ETUDE
the music magazine
PIANO • ORGAN • VIOLIN • VOICE • BAND • RECORDS • HI-FI

APRIL 1954
40 CENTS

In this Issue...

Rachmaninoff As I Knew Him
A. M. Henderson

What I Learned Singing in Competitions
Carol Smith

“I Will Lift Up Mine Eyes”
James Francis Cooke

Down Upon the Savannah
Gladys Best Hanley

Sir Thomas Beecham—
Musical Philanthropist
Dorothy Antin

Do You Know How Your Piano Is Tuned
and Why?
William Braid White

What Price Vocal Longevity
Joseph A. Bello

Artur Rubinstein
Back of the Scenes at a Recording Session
by Rose Heybut (See Page 26)
"I find the Hammond Organ a wonderful means of relaxation and inspiration after spending a difficult day behind the camera."

ERNEST WOOD, Photographer
Minneapolis, Minnesota

"Our son has studied music since he was five but never felt the intense interest he does now since learning to play the Hammond Organ."

MRS. ROBERT E. EULINS,
Valley Stream, N.Y.

"To hear the organ music of Bach and Franck live again in one's own living room on the Hammond Organ is a privilege of our lives."

Frank Linzisen, formerly conductor of the San Francisco Symphony Orchestra.

BAR PINS

Priced $1 each
Highly polished design seen rear ground.
12114 $1.40
12115 $1.40
12116 $1.80
12117 50 cents
12118 $1.50
12119 50 cents
12120 Silver Plated
$1.00
12121 Silver Plated
$1.00
12122 Silver Plated
$1.00
12123 Silver Plated
$1.00

MUSICAL SYLLABLES

DO: Bb, F, or D in Gold on Black Enamel. Also plain Black Enamel Keys.
12-05 $1.75 each
*Cannot be used for Canadian Player organs.
*Tax included in all taxable items.

Instruments in miniature:
Piano, Violin, Cello, Banjo, Treble, Guitar, Harp, Mandoline.
11-226 Sterling Finish on Shelf... $1.40
11-228 Gold Plated (Pkg. of 4) only... $4.00
11-229 Gold Plated (Specify which instrument)... $2.00
11-230 Accent Plate with Nine Charms... $9.00
11-231 Accent Plate (Specify which charm)... $5.00
11-232 Sterling Finish on Shelf... $1.00
11-233 Gold Plated... $1.50

LYRE AND WREATH PIN
J-70 reads "Music"
J-71 reads "Choice"
J-72 Plain Bar or Engraving

LYRE PIN, Enamelled center
J-190 With Black, Blue, Red or Green enamelled center.

WINGED HARP PIN
J-80 reads "Music"
J-81 reads "Choice"
J-82 Plain Bar or Engraving

Prices for above as follows:
J-80 $3.00
J-81 $0.00
J-82 $0.00
C Gold Plated... $0.50
D Silver Plated... $0.50
T Gold Plated... $1.50
On J-73 or J-82, 50 per cent off for engraving.

LYRE PIN in enamelled field
J-90 reads "Music"
J-91 reads "Choice"

The background of circle in Lyre design is red with lower panel in black; in Green design, blue, with lower panel in white.

CROSS PIN in enamelled field
J-92 reads "Music"
J-93 reads "Choice"

Prices for above as follows:
J-92 $1.00
J-93 $0.50
C Gold Plated... $0.50
D Silver Plated... $0.50
T Gold Plated... $1.50

Your home doesn't have to be large. A Hammond Organ is only about four feet square, and takes less space than many desks.

You don't need a lot of money. Hammond Organ prices begin at $1285. Everybody in Chicago, for the Spinet Model (not shown), including built-in tone equipment and bench, you have a choice of liberal terms and many dealers offer up to 3 years to pay.

Have no obligation demonstration of the Hammond Organ this week. Or, if you prefer, mail the coupon for more details.

HAMMOND ORGAN
MUSIC'S MOST GLORIOUS VOICE

At left: Home Model Hammond Organ, full details and price sent on request.
ETUDE-APRIL 1954

Dear Sir:

I have enjoyed the article about conducting furnished by Rose HeyBut consequent of her interview with Dimitri Mitropoulos.

I believe his advice to student conductors fills a definite need, but especially to those oppressed who find themselves within his field of gravitation.

If one is discouraged by the article, I suggest he realize it is not meant for those who are less than potential "subjects" to the maestro.

May I compliment your publication again and again the writing of the very capable Mrs. Renzack.

(Confess, I did not buy the magazine. It was lying in the desk of the room I am occupying at the Hotel Andes, Indianapolis, Iowa, wherever I am in the future, I will make it a point to search out your magazine on the newsstands.)

James J. McKeenan

Detroit, Michigan

Compose the Month

This month ETUDE is proud to present another Russian composer, one of the most prominent contemporaries of the contemporary music scene—Nicholas Maksimov, born near Warsaw, April 20, 1881; died 1950.

He studied music with Greim and the critic, Rimsky-Korshakov and Liadov. His first symphony, written in 1908, won him a scholarship at the Petrograd Conservatory and set him on the way to become a symphonist. Although a contemporary of Stravinsky and Prokofiev, he is in his works entirely free from any influence from either composer.

Even his earlier works were very serious, the first four being written in minor keys as are also the two piano sonatas composed at about the same time.

Later his creations took on a lighter hue and in some of them he used Slavic dance themes and even folk melodies, some of which he had heard while doing military service in the army.

His total output of symphonies numbers twenty-four, more than any other contemporary composer. He also wrote a number of pieces for piano, including seven sonatas; some string quartets and many songs.

This month's music section includes on page 27 Maksimov's Little Fugue.

Nicholas Maksimov

(From String Quartet in D minor)


ETUDE-APRIL 1954


delivered anywhere in the world

no C.O.D.'sl.

Flat rate for private practicing room.

The name "ETUDE" is registered in the U.S. Patent Office.

(Another exclusive and unsurpassed LTD. to the item).

Ask your favorite dealer! Send coupon for colorful, new, free catalog and brochure.

*NOTE: Only one pair of treble shifts is available with each magazine order. For those customers who desire more than one pair of treble shifts they may purchase them at the following price: 4 pair $1.00, 10 pair $2.00, and 25 pair $3.00.

CENTRO-MAVIX

TREBLE SHIFTS?

Have you tried the amazing, new CENTRO-MAVIX TREVLE SHIFTS?

A new playing tool—The quickest, easiest, self-adjusting changes you ever dreamed of.

Have more fun... with the RCA TAPE RECORDER

Just push a button to record music sessions... full-phrase playback... everyday practice periods... up to two hours on one simple tape cassette. Sync-slipless playback. True-to-life tone quality... RCA Push-Button Tape Recorder. Contact your RCA Dealer's.

RCA-

European generator photographed at the Steinway by Adrian Siegel

Now the greatest STEINWAY of them all... for your home

10 Day Money Back Guarantee

THE LIMITONE COMPANY

5226 Penn Avenue, Pittsburgh 24, Pa.

For a century the Steinway has been the choice of the world's great artists. And the Steinway Automatic Soundboard which gives the pianist identical sound quality whether he is playing forte or piano, is full of interesting facts.

For exclusive agents in the U.S. and Canada, plus the world's greatest, Centennial, 25,000, and Special pianos, contact the Steinway sales and service centers. Only the Steinway gives you the great sound—a sound of such simplicity, usefulness, and beauty, it will serve your family for generations.

Though its initial cost is more, the Steinway Vertical, with its many unique advantages, is an attractive and economical piano to own.

One booklet, "How to Choose Your Piano," is full of interesting facts. For free copy, write Steinway & Sons, Steinway Hall, 99 W. 57th St., New York, N. Y.

The 1954 list of the classified telephone directory was delivered to your home and Steinway Vertical piano at no extra charge.

For a我院 are

In 1853 by H. A. M. and F. M. Steinway, also in the Philadelphia, Great Yarmouth, and London Steinway and Company pianos and interceptors. Only the Steinway gives you the great sound—a sound of such simplicity, usefulness, and beauty, it will serve your family for generations.

The major "ETUDE" is registered in the U.S. Patent Office.


The name "CENTRO-MAVIX" is registered in the U.S. Patent Office.

Address:

International Accordion Mfg. Co., 3224 Cramer Ave., Cleveland, OH.

Sends you a colorful, free catalog and brochure.

Home Office:

CITY:

STATE:
The Bicentennial of Giovanni Battista Viotti, the violinist whose concertos are still popular, was the memory of a dead infant. July 10, 1754, was born Giovanni Battista Guglielmo Dotti; two years before him. The facts are not much about music. But the way work is not 'The Salvation of Man Emperor Wilhelm the First, announced his concerts as Court Mu-

Classical Music


The Columbia Records you buy today assure you of the best combination on record after record makes Columbia your best buy. — at any price. A new one each week brings you a new selection of your favorite artists and orchestras. This unbeatable combination makes Columbia your best buy. — at any price. A new one each week brings you a new selection of your favorite artists and orchestras. This unbeatable combination makes Columbia your best buy.

The Columbia Records you buy today assure you of the best combination on record after record makes Columbia your best buy.

New Columbia Releases set the highest standards of High Fidelity Sound on Classic Music Today!

The Columbia Records you buy today assure you of both the widest range of sound obtainable and authoritative interpretations by the world's finest artists. This unbeatable combination on record after record makes Columbia your best investment for a library of lasting enjoyment and value.

Best by Test

New Columbia Releases set the highest standards of High Fidelity Sound on Classic Music Today!

The Columbia Records you buy today assure you of both the widest range of sound obtainable and authoritative interpretations by the world's finest artists. This unbeatable combination on record after record makes Columbia your best investment for a library of lasting enjoyment and value.

Neuhestes Wiedergabe-Produktionen

Klavier (The Original Broadway Cast): Starring Alfred Drake, Doreen Keaton, Norma Shearer, George Preyer; Richard Bong, Music Director. Directed by George Cukor. ML 4823

American Modern Music Series

Britten: Peter Grimes. Cast: R. Black; E. Black; P. Black; J. Black; G. Black; S. Black. ML 4841

Bruckner: Symphony No. 4 in B Minor. Cast: S. Bruckner; F. Bruckner; G. Bruckner; M. Bruckner. ML 4827

Britten: Symphony No. 2 in B Minor. Cast: S. Britten; F. Britten; G. Britten; M. Britten. ML 4815

Britten: Symphony No. 1 in B Minor. Cast: S. Britten; F. Britten; G. Britten; M. Britten. ML 4810

Britten: Symphony No. 4 in B Minor. Cast: S. Britten; F. Britten; G. Britten; M. Britten. ML 4827

Britten: Symphony No. 2 in B Minor. Cast: S. Britten; F. Britten; G. Britten; M. Britten. ML 4815

Britten: Symphony No. 1 in B Minor. Cast: S. Britten; F. Britten; G. Britten; M. Britten. ML 4810

Britten: Symphony No. 4 in B Minor. Cast: S. Britten; F. Britten; G. Britten; M. Britten. ML 4827

Britten: Symphony No. 2 in B Minor. Cast: S. Britten; F. Britten; G. Britten; M. Britten. ML 4815

Britten: Symphony No. 1 in B Minor. Cast: S. Britten; F. Britten; G. Britten; M. Britten. ML 4810
G. Ricordi & Co.
The world-wide known Orchestra Scores of Complete Operas with the familiar green cloth binding and gold lettering have made their reappearance in the music store.

1270 Avenue of the Americas
New York 20, N. Y.
The world-wide known Orchestra Scores of Complete Operas and Orchestral Scores of Complete Orchestral Works have been reprinted for the first time in 30 years. This is especially true of the operas of Verdi, Puccini, and Wagner. The scores are printed on high quality music paper and are sold at a reasonable price. A Limited Edition of 500 sets is being offered. Prices are as follows:

G. Verdi - La Boheme - $9.00
G. Verdi - Aida - $18.00
G. Verdi - Falstaff - $18.00
G. Verdi - La Traviata - $20.00
G. Verdi - Otello - $20.00
G. Verdi - Rigoletto - $20.00
G. Verdi - Falstaff - $20.00
G. Verdi - Don Giovanni - $20.00
G. Verdi - Requiem - $20.00

National Music Week will again be observed this year—the date is May 23rd. The keynote is "Music in Making." The events connected with Music Week have greatly increased in numbers and scope in the past few years and this year promises to even greater activity. A "Letter of Suggestions" for local chairmen and workers has been prepared for free distribution, copies of which may be ordered by addressing National and Inter-American Music Week Committee, 325 Fifth Avenue, New York 1, New York.

The Bach Choir of Bethesda, Pa., will present its 15th annual festival on May 11, 11th and 13th. With the James conducting, the choir will sing as the major works of the festival, the "St. Matthew Passion" and the Barius Mass.

Victor Fuchs, well known voice authority, teacher and coach, will conduct a master lecture tour through some of the principal festival centers in Europe during July and August. The Hague, Strasbourg and Auden are some of the cities to be visited.

Roland Biggs, composer, singer for forty years organist and choirmaster of St. John's Episcopal Church in Los Angeles, died in that city on January 13, at the age of 68.

He had made several tours of the United States. He was the composer of more than 500 works.

The Salvation Army Band of Denver, N. Y., will make a concert tour of the eastern part of the United States and Canada during April. A total of 21 cities will be visited. The band under the direction of Capt. Roy, will begin the tour with a concert at Hunter College in New York City on April 7 and the closing event will be in Brooklyn on April 23. The Trains Band is considered one of the most brilliant brass bands in Europe and it has met with sensational success in all its appearances.

The only thing that's delicate about an Everett is its finish. Action of keys is unusually responsive, a joy to the professional as well as the student.

In every other respect, the Style 10 Everett is a pianola that's built for plenty of use—and abuse. With its rugged case, sturdy back construction, full cast plate, full-size action mechanism and durable finish, it's a piano that's virtually child-proof.

Everett Serviceability is a matter of record, from Alaska to Argentina, from California to China. Yet the price is among the lowest. Your franchised Everett dealer will be glad to submit the delivered prices on mahogany, golden oak or blonde oak finishes.

Your franchised Everett dealer will be glad to submit the delivered prices on mahogany, golden oak or blonde oak finishes.

MUSIC AND THE WORLD OF Music
BY DALE ANDERSON

You can depend on the accuracy of METRONOME de Maelzel by SETH THOMAS

Good music masters are vital to fine musicianship... accomplished dancing. That's why teachers and students concentrate so heavily on developing this important technique. That's why so many of them turn to Metronome dancing. That's why teachers and students concentrate on developing this important technique. That's why teachers and students concentrate so heavily on developing this important technique. That's why teachers and students concentrate so heavily on developing this important technique.

David Maelzel by Seth Thomas

The discerning Dr. Archibald T. Durkin, for years an outstanding figure on the faculty of the Music department of Harvard University, has done music a valuable service of bringing to those amazing masters, Bach and Handel. These men, alike in some characteristics and radically different in others, represent the culmination of the Baroque in music. By means of a well balanced contrast, Dr. Durkin brings out a rich insight to the work which these men did in bringing to perfection the Italian opera, the cantata, the concerto, the operatic, the oratorio, the concerto, the chamber, the cantata, the Passion, the suit, the sonata and the concerto.

Enclosed in a handsome hardwood case, the clock is built for plenty of use and abuse. With its rugged case, sturdy back construction, full cast plate, full-size action mechanism and durable finish, it's a piano that's virtually child-proof.

Everett Serviceability is a matter of record, from Alaska to Argentina, from California to China. Yet the price is among the lowest. Your franchised Everett dealer will be glad to submit the delivered prices on mahogany, golden oak or blonde oak finishes.

Although instrument is famous for its ease and dependable meaning of time—accurate and reliable—distinct tick and oscillating pendulum.

It is easily adjustable for tempera from 40 to 200 beats a minute. Enclosed in a handsome hardwood case, it's sturdy keynoted mechanism is built by the skilled hands of master craftsmen. Palestain attention is given to every detail of construction, to assure you unparalleled quality. Among the craftsmen. Painstaking attention is built by the skilled hands of master craftsmen.

Our English brothers put up an excellent as well as the student.

The discerning Dr. Archibald T. Durkin, for years an outstanding figure on the faculty of the Music department of Harvard University, has done music a valuable service of bringing to those amazing masters, Bach and Handel. These men, alike in some characteristics and radically different in others, represent the culmination of the Baroque in music. By means of a well balanced contrast, Dr. Durkin brings out a rich insight to the work which these men did in bringing to perfection the Italian opera, the cantata, the concerto, the operatic, the oratorio, the concerto, the chamber, the cantata, the Passion, the suit, the sonata and the concerto.

Enclosed in a handsome hardwood case, the clock is built for plenty of use and abuse. With its rugged case, sturdy back construction, full cast plate, full-size action mechanism and durable finish, it's a piano that's virtually child-proof.

Everett Serviceability is a matter of record, from Alaska to Argentina, from California to China. Yet the price is among the lowest. Your franchised Everett dealer will be glad to submit the delivered prices on mahogany, golden oak or blonde oak finishes.

Although instrument is famous for its ease and dependable meaning of time—accurate and reliable—distinct tick and oscillating pendulum.

It is easily adjustable for tempera from 40 to 200 beats a minute. Enclosed in a handsome hardwood case, it's sturdy keynoted mechanism is built by the skilled hands of master craftsmen. Palestain attention is given to every detail of construction, to assure you unparalleled quality. Among the craftsmen. Painstaking attention is built by the skilled hands of master craftsmen.

Our English brothers put up an excellent as well as the student.

Although instrument is famous for its ease and dependable meaning of time—accurate and reliable—distinct tick and oscillating pendulum.

It is easily adjustable for tempera from 40 to 200 beats a minute. Enclosed in a handsome hardwood case, it's sturdy keynoted mechanism is built by the skilled hands of master craftsmen. Palestain attention is given to every detail of construction, to assure you unparalleled quality. Among the craftsmen. Painstaking attention is built by the skilled hands of master craftsmen.
Rachmaninoff as I knew Him

by A. M. Henderson

"Like all truly great men, he was absolutely simple and sincere."

I T WAS my great privilege to enjoy the friendship of Rachmaninoff during the last ten years of his life, and I shall always look upon this time as one of the most enriching and elevating in my experience as a musician. Previous to this, I met Rachmaninoff on a number of occasions in the concert room, both here and abroad, but these were only chance meetings; and, although introduced by mutual friends like Charles Munch and other American composers, there was a lack of intimacy for some years and who were then living in Berlin with its wondrous views of Paris and the Seine. Rachmaninoff had formed from the Modestins that we were going on to Zurich and Lucerne, and kindly asked us to visit them on our way back to Petersburg. We soon found that we had not only many friends in common but also a union in our philosophy of music. The master relaxing in his music boat.

Rachmaninoff in his study at Villa Senar

The master relaxing in his music boat.
What I Learned
Singing in Competitions

A brilliant young American contralto tells of the value of contests and something of the preparation necessary for success in them.

From an interview with Carol Smith secured by Gunnar Askland

Carol Smith, American contralto

Glenwood Award and the Young Artist A
ditions of the National Federation of Music Clubs.

These prizes gave me my start. The B

A brilliant young American contralto tells... and includes the correction of several problems.

My first problem was breath control. I've always had a big voice, and in getting out big tones, I found myself unable to maintain constant good breath. I became short of wind. The cure for this was to build up good physical resistance - a point which cannot be overemphasized - and then, to develop breathing through vocal cords.

The most helpful breath-exercise I had consisted in selecting five one-minute pieces of music. I would sing each piece over and over again until I simply couldn't go on. When I stopped, from sheer necessity, I began to breathe deeply, filling my lungs with air. Doing this over and over again made the full capacity breathing accustomed to living conditions.

Along with breath control, I mastered flexibility by singing pieces in increasing velocity, first on EE, and then on OH. My best training vowel was always EE, since it tends to keep the alto voice well in front, and projecting it outwards, it becomes a new power, an irresistible force! In that sense, the chief problem of the alto voice is the control of the breath, and projecting it upwards and outwards. I have always been looking upward toward heaven and souls alike. I have always had a big voice, and in effort, if the student has the inspiration bred within him, the choir can be brought to new levels in all branches of the music department. The elevation of spiritual motor power does far more than involve the student who has to be pushed like a shuffled vehicle.

The president went on, "Easter came that year accompanied by real spring. The flowering trees were in full bloom and crocuses were breaking through the lawns in front of the quadrangle. I went to the studio choir room one day when the new dean was preparing for the Easter service. Framed upon the wall the dean had this quotation from the Hundred and Twenty-first Psalm: 'I will lift up mine eyes unto the hills whence cometh my help.' I was beginning to understand the secret of the dean's success.

The Easter Service began with the Angel Trio, 'Lift Thine Eyes,' from Mendelssohn's 'Elijah.' The change in the character of the choir after three months' intensive training was immediately noticed by all. The choir members had never before been so well rounded and the new people and white gowns lent an atmosphere of dignity and reverence to the occasion. The congregation recognized at once that a new inspiration had come to our campus. Through renewing years the choir turned the South and West many times and added greatly to the reputation of the college as an artistic and spiritual force. The elevation of music to new levels in all branches of the art, affected the entire college and the supporting community. The college band and the symphony orchestra united a new era. Recitals were arranged for especially worthy and gifted students in neighboring cities, just as we sent out our debutant team around the country to participate in concerts. This had a very practical public relation value for the college. Music as a profession is never looked upon as a vocation for 'sick sisters' and long haired youths, came to be regarded as an excellent calling for vigorous, up-to-date young people, especially when it is not known that capable graduates usually secure good positions, frequently more readily than the students of some other vocational departments.

'But the principal value that music brought to our campus was its uplifting influence upon other departments. One day the Latin professor said to me of the new dean, 'I can see in him the imagination of so many, Doctor, do not forget the times of Ciceri in "De Naturae docebo," No man was ever great without a touch of the divine afflatus.' (That is, a godlike exaltation, of the soul.) I began to see that if music permeated our entire student body many might be saved from living mediocre lives. Even the Presbyterian 'old timers' on our Board of Trustees soon began to realize that music was really a great practical asset to the college.

Talking tours in many parts of the country, similar comments pertaining to the revitalization of a music department have often come to the writer from other college presidents.

At this point in America there are thousands of young people in our colleges who, in order to continue their studies, are forced to work. Very often a young man is working all week and the writer is often asked whether such work is injurious if it takes time and energy which should be devoted to studies. Well, it somehow doesn't seem to work out that way, if the student has the inspiration level of need that compels him to concentrate his efforts, it will not hinder his college work. Very often the student who does not have the impelling force of necessity does not make half the effort of the fellow who has to

(Continued on Page 14)

WHICH WAY are you looking?

Have you fixed your mind and heart upon a life goal or a major objective? If you have, have you found a way to reach it?

Do you keep an idea before you daily, never swerving in your effort to attain higher musical levels?

All men and women who have risen to the pinnacle of art have not done so merely by hard work and application. They have first of all established a goal, a dream, an ideal - a vision - not a fanciful wishful illusion but a very real concept of what they would like to accomplish. When they reach this goal in triumph, it is because they have always been looking upward toward heaven and souls alike. I have always had a big voice, and in effort, if the student has the inspiration bred within him, the choir can be brought to new levels in all branches of the art, affected the entire college and the supporting community. The college band and the symphony orchestra united a new era. Recitals were arranged for especially worthy and gifted students in neighboring cities, just as we sent out our debutant team around the country to participate in concerts. This had a very practical public relation value for the college. Music as a profession is never looked upon as a vocation for 'sick sisters' and long haired youths, came to be regarded as an excellent calling for vigorous, up-to-date young people, especially when it is not known that capable graduates usually secure good positions, frequently more readily than the students of some other vocational departments.

'But the principal value that music brought to our campus was its uplifting influence upon other departments. One day the Latin professor said to me of the new dean, 'I can see in him the imagination of so many, Doctor, do not forget the times of Ciceri in "De Naturae docebo," No man was ever great without a touch of the divine afflatus.' (That is, a godlike exaltation, of the soul.) I began to see that if music permeated our entire student body many might be saved from living mediocre lives. Even the Presbyterian 'old timers' on our Board of Trustees soon began to realize that music was really a great practical asset to the college.

Talking tours in many parts of the country, similar comments pertaining to the revitalization of a music department have often come to the writer from other college presidents.

At this point in America there are thousands of young people in our colleges who, in order to continue their studies, are forced to work. Very often a young man is working all week and the writer is often asked whether such work is injurious if it takes time and energy which should be devoted to studies. Well, it somehow doesn't seem to work out that way, if the student has the inspiration level of need that compels him to concentrate his efforts, it will not hinder his college work. Very often the student who does not have the impelling force of necessity does not make half the effort of the fellow who has to

(Continued on Page 14)
A colorful story of the first All Florida Folk Festival which, fittingly enough, took place ‘Down upon the Suwannee’

by Gladys Best Henley

THe BANKS of historic Suwannee River re-echoed to the immortal songs of Stephen Foster, bard of American folk music, as young and old gathered at White Springs, Florida, last May for an inspiring musical festival.

There was no contest involved, no prizes awarded, no medals given. It was a melting pot of the best in folk music from all over Florida for it was music played from the heart and often without benefit of the written note.

No more fitting site could have been chosen for this first All-Florida Folk Festival than the high bluff overlooking the Suwannee, theme of Foster’s famous ‘Old Folks at Home,’ and the river bearing the Indian name of “echo.” The very branches of the giant pines and moss-draped oaks trembled to traditional melodies handed down through generations of Spanish, Greek, Czech, Jew and Negro and blended into a democratic pattern of musical culture. Overhead mocking birds and golden-throated warblers trilled in accompaniment. The audience sat hushed as a hand saw twanged ‘Old Black Joe.’ They applauded wildly as a harmonica player blew two instruments simultaneously in harmony, one through his nose, the other with his mouth.

This three-day festival unique for Florida, long used to spectacular conventions and gala events, was the inspiration of the Stephen Foster Memorial Commission and Florida Federation of Music Clubs. Its success was so inspiring that the festival will be an annual affair on the grounds of the beautiful memorial dedicated to Foster’s memory.

The program, however, was far from limited to his songs. It was as varied as the instruments played... everything from a quill to an electric organ. Probably the most colorful participants were the Seminole Indians who returned to their old stamping grounds, originally known as White Sulphur Springs, to bring their traditional Buffalo song and native dances to the festival.

A retiring group of Americans who have voluntarily isolated themselves in the dank marshes of the Everglades, the appearance of Osceola, great-great grandson of the famous Seminole chief who warred long and bloodily against the white man, was a contribution in both folklore and democracy. The Seminoles have never signed a peace treaty with the United States. Many of them, including Osceola’s wife who appeared with him, do not speak English.

Osceola and his family, Gene, 11, Fred, 9, and his little four-year-old daughter, Lucille, opened (Continued on Page 61)

Spanish school children in their singing games.

Unusual native rhythm was displayed by Negro school children in their singing games.

A feature of the festival was this attractive young Greek choir singing religious songs.

Greek dancers from Hanzarytown in Southern Florida, presented the famous ‘Horemea.”

Oseola, great-great grandson of the famous Seminole chief, cries out the Buffalo song.

Old-time hillbilly tunes are played by Neal McLeod (guitar) and Al Laird (fiddle) from central Florida.

Unusual native rhythm was displayed by Negro school children in their singing games.

Scandinavian dancers wearing traditional costumes danced and sang at the festival.

Mrs. Frank Holm of Lakeland and Mrs. Hazel Starling of St. Augustine sing ‘Old Black Joe,’ with Mrs. Jewel Hill at the piano.

Spanish descendants of St. Augustine, oldest U. S. City, re-enacted their colorful history with song and dance.

Old-time hillbilly tunes are played by Neal McLeod (guitar) and Al Laird (fiddle) from central Florida.
RACHMANINOFF AS I KNEW HIM
(Continued from Page 9)
It would be impossible to speak
about Rachmaninoff the man ... their culture, they were about
as musical as a colony of mollusk. Resent-
ful, they crowded his next concert to the
15
summers. Here he found peace and
could relax; and in his walks and on
winter.

about Rachmaninoff the man without
his tours and ooncertizings of the
position.

knew the whole lake and loved to
in a large boathouse on the lakeside.

pleasure to accompany him, for he
others.

man, a great personality; and like

to him. His generosity and kindness.

was so much about the man that was

loss at the close. of the last war,
musicians of our time, who suffered
by his kindness. And such help was
among them, Glazounoff and Medtner,
always so quietly and delicately giv-

verted, and in contrary as well as
similar motion. These wise words of

t.eachers and students. Rachmaninoff
be an encouragement to all serious

public was at the International Mu-

1939. This was inaugurated in the
19

by his kindness. I believe, is the function it should
give utterance to my thoughts. This,
pathy with the composer who pro-
duced works according to precon-
ceded formulas or theories; or with
der the Seattle Symphony Orchestra.

was the composer's first break. He was
said Sir Thomas. The premiere of Judson
Beecham has nurtured unsung musical
players he has first timed reads like a Who's
losers. Deoid'ing to prepare him Ior trade,
what to do with a musical genius was a
seriously recruited 50,000 annual subscribers for
ally. Once, a visitor's disappointed tone, shouted, "Wait

a minute." Emerging in a bath robe, Sir
valuable suggestions, promised to conduct
it with the Seattle Symphony Orchestra. It
the composer's most famous opera. I did not
work in any phase of your repertory, you
must keep your mind open and your ears

Beetham, Beetham died in 1938. Sir

in Mozart and has conducted all

over the world. .

Mendelssohn's Symphony launched the
composer. For nearly half a century, Sir
Thomas Beecham has mutated unordered
music. The roster of composers, singers,
players he has first timed reads like a Who's
Who in Music. Inheriting a fortune from
his father, maker of Beecham's Pills, he
wanted his son to succeed him in business,
but his, he (Continued on Page 50)

A YOUNG COMPOSER barged into the
Sir Thomas Beecham hotel suite in
LA on a Monday morning in 1948 with a
symphony he had just finished, Sir Thomas
was taking a bath, but pinching Lady
Beecham regretting his busy day and
the visitor's disappointed tone, shouted, "Wait
a minute." Emerging in a bath robe, Sir
Thomas took the score and after spending
those hours with it at the piano making in-
formal suggestions, promised to conduct
it with the Seattle Symphony Orchestra. It
was the composer's first break. He was
thrilled. But he didn't have the $820 to get
the parts copied, "I'll take care of that,"
said Sir Thomas. The premiere of Mendels-
sohn's Symphony launched the composer.

For nearly half a century, Sir Thomas
Beecham has nurtured unordered
music. The roster of composers, singers,
players he has first timed reads like a Who's
Who in Music. Inheriting a fortune from
his father, maker of Beecham's Pills, he
wanted his son to succeed him in business,
but his, he (Continued on Page 50)

Sir Thomas Beecham
Musical Philanthropist

The list of composers, singers
and players who own their first
public appearance to Sir Thomas,
reads almost like a
"Who's Who in Music."

by Duron K. Antrim

Sir Thomas Beecham was born in St.
Belten near Liverpool. Since his father
loved music, he shocked his house with
music boxes, pianos, pipe organs and a
transistor toy for playing on crucial
pieces full blast. Returning from hear-
ring his first recital at 6, young Tommy
couldn't sleep and started a family gather-
ing at midnight by appealing before it
lightly clad and asking: "Please, may I
learn to play the piano?" As Sir Joseph
wanted his son to succeed him in business,
what to do with a musical genius was a
poor, decided to prepare him for trade,
was sent to Roswell School and then Ox-
ford. Dedicking academic work, he studied
pianos and composition on the side and
dusted musical halls. Outlining Oxford, he
founded an amateur orchestra in his
home town. Then came his first tour. At a
symphony concert in which the famed Halle
Orchestra was scheduled, the conductor fell
ill and Tommy, then 20, bravely pro-
ounced that he (Continued on Page 50)

I WILL LIFT UP MY EYES (Continued from Page 11)
Of course, also, the parts in-
nimate. The composer should
express, one must try to

Sir Thomas Beecham was born in St.
Belten near Liverpool. Since his father
loved music, he shocked his house with
music boxes, pianos, pipe organs and a
transistor toy for playing on crucial
pieces full blast. Returning from hear-
ring his first recital at 6, young Tommy
couldn't sleep and started a family gather-
ing at midnight by appealing before it
lightly clad and asking: "Please, may I
learn to play the piano?" As Sir Joseph
wanted his son to succeed him in business,
what to do with a musical genius was a
poor, decided to prepare him for trade,
was sent to Roswell School and then Ox-
ford. Dedicking academic work, he studied
pianos and composition on the side and
dusted musical halls. Outlining Oxford, he
founded an amateur orchestra in his
home town. Then came his first tour. At a
symphony concert in which the famed Halle
Orchestra was scheduled, the conductor fell
ill and Tommy, then 20, bravely pro-
ounced that he (Continued on Page 50)

Sir Thomas Beecham
Musical Philanthropist

A YOUNG COMPOSER barged into the
Sir Thomas Beecham hotel suite in
LA on a Monday morning in 1948 with a
symphony he had just finished, Sir Thomas
was taking a bath, but pinching Lady
Beecham regretting his busy day and
the visitor's disappointed tone, shouted, "Wait
a minute." Emerging in a bath robe, Sir
Thomas took the score and after spending
those hours with it at the piano making in-
formal suggestions, promised to conduct
it with the Seattle Symphony Orchestra. It
was the composer's first break. He was
thrilled. But he didn't have the $820 to get
the parts copied, "I'll take care of that,"
said Sir Thomas. The premiere of Mendels-
sohn's Symphony launched the composer.

For nearly half a century, Sir Thomas
Beecham has nurtured unordered
music. The roster of composers, singers,
players he has first timed reads like a Who's
Who in Music. Inheriting a fortune from
his father, maker of Beecham's Pills, he
wanted his son to succeed him in business,
but his, he (Continued on Page 50)

Sir Thomas Beecham was born in St.
Belten near Liverpool. Since his father
loved music, he shocked his house with
music boxes, pianos, pipe organs and a
transistor toy for playing on crucial
pieces full blast. Returning from hear-
ring his first recital at 6, young Tommy
couldn't sleep and started a family gather-
ing at midnight by appealing before it
lightly clad and asking: "Please, may I
learn to play the piano?" As Sir Joseph
wanted his son to succeed him in business,
what to do with a musical genius was a
poor, decided to prepare him for trade,
was sent to Roswell School and then Ox-
ford. Dedicking academic work, he studied
pianos and composition on the side and
dusted musical halls. Outlining Oxford, he
founded an amateur orchestra in his
home town. Then came his first tour. At a
symphony concert in which the famed Halle
Orchestra was scheduled, the conductor fell
ill and Tommy, then 20, bravely pro-
ounced that he (Continued on Page 50)

I WILL LIFT UP MY EYES (Continued from Page 11)
Of course, also, the parts in-
nimate. The composer should
express, one must try to

Sir Thomas Beecham was born in St.
Belten near Liverpool. Since his father
loved music, he shocked his house with
music boxes, pianos, pipe organs and a
transistor toy for playing on crucial
pieces full blast. Returning from hear-
ring his first recital at 6, young Tommy
couldn't sleep and started a family gather-
ing at midnight by appealing before it
lightly clad and asking: "Please, may I
learn to play the piano?" As Sir Joseph
wanted his son to succeed him in business,
what to do with a musical genius was a
poor, decided to prepare him for trade,
was sent to Roswell School and then Ox-
ford. Dedicking academic work, he studied
pianos and composition on the side and
dusted musical halls. Outlining Oxford, he
founded an amateur orchestra in his
home town. Then came his first tour. At a
symphony concert in which the famed Halle
Orchestra was scheduled, the conductor fell
ill and Tommy, then 20, bravely pro-
ounced that he (Continued on Page 50)

Sir Thomas Beecham
Musical Philanthropist

A YOUNG COMPOSER barged into the
Sir Thomas Beecham hotel suite in
LA on a Monday morning in 1948 with a
symphony he had just finished, Sir Thomas
was taking a bath, but pinching Lady
Beecham regretting his busy day and
the visitor's disappointed tone, shouted, "Wait
a minute." Emerging in a bath robe, Sir
Thomas took the score and after spending
those hours with it at the piano making in-
formal suggestions, promised to conduct
it with the Seattle Symphony Orchestra. It
was the composer's first break. He was
thrilled. But he didn't have the $820 to get
the parts copied, "I'll take care of that,"
said Sir Thomas. The premiere of Mendels-
sohn's Symphony launched the composer.

For nearly half a century, Sir Thomas
Beecham has nurtured unordered
music. The roster of composers, singers,
players he has first timed reads like a Who's
Who in Music. Inheriting a fortune from
his father, maker of Beecham's Pills, he
wanted his son to succeed him in business,
but his, he (Continued on Page 50)

Sir Thomas Beecham was born in St.
Belten near Liverpool. Since his father
loved music, he shocked his house with
music boxes, pianos, pipe organs and a
transistor toy for playing on crucial
pieces full blast. Returning from hear-
ring his first recital at 6, young Tommy
couldn't sleep and started a family gather-
ing at midnight by appealing before it
lightly clad and asking: "Please, may I
learn to play the piano?" As Sir Joseph
wanted his son to succeed him in business,
what to do with a musical genius was a
poor, decided to prepare him for trade,
was sent to Roswell School and then Ox-
ford. Dedicking academic work, he studied
pianos and composition on the side and
dusted musical halls. Outlining Oxford, he
founded an amateur orchestra in his
home town. Then came his first tour. At a
symphony concert in which the famed Halle
Orchestra was scheduled, the conductor fell
ill and Tommy, then 20, bravely pro-
ounced that he (Continued on Page 50)
Do You Know How Your Piano Is Tuned, And Why?
by WILLIAM BRAID WHITE
EVERY INFORMED musician knows that the keyed instruments of music are tuned according to an artificial system of temperament and the actual number of musical sounds made available by the standardized keyboard. More than one such system has been invented and used, but during the last hundred years and more, the system known as the equal temperament has come to be universally adopted. By this system the octave span, represented on the keyboard by thirteen keys inclusive, is divided into twelve equal segments, each of which bears the same ratio of frequency, or in the ratio of which today we call allergies. Apparently these maladies were unknown, or they had quick cures for (Continued on Page 48)

17

The equal temperament system, which today we call allergies. Apparently these maladies were unknown, or they had quick cures for.

The equal temperament system is of great practical importance, as it is the system upon which the majority of music is written and performed. It is based on the assumption that all musical intervals are tempered, or tuned to a constant ratio, regardless of pitch or key. This system is most commonly used today because it allows for maximum flexibility in playing music in different keys without the need for retuning the instrument.

In the matter of food, our national difference and changes in eating habits over the years must be taken into account. The United States diet consists of the intake of nutrients. But in general, it is not because there is too little, but there is too much. The following is a list of some of the changes that have occurred in the years must be taken into account.

The drinking of wine is not to be ignored. It is important to be aware of the effects of alcohol on the body.

The specter of an early deteriora-
tion or long life of the voice is not uncom-
mon among professional singers. The problem is not one of proper diet, but of the conditions under which the voice is used.

The specter of an early deterioration or long life of the voice is not uncommon among professional singers. The problem is not one of proper diet, but of the conditions under which the voice is used. It is a well-known fact that overloading the voice muscles can lead to irreversible damage.

The specter of an early deterioration or long life of the voice is not uncommon among professional singers. The problem is not one of proper diet, but of the conditions under which the voice is used. It is a well-known fact that overloading the voice muscles can lead to irreversible damage.

The specter of an early deterioration or long life of the voice is not uncommon among professional singers. The problem is not one of proper diet, but of the conditions under which the voice is used. It is a well-known fact that overloading the voice muscles can lead to irreversible damage.

The specter of an early deterioration or long life of the voice is not uncommon among professional singers. The problem is not one of proper diet, but of the conditions under which the voice is used. It is a well-known fact that overloading the voice muscles can lead to irreversible damage.

The specter of an early deterioration or long life of the voice is not uncommon among professional singers. The problem is not one of proper diet, but of the conditions under which the voice is used. It is a well-known fact that overloading the voice muscles can lead to irreversible damage.
New Records

Reviewed by PAUL N. ELBIN

High-Fidelity Notes

MUSIC LOVERS are properly grateful for the revolution in record-making in the past few years. High fidelity, long-playing records give us music as the composers intended. Sometimes we get more recorded music per dollar than ever before. But there are some details that bother us, and possibly ETUDE, in the means to achieve the end. The increasing number of bands is one thing that worries us. While we realize that competition is the life of trade and that competition is largely responsible for improvements in records, the multiplicity of record names has become downright confusing.

For example, there are fifteen different LP choice for Haydn’s “Surprise” symphony. Who knows which version to buy? Some are priced about 50% below others. Are these “economy” records technically and musically good? Who knows for sure?

To complicate matters further, the biggest record companies seem to be competing with themselves. In addition to their familiar Masterworks and Red Seal labels, Columbia and RCA Victor regularly release classical LP records under such labels as Bluebird, Everest, Cadence, Epic, and “His Master’s Voice.” Very few dealers attempt to stock all these labels.

The envelope that holds the LP record doesn’t mean more than house and protect the disc. All companies use the envelope for program notes. But companies should remember that the envelope serves also as the printed program. Why don’t all companies adopt the practice of listing, in order on the jacket, the title, movements, artists, band by band? While a speed of 33 1/3 revolutions a minute is not very fast, reading a musical program from a disc receiving at that speed is apt to make any music lover slightly dizzy.

Here’s another thing all companies should consider. Record collectors like the idea of pricing on the back of each jacket the composer, title, and artist for the record within. Victor, Columbia, and a few others do this now. The practice is so expensive for the companies and so helpful to listeners that every company might well follow suit. Another helpful scheme is Columbia’s new policy of pricing on each record holder, the date of the recording session. Knowing whether the performance is early, middle, or late is often useful to the listener.

Record layers who belong to the high-fidelity fraternity welcome the growing tendency to accomplish high fidelity objectives within the framework of sound musical values. By this we mean rather than hear the fault of the triangle than to have it reproached louder than the whole string section.

It’s enthusiasm unanimously with record dealers would try harder to get some kind of agreement about recording curve characteristics. There are far too many at present for genuine hi-fi to become a common pleasure for music lovers. What’s been done in the past can’t be undone, of course, but it is too much to ask that all LP’s in the future be made according to approximately the same curve?

Until this step is reached, it is not unreasonable to ask that each record holder contains a simple statement that the disc inside calls for NR13, AES, FFR, or some other of the ten or more kinds of equalization. The biggest companies should follow this practice as faithfully as the small, since many of their foreign records do not follow their own domestic recording practices.

Finally, may we music lovers date wish for cheaper quality discs? Prices are all mixed up! Perhaps the time has arrived to try for some stability by lowering top prices. All of us would buy more records if we could be sure of getting top quality at prices now quoted for doubtful quality. Maybe this is impossible, but record dealers may be sure every decrease in price will bring an increase in sales.

Xenakis: Piano Concerto No. 1 in D Minor, Op. 15

Now and then a record comes along that strikes you as being about as good as it can be. Such a recording is this new Brahms disc featuring Clifford Curzon as soloist with the Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. The subtle adagios are masterfully realized, and the legato, difficult first movement achieves a unity not often felt. The solidity of the recorded tone is as articulate in its way as the understanding revealed by the musicians. (London 850)

(Continued on page 64)

Contests and Adjudicators

by WILLIAM D. REVELLI

SPRINGTIME is with us once again. To many, April brings the song of the robin, warm sunshine, gardens, budding of trees and many other wonders of Mother Nature; to the school musician and his conductor, springtime brings in the most important program of the year, namely, the Annual Music Contests.

During the past few weeks thousands of students throughout the breadth of this great land will travel hundreds of thousands of miles to participate in various district and state solo, ensemble, band, orchestra and choral contests. They will journey from the smallest of hamlets to the largest of cities, from the plains of Texas to the hills of New Hampshire, from the bayous of the southeast to the Rockies of Colorado; everywhere we will find our musical youth yielding their way to contest centers. Here they will meet in competition with their young musical colleagues, and will be given ample opportunity to prove that training in music is valuable in the development of sportsmanship and fair play. They will learn to live with their opponents, work with them, play with them. Here they will learn to take criticism, to evaluate their abilities, learn to take defeat gracefully and win "hands-up." That these "competition festivals," as they have come to be known, are regarded as highly important adjuncts to our total educational system is evidenced by the ever-increasing increase in the number of participants seeking this self-evaluation in the festivals throughout our country.

Perhaps no other single motivating force exists in the educational system; no other activity can have so profound a effect on the child. This is not to say that one competition should be valued above another; for the primary purpose of the contest is not to "pick a winner" but a means for "pacing the road to excellency;" and unlike other forms of competition, our present rating systems recognize the spirit and not just sort of the competition; nor of the serious and effective study made by the contestants of the repertory at hand.

The future success of our competition-festival rolls rests upon three main sources, namely (a) the administrator—his sympathetic support and understanding of the various problems directly concerned with the function of this tremendous program. (b) The contest management, i.e. the music educator himself—his objectives, philosophy, his administrative-organizational abilities, and the degree of efficiency with which he is able to manage and administer problems of his district and state band, orchestra and vocal association.

(c) The adjudicator—the jurist—the umpire—the person upon whose decision depends so many things. Here is the focal point of agreement or disagreement. Upon his shoulders rests the responsibility of teaching the participants many valuable lessons in real to their ultimate progress and goals; upon his decisions many contests end in a blaze of glory or simply in a blaze of disappointment which sinners to a fait accompli and thence to total darkness.

Music contests properly conducted are not a "means to an end" rather than the "end" itself. If this is true, then every participant, including the administrator, Board of Education, the community, faculty, conductor and student must understand thoroughly all objectives, problems and phases of the contest; from the first day of active preparation to the final note of the contest proper.

Everyone must be led to understand that the primary purpose of the contest is not to "pick a winner" but a means for "pacing the road to excellency;" and unlike other forms of competition, our present rating systems recognize the spirit and not just sort of the competition; nor of the serious and effective study made by the contestants of the repertory at hand.

(Continued on Page 59)
The use of the Flute

in the Works of J. S. Bach

Part 2

by Albert Riemenschneider

IN STUDYING Bach's works, one is impressed with the fact, not that he was limited to this or that player for the performance, but rather that he was aware of the general fitness of things to use the combination which he selected. To these days it is a well-known fact that each instrumentalist could play on several instruments. In order to join a musicians' guild, the player had to show and prove his skill on at least three or four instruments.

We must also keep in mind, that, with the exception of the viola family, the instruments used by Bach not reached their present state of perfection and hence were, in a way, somewhat more limited. On the other hand, certain qualities of tone, such as we will consider later in relation to the flute, were better adapted to realize their objectives than the modern form of the instrument which would have been. It would prove much of interest to go into detail concerning these differences, such as the trumpet without valves, which could produce the notes of the entire only in the upper registers and which consequently was limited for use by Bach to this high register for the greater part. Mention of a few instruments whose characteristics were especially different and the use of which was abandoned in the classical orchestra, should be of interest.

In this category is the viola da Gamba, which is a six string instrument of the viola family. Its tone was softer and more reflective than the instrument which sup- planted it, the violincello. Bach used it fre- quently in his pre-Leipzig period and after that time in his St. John Passion, Akan, Trauer Ode, the St. Matthew Passion and Cantata No. 16. Its use and function may be noted in the familiar St. Matthew and St. John Passions, where the reflection of the deep suffering of Chalce or the Cross is the emotion which may best be inter- preted by the medium of this instrument. These include such deep sentiments as "I am finished" and "Come, blessed Cross." The spirituality which fills these numbers is as enhanced by the use of the viola da Gamba, that no one who possesses a definite sense of musical discrimination can fail to recognize the contribution which this instrument makes to the total expression. Bach's use of voices and instruments was a continual striving to portray what he had experienced within himself. In this sense he spiritualized the technical means, which made the total expression of Bach's music possible.

Space will not allow, but it would be in- teresting to go into the functions as Bach used them. His love for the viola, which he expressed as being in the very center of things, influenced his use of this instrument as is shown in his frequent dividing of the viola, while in Cantata No. 15 he makes use of four violins in com- bination with two "Blockflute und corno- tine." This is an instance of his selection of appropriate instruments. Any violinist could have managed the viola had it been desired. The selection was made because of the inner spiritual relationship of the text, which called for this milder combination as being more appropriate in the opin- ion of the composer.

The violins da gamba in about the same relation to the violas as the viola da Gamba did to the violincello. Once heard, no one could possibly forget the haunting and tender combination of two violins da gamba with liuto and organo a continuo in the bass arioso from the St. John Pas- sion. Bach was no doubt moved to this most tender musical conception, especially as we read later in relation to Cantata No. 55 what he expressed as being in the very center of things, influenced his use of this instrument as is shown in his frequent dividing of the violas, while in Cantata No. 15 he makes use of four violins in com- bination with two "Blockflute und cornetto." This is an instance of his selection of appropriate instruments. Any violinist could have managed the viola had it been desired. The selection was made because of the inner spiritual relationship of the text, which called for this milder combination as being more appropriate in the opinion of the composer.

The violins da gamba in about the same relation to the violas as the viola da Gamba did to the violincello. Once heard, no one could possibly forget the haunting and tender combination of two violins da gamba with liuto and organo a continuo in the bass arioso from the St. John Pas- sion. Bach was no doubt moved to this most tender musical conception, especially as we read later in relation to Cantata No. 55 what he expressed as being in the very center of things, influenced his use of this instrument as is shown in his frequent dividing of the violas, while in Cantata No. 15 he makes use of four violins in com- bination with two "Blockflute und cornetto." This is an instance of his selection of appropriate instruments. Any violinist could have managed the viola had it been desired. The selection was made because of the inner spiritual relationship of the text, which called for this milder combination as being more appropriate in the opinion of the composer.

The violins da gamba in about the same relation to the violas as the viola da Gamba did to the violincello. Once heard, no one could possibly forget the haunting and tender combination of two violins da gamba with liuto and organo a continuo in the bass arioso from the St. John Pas- sion. Bach was no doubt moved to this most tender musical conception, especially as we read later in relation to Cantata No. 55 what he expressed as being in the very center of things, influenced his use of this instrument as is shown in his frequent dividing of the violas, while in Cantata No. 15 he makes use of four violins in com- bination with two "Blockflute und cornetto." This is an instance of his selection of appropriate instruments. Any violinist could have managed the viola had it been desired. The selection was made because of the inner spiritual relationship of the text, which called for this milder combination as being more appropriate in the opinion of the composer.

The violins da gamba in about the same relation to the violas as the viola da Gamba did to the violincello. Once heard, no one could possibly forget the haunting and tender combination of two violins da gamba with liuto and organo a continuo in the bass arioso from the St. John Pas- sion. Bach was no doubt moved to this most tender musical conception, especially as we read later in relation to Cantata No. 55 what he expressed as being in the very center of things, influenced his use of this instrument as is shown in his frequent dividing of the violas, while in Cantata No. 15 he makes use of four violins in com- bination with two "Blockflute und cornetto." This is an instance of his selection of appropriate instruments. Any violinist could have managed the viola had it been desired. The selection was made because of the inner spiritual relationship of the text, which called for this milder combination as being more appropriate in the opinion of the composer.

The violins da gamba in about the same relation to the violas as the viola da Gamba did to the violincello. Once heard, no one could possibly forget the haunting and tender combination of two violins da gamba with liuto and organo a continuo in the bass arioso from the St. John Pas- sion. Bach was no doubt moved to this most tender musical conception, especially as we read later in relation to Cantata No. 55 what he expressed as being in the very center of things, influenced his use of this instrument as is shown in his frequent dividing of the violas, while in Cantata No. 15 he makes use of four violins in com- bination with two "Blockflute und cornetto." This is an instance of his selection of appropriate instruments. Any violinist could have managed the viola had it been desired. The selection was made because of the inner spiritual relationship of the text, which called for this milder combination as being more appropriate in the opinion of the composer.

The violins da gamba in about the same relation to the violas as the viola da Gamba did to the violincello. Once heard, no one could possibly forget the haunting and tender combination of two violins da gamba with liuto and organo a continuo in the bass arioso from the St. John Pas- sion. Bach was no doubt moved to this most tender musical conception, especially as we read later in relation to Cantata No. 55 what he expressed as being in the very center of things, influenced his use of this instrument as is shown in his frequent dividing of the violas, while in Cantata No. 15 he makes use of four violins in com- bination with two "Blockflute und cornetto." This is an instance of his selection of appropriate instruments. Any violinist could have managed the viola had it been desired. The selection was made because of the inner spiritual relationship of the text, which called for this milder combination as being more appropriate in the opinion of the composer.

The violins da gamba in about the same relation to the violas as the viola da Gamba did to the violincello. Once heard, no one could possibly forget the haunting and tender combination of two violins da gamba with liuto and organo a continuo in the bass arioso from the St. John Pas- sion. Bach was no doubt moved to this most tender musical conception, especially as we read later in relation to Cantata No. 55 what he expressed as being in the very center of things, influenced his use of this instrument as is shown in his frequent dividing of the violas, while in Cantata No. 15 he makes use of four violins in com- bination with two "Blockflute und cornetto." This is an instance of his selection of appropriate instruments. Any violinist could have managed the viola had it been desired. The selection was made because of the inner spiritual relationship of the text, which called for this milder combination as being more appropriate in the opinion of the composer.

The violins da gamba in about the same relation to the violas as the viola da Gamba did to the violincello. Once heard, no one could possibly forget the haunting and tender combination of two violins da gamba with liuto and organo a continuo in the bass arioso from the St. John Pas- sion. Bach was no doubt moved to this most tender musical conception, especially as we read later in relation to Cantata No. 55 what he expressed as being in the very center of things, influenced his use of this instrument as is shown in his frequent dividing of the violas, while in Cantata No. 15 he makes use of four violins in com- bination with two "Blockflute und cornetto." This is an instance of his selection of appropriate instruments. Any violinist could have managed the viola had it been desired. The selection was made because of the inner spiritual relationship of the text, which called for this milder combination as being more appropriate in the opinion of the composer.

The violins da gamba in about the same relation to the violas as the viola da Gamba did to the violincello. Once heard, no one could possibly forget the haunting and tender combination of two violins da gamba with liuto and organo a continuo in the bass arioso from the St. John Pas- sion. Bach was no doubt moved to this most tender musical conception, especially as we read later in relation to Cantata No. 55 what he expressed as being in the very center of things, influenced his use of this instrument as is shown in his frequent dividing of the violas, while in Cantata No. 15 he makes use of four violins in com- bination with two "Blockflute und cornetto." This is an instance of his selection of appropriate instruments. Any violinist could have managed the viola had it been desired. The selection was made because of the inner spiritual relationship of the text, which called for this milder combination as being more appropriate in the opinion of the composer.
MEMORIZING AIDS

For memory retention of a piece after it has been learned and when I play it in "my mind" (to make away from the printed notes on the page, first one hand, then the other, then both hands), I continue by mentally "visualizing" the keyboard of a piano and my hands on it as if they play the different notes. That is perfectly clear and it will relieve the different opinions expressed to give additional momentum to the great revival of Bach appreciation experienced all over the country for the past two decades. Let's repeat: at all gradations of pianistic education Bach is indispensable. Later on and throughout life it is indispensable. Last played six Preludes and Fugues every day, "in order to keep myself on the alert." Let everyone do the same, and have the inventions or the Clavier to a permanent feature on the piano rack.

AWARDS AND GRADING

What do you think of giving awards in a recital? How many awards should I give and how shall I grade each pupil? Should I grade each lesson as a whole, or split it up and (Continued on Page 62)

MORE ABOUT THE KEY OF MALAGUENA

This department has received several letters about the composition called "Malaguena." There seems to be considerable difference of opinion about its key, and as a further contribution in getting at the root of the matter I am glad to print an excerpt from a letter written by the well-known musicologist, Fallot Gold.

K. G.

"In brief, the piece in question is in the Phrygian mode, one of the three ecclesiastical or medieval modes, here transposed...a minor third lower than its original pitch. Settings in this mode require a signature of one sharp less or one flat more than modern minor. Lavoque's use of four sharps was a mere concession to our modern understanding of modern minor. This is explained by the fact that he wrote the piece for popular consumption; and what could the inexperienced populace make of a piece presumably in G-sharp minor and with only three sharps in the signature?"

K. G., California

QUESTIONs AND ANSWERS

WHEN TO PLAY A SCARLATTI TRILL

Will you please tell me how to play the following trill from measure 23 of Scarlatti's Sonatas in A major (K. 345)? Similar trills appear in measures 10, 25, and 26.

R. A. M.

TO MY CONCERT PUPILS

I am a nurse with a college background and have always enjoyed music. So I am wondering about the status of this new field, and where one may go to prepare one's self for it. Will you give me some information?

M. F. L., Iowa

I actually know very little about music therapy, but I think this is the story of recent developments. Of course, music has always been supposed to have a beneficial effect on sick people, especially on those who were emotionally upset. But about 25 years ago no one in the countries became interested in music as a cure, or at least as a palliative. They used music of various moods, mostly by means of phonograph records, to induce beneficial changes in ill or mentally upset patients.

A few bad the wit to get mental patients interested in producing music themselves--singing, playing percussion instruments while the music played in the piano, in some cases helping the patients themselves to learn to play the piano or some other instrument. This often seemed to have a very beneficial effect so various music schools began to set up courses in Music Therapy. Some of these are still in operation, but I have no list of them. Today the best thought on the matter seems to be that a Music Therapist must be thoroughly trained as a physician in addition to his musical skill and knowledge, so a course in Music Therapy is about as long as the usual course required of doctors before they are allowed to practice. You no doubt would be interested in an article on music therapy which appeared in the August 1953 issue of ETUDE.

K. G.
When "shopping around" for used items of any kind, whether they are automobiles or pipe organs, it is wise to Beware of Bargains

by ALEXANDER McCURDY

WHAT is a bargain? Not necessarily to lose everything except his back molars. Transmissions filled with oatmeal instead from home in a by an automobile with one of its forward the siren song of a second-hand pipe organ day, usually accompanied by a high-pressure sales talk regarding the vast savings which had there is in itself nothing wrong with cylinder or hollow wooden structure through which air is supplied? Any experienced builder can make your hair stand on end with stories of leaking wind-chests and faulty consoles. If you are dealing with a trustworthy builder, the church organist himself is an enthusiastic amateur organ builder as well as a builder. When the second hand instrument arrived, organ builder and church architect agreed to fit it to the acoustics of the church. They changed pipes around, added a mixture or two, hit some of the combination action, and putting in new parts wherever needed. It is not anything but a patchwork job. It is ideally suited to the church and will give a satisfactory performance for the church.

In my experience, the first and fourth fingers usually grip the string firmly for the two quarter notes; but for the half note, while the first finger maintains a strong grip, the fourth finger must touch the string only very lightly. Very light pressure is needed to make the harmonic sound, the fourth finger must be very slightly higher than when it stopped the string firmly. The answer to this apparent paradox is that in playing the string firmly, there is the application of more force to the bridge, and move very fast. The bow must be drawn steadily and firmly, but not too lightly, and it must be drawn close to the bridge. If it is made some distance from the bridge, the harmony will surely break.

When students, "spokesmen," harmonicists have to be played, they should be taken in the lower third of the bow, which should strike the string firmly for each note, near the bridge, and move very fast. It is observed by the master that the string must have the string after each stroke.

In their places, harmonics can be effective, though an extended passage of them tends to become monotonous owing to the very limited range of the notes they can produce.

The mastering of harmonics is a very important phase of violin teaching. Here are valuable hints for their study; also a question on Extension Fingering is answered.

by HAROLD BERKLEY

"I have had so much benefit from your pages in the "ETUDE" in the last few years, that I feel I must ask you a question. . . . How does one go about teaching harmonics as a pupil? . . . My pupil has good fingers and plays up to the fifth position, but she can't play harmonics. What should I do? . . .

Miss A. M., Virginia

The first and most important step in the learning of harmonics—and I assume you mean artificial harmonics—is to acquire the ability to play perfect fourths between the first and fourth fingers. Some such exercise as Ex. A will help in this.

Ex. A

When this exercise can be played accurately in tune, then comes the playing of actual harmonics. Teach them at first in the following manner (see Ex. B):

Ex. B

The first and fourth fingers must grip the string firmly for the two quarter notes; but for the half note, while the first finger maintains a strong grip, the fourth finger must touch the string only very lightly. Very light pressure is needed to make the harmonic sound, the fourth finger must be very slightly higher than when it stopped the string firmly. The answer to this apparent paradox is that in playing the string firmly, there is the application of more force to the bridge, and move very fast. The bow must be drawn steadily and firmly, but not too lightly, and it must be drawn close to the bridge. If it is made some distance from the bridge, the harmony will surely break.

When students, "spokesmen," harmonicists have to be played, they should be taken in the lower third of the bow, which should strike the string firmly for each note, near the bridge, and move very fast. It is observed by the master that the string must have the string after each stroke.

The mastering of harmonics is a very important phase of violin teaching. Here are valuable hints for their study; also a question on Extension Fingering is answered.

by HAROLD BERKLEY

"I have had so much benefit from your pages in the "ETUDE" in the last few years, that I feel I must ask you a question. . . . How does one go about teaching harmonics as a pupil? . . . My pupil has good fingers and plays up to the fifth position, but she can't play harmonics. What should I do? . . .

Miss A. M., Virginia

The first and most important step in the learning of harmonics—and I assume you mean artificial harmonics—is to acquire the ability to play perfect fourths between the first and fourth fingers. Some such exercise as Ex. A will help in this.

Ex. A

When this exercise can be played accurately in tune, then comes the playing of actual harmonics. Teach them at first in the following manner (see Ex. B):

Ex. B

The first and fourth fingers must grip the string firmly for the two quarter notes; but for the half note, while the first finger maintains a strong grip, the fourth finger must touch the string only very lightly. Very light pressure is needed to make the harmonic sound, the fourth finger must be very slightly higher than when it stopped the string firmly. The answer to this apparent paradox is that in playing the string firmly, there is the application of more force to the bridge, and move very fast. The bow must be drawn steadily and firmly, but not too lightly, and it must be drawn close to the bridge. If it is made some distance from the bridge, the harmony will surely break.

When students, "spokesmen," harmonicists have to be played, they should be taken in the lower third of the bow, which should strike the string firmly for each note, near the bridge, and move very fast. It is observed by the master that the string must have the string after each stroke.

In their places, harmonics can be effective, though an extended passage of them tends to become monotonous owing to the very limited range of the notes they can produce. Other possibilities are, however, extremely good practice for the development of both left-and-right-hand techniques.

The result is anything but a patchwork job. The master knows what he is doing. There is certainly nothing wrong with using second-hand pipe organs. Essentially an organ is a string or a metal cylinder or hollow wooden structure through which air is supplied to produce sound. If one is careful to have it tuned occasionally and not to let it get run down, such a pipe is capable of doing good work for many years. A pipe through which air can never seem to be under enough pressure. How is the air supplied? Any experienced builder can make sure that the tone of any given pipe matches the rest of the pipe organ. Setting an instrument together is more complex than simply taking pipes out of one organ and sticking them into another.

Nevertheless this can be done if the builder knows what he is doing. There is nothing wrong with using old pipes; there is nothing wrong with using old chests. If there are chests which can be repaired and made to work satisfactorily for years by the combination action and putting in new parts wherever needed. It is not anything but a patchwork job. It is ideally suited to the church and will give a satisfactory performance for the church.

In my experience, the first and fourth fingers usually grip the string firmly for the two quarter notes; but for the half note, while the first finger maintains a strong grip, the fourth finger must touch the string only very lightly. Very light pressure is needed to make the harmonic sound, the fourth finger must be very slightly higher than when it stopped the string firmly. The answer to this apparent paradox is that in playing the string firmly, there is the application of more force to the bridge, and move very fast. The bow must be drawn steadily and firmly, but not too lightly, and it must be drawn close to the bridge. If it is made some distance from the bridge, the harmony will surely break.

When students, "spokesmen," harmonicists have to be played, they should be taken in the lower third of the bow, which should strike the string firmly for each note, near the bridge, and move very fast. It is observed by the master that the string must have the string after each stroke.

In their places, harmonics can be effective, though an extended passage of them tends to become monotonous owing to the very limited range of the notes they can produce. Other possibilities are, however, extremely good practice for the development of both left-and-right-hand techniques.

EXTENSION FINGERING

"... I have seen two references lately to what was called Extension Fingering. The name is new to me, though I try to keep abreast of the times, from a violinistic point of view. If you can tell me about Extension Fingering I'll be greatly obliged to you. . . .

R. W. N., Connecticut

Since the time of Corelli violists have used the half-step extension (or stretch) of the fourth finger, and for most of that time they have also used the half-step backward extension of the first finger. A little later came the wholestep backward extension of the fourth finger—Locatelli was probably the first to use it—and there, in spite of Paganini, matters noted for many years.

It is really within the last thirty-five years that violists have come to realize that the second and third fingers are also capable of being extended—and this is the true core of Extension Fingering. Some of Kreisler's "smothad" fingers helped very much to spread the idea widely. It is, indeed, one of the most important bases of the modern left-hand technique. Its chief virtue is that it eliminates many shifts, thus materially diminishing air pressure. Extension Fingering is a technique difficult to describe in a few words. Essentially it consists of fingering in one position while the hand remains in the position below or above, as in Exs. D and E. But a few examples with comments will make the principle more clear than paragraphs of description. The crosses indicate Extension Fingering. Ex. D: KREISLER, 1125 (84) from the Beethoven Concerto, 1st movement

If the E on the third beat is taken with the first finger, an awkward stretch quite easy. But with the fingering given in the example the stretch can be easily made. The fourth finger should be held down on the D. The use of Extension Fingering often makes an awkward stretch quite easy.

Ex. D: from the Beethoven Concerto, 1st movement
We take a look at the intricate details necessary to produce a modern recording—whether it be a popular song or a symphony.

**Back of the Scenes at a Recording Session**

by Rose Heylbut

The tremendous increase in record sales, during the past few years, has brought with it a proportionately increased interest in the ways and means of recording. You carry home a fine, shiny new disc; what has been happening to it before you get it there? What significance to you the variable pitch? Does listening to records carry advantages (or disadvantages) over hearing broadcasts? Are records a business or an art?

Record making falls into the categories of art, science, and big business, all followed through with step watch, hair-splitting precision. The mechanics, but not the method, vary according to whether records are "plain," long-playing, or high-fidelity.

The field of classical music recording is somewhat simplified by the fact that the works themselves are time-tested, their "plugging" having been done, outside the disc manufacturer's hallowed, on concert stages. The chief problem is to assemble worthy and attractive artists presenting worthy and attractive selections.

The most extensive and expensive single project that a recording company can undertake is the full-length opera, given in its entirety as it would be from the stage, and performed by artists of the caliber to lure patrons into an opera house. RCA Victor, a pioneer in this, as in most recording fields, has been selling up this herculean project on an average of once every six months, in its studio in New York City.

The recording of "II Trovatore," for example, began with the selection of a suitable cast, and the planning of recording schedules for times of year, days, and hours when all should be available. The principal, all noted for their Metropolitan Opera performances in the same roles are Jussi Bjorling, Zinka Milanov, Leonard Warren, Fedora Barbieri, and Nicola Mascanza, with Renato Gellini conducting the RCA Victor Symphony, and Robert Shaw directing the Robert Shaw Chorale.

Opera recordings, made without costumes or audience, begin in the morning and go on throughout. (Continued on Page 56)

Eddie Fisher in characteristic pose

**Little Fugue**

Mikowsky, contemporary Russian, has produced a prodigious amount of work. This fugue presents no new musical or technical problems, being thoroughly conservative in spirit and in the handling of the two voices. (To be page & four short biographical sketches.) Grade 3

NATIONAL MIASKOVSKY, Op. 43, No. 2

Edited by Dennis Ayay

**Allegro moderato**

Nicolas MIASKOVSKY, Op. 43, No. 2

Edited by Delia Agay


**ETDE: APRIL 1954**


**ETDE: APRIL 1954**
Glory to God
(A Choral Prelude) N. LOUISE WRIGHT

PIANO

Copyright 1953 by Oliver Ditson Company

International Copyright secured ETUDE-APRIL 1954
Allegretto (first part)
from String Quartet No. 8 in E minor (Rasumovsky)

This transcription (as well as the one that follows) will serve to introduce to Etude readers music which can only be heard at a string quartet concert or via radio or recordings. It is hoped that these excerpts from two chamber music works of incomparable beauty will awaken an appetite to get to know them at first hand in the way they were originally composed. Grade 4

LUDWIG VAN BEETHOVEN, Op. 59, No. 2
Arranged by Henry Levine

Andante
from String Quartet in A minor

FRANZ SCHUBERT, Op. 29
Arranged by Henry Levine

From "Themes from Great Chamber Music," compiled and arranged by Henry Levine. [410-41027]
Copyright 1953 by Theodore Presser Co.
International Copyright Secured
ETUDE: APRIL 1954
I See His Blood Upon the Rose

FREDERICK WERLE

Un poco più mosso (J. 76)

All pathways by His

Adagio molto

twined with every thorn, His cross is ev'ry tree, His cross is ev'ry tree.

His strong heart stirs the ever-lasting sea, His crown of thorns is in

feet are worn, His strong heart stirs the ever-lasting sea, His crown of thorns is in

star, the glory of His eyes;

His body gleams amid

ter., sal snows. His tears fall from the skies.

I star, the glory of His eyes;

His body gleams amid

I star, the glory of His eyes;

His body gleams amid

*Used by permission of the publishers, The Talbot Press, Ltd., Dublin
International Copyright Secured
ETUDE - APRIL 1954

Copyright 1954 by The John Church Company

38

ETUDE - APRIL 1954

39
Only gradually have we come to realize that prior to 1750, the death of J.S. Bach, there were also other composers whose work deserves our attention. These men also concerned themselves with the great tradition of German Protestant organ music which Bach brought to virtual completion—the chorale prelude. The art of Fischer and Scheidt, while not as rich and imaginative as Bach's, is nevertheless considerable as the following examples demonstrate. The problem here is purely musical—to create a superior texture in which each voice and each entry is shaped and molded in keeping with the vocal principle inherent in the chorale melodies themselves.

I

JOHANN CASPAR FERDINAND FISCHER
Choralis in Cantu

SAMUEL SCHEIDT

Choral is in Cantu per Semitonia
Keep in Step!

RALPH MILLIGAN

Pygmies at Play

WILLIAM SCHER

The Ice Cream Man

ANNE ROBINSON

Copyright 1953 by Theodore Presser Co. International Copyright secured

International Copyright secured
SINGING IN COMPETITIONS

(Continued from Page 10)

WHAT I LEARNED

SINGING IN COMPETITIONS

I found a World of Musical Magic

I Had Missed All My Life

with the

Orgasonic

The Baldwin Piano Co., Dept. O-3
134 West 42nd Street, New York 36

SHOFIELD ORGAN COMPANY

645 Broadway, New York 12, N.Y.

Please send me full information about the Orgasonic.

Name ___________________________
Address ________________________
City ___________ Zone ______ State __

If all your life you've yearned to turn your leisure hours into pleasure, satisfaction and real relaxation, Baldwin's new Orgasonic spinet organ is the perfect answer. Yes, even if you've never played a musical instrument, you'll find that from the first moment you sit down to play, it's as if you've always played. A touch of your fingers summons a whole orchestra—or is it to other home organ. The music swells around you with a depth of tone that will delight you, will thrill every member of your family! Find your world of musical magic—today—with the Orgasonic by Baldwin.

As modest in price as it is space it requires.

The Baldwin Piano Co.

Sunday House, 7th, 1954

THE BALDWIN PIANO CO., Dept. O-3

December 21, 1954

Please send me full information about the Orgasonic.

Name ___________________________
Address ________________________
City ___________ Zone ______ State __

If all your life you've yearned to turn your leisure hours into pleasure, satisfaction and real relaxation, Baldwin's new Orgasonic spinet organ is the perfect answer. Yes, even if you've never played a musical instrument, you'll find that from the first moment you sit down to play, it's as if you've always played. A touch of your fingers summons a whole orchestra—or is it to other home organ. The music swells around you with a depth of tone that will delight you, will thrill every member of your family! Find your world of musical magic—today—with the Orgasonic by Baldwin.

As modest in price as it is space it requires.

The Baldwin Piano Co.

Sunday House, 7th, 1954

THE BALDWIN PIANO CO., Dept. O-3

December 21, 1954

Please send me full information about the Orgasonic.

Name ___________________________
Address ________________________
City ___________ Zone ______ State __

If all your life you've yearned to turn your leisure hours into pleasure, satisfaction and real relaxation, Baldwin's new Orgasonic spinet organ is the perfect answer. Yes, even if you've never played a musical instrument, you'll find that from the first moment you sit down to play, it's as if you've always played. A touch of your fingers summons a whole orchestra—or is it to other home organ. The music swells around you with a depth of tone that will delight you, will thrill every member of your family! Find your world of musical magic—today—with the Orgasonic by Baldwin.

As modest in price as it is space it requires.

The Baldwin Piano Co.
WHAT PRICE VOCAL LONGEVITY
(Continued from Page 17)

Making teaching EASIER with PARENT HELP!

This completely new, simplified course makes teaching beginners amazing easy.

In this exceptionally fare material, this unique course includes parent's guide for first keyboard courses. proven and effective.

The Pietro Petro Conservatory TALENT COURSE for Accordion

Complete Course $2.50

See it for yourself — Send for a copy on 10 day approval!


cardboard flash cards, course includes:

See or

PARENT 'HELP! This completely new, simplified course makes teaching beginners amazing easy!

In this exceptionally fare material, this unique course includes parent's guide for first keyboard courses. proven and effective.

-NESTED FLASH CARDS, course includes:

Send 20c for current monthly bulletin of DETACHABLE FLASH CARDS, course includes:

CARD

See

for a copy on 10 day approval!

-NESTED FLASH CARDS, course includes:

Send 20c for current monthly bulletin of DETACHABLE FLASH CARDS, course includes:

CARD

See

for a copy on 10 day approval!

-NESTED FLASH CARDS, course includes:

Send 20c for current monthly bulletin of DETACHABLE FLASH CARDS, course includes:

CARD

See

for a copy on 10 day approval!

-NESTED FLASH CARDS, course includes:

Send 20c for current monthly bulletin of DETACHABLE FLASH CARDS, course includes:

CARD

See

for a copy on 10 day approval!

-NESTED FLASH CARDS, course includes:

Send 20c for current monthly bulletin of DETACHABLE FLASH CARDS, course includes:

CARD

See

for a copy on 10 day approval!

-NESTED FLASH CARDS, course includes:

Send 20c for current monthly bulletin of DETACHABLE FLASH CARDS, course includes:

CARD

See

for a copy on 10 day approval!

-NESTED FLASH CARDS, course includes:

Send 20c for current monthly bulletin of DETACHABLE FLASH CARDS, course includes:

CARD

See

for a copy on 10 day approval!

-NESTED FLASH CARDS, course includes:

Send 20c for current monthly bulletin of DETACHABLE FLASH CARDS, course includes:

CARD

See

for a copy on 10 day approval!

-NESTED FLASH CARDS, course includes:

Send 20c for current monthly bulletin of DETACHABLE FLASH CARDS, course includes:

CARD

See

for a copy on 10 day approval!

-NESTED FLASH CARDS, course includes:

Send 20c for current monthly bulletin of DETACHABLE FLASH CARDS, course includes:

CARD

See

for a copy on 10 day approval!

-NESTED FLASH CARDS, course includes:

Send 20c for current monthly bulletin of DETACHABLE FLASH CARDS, course includes:

CARD

See

for a copy on 10 day approval!
SIR THOMAS BEECHAM  
(Continued from Page 15)

Model 2300 ma...!
Other Wurlitzers

musical enjoyment. But, above every thing in beauty, in family fun, in everything else, it's an invest·
don't put off visiting your Wur·Take your child to a brighter

d...°t °d' successatl. .'. a first class1·way to becomlOgon
in vain to get
of the inner ~anctum flung open nne
with the score, he was made conduc·
tor of the company. . .
cease or vacate. Unable
priced in peace. This techni
took other forms. To get at the hear'
tinent to the birthplace of the ('om-
us

A stickler for playing a pi"e in
the music?" Beecham said
...t "Can any nthe manager ye e •
I

He must be a great deal of the sort of
froma wheel chair, occurred at a

He

The writer in his early days of
conducting, once felt an urge
against .the edge

in...wlw'

Bach's original orchestra.
The tender beauty of the oboe
Bach's original orchestra.

(Continued from Page 20)

The Language of Music

KLAUS KLAUS,
Music Educator and

PIONEERING book which applies
the market today

"Excellent ..." Excellellt...

An Objective Psychology of Music

ROBERT WILLIAM LUNDEN,

A PIONEERING book which applies
the psychology of music to the study of
behavior. Topics include the measure.

SUGENO LEVARD,
Chicago Musical College

J .F. J:NT. PUBLISHED, this book gives the student mastery of harmony, scale, and function on
fundamental "theory," the book presents a logical and progressive method of teaching the
"practic" of harmony as he would be capable of compositions of the past and present.

Two tasks are accomplished:
1. Eliminates the so-called "practice" of harmony, valid for old and new

music alike.

Greatly facilitates the process of learning, both in theory and in practice.

"A PIONEERING book which applies
the psychology of music to the study of
behavior. Topics include the measure.

An Objective Psychology of Music

ROBERT WILLIAM LUNDEN,
Music Educator and

PIONEERING book which applies
the psychology of music to the study of
behavior. Topics include the measure.

An Objective Psychology of Music

ROBERT WILLIAM LUNDEN,

A PIONEERING book which applies
the psychology of music to the study of
behavior. Topics include the measure.

An Objective Psychology of Music

ROBERT WILLIAM LUNDEN,
DO YOU KNOW HOW YOUR PIANO IS TUNED AND WHY?

I have recently come across an article by the well-known musicologist and organ builder, William G. Matheson, in which he discusses the importance of organ tuning. He states that the quality of an organ can be significantly affected by the way it is tuned, and that proper tuning is a crucial aspect of organ maintenance.

Organ tuning involves adjusting the pitch of each note on the organ so that they are all in harmony with each other. This is done by making small adjustments to the pipes or the strings of the organ, which are controlled by the organist. Proper tuning is important because it affects the way the organ sounds, and can also influence the way the organ is played.

Overall, proper tuning is essential for the proper functioning of an organ, and it is important to ensure that it is done correctly. If you are interested in learning more about organ tuning, I highly recommend reading the article by William G. Matheson, which can be found in the autumn issue of the Journal of Organ Technology.

K. G.


Junior Etude

Edited by Elizabeth Gell

Something About Songs

PLAYLET

By Leona Nit Smith

Some: literature of drama;
CHARACTERS: Four people, please.

PENELIPE: (Steps into front of stage) Our project is to tell you something about songs, and the forms in which they are written. There are three basic forms, the solo song, the Striphym, in which all of the verses are sung by one person, and the Art Song, in which the verses have special interpretative music. As an example of the very simple form, the folk song, we will open our recital by singing two verses of "Swanee River," please. (Chorus steps to front of stage, and sings.)

Who Knows the Answers Review

(Keep score. One hundred per perfect.)

1. Who wrote the opera "Faust"? (5 points. In October, 1952.)
2. If you were using a phono- graph, what instrument would you be using? (5 points. In December, 1952.)
3. Which of the following terms refers to a change of tempo: più allegro, presto, più piano, crescendo, fortissimo? (5 points. In January, 1953.)
4. Fahahr is the third letter of the D-major scale and the 6th letter of the A-major scale. Of which minor scale is the fourth letter? (Points. In January, 1953.)
5. What is the signature of the music for Shakespeare's "Midsummer Night's Dream" composed by Mendelssohn or Verdi? (15 points. In May, 1953.)

Letter Box

In what letter of the A-major scale would you be glad to have all the notes that were used by the disk to produce the sound so we can hear the symphony? (20 points. In March, 1953.)

Listening to a Recording

We are hearing a symphony. This is the disk that produces the sound so we can hear the symphony.

Here's the device that enables the disk to produce the sound so we can hear the symphony.

Here's the big factory that makes the disk. This is the factory that makes the disk so we can hear the symphony.

These are the instruments whose names were recorded in the big factory that made the disk so we can hear the symphony.

These are the printers who printed the notes that were written by the teachers that taught the students that made the device that makes the disk so we can hear the symphony.

PROJET OF THE MONTH

Memorizing must be accurate or else it is just memorizing. Construction, memorizing requires a deliberate act of will-power. It is not a matter of mindless repetition. It includes correct fingerings, too. Accurate fingerings are necessary in order to play with confidence in your re- ults, controls, and auditions.

PROJECT FOR APRIL

Special attention to accurate memorizing.

The man who plays the pianist whose name was recorded in the big factory that makes the disk so we can hear the symphony.

In May, 1953.

2. What two universities conferred the degree of Doctor of Music upon Greg? (20 points. In September, 1952."
3. What did Souza, "the Mars Hug" compose? (10 points. In February, 1953.)
4. What are the letter names of the notes in the dominant-scale chord in the relative minor key to A-major? (15 points. In March, 1953.)
5. In what year did Mozart die? (10 points. In April, 1953.)
6. Which composer wrote the Pilgrim's Chorus? (20 points. In March, 1953.)

Junior Etude will award three prizes for this month to new and best original poems. Contest is open to all boys and girls under twenty years of age.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty nearest correct answers will receive honorable mention.

For your own use, age, and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters or do not have anyone copy your work for you.

ORIGINAL POETRY CONTEST

Set out your pencils and paper to 20 years of age: Class B, 12 to 16 years; Class C, under 12. Results will be published in a later issue of THE ETUDE, and prizes will be awarded soon after contest closes. Let's hear from everybody, poets and others!

Porms must relate to music.
BOSTON CONSERVATORY OF MUSIC
Spring 1954
24 Federal Street, Boston, Mass.
Course in American Music, Composition and World Music.
Undergraduate and Graduate Degrees leading to B. A. or B. Mus. degree.

ALBERT ALPHIN, D.l.f.
MUSIC CAREERS
PIANO -VOICE- INSTRUMENTAL
Opera - Radio - Television
(Continued from Page 26)

ALBERT ALPHIN, D.l.f.

MUSIC CAREERS
PIANO -VOICE- INSTRUMENTAL
Opera - Radio - Television

(Continued from Page 26)

ALBERT ALPHIN, D.l.f.

MUSIC CAREERS
PIANO -VOICE- INSTRUMENTAL
Opera - Radio - Television

(Continued from Page 26)

ALBERT ALPHIN, D.l.f.

MUSIC CAREERS
PIANO -VOICE- INSTRUMENTAL
Opera - Radio - Television
BERNICE FROST

Lecture Courses - Repertoire and Piano Classes
SAVANNAH, GEORGIA - APRIL 30 - MAY 14
Piano Teacher's Association
COLUMBIA, S.C.-COLUMBIA COLLEGE-JULY 5-10
Piano Teacher's Association
NEW YORK, N.Y. - JUNE 28- AUGUST 6
Address: 716 West 75th Street, New York 23, N.Y.

SHENANDOAH CONSERVATORY OF MUSIC

Concerts at the Shenandoah Valley
PIANO \ BASS \ MUSIC EVENTS\WINDS \ ORCHESTRA \ BANDS \ CHIMES \ CHURCH MUSIC \ CHURCH RELATIONS \ B.MUS. \ B.A. \ B.O.C.E. \ B.S. \ B.A.A. \ B.S. \ MUSIC EVENTS \ B.F.A. \ B.S. \ B.A. \ B.S. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S. \ B.A. \ B.S.
SHARE THE FUN by Ella Ketterer
(PIANO DUET)
A duet book for very young students. Here are ten easy duets for two young ... name and address and state whether you are a piano teacher, a student or a parent, and we will send you the above.

61 music. Recital material. Grade 1 to 3.
The "Little Players" series by Kerr is rounded out by this latest addition, which introduces the student to more advanced reading problems, with the practical limits of the instrument available for this purpose. This edition presents four-hand music of the masters of the 17th-18th centuries. It could be duplicated only "by ear." Its value lies in its introduction to the real music of America is encom-passed in this collection, which is ideal for the junior high school and college choirs, and for every piano play, to be used as a basis for the small admission charge for the folklore festival. The joy of playing which radiated from his "handsome, blond face as his fingers touched the keys" was an inspiration. As his group sang the four "buckwheat" notes "thumb and fifth fingers, further popularization is possible for many years in isolated school programs. A singing "name" picked the tune and sang the four "back-hand" notes "a, o, u, i". The book followed the same wagon.

TUNES FOR TEENS
arranged by Elsie Wheeler and Jane Stegman
(PIANO SOLOS)
This choral work is well suited for church, school, and civic groups. The material is divided into three sections: (a) Popular songs of today; (b) Sacred songs; and (c) Narratives and Legends. The songs are arranged with a view to the development of the material and its practical use in church programs. The pieces are arranged with a view to the development of the songs, their practical use in church programs. The pieces are arranged with a view to the development of the material and its practical use in church programs.

DUETS OF THE CLASSICAL PERIOD
edited by Margaret Jones Hoolum
(PIANO DUETS)
This edition presents two-hand music of the period of Mozart and Haydn and will be welcomed by the teacher. Modest difficulty. Romance and Waltz, Romance and Scherzo, and a trio.

CHRISTMAS IN THE SOUTH
arranged by Margaret Jones Hoolum
(PIANO SOLOS)
A group of Southern folk songs and Christmas carols. This new publication follows in the tradition of the successful "Christmas in Mexico." Easy to the experienced, it is a delight to the beginner. Grade 2-5.

OFFICE CABINET No. 8770

La Bombe

La Bombe

Elves and the Shoeemaker
A story with music by Marie Ferriselli and Jane Flory
This charming fairy tale is "out in music" by Marie Westervelt and Jane Flory. We are certainly that teachers and pupils will welcome this additional material for the holiday season. Grade 3.

A Rose," At Dawning," and Pumkkin (who wanted to dance)

LA BOMBE

Order Your Copies by Title Today!

THEODORE PRESSER CO., BRYN MAWR, PENNSYLVANIA

(Continued from Page 12)

Ronal D. Howard, a director of the American Baptist College of Education, reports that the school has raised $100,000 for tuition and the purchase of educational materials. The money will be used to support students who are unable to afford these expenses. Howard says that the college is committed to providing a quality education to all students, regardless of their financial situation. 

(Continued on Page 62)
VIOLINIST'S FORUM (Continued from Page 25)

The object of this fingering is to get a strong finger—stronger than all others. The first three fingers must be in the second position, the next phrase should be as before.

Ex. G from the first movement of the Mendelssohn Octet.

The value of this fingering is that it is used in the C. This should be used in the C major, first finger ascending, 2nd finger descending.

Ex. B from the first movement of the Mendelssohn Octet.

Fingered for the first time, completely new. The shift should be made as cleanly as possible.

Ex. F from the first movement of the Mendelssohn Octet.

The old fingering for the first three notes was often the same as Ex. F. In the D with the third finger, giving two noticeable shifts in the first position, the best way to finger these two groups is to finger them as before, but the shift should be made on the D and the C major, instead of the C major. If the shift is made on the C major, instead of the C major, the D will get the same shift, but a whole new pitch, which is the reason why this shift is not allowed to the player to keep a singing quality of tone. A quick shift is always acceptable on the shift to the D, since it should not be needed unless some shift on the D.

This exercise is the best way to practice the first three fingers.

Theory and Interpretation

By Dr. Philip Gordon

Melody and chords—In minor.

The child is given a theme from "Concerto Grosso." A quick shift is always acceptable on the shift to D, since it should not be needed unless some shift on D.

Scales

Scales are essential to the beginning violinist. The importance of scales cannot be overemphasized. They are the foundation of all musical education. They should be practiced daily, thoroughly and regularly. A proper knowledge of scales is essential to any violinist who wishes to progress in the art of the violin.
NEW RECORDS
(Continued from Page 10)

HAROLD CAGNIN'S FAVORITE ROMANCE. S. 477... by Penny Young

RICHARD STRAUSS: Four Last Songs. Liza del Sierra was an ideal choice for this recording of Strauss's last songs, the latest of which was written less than a year before his death in 1949 at the age of 56. Together, transcendent, passionate, her songs, especially those on Strauss's well-conceived late composition, reveal all the sympathetic tone coloring as being one of the finest aspects of Strauss songs. (London 9077)

Mozart: Concerto No. 15 in E flat major, K. 450, 1932... by Lawrence Powell

CONCERTO... by Mortimer Browning

MISOLS ACROSS THE VALLEY... by N. Louise Wright

PATHY... by Bert Reiner

WALKING NIGHT (Largo, Arpeggios. Cross-hand)... by Ernest Freeman

LAST LAGOON... by Hubert Tillery

GOD AT THE BATH... by N. Louise Wright

IN THE STORM... by Margaret Wright

ICE CREAM... Piano solo with words... by Anne Robinson

COOKS THE NIGHT... by Ernest Freeman

DEATH... by Hubert Tillery

INDUCTION AND SONATA... by Margaret Wright

NIGHTFALL... by Walter O'Donnell

DANCE ME... by Milton Harding

MARCH... by Joseph Goodman

WILD FLOWERS... by Louise E. Stain

COPLAND: Dances... by Karl Beatham

KID'S DANCE... by Robert Milligan

WRESTLING WITH... by Richard Walker

CONTENDMENT... by E. Frederick Bieden

SAD MACHT GLUH... by Benedict Copley

EL BODACIO... by Carmen Borda

IN a CROWD OF ANIMALS... by Ada Richter

BELOW THE MINNETONKA... by Walter Lisitsa

DANCE... by Fredrick Bieden

RED WEEDS... by Ada Richter

EASING THE MUSKET... by Ada Richter

AT THE DANCE... by Ada Richter

Piano Duets

SARATOGA... by Ada Richter

ARMS AND LEGS... by Ada Richter

COPACABANA... by Ada Richter

ENGLISH... by Ada Richter

MUSIC OF THE NIGHT... by Ada Richter

OPERA... by Ada Richter

Piano Trios

LADY... by Ada Richter

PRAIRIE... by Ada Richter

RAVEN... by Ada Richter

WAGGIN... by Ada Richter

Piano Solos

CELEBRATION... by Ada Richter

THEY WITHIN... by Ada Richter

A GHOST... by Ada Richter

PIANO ENSEMBLES

(Continued from Page 10)

When the Liszt's opus is a witty but not irreverent game with theListen! Have Any Stars in My Crown?" and "Three... by Ada Richter

54
STUDENTS FROM ALL OVER THE WORLD ACQUIRE
education for freedom
IN THE "WORLD'S MOST UNUSUAL UNIVERSITY"

A scholarly Christian faculty instructs hundreds
of young people from almost every state in the Union
and a score of foreign countries in science,
mathematics, social studies, language, etc., etc.
BUT AT BOB JONES UNIVERSITY, JESUS CHRIST
AND HIS GOSPEL ARE EXALTED ABOVE SCHOLARSHIP
AND EVERYTHING ELSE. BOB JONES UNIVERSITY BELIEVES
THAT JESUS CHRIST IS HIMSELF THE TRUTH,
WHICH MAKES MEN FREE INDEED.

Music, speech, and art without
additional cost above regular academic tuition.
Academy and seventh and eighth
grades in connection.

BOB JONES UNIVERSITY
GREENVILLE, SOUTH CAROLINA
SUMMER SESSION, JUNE 7 — JULY 10