure that others who have known him feel the same way.

His letters, written as he approaches ninetieth, are masterpieces to be treasured by the receiver. Not long ago, Miss Crozier played a recital on the Washington Cathedral organ, which he must have gratified by the critic, Chris Dillard Green had to say about the performance:

"Many of the tone-colors displayed last night were of jewel-like quality - rare, exquisite, more alluring by far than any collection of precious stones, because endowed with the power to express emotion as well as sensibility. No orchestra symphony can match this variety and few can equal the quality of the sounds an expert can evoke from such an instrument."

Like all great builders, Mr. Skinner has been throughout his career an innovator. Among his more important inventions are the following:

1) The Closed Circuit Stop Action (With Words)
2) The Composition of the Flauto Harpsichord.
3) The Flauto Cornet.
4) The 16" Pedal Gemshorn.
5) The 32' Pedal Bombarde.
6) The Orchestral Oboe.
7) The English Horn.
8) The German Clave.
9) The Flauto Mirabilis.
10) The Flauto Dolor and Flute of the 18th Century.
14) The Flute of the 22nd Century.
15) The Flute of the 23rd Century.
16) The Flute of the 24th Century.
18) The Flute of the 26th Century.
20) The Flute of the 28th Century.
22) The Flute of the 30th Century.
24) The Flute of the 32nd Century.
26) The Flute of the 34th Century.
27) The Flute of the 35th Century.
29) The Flute of the 37th Century.
30) The Flute of the 38th Century.
31) The Flute of the 39th Century.
32) The Flute of the 40th Century.
33) The Flute of the 41st Century.
34) The Flute of the 42nd Century.
36) The Flute of the 44th Century.
37) The Flute of the 45th Century.
38) The Flute of the 46th Century.
40) The Flute of the 48th Century.
41) The Flute of the 49th Century.
42) The Flute of the 50th Century.
43) The Flute of the 51st Century.
44) The Flute of the 52nd Century.
45) The Flute of the 53rd Century.
46) The Flute of the 54th Century.
47) The Flute of the 55th Century.
48) The Flute of the 56th Century.
49) The Flute of the 57th Century.
50) The Flute of the 58th Century.
51) The Flute of the 59th Century.
52) The Flute of the 60th Century.
54) The Flute of the 62nd Century.
55) The Flute of the 63rd Century.
56) The Flute of the 64th Century.
57) The Flute of the 65th Century.
58) The Flute of the 66th Century.
59) The Flute of the 67th Century.
60) The Flute of the 68th Century.
61) The Flute of the 69th Century.
62) The Flute of the 70th Century.
63) The Flute of the 71st Century.
64) The Flute of the 72nd Century.
65) The Flute of the 73rd Century.
66) The Flute of the 74th Century.
67) The Flute of the 75th Century.
68) The Flute of the 76th Century.
69) The Flute of the 77th Century.
70) The Flute of the 78th Century.
71) The Flute of the 79th Century.
72) The Flute of the 80th Century.
73) The Flute of the 81st Century.
74) The Flute of the 82nd Century.
75) The Flute of the 83rd Century.
76) The Flute of the 84th Century.
77) The Flute of the 85th Century.
78) The Flute of the 86th Century.
79) The Flute of the 87th Century.
80) The Flute of the 88th Century.
81) The Flute of the 89th Century.
82) The Flute of the 90th Century.
83) The Flute of the 91st Century.
84) The Flute of the 92nd Century.
85) The Flute of the 93rd Century.
86) The Flute of the 94th Century.
87) The Flute of the 95th Century.
88) The Flute of the 96th Century.
89) The Flute of the 97th Century.
90) The Flute of the 98th Century.
91) The Flute of the 99th Century.
92) The Flute of the 100th Century.
Compiled, Arranged and Edited by Denes Agay

The PIANORAMA Series

three uniquely comprehensive piano books for the medium grades

PIANORAMA OF AMERICAN CLASSICS

An unusual compilation which gives a perspective of stylistic developments during the 18th and 19th centuries. Twenty-three selections by native American composers, including: Frances Hopkinson, William Billings, Horatio Parker, Edward MacDowell, Victor Herbert and others. Biographical sketches of each composer. Suitable for use as a recreational album for adults or as a collection of supplementary material for students. Intermediate grade.

PIANORAMA OF THE WORLD'S FAVORITE DANCES

From the wealth of instrumental and vocal dance music, minuet to rhumba, Mr. Agay has selected twenty-two compositions, each representing a different dance form. The stately strains of the minuet and gavotte—the exuberant beat of the rhumba—even a polka are included, chosen not only for their characteristic rhythm, but also for their appealing melodic qualities. Piano teachers, physical education and dance instructors will find the album extremely valuable. Medium grade difficulty.

PIANORAMA OF EASY PIECES BY MODERN MASTERS

In this book Denes Agay presents thirty pieces for piano solo by twenty-five of the leading composers of the 20th century. Some of the composers included are: Stravinsky, Debussy, Ravel, Prokofiev, Bartok, Kodaly and Puccini. Most of the compositions are original, some are arranged, while others have been revised to reduce their difficulty. All the selections are refreshingly melodic, clothed in imaginative, harmonic settings. The collection offers ideal material for study, recital and sight reading sessions, for the pianist of moderate skill.

THEODORE PRESSER COMPANY, BRYN MAWR, PA.